

July 2006

## News & Notices

- [USITT Grants Awarded](#)
- [Profile: Sylvia Hillyard Pannell](#)
- [Announcements](#)
- [Funding for PQ](#)
- [In Memoriam: Tim Luchau](#)
- [The Last Word](#)

## News From:

- [Around The Institute](#)
- [Contributing Members](#)
- [Sustaining Members](#)
- [USITT's New President](#)
- [Regional Sections](#)

## Commissions

- [Leadership Update](#)
- [Tech Guide Returns](#)
- [Lighting Farewell](#)
- [Scenic Tricks](#)

## Conference & Stage Expo

- [Experience Desert in city of Phoenix](#)
- [Phoenix Planning Heats Up](#)

## For the Record

- [Leadership](#)
- [Honorary Lifetime Members](#)
- [Contributing Members](#)
- [Sustaining Members](#)
- [july 2006 issue pdf](#)



This month's featured image is Sylvia Hillyard Pannell's exuberant image as she delivers her acceptance speech as incoming USITT President. Ms. Pannell's term officially begins July 1, 2006 and she accepted the gavel of office at the 2006 Annual Conference & Stage Expo. For a profile of Ms. Pannell, [click here](#). To read her speech, [click here](#).

Photo/Tom Thatcher



July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

## USITT Grants & Fellowships Award Update for 2006

**Timothy Kelly**  
*Chair, Grants & Fellowships Committee*

Innovative and timely research, the development of new technology, documentation of people and events from the past, and speculation into things yet to come are the trappings of the Grants & Fellowships Committee. Eddie Kook, who was one of the inventors of the Leko theatrical lighting instrument, is our creative hero and the man who said we must foster imagination in our industry.

That challenge was taken up by USITT and since 1985 well over \$200,000 has been awarded to Institute Members in Project Grants and Fellowships. Monies from the Kook Fund, Commissioners Fund, and special allocations from the Institute make possible these research grants.

For the 2006 cycle of funding the G&F Committee received five unique proposals seeking funding for a wide range of topics. It is a difficult task to weigh one proposal against another and select the few that will fit within the available funds. The Committee, made up of nine individual USITT members, works through the winter months to give serious consideration to all aspects of the proposals received.

At the Annual Conference in Louisville deliberations were concluded and the Board ratified the Committee's recommendation to provide funding for two projects. Deborah Bell, whose insightful articles have been appearing in *TD&T*, was awarded funding to further her research into contemporary mask makers. She has emerged as one of the foremost experts with her analysis of the maskers craft and what this form means to theatrical and religious performance. The membership has already reaped the benefit of her work in this area through her written descriptions and will no doubt be further rewarded as she delves more deeply into the subject.

Some additional funding was provided to Del Unruh to complement that given him by the Publications Committee in support of his monograph on the life of Tharon Musser. This important work on one of our industry's leading designers is scheduled to debut at the 2007 Conference in Phoenix.



Deborah Bell, winner of a 2006 Herbert D. Greggs Award, will conduct further research on contemporary mask makers. Her work will be supported by a USITT Grant.

Photo/R. Finkelstein

The G&F program has not been able to offer any Fellowship grants for the past few years but will be soliciting Fellowship applications in the fall of 2006. These grants are given up to a maximum amount of \$15,000 and are to allow the recipient some assistance in pursuing scholarly research and personal career development. The Fellowship must have a coherent theme and result in important scholarly or creative activity in anticipation of a significant result.

USITT can take great pride in this program and all of the innovative research and development that has been subsidized over the past 20 years. It is from the generous support of the Membership for the Edward F. Kook Endowment Fund that we will be able to continue this extraordinary work. If you have read any of the articles in *TD&T*, enjoyed pursuing one of books in the Monograph series, or benefited from research enabled by the G&F Program, remember how it happens and what you can do to keep it going.

[To Top](#) 



July 2006

## News & Notices

- [USITT Grants Awarded](#)
- [Profile: Sylvia Hillyard Pannell](#)
- [Announcements](#)
- [Funding for PQ](#)
- [In Memoriam: Tim Luchau](#)
- [The Last Word](#)

## News From:

- [Around The Institute](#)
- [Contributing Members](#)
- [Sustaining Members](#)
- [USITT's New President](#)
- [Regional Sections](#)

## Commissions

- [Leadership Update](#)
- [Tech Guide Returns](#)
- [Lighting Farewell](#)
- [Scenic Tricks](#)

## Conference & Stage Expo

- [Experience Desert in city of Phoenix](#)
- [Phoenix Planning Heats Up](#)

## For the Record

- [Leadership](#)
- [Honorary Lifetime Members](#)
- [Contributing Members](#)
- [Sustaining Members](#)
- [july 2006 issue pdf](#)

## Strong Southern Roots Anchor New President

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

USITT's new president, Sylvia Hillyard Pannell, has both the charm of her Southern background and the grit necessary to succeed in a world which evolved even as she interacted with it to produce change.

"I never intended to teach," said the native of West Virginia, who spent part of her childhood in Florida. After attending Florida State University for her undergraduate degree in clothing and textiles and continuing for a master of fine arts in theatre design, she took a job at Southwest Missouri State University (now Missouri State University) and had a "supportive, wonderful, riveting experience."

Following a stint at the University of New Orleans, which was an invigorating working environment, especially for a costume designer, and "a heck of a lot of fun," she moved to the University of Georgia which has a very different, "more traditional" atmosphere. Her boss at both New Orleans and Georgia, Dr. August Staub, strongly advocated for the advancement of designers in educational theatre and took an especially strong stance with regard to the validity of the burgeoning MFA degree, a very forward-looking approach when Ms. Pannell started her career.

Speaking about the University of Georgia, where she is a professor and head of the design area, she noted, "I'm privileged to teach and know talented young professionals" many of whom stay in touch as they progress through their own careers. Although she does not often mention them, Ms. Pannell is proud to have received two major university awards: the Special Sandy Beaver Award for Teaching Excellence and the Creative Research Medal.

In addition to her design career, Ms. Pannell has been an active and engaged member of USITT for more than 20 years. She remembers her first conference as a member of the Board of Directors; that year her luggage was lost, so she spent the entire event in borrowed clothing. Returning to Missouri, the lost was found but, Ms. Pannell said, with a gigantic tire track across her possessions.



Sylvia Hillyard Pannell accepted the gavel of office during the USITT 2006 Annual Conference & Stage Expo. She officially takes office on July 1, 2006.

Photo/R. Finklestein

Other experiences were less traumatic, including participating in International Study and Prague Quadrennial tours going back to 1977 when she participated in a textile embellishment workshop in Bratislava in what was then Czechoslovakia, and continuing into the 2007 event, which will be led by Richard Durst, former President of both OISTAT and USITT.

Ms. Pannell has experience with many segments of USITT's broad constituency, an almost dizzying list. She's been a member of the Finance Committee for many years, helping guide the organization's finances; a member of the Grants & Fellowship Committee, which encourages innovative research and projects; a member and Chair of the Publications Committee; book review editor for *Theatre Design & Technology*; a session presenter and Co-Chair at the Annual Conference & Stage Expo; a member of the Southeast Regional Section and the Costume Design & Technology Commission; and member of the Board of Directors. She was thrilled when, in 1995, she was inducted into that august group, the Fellows of the Institute.

"We (USITT) are so unique, and represent such a nucleus of theatre in this country," she said, "that taking ourselves seriously is important." Helping commercial members and moneymaking theatres with both research and development and packaging what they have to offer is very important with USITT as a conduit and access point. Additionally, "encouraging and incorporating young professionals into USITT and our profession is a critical part of our endeavor," she noted.

When not designing, teaching, or researching (her work on Freddy Wittop was supported by USITT), she and her husband, Clifton W. Pannell, provide an ample home for Mr. Mo, the former research subject cat who has been known to grace her personalized postage stamps. Professor Pannell, a specialist in economic and urban geography with reference to modern China, recently retired as professor of geography and associate dean of the Franklin College of Arts and Sciences, which Ms. Pannell makes sure to note, is the oldest of the University of Georgia's colleges. Ms. Pannell also is pleased to have four exceptionally fine stepsons, along with their lovely wives and extremely talented children.

For more about Ms. Pannell, read her acceptance speech in this issue of *Sightlines* or click [here](#).

[To Top](#) 

[Next Page](#) 



July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

## Costume Plot Database Needs Input

One of the newest projects of the Costume Design & Technology Commission, the Costume Plot Database, needs your input.

The database is a searchable collection of the costuming needs and pitfalls for a variety of productions. Searches can be made by playwright, title, genre, period, number of costumes, and number of actors. The list is regularly updated, and anyone may submit productions to the database. The database will be more useful if all Costume Design & Technology members commit to submitting a play not already listed in the database. Submissions can be made electronically through the website or by hardcopy on a downloadable form found on the website. Visit the website today and submit recent (or not so recent) productions at [www.costumeplotdatabase.com](http://www.costumeplotdatabase.com).

[To Top ↑](#)

## Seeking Member Info Updates for Directory

During July, USITT members should receive e-mails or letters showing the information which is on file to be used for the 2007 *Membership Directory & Resource Guide*. Members are asked to check e-mail and mailboxes for this important communication and provide any changes to the USITT office no later than August 1, 2006.

Remember: members must be current as of August 1, 2006 to be included in the 2007 Directory. Providing corrected information ensures that the Directory remains a useful tool for keeping members connected -- an important goal of the Institute.

Members who have moved recently, changed e-mail addresses, or generally lost touch can also submit current information using the change of address form located [here](#).

[To Top ↑](#)

## Electrical Skills Exam Deadline July 1

### This month:

[Costume Plot Database](#)[Directory Updates](#)[Skills Exam Deadline](#)[GFCI Review](#)[Behind the Scenes Grant](#)

July 1, 2006 is the application deadline for the first ETCP (Entertainment Technician Certification Program) Entertainment Electrician examination. Those who pass these rigorous tests will become ETCP Certified.

Examinations (including ETCP rigging exams) will be held in October 2006 in Las Vegas, Nevada, in conjunction with LDI. The electrical certifications are designed for highly experienced electricians (including leads, supervisors, and managers of entertainment electrical work). The rigging certifications are designed for highly experienced riggers (rigging supervisors, high steel riggers, fly-persons, etc).

Candidate information, including eligibility requirements and applications, is available on the ETCP website, or by contacting Katie Geraghty, ETCP Certification Director, at 212-244-1505 or [kgeraghty@esta.org](mailto:kgeraghty@esta.org).

[To Top](#) 

### **GFCI Practice Available for Review**

BSR E.19, *Recommended Practice for the use of Class A Ground-Fault Circuit Interrupters (GFCIs)* intended for personnel protection in the entertainment industry, is available for public review. The draft standard gives advice on where, when, and how to use GFCIs rated for 100 A and less in the entertainment industry. These devices are used for personnel protection in entertainment applications encompassing places of assembly, the production of film, video and broadcast, theatrical productions, carnivals, circuses, fairs, and similar events in North America. The official ANSI 45-day public review period started on May 26 with the draft standard available [here](#). The public review runs through July 10.

BSR E1.19 is a project of the Electrical Power Working Group, which is seeking voting members in the interest categories of Dealer/Rental Company and User. Parties that sell or rent power distribution equipment or use this equipment, and are willing to attend meetings regularly to work on standards related to the use of electrical power distribution products, are invited to join the working group.

For more information, contact Karl G. Ruling, ESTA, 875 Sixth Avenue, Suite 1005, New York, NY 10001; 1-212-244-1505; FaX 1-212-244-1502; e-mail [standards@esta.org](mailto:standards@esta.org)

[To Top](#) 

### **Behind the Scenes Announces First Grant**

The Board of Directors of The ESTA Foundation has awarded the first Behind the Scenes grant to Christian Choi, an 18-year industry veteran lighting director and moving light programmer whose career was derailed by a back injury sustained on the job and two difficult surgeries. Mr. Choi has been out of work for almost two years.

Mr. Choi wrote, "I filled in the necessary paperwork and within a week I heard back from the Foundation that I had been awarded a grant to help me literally get on my feet and to continue to keep a roof over our heads. We were in shock; then the relief set in."

After reviewing his application, the Application for Assistance Review Committee realized his situation was dire and needed to be addressed immediately. The committee requested the Foundation's Board meet in emergency session to review its recommendation.

Behind the Scenes is an initiative of the ESTA Foundation to provide industry members with financial support when they are seriously ill or injured. For more information about Behind the Scenes or applying for a grant, visit [www.estafoundation.org/bts.htm](http://www.estafoundation.org/bts.htm).

[To Top](#) 



# News & Notices

[Next Story](#)

[▷ USITT](#)
[▷ Calendar](#)
[▷ Classifieds](#)
[▷ Sightlines](#)

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- july 2006 issue pdf



## Tobin Grant Aids Student PQ Exhibits

**Sandy Bonds**

*PQ Co-coordinator*

The Tobin Theatre Arts Fund has generously approved a grant to support the USITT USA-Prague Quadrennial 2007 Student Exhibit. For the second time, the Tobin Theatre Arts Fund has joined with USITT in sponsoring the representation of student designs at the Prague Quadrennial.

The Tobin Theatre Arts Fund supports theatre design as a distinct and worthy art form, and provides financial assistance to exceptional talent in theatre design. The Fund also aids in furthering the study of theatre design through various educational opportunities.

In addition to increasing the funding available to support the exhibit, the grant creates two student scholarships of \$2,500 for travel to Prague to take part in the PQ and Scenofest activities.

All students whose work appears in the USITT PQ-USA 2007 Student Exhibit will be automatically considered for these scholarships.

Students whose work in the 2003 PQ was supported by the Tobin Foundation met with Foundation members in Prague. From left are students Jon Savage, Celina Ferencz, Chris Domanski, and Paul Alix, with Tobin board members Bob Perdziola, Mel Weinhart, and Linda Hardberger, and student Rusty Cloyes.

Photo/Sandy Bonds

[To Top](#) ↑



# In Memoriam

[Next Story](#)

▷ USITT ▷ Calendar ▷ Classifieds ▷ Sightlines

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

## Tim Luchau

**Donna Ruzika**

*USITT Director at Large*

It has been said that the life of a man can be measured by how he is remembered. If this is the case, then USITT member Tim Luchau will be remembered as a complex man who was an excellent technical director, a master carpenter, a fabulous cook, a friend, a son, and a grandfather.

He also will be remembered as a man who took great pride in doing a good job, and as a TD who loved to train and teach his many students. Tim's colleagues and students will remember him also for the many cakes and tarts and pies and smoked salmon and trout that he took such delight in cooking and sharing. They will also remember his many incredibly well built sets and props, and the joy he got out of attending the USITT Conferences. The final memories of Tim will be how he faced an incurable disease with dignity and grace.

Tim Luchau passed away in Santa Ana, California, from lung cancer on May 13, 2006. He was hired in October 1998 by Pomona College as technical director/master carpenter for the Department of Theatre and Dance. Prior to coming to Pomona, he worked in similar capacities at Rancho Santiago College, South Coast Repertory, Long Beach Opera, University of California at Irvine, and Gothic Moon Productions where he built scenery and props for Universal Studio Tours Projects and La Mirada Civic Theatre, among others.

In announcing his death to the college community, Pomona notes that, in the face of a terminal illness, he continued to work on productions this academic year laboring under immense physical and emotional strain in order to give as much as he had to assist his colleagues and two graduating seniors in particular. Described by his department as an "excellent technical director and collaborator," Tim loved to share "the tricks of the trade" and to pass on valuable insight and techniques to students.

Letters and cards to the family may be sent to the Department of Theatre and Dance, Seaver Theatre, Pomona College, 300 E. Bonita Ave, Claremont, CA, 91711. They will be forwarded to his family.

At Tim's request, there will be no memorial services.



Photo/Ian Britton

News from:



# Around the Institute

[Next Story](#)
[▷ USITT](#) [▷ Calendar](#) [▷ Classifieds](#) [▷ Sightlines](#)

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

## Leadership Changes

On July 1, 2006 several changes in USITT's leadership occur. We thank Bill Teague for his years as VP Special Operations, and at the same time welcome Daniel Denhart who was elected to serve in that post.

We send best wishes to Lea Asbell-Swanger, Mitch Hefter, Jean Montgomery, and Richard Pilbrow as they complete their terms as Directors at Large on June 30.

Mr. Teague is not going far, since he begins service as a Director at Large on July 1. Also beginning three-year terms are Leon Brauner, Richard Dunham, and Mike Murphy. Continuing as Directors at Large are Debra Krajac and Donna Ruzika.

There will be more about all these volunteers in future issues of *Sightlines*. Readers can find more about Sylvia Hillyard Pannell, incoming President, by reading this issue.

[To Top](#)

## Godwaldt Honored

Congratulations to Johan Godwaldt, technical director for State University of New York at Oswego who received a SUNY Chancellor's Award for excellence in professional service. Mr. Godwaldt is a strong supporter of USITT and the Upstate Regional Section.

[To Top](#)

## DMX 512 Makes Top 12

DMX 512 is in prestigious company. *Architectural Lighting* included it as part of the lead article "Technology Revolutions in Light" among the top 12 major items from 1932 to 1998. It noted "Controls: The DMX 512 protocol is first developed by the United States Institute for Theatre Technology as a means of controlling dimmers from consoles using a standard digital interface." Among the other "revolutionary" items noted were the first sodium lamps, and the first development of the LED.

[To Top](#)

## Rees Chairs Department

### This month:

Leadership

Johan Godwaldt

DMX 512 Honored

Steve Rees

Return to Toronto

Steve Rees, well-known in USITT circles (especially Tech Expo) will chair the Department of Theatre and Dance at State University of New York at Fredonia starting next semester. He has been technical director and lighting designer for the department since joining the faculty in 1982.

[To Top](#) ↑

### **Rendez-vous Starts August 10**

There is still time to sign up for the Toronto version of CITT/ICTS Rendez-Vous with four days of events centered around the theme "Enter: The Building." For more information, visit [www.citt.org/conf.htm](http://www.citt.org/conf.htm).

[To Top](#) ↑

News from:



# Contributing Members

[Next Story](#)
[▷ USITT](#) [▷ Calendar](#) [▷ Classifieds](#) [▷ Sightlines](#)

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

## City Theatrical Releases DMX Dowser

The growing number of users of digital projectors in entertainment and events share a common problem: when the projector is projecting black, it is actually a dark gray that is obvious and distracting on a dark stage. The Projector Dowser, from **City Theatrical**, is an electromechanical device that sits next to or on top of a digital projector and swings a flag in front of the beam to change video black to a real blackout. It uses a stepper motor controlled by one channel of DMX to swing a flag through an arc of up to 90 degrees. The flag is adjustable on a rotating shaft to allow users to position the flag and the control box in a convenient location. The included mounting kit features a flat base with screw holes, rubber feet, Velcro, and an Allen key for mounting the flag and hub to the Dowser's shaft. It also features dry closure contacts to allow users to operate without DMX, either by toggle or momentary switch during a show, or while setting up before DMX is available at the projector.

The Projector Dowser is available through City Theatrical dealers worldwide, listed on the company's website, along with complete product information.

[To Top ↑](#)

## Schuler Shook Celebrates 20 Colorful Years

Over 150 guests joined in celebrating **Schuler Shook's** 20th anniversary at the theatre planning and lighting design firm's Chicago office May 11, 2006. Many different aspects of the theatre and architectural lighting design worlds were represented in the crowd, with guests arriving from across town and across the country to enjoy the festivities.

American baritone and friend of Duane Schuler, Robert Orth, surprised Mr. Schuler and delighted the crowd with song. Dennis Zacek, artistic director of Victory Gardens Theater, gave a humorous and touching tribute to Bob Shook's ongoing contributions in the realms of theatre and lighting.

Mr. Shook thanked those gathered. Congratulatory notes were written by guests on a banner. Founding partner Mr. Schuler arrived from Dresden, Germany to celebrate the milestone. Michael DiBlasi, partner in charge of the firm's Minneapolis office, and Todd Hensley, partner in charge of theatre planning in the Chicago office, also attended and Jack Hagler, principal, represented the company's Dallas office.

### This month:

City Theatrical  
Schuler Shook  
Vari-Lite

[To Top](#) 

## **Vari-Lite Names New Brand Manager**

**Vari-Lite** announced hiring Rich Booth as brand manager for the complete line of Vari-Lite automated luminaires. With an extensive marketing background, Mr. Booth will manage all Vari-Lite Marketing and Brand Imaging campaigns. He joins Technical Marketing Manager Heinz Roy, Product Manager George Masek, and Public Relations Manager Bryan Matthews to complete the Vari-Lite Marketing team.

Prior to joining Vari-Lite, Mr. Booth was the marketing communications manager for Valere Power in Richardson, Texas. He also had a distinguished career with Fugacity Corporation, HQ Global Workplaces, and Span Instruments, Inc. He holds a bachelor of arts degree from the University of Texas at Dallas, and may be contacted at 214-647-7991, or [rbooth@genlytecontrols.com](mailto:rbooth@genlytecontrols.com).

[To Top](#) 

News from:



# Sustaining Members

[Next Story](#)
[▷ USITT](#) [▷ Calendar](#) [▷ Classifieds](#) [▷ Sightlines](#)

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

### Thematics Joins Sustaining Members

We welcome **Thematics** as a new Sustaining member of the Institute. Thematics, led by Designer Charles Kirby, is a full-service production design firm producing a fiber optic, half inch scale LIGHTBOX model matching all the attributes of an individual venue's lighting inventory from control to beam angle. To learn more about the New York City-based company, visit [www.seelightbox.com](http://www.seelightbox.com).

[To Top ↑](#)

### TOMCAT Serves Opera

**TOMCAT USA's** latest collaboration with the San Francisco Opera is further evidence that its staging isn't just for rock 'n roll anymore. Working with the Washington Opera, the San Francisco group produced *Rheingold* -- the first in Wagner's *Ring Cycle*. The companies will produce one opera a year from the cycle culminating in a presentation of the full cycle in 2010.

Working with the opera company, TOMCAT USA designed a system that is easily assembled and transported, precisely what is needed for a set that will travel back and forth between Washington, D.C. and California over the coming years.

For more information, visit the TOMCAT web site at [www.tomcatglobal.com](http://www.tomcatglobal.com).

[To Top ↑](#)

### Hendler Named to Digital Dozen

Ian Hendler, director of automation products for **Leviton**, was named in last month's issue of *Digital Connect* magazine as one of its 2006 "Digital Dozen" -- a distinguished group of industry experts digital integrators should get to know. The award recognizes the achievements of this elite group of industry leaders for the instrumental role they have played in developing and implementing digital solutions through the digital systems integrator channel.

[To Top ↑](#)

### Stage Technologies Swinging with Sinatra

#### This month:

Thematics

TOMCAT

Leviton

Stage Technologies

**Stage Technologies** has supplied the automation control equipment for the West End production *Sinatra* at the London Palladium. This new production mixes live performance with audio, video, and automation to create a multimedia show that uses previously unseen footage of the legendary Frank Sinatra.

Accompanied on stage by dancers, singers, and a 24-piece live band, Sinatra's image is projected onto multiple moving screens and other white surfaces. Stage Technologies' rental department supplied equipment to automate a large number of moving scenic elements including moving projection screens, an aircraft wing that lowers onto the stage to become a platform for the dancers, a microphone stand and classic jukebox that appear through a stage trap, and a large stage truck that moves downstage carrying the live band.

The show uses a total of 20 BigTow winches and a mixture of MaxisMX and MaxisID systems, controlled from an Acrobat console. With only two weeks to install the complete automation system before the technical rehearsals, Stage Technologies worked with Unusual Rigging to resolve a number of complicated engineering challenges.

[To Top](#) 



# News from: USITT's President

[Next Story](#)

▷ USITT ▷ Calendar ▷ Classifieds ▷ Sightlines

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf



Sylvia Hillyard Pannell, center, with outgoing USITT President John S. Uthoff, left, and Zelma H. Weisfeld, Ms. Pannell's long-time Conference roommate and mentor, at the 2006 Awards Banquet.

Photo/Tom Thatcher

## Pannell Accepts Gavel

*Sylvia Hillyard Pannell recently accepted the gavel to begin her presidency of USITT. Following is her acceptance speech.*

On April 12, 1945 Harry Truman was summoned to the White House. Ushered into Eleanor Roosevelt's sitting room, the vice president was gently informed that President Roosevelt had died.

"Is there anything I can do for you?" Truman asked. "Is there anything we can do for you?" Eleanor replied. "You're the one in trouble now!"

It is with eager anticipation, but not without understanding Eleanor Roosevelt's admonitory note, that I receive the gavel tonight and become the 23rd President of this extraordinary organization that has been so important in the professional, educational, and personal lives of so many of us here this evening -- the United States Institute for Theatre Technology.

Standing here before you, having advanced to this rank in USITT, is indeed a great honor, and I wish I could personally thank each of you with whom I have shared so much:

- Working together on the Board of Directors, on conference panels, on design exhibits;
- Working together on committees, at national conferences, as members of Commissions;
- Working together closer to home in our thriving Regional

Sections; and

- Working together across international borders with our good Canadian friends through CITT and throughout the world through OISTAT and the fabulous Prague Quadrennial.

Along with all of our work and accomplishments, we've developing invaluable professional networks, and close personal colleagues and friends locally, nationally, and internationally. We've shared many good times and fellowship.

I did not arrive here alone; you were all a part of the journey and I am in your debt. There are some among us and sadly, some who are not, to whom I offer very special thanks.

First, I want to thank my late mother, Forest Stewart Hillyard, who encouraged me to engage in a fulfilling career and who supported and nurtured my decision to pursue a livelihood in the theatre. There were several reasons for her gusto. On one hand, she was a woman ahead of her time and her feminist leanings prompted her enthusiasm for a career-girl daughter; on the other, she was a thrifty woman who clung to the hope that I might one day become self-supporting.

I want to thank my conference roommate of many years, my role-model, my inspiration, my friend and a legend in her own time, Zelma Weisfeld.

I want us to remember and I wish to thank our good friend and colleague, the late Don Stowell -- my teacher and counselor over the years. Don encouraged me to take part in the Costume Commission. he stressed the importance of participation in USITT's international arm, and he sponsored me in leadership capacities in the Institute.

I want to thank Dr. August Staub, professor emeritus and retired head of the Department of Drama at the University of Georgia who, in so many ways shaped my career, placing a special focus on the value of participation in USITT for me, for the students and faculty of the department of drama (many of whom are here this evening), and for the University of Georgia. Go dawgs!

I wish to thank Sarah Nash Gates, the first woman to serve as USITT's president, for this beautiful corsage. Her presidential legacy sets a very high standard and her legendary arrival, astride a steed, to give her presidential acceptance address remains unrivaled, despite the equine resources available to me here in Louisville, home of the Kentucky Derby.

Last, only because he joined this roster last chronologically, though certainly not least, I want to thank my husband Clifton Pannell, who is about to have to endure much more USITT conversation at home than ever before. Clif is not here tonight because he is teaching at Oxford University, but he wants to thank our friend Charles Berliner for being my banquet squire in his

absence.

Our USITT *mission* is to actively promote the advancement of the knowledge and skills of our members and our *vision* is to be a prominent leader of theatre design and technology through our Conferences, exhibitions, awards, publications and research.

With respect to the mission and vision, my presidential goals include:

- Promoting the advancement of 21 st century knowledge and skills by seeking the voice of young professionals and students, and broadcasting it throughout the Institute; and
- Raising money for the Institute, and I need your support to do it.

We have heard the refrain extolling the advantages and delights of USITT Annual Conference & Stage Expo attendance repeated from Donna Ruzika's charming *Sightlines* article to this podium where USITT is inevitably hailed for its importance to us professionally and personally. Because of USITT we have:

- valuable friends and colleagues that we would not otherwise have;
- knowledge that we would not otherwise know;
- traveled places where we might not have traveled;
- graduate assistantships, prizes, grants and fellowships, jobs and even careers!

The opportunity to assure that future generations of theatre designers and technologists may grow, prosper, and have the advantages that this very special organization has provided its membership for nearly 50 years is now available through our USITT@50 campaign, Honoring our Past-Securing our Future. In honor of USITT's 50th Anniversary in the year 2010, a special five-year fund-raising campaign is underway. As your president, I want you to contribute to one (or more) of USITT's funds for five consecutive years. Thank you, those of you who have already made your contribution. Those who have not, may easily do so by completing a five-year intention form found on line at our website [www.usitt.org](http://www.usitt.org).

We will make USITT's 50th birthday celebration in 2010 a priority as Institute planning goes forward. Plans are underway to mark this occasion with events that celebrate and are celebrated by all members of USITT. Together we will usher in the next 50 years.

Finally, while our international efforts have achieved considerable success and we have taken advantage of many global opportunities, our efforts to advance our domestic goals in

diversifying our membership remain illusive. One of my goals is to continue the work to make USITT a more diverse and multi-cultural organization.

*The past should be a guidepost, not a hitching post.*

For guidance I will seek the wisdom of the office staff, the Executive Committee and its emeriti members, and the members of USITT. As USITT becomes a fully developed 21st century Institute, decisions must be made and appropriate directions must be chosen to assure that we remain a professionally viable, successfully managed, and financially secure membership organization. With your help, forbearance, and hard work, USITT's future is bright.

It is with honor and humility that, by your choice, I humbly join the roster of outstanding men and women who have served the Institute in an executive capacity, and I will strive to fill the colossal shoes of the 22 presidents who preceded me.

Thank you.

*To read a profile of Ms. Pannell, click [here](#).*

[To Top](#) 

[Next Page](#) 

News from:



# Regional Sections

[Next Story](#)
[▷ USITT](#) [▷ Calendar](#) [▷ Classifieds](#) [▷ Sightlines](#)

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

## Intermountain Section to Hold Conference

The Intermountain Desert Regional Section will hold its first Mini Conference July 21 and 22 hosted by Southern Utah University and The Utah Shakespearean Festival in Cedar City, Utah.

Seminars will include: The Art of Managing People, Developing a Production at the Utah Shakespearean Festival, Resume Doctor for Young Technicians, and Working on a Touring Production.

Workshops will include Molding and Casting, Arena Rigging, Wireless Mics, Hair and Make-up, Website Portfolios, and Learn How to Ventilate.

Other events will include a display of member portfolios along with a meet and greet. There will be opportunities to observe the change over from the matinee to the evening productions in the Randall Theatre on both days as well as all of the free literary and production seminars, play orientations, and costume displays offered by The Utah Shakespearean Festival.

USITT IMD Mini Conference participants will receive a discount on tickets for any of the plays showing that weekend by mentioning USITT IMD Conference when ordering tickets at 1-800-PLAYTIX or [www.bard.org](http://www.bard.org).

Most important, for all IMD section members, is the annual business meeting 9 a.m. Saturday, July 22. Participation is required for all section members for voting on future officers, discussing business from the USITT National Office, and discussing the future of the section. Check the latest newsletter for more detailed information.

For more information on travel, lodging, and driving directions to the Utah Shakespearean Festival and Cedar City, visit [www.bard.org](http://www.bard.org). For more detailed information on the USITT IMD Mini Conference, including registration information and fees, visit the Intermountain Desert web site at [www.intermountain.usitt.org](http://www.intermountain.usitt.org).

You do not need to be a member of the Intermountain Desert Section to attend this Mini Conference; you need only pay the applicable fees to attend. Check the web site for more information.

**This month:**

Intermountain Desert

Chesapeake

[To Top ↑](#)

## Chesapeake Plans Section Expo

The members and officers of the Chesapeake Regional Section congratulate the National Office and its staff for a spectacular Conference & Stage Expo in beautiful Louisville. Everyone who attended had a wonderful time, and the Section would especially like to say thanks to those who stopped by its booth. The Section is gearing up for its Section EXPO, which will be held on the campus of Rowan University in Glassboro, New Jersey on Saturday, September 16.

In addition to a day full of workshops and vendor demonstrations, the Section will hold its inaugural Design Exhibition, featuring some of the best work of its members. More information on both the EXPO and the Design Exhibition will be available soon on the Section web site, [www.usittchesapeake.org](http://www.usittchesapeake.org). We look forward to seeing Section members there, and welcome anyone in the mid-Atlantic region!

[To Top](#) ↑



July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf



Rich Dunham, right, received a plaque and clock from the Lighting Commission at the commission meeting at the 2006 Annual Conference & Stage Expo. Presenting the plaque were Buddy Combs, Lighting Co-Commissioner, and Kim Williamson, VP-Commissions. Mr. Dunham is one of six "retiring" commissioners.

Photo/Barbara E.R. Lucas

## The Right Commission Stuff

**Kim Williamson**  
*VP Commissions*

When the USITT New Year -- new fiscal year, that is -- begins on July 1, several Commissions will see new leadership as they say goodbye to those stepping aside to make way for new Commissioners to step forward. Each Commissioner who has served marks his departure with a range of accomplishments that exhibit their belief in and commitment to the essential constituency of USITT: the Commissions and their members.

The job description of a Commissioner goes something like this: for each year of a three-year term prepare an annual commission budget; oversee the planning of your commission's programming for the annual conference; identify or plan the process for special recognitions and awards; identify projects and/or project leaders; assist in the process for funding proposals; plan, develop and advertise symposia; and identify agenda items for the retreat.

Oh, and not to be forgotten is the time commitment to the conference Commissioners Meetings (no, there is no such thing as a free lunch!), and the preparation that each commissioner undergoes to run commission meetings. The range of people who want to take on this job description as a volunteer are few and so much appreciated!

The 10 Commissions of USITT are (in no particular order other than how they come to mind as I sit on the porch of our mountain

cabin and watch the Ponderosa pines grow!) Costume Design & Technology, Scene Design, Lighting, Sound, Architecture, Engineering, Education, Management, Technical Production, and Health & Safety.

They develop and mentor their leadership in slightly different ways. Various Commissions develop leadership through Vice-Commissioner positions. For instance, the person who is VC Programming will step up to Commissioner following one or two years of programming. Several Commissions split the work load between Co-Commissioners with one being senior and the other junior.

Others identify their leaders by observing who has been a consistent contributor to the work of the Commission and is ready to assume a leadership role.

A word of caution here; be careful of what you are good at because you will be asked to do it again! Amidst the diverse methods by which leadership is identified, several things remain consistent. Each Commissioner has the inclination to think *big*; each has the desire to move his discipline within the craft further ahead; each has a selflessness and generosity of time he dedicates to his Commissions; and a pure enjoyment for the people who are Commission members.

Why are these details important to include in an article on *new* leadership? Simply that, when you see the Commissioner's job description and combine it with the process of developing these leaders, it becomes evident they are doing this for more than the "thank you" gift they receive at the conference each year.

Join in thanking each of these people for the hours, days, and years they have provided their dedication and leadership to bring great things forward for *your* Commission. They truly are your representative voices in USITT.

A hearty thank you to outgoing Commissioners:

- David del Colletti, Technical Production;
- Jim Cooper, Health & Safety;
- Rich Dunham, Lighting;
- Tim Kupka, Education;
- Pat Martin, Costume Design & Technology; and
- Michael Tingley, Architecture.

A welcome greeting to each of the incoming Commissioners:

- Joel Ebarb and Kristina Tollefson, Costume Design & Technology;
- Tony Hardin, Co-Commissioner with William Kenyon, Education;
- Bill Liotta, Co-Commissioner with David Smith, Sound;
- Nate Otto, Health & Safety;
- Anthony Phelps, Co-Commissioner with Buddy Combs,

Lighting:

- John Prokos, Architecture; and
- Fritz Schwentker, Co-Commissioner with Roy Harline, Technical Production.

[To Top](#) 

[Next Page](#) 



# Commissions

[Next Story](#)

▷ USITT ▷ Calendar ▷ Classifieds ▷ Sightlines

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

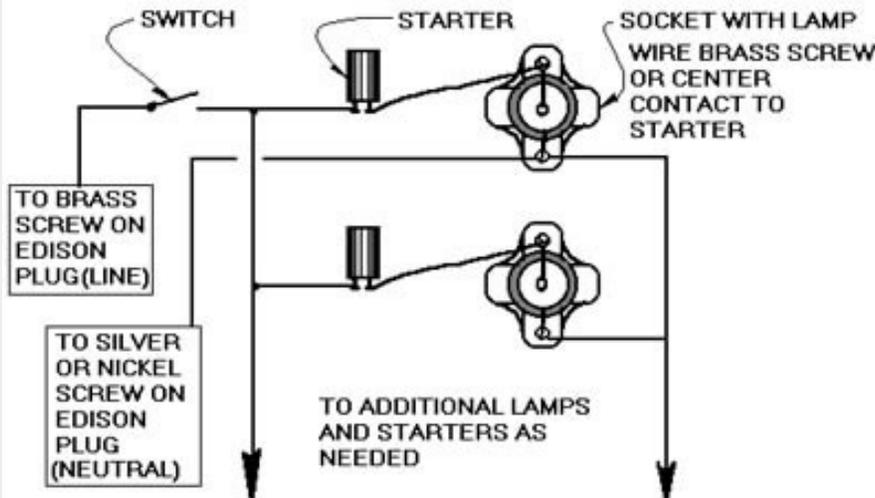
- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- july 2006 issue pdf



This image, from the newest *Technical Source Guide*, is just a portion of the information available in *Fire Effects for the Stage Part II* which is now available.

Illustration/Michael Powers

## Fire Effects Latest Offering From Technical Source Guide

**Patrick Immel**  
*Technical Source Guide Editor*

It's back! After a brief hiatus, the *Technical Source Guide* returns with the second of four articles from Michael Powers on faux fire on stage. Learn how to light up a production without burning down the stage! [Click here](#) to download the file in PDF format.

The Source Guide editorial team is always on the lookout for authors or article ideas. If you have done something interesting for a recent production or have a non-typical use for a typical item, tool, or product, please share. Submission information can be found at the bottom of the PDF.

Previous *Technical Source Guides* can be found [here](#), or by following the links from the USITT home page to the Technical Production Commission area.

[To Top](#) ↑

home **USITT**

# Commissions

[Next Story](#)

▷ USITT ▷ Calendar ▷ Classifieds ▷ Sightlines

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf



Rich Dunham, right, presents the USITT Distinguished Achievement Award in Lighting Design to James L. Moody, left, at the 2006 Annual Conference & Stage Expo in Louisville, Kentucky. Mr. Dunham is stepping down as Lighting Commissioner.

Photo/Tom Thatcher

## Lighting Commissioner Fades Out

**Rich Dunham**  
*Senior Lighting Commissioner*

With the approach of July comes an important time in the Institute's leadership. July 1 marks leadership changes. The old officers rotate out of office, and the new leadership comes on board. It's a way to get more participation from members and is an important process because it allows new blood and ideas to come into the organization. It also helps prevent those who have been active for a long time from getting burned out.

I, too, am rotating out of the Commission leadership... something that I have been involved with in one capacity or another since the late 1980s. My last stint in the Lighting Commission has been as Senior Co-Commissioner for the last five or six years.

In that time, I feel the Commission has grown and it has addressed several critical projects that will make significant contributions to the profession and Institute. I feel the biggest contributions the

Commission has accomplished over the last several years include some solid programming in the last several Annual Conference & Stage Expos, a closer relationship with manufacturers and exhibitors, and a better outreach to membership in areas such as the USITT Lighting List-Serve-List.

By far the most significant contribution will be the release of the long-awaited *RP-2 Lighting Graphics Recommended Practice* next month. This project will not be able to please everyone on all things but goes a long way in providing some needed standardization to the process of drafting light plots and sections. A job description project is also well in progress.

I have enjoyed my role as Co-Commissioner and feel that much of the work and credit that has taken place over the last several years is shared with my co-leaders. We've had good Vice-Commissioners for Programming throughout the years and a steady group of volunteers who have taken the lead in various areas of the Commission through their roles as Vice-Commissioners and liaisons. My heartfelt thanks to all of them.

My thanks also go to the Institute's senior leadership and office staff with whom I've had the pleasure of working over the last several years as well as a special thanks for those who have served with me on the RP-2 Committee (Will Bellman, Robin Schraft, Vickie Scott, Craig Wolf.....and especially Steve Shelley who suffered through all the revisions of the draft standard). Most importantly, I want to thank all of you for your ideas, support, and contributions that you have quietly made to make our Commission a better resource for our profession.

Your commitment to attending conferences and sessions, chairing and participating as panelists in conference sessions, working in the light lab, and all-around camaraderie have been noticed and appreciated.

Finally, I want to thank my junior Co-Commissioner, Buddy Combs, who is now stepping into the pilot's seat. He brings some good new ideas and will serve you well. I intend to remain active with the Commission but will be slipping into the background as I move into my new role as a director.

I've made a lot of friends as professional colleagues throughout my different roles in the leadership over the years and can't wait to actually have time at a conference to spend time with many of you without having to worry about putting together sessions or cutting yet another deal for the Commission.

It's been fun and rewarding. Thanks to all of you!

[To Top](#) 

[Next Page](#) 



July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

## Scenic Tricks with Non-Traditional Sources

**Nadine Charlsen**

*Scene Design Commission*

The Scene Design Commission presented a round table at the 2006 Conference & Stage Expo in Louisville called *Great Stuff Not Made for Us*. The focus of the discussion was to share the use of materials not originally made for the theatre. Most materials used in the theatre are probably adapted from other uses. Many products are so commonplace that it is easy to forget they weren't originally developed for theatrical use. Here are some of the products and, when necessary the source, that were presented at the session.



**Product:** "Orange" Foam Insulation

**Use:** For carved surfaces.

**Description:** It is a fine, sand grain Styrofoam that cuts detail with a butter knife. It can be ordered in 4-inch 4 by 8 sheets and blocks of special order sizes. It can be coated with any of the coatings for Styrofoam from theatrical companies.

**Source:** Insulation Materials Corp., South Plainfield, New Jersey, 908-753-0220; Baltimore, Maryland, 410-644-5357; New

York, 800-221-1017.

**Credit:** Nadine Charlsen.

[To Top](#) ↑

**Product:** Silver Roofing Caulk (in tubes)

**Use:** Makes great leaded lines on Plexiglass for leaded glass windows.

**Description:** When the full size cartoon for the design is drawn on paper, the Plexiglass is laid on top of the paper and the caulking gun can squeeze out the "leaded" lines by simply tracing over the lines on the paper. The thickness of the lines will be determined by how the nozzle on the tube of caulking is cut. The effect seems to work best when the caulking lines are

To learn more about an item, click below.

- Carved Surfaces
- Stained Glass Window Leading
- Fat Rolls/Tummy Pouches
- Windmill
- Spanish Roof Tiles
- Dragon Costume
- Homemade Gobos

placed on the onstage side of the window.

**Source:** A roofing company or possible a lumber yard/hardware store.

**Credit:** Daryl M. Wedwick, Southern University, Baton Rough, Louisiana.

[To Top](#) ↑

**Product:** Styrofoam pellets (beanbag refills)

**Use:** Stuff fat rolls and tummy pouches made of muslin.

**Description:** They shift around and adapt to clothing nicely. It makes for a lightweight, relatively cool and washer/dryer friendly fat pad that stays the same shape. Best for fully clothed fat pads or small sections (adding bosom, gut, back rolls). You may need to add some plastic pellets to add weight.

**Source:** Any store that stocks Styrofoam pellets.

**Credit:** Cathy Fritsch, draper, Indiana Repertory Theatre.

[To Top](#) ↑



**Product:** Ceiling fan

**Use:** Used on its side for a practical windmill in *Oklahoma*.

Use the cheap kind without any lighting fixture on it. Cut the blades down, then attached rings and additional blades for the final version.

**Source:** Any store that carries ceiling fans.

**Credit:** Steve Moger, Tenafly High School.

**Product:** 16-foot cardboard tubes.

**Use:** Spanish roof tiles.

**Description:** Cut on the band saw and "Fastac" together. (Probably needs a flat surface underneath.)

**Source:** Carpet stores.

**Credit:** Volunteered at the round table.

[To Top](#) ↑

**Product:** Hula-hoops.

**Use:** To make dragon costumes.

**Source:** Any toy store that carries hula-hoops.

**Credit:** Volunteered at the round table.

[To Top](#) ↑

**Product:** Radiator Grill

**Use:** Homemade gobos

**Description:** Cut custom gobos for \$12 to \$15. Clean thoroughly before use.

**Source:** Auto supply or auto repair shop.

**Credit:** Volunteered at the round table.

Send product information to Nadine Charlese, and over the next few *Sightlines* issues some of the innovative ideas will be distributed. Contact information is: 344 W. 49th Street #2D, New York, NY 10019, or [nadinelc@nyc.rr.com](mailto:nadinelc@nyc.rr.com).

[To Top](#) ↑

[Next Page](#) →



home **USITT**

# News & Notices

[Next Story](#)

▷ USITT ▷ Calendar ▷ Classifieds ▷ Sightlines

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf



Sedona, left, and its red rocks can be seen while visiting Phoenix, Arizona for the 2007 Annual Conference & Stage Expo.

Photo/GPCVB

by **Jeff Brown**  
*Phoenix Promotions  
Coordinator*

## Exploring the Scenic Side of Phoenix in 2007

At the 2006 Conference & Stage Expo in Louisville, I staffed the Phoenix table at Stage Expo and answered many questions about Phoenix's March weather (the 2007 Conference will be March 14 to 17). In general, as verified by [www.city-data.com](http://www.city-data.com), it should be warm and dry. The average daily high for March is 75 degrees, with 85 percent sunny days and just 0.9 inches of rain for the month. The afternoons typically see a low 25 percent relative humidity.

One way to enjoy the great outdoors and great weather of the Phoenix area is to take a day hike. The Phoenix Parks and Recreation Department manages tens of thousand of acres of mountain and desert preserves throughout the city.

The largest is South Mountain Park/Preserve. It is the largest municipal park in the United States and covers more than 16,000 acres with 58 miles of trails.

The many preserves are free to the public and most are open sunrise to sunset. Hikers have the opportunity to discover breathtaking views of the Valley of the Sun and possibly glimpse some of the native Sonoran Desert plants and animals such as: bursage, brittlebush, creosote bush, palo verde trees, saguaro cactus, Gila monsters, horned lizards, geckos, javelina, and



The Saguaro Cactus, above, can grow anywhere from 15 to 50 feet tall, making it the largest type of cactus in the US.

Photo/GPCVB

roadrunners.

Phoenix's Seven Summits represent the highest hikeable points in seven of the city's mountain parks. Although these hikes can all theoretically be achieved in a single day, hiking any one of them individually also provides a fantastic introduction to the desert region's beauty. The summit trails for each location are listed below, but each of the mountain and desert preserves also contain many more trails. Find more detailed information about the hiking trail systems and fun facts about the mountains at [phoenix.gov/PARKS/hikemain.html](http://phoenix.gov/PARKS/hikemain.html). Some locations include handicapped-accessible trails.

In ascending order:

**Shadow Mountain**, elevation 1,928 feet; one mile round trip; elevation gain 440 feet; rated moderate; facilities: one.

**Lookout Mountain**, elevation 2,054 feet; one mile round trip; elevation gain 475 feet; rated moderate; facilities: water. Lookout Mountain Park on the southeastern side of the mountain has water, restrooms, picnic tables, grills, and a playground.

**North Mountain**, elevation 2,104 feet; 1.6 miles round trip; elevation gain 614 feet; rated moderate; facilities: water, restrooms, picnic areas, grills, and a playground.

**Shaw Butte**, elevation: 2,149 feet; five miles round trip; elevation gain 670 feet; rated moderate; facilities: water, restrooms.

**Piestewa Peak**, elevation 2,608 feet; 2.4 miles round trip; elevation gain 1,190 feet; rated difficult; facilities: water, restrooms, picnic tables, armadas.

**South Mountain**, elevation 2,660 feet; seven miles round trip; elevation gain 1,310 feet; rated difficult; facilities: picnic areas by the trailhead.

**Camelback Mountain** (actually part of the City of Phoenix, not a preserve), elevation 2,704 feet; 2.3 miles round trip; elevation gain 1,300 feet; rated difficult; facilities: toilets and water.

It is important to remember that the Phoenix mountain preserves are open, undeveloped desert areas. Use care, since hikers sometimes encounter rocky terrain and other potential hazards native to the Sonoran Desert.



Yes, there are flowers in the desert, including the cactus flower, above.

Photo/ Maricopa County Regional Parks (Usery Mountain)

[To Top](#)

[Next Page](#)



# Conference & Stage Expo

[Next Story](#)

[▷ USITT](#)
[▷ Calendar](#)
[▷ Classifieds](#)
[▷ Sightlines](#)

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- July 2006 issue pdf

## A Hot Time in Phoenix!

**Helen Willard**

*Stage Expo Sales Manager*

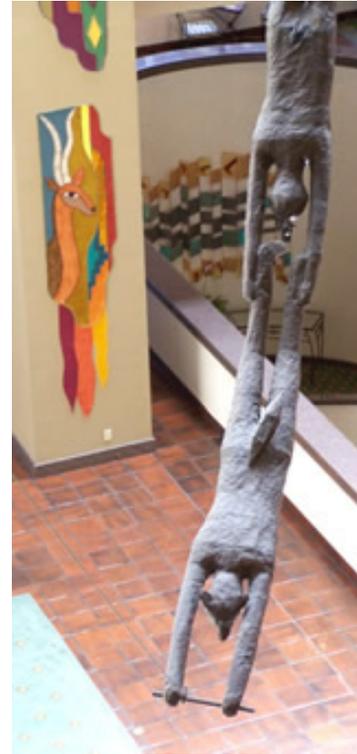
Traveling to Phoenix in May for the annual programming meeting, the Conference Committee received an extremely warm welcome, with temperatures over 100 degrees, accompanied by a hot wind that brought to mind time spent in saunas. It was hard to believe people actually were choosing to eat lunch on an outside patio at the Hyatt Regency, until we stepped out into the gently cooling shower provided by the overhead misters and fans. Thankfully the average March temperatures in Phoenix are a much more comfortable 75 degrees.

The tour of the Phoenix Convention Center space, where the 2007 Conference & Stage Expo will be held, coincided with the Medical Library Association's annual meeting. It was quite interesting to check out their logos, registration area set-up, directional signage, show entranceways, and trade show. Their badges looked just like USITT's (they use the same registration company) causing unconscious glances looking for recognizable people and names. We did find at least one exhibitor in common, Elsevier/Focal Press, although their presence at MLA 2006 was much larger than at USITT.

One entire day was spent in the Cassidy room at the Hyatt going through the plethora of program proposals one by one and assigning each session to a meeting room at a specific time. The group adjourned for a quick lunch at Majerle's, a restaurant just down the block from the Hyatt, which may become the Phoenix version of Deke's, the nearly everyday venue for lunch in Louisville. The afternoon programming session concluded with a review of the many Professional Development Workshops being planned for next year.

That evening, some folks had tickets to the Diamondbacks/Pirates baseball game at nearby Chase Field, but no one was lucky enough to score tickets to the Suns/Clippers basketball game. It was easy enough to tell who won game seven of the playoff series when the Suns fans spilled out of the US Airways Center, cheering, shouting and honking their horns.

A favorite Long Beach hang-out, the Yard House, has opened outposts in Phoenix and Scottsdale. Although the ambience is a bit different with no harbor marina to overlook, the Scottsdale



The Hyatt Regency in Phoenix, headquarters hotel for the 2007 USITT Conference & Stage Expo is filled with interesting art, including the flying performers, above, in the hotel atrium.

Photo/Barbara E.R. Lucas

location in trendy Fashion Square is a handsome restaurant, just a 15 to 20 minute ride from downtown Phoenix. The same menu and similar extensive beer selection made it feel almost like the original.

Another interesting Scottsdale find was the Salt Cellar, an underground restaurant whose only noticeable landmark from the street is a sign and a skylight poking out of the parking lot. The aptly named Salt Cellar is a maze of underground rooms, each wood-trimmed and filled with enough nautical paraphernalia to make you think you're below decks on an old ship. The menu included fresh seafood flown in from around the globe, a welcome treat in the middle of the desert.

There will be more Phoenix area hot spots to check out during future conference planning visits to the Valley of the Sun. For more information about the Phoenix area, visit the Greater Phoenix Convention & Visitors Bureau website at [www.phoenixcvb.com](http://www.phoenixcvb.com).

[To Top](#) ↑

[Next Page](#) →



# For the Record

▷ USITT ▷ Calendar ▷ Classifieds ▷ Sightlines

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- july 2006 issue pdf

## Executive Committee

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- 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*
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- Holly Monsos, *Vice-President for Members, Sections & Chapters*
- Daniel Denhart, *Vice-President for Special Operations*
- John Uthoff, *Immediate Past President*

[To Top](#) ↑

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- Normand Bouchard
- Gregory Horton
- Cindy Poulson
- Dave Will
- Stephanie Young

2005-2008

- Ann Archbold
- Bill Browning
- Dan Culhane
- David Krajec
- Martha Marking
- Brian Reed

2006-2009

- Leon Brauner
- Richard Dunham
- Debra Krajec
- Mike Murphy

- Donna Ruzika
- Bill Teague

[To Top](#) ↑



# For the Record

▷ USITT ▷ Calendar ▷ Classifieds ▷ Sightlines

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
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## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

## Conference & Stage Expo

- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- july 2006 issue pdf

## 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:

- Honorary Lifetime Members
- Contributing Members
- Sustaining Members

[To Top](#) ↑

## Contributing Members

- American Harlequin Corporation
- Apollo Design Technology, Inc.
- Automatic Devices Company
- Barbizon Lighting Company
- Cirque du Soleil
- City Theatrical Inc.
- J.R. Clancy, Inc.
- Clear-Com Communication Systems
- Creative Handbook
- Creative Stage Lighting Co., Inc.
- Disney Entertainment Productions
- Electronic Theatre Controls (ETC)
- Entertainment Services & Technology Association (ESTA)
- Entertainment Technology
- Future Light
- GAMPRODUCTS, INC.
- H & H Specialties Inc.
- heatshrink.com
- Hoffend & Sons, Inc.
- InterAmerica Stage, Inc.
- KM Fabrics, Inc.
- Kryolan Corporation
- *Live Design Magazine /LDI Show*

- Martin Professional, Inc.
- Masterstage Mfg. Inc.
- MDG Fog Generators
- Meyer Sound Laboratories, 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
- TMB
- Vari\*Lite
- Vincent Lighting Systems
- Walt Disney Entertainment
- Wenger Corporation

[To Top](#) ↑

### **Sustaining Members**

- A.C. Lighting Inc.
- AC Power Distribution, Inc.
- A.C.T Lighting, Inc.
- Altman Lighting, Inc.
- Altman Rentals, Inc.
- Auerbach + Associates
- A V Pro, Inc.
- B.N. Productions, Inc.
- Baer Fabrics
- Bandit Lites, Inc.
- Ben Nye Makeup
- 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.
- Comfor Tek Seating Inc.
- The Crosby Group, Inc.
- d&b audiotechnik
- Dazian Fabrics, LLC
- Designlab Chicago

- Dove Systems Inc.
- Electronics Diversified Inc.
- Entertainment Lighting Services
- Foy Invenenterprises, Inc.
- GALA Systems, Inc.
- Gerriets International Inc.
- Grand Stage Company, Inc.
- Grosh Scenic Rentals
- Haussmann Theaterbedarf GmbH
- 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
- KUPO Industrial Corp.
- LCS Audio
- LEE Filters
- Lehigh Electric Products Co.
- Leprecon
- Leviton/NSI/Colortran
- Lex Products Corp.
- Lighting & Electronics, Inc.
- Limelight Productions, Inc.
- Lite-Trol Service Company, Inc.
- Look Solutions USA, Ltd.
- LVH Entertainment Systems
- Lycian Stage Lighting
- The MAGNUM Companies, Ltd.
- Mainstage Theatrical Supply, Inc.
- Make-Up Designory
- Mehron, Inc.
- Musson Theatrical, Inc.
- Mutual Hardware
- Niscon Inc.
- North Carolina School of the Arts
- Northwest High School
- Ontario Staging Limited
- Performance Solutions
- Production Intercom, Inc.
- Prolyte Products Group
- Sapsis Rigging Entertainment Services, Inc.
- Sculptural Arts Coating, Inc.
- Selecon
- Serapid, Inc.
- Show Distribution Group Inc.
- Smooth-On, 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, Inc.
- Strong Entertainment Lighting
- Theatre Arts Video Library
- Theatre Consultants Collaborative, LLC
- Theatre Projects Consultants, Inc.
- Thematics
- 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.

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[To Top](#) ↑

July 2006

## News & Notices

- USITT Grants Awarded
- Profile: Sylvia Hillyard Pannell
- Announcements
- Funding for PQ
- In Memoriam: Tim Luchau
- The Last Word

## News From:

- Around The Institute
- Contributing Members
- Sustaining Members
- USITT's New President
- Regional Sections

## Commissions

- Leadership Update
- Tech Guide Returns
- Lighting Farewell
- Scenic Tricks

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- Experience Desert in city of Phoenix
- Phoenix Planning Heats Up

## For the Record

- Leadership
- Honorary Lifetime Members
- Contributing Members
- Sustaining Members
- july 2006 issue pdf

## Author Unknown

For a summer treat, we present this rhyming collection of stage truths, which has been around for several years. The author's name seems to be lost in the mists of time, but we'd be glad to give credit to whoever put this together.

### Theatre Logic

In is down, down is front;  
 Out is up, up is back;  
 Off is out, on is in;  
 and of course  
 Right is left and left is right.

A drop shouldn't  
 and  
 A Block and fall does neither.

A prop doesn't  
 and  
 A Cove has no water.

Tripping is OK,  
 A running crew rarely gets anywhere,  
 A purchase line will buy you nothing;  
 A trap will not catch anything  
 and  
 A gridiron has nothing to do with football.

A strike is work (in fact, a lot of work)  
 and  
 A green room, thank God, usually isn't;

Now that you're fully versed in theatrical logic...  
 "Break a Leg"



This bit of prop whimsy was found by Casey Kearns at the 2006 Annual Conference & Stage Expo.

[To Top](#) 

[Next Page](#) →