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Copper Square in downtown Phoenix includes the Phoenix Hyatt Regency, USITT's headquarters hotel for the 2007 Annual Conference & Stage Expo. There are helpful ambassadors stationed throughout the area who answer questions and provide directions. More on the upcoming USITT Conference is included with this issue of *Sightlines*, including stories on the [Orpheum Theatre](#) and [Stage Expo](#).



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Announce 2007 Election Nominees, Process

Patricia Dennis *USITT Secretary*

USITT Nominations Committee has prepared a slate for the 2007 election cycle.

John Uthoff, as Immediate Past President, is chair of the Nominations Committee. He and the committee diligently sought input from the membership at large, Commissioners, Regional Sections, and Directors at Large. The committee is confident the slate includes a strong list of individuals well prepared for these positions and representing the wide variety of interest groups, professions, and regions within the Institute.

The Nominations Committee presents the following slate for the 2007 election.

Officer:	Nominee:
<i>President Elect</i>	Carl Lefko
<i>Vice-President for Commissioners</i>	Kim Williamson
<i>Vice-President for Promotion and Development</i>	Lisa Westkaemper
<i>Vice-President for Conferences</i>	Joe Aldridge
<i>Vice-President for International Activities</i>	Alexandra Bonds
<i>Secretary</i>	Patricia Dennis

Officers elected will serve two-year terms starting July 1, 2007, except the President Elect who will serve a one-year term.

Directors at Large (six to be elected):

Lea Asbell-Swanger
Nadine Charlsen
Travis DeCastro
Ed Fitzgerald
LaLonnie Lehman
Andi Lyons
Michael Mehler
Mike Monsos
Mark Shanda
Sherry Wagner-Henry
Monica Weinzapfel



Photo/Ian Britton.

Craig Wolf

Directors at Large elected will serve a three-year term beginning July 1, 2007.

The slate may be amended by following the By-Laws that state: "Additional nominations for each elective office may be presented by petition, supported by no fewer than 50 signatures verified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee and a brief biographical description."

Additional nominations may be made electronically for candidates who wish to be included on the ballot. To file an e-mail petition, the process is to:

- * Confirm the willingness of the individual to stand for election;
- * Collect the names of at least 50 current USITT members who have agreed to support the nomination; and
- * Send an e-mail by October 15 to Nominations Committee Chair John Uthoff at jsutd@ksu.edu. The e-mail must contain the name and brief biography of the nominee as well as names and e-mail addresses of those supporting the nomination.

Once the electronic petition is received, the membership of those who endorse the nomination will be verified and the support of each signer will be confirmed. If all is in order, the name will be added to the slate.

The Nominations Committee hopes that this option will allow the membership a convenient process for participation and involvement. Petitions may still be filed on paper and mailed to Mr. Uthoff at Kansas State University, Department of Speech Communication, Theatre & Dance, 129 Nichols Hall, Manhattan, KS 66506. Any member with questions can also call USITT Secretary Pat Dennis at 218-726-8778 or Mr. Uthoff at 785-532-6864.

Ballots for the election will be mailed to current members in November. Ballot packets include biographies of each candidate, the ballot itself, and a postage-paid envelope so ballots can be returned.

USITT's officers and Directors at Large shape the future of the organization -- it is critical that all members participate in the election process, by doing so members invest in the future of the Institute.

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Officer Profile: Lisa Westkaemper

Barbara E.R. Lucas *Sightlines Editor*

Lisa Westkaemper, USITT's Acting Vice-President for Promotion & Development, says she's done "every job in theatre, even if only for a short time," a perspective which allows her to fully understand the artistic production process. She is occupying a new position within USITT's Executive Committee, with plans to use that role to move the organization forward and raise its visibility nationally and internationally.

A true "Texas girl" Ms. Westkaemper says she left the state only long enough to realize that she wanted to go back. She was born and raised in central Texas and, as pianist and flautist, originally considered music as a career.

A proverbial Halloween costume rental at a theatre in Austin led to a set of different choices, and she was soon working full-time in theatre. She received her BFA in technical theatre from the University of Texas at Austin and her master's in playwriting from the University of North Texas. She recently completed a doctorate in multidisciplinary fine arts from Texas Tech University, where her specializations were arts administration and history/theory/criticism.

She notes that Mavourneen Dwyer, now a faculty member at the University of Arkansas, had a major influence on her choice to become immersed in theatre, and she considers Ms. Dwyer a lifelong mentor. Ms. Dwyer's work as a director and scholar inspired Ms. Westkaemper, and proved to her that theatre, in the hands of a master, can be a life-affecting experience.

Ms. Westkaemper has worked in professional theatre since 1981 in positions as varied as actor, director, designer, technical director, technician, and playwright. In addition, she is an Equity stage manager. This summer she and her husband, Alva Hascall, served as co-artistic directors of the EmilyAnn Theatre's Shakespeare Under the Stars program. She says she and Mr. Hascall have a symbiotic relationship, concurrently serving as one another's best friends and most serious artistic critics.

A major upcoming project is to direct *A Christmas Carol Radio Play*, a seasonal run of her adaptation of the classic Dickens tale, which is set in a 1941 radio broadcast studio. Part of her autumn will be spent tweaking the script before moving into production at Northwest Theatre in Texas.



Ursula, by Jenny Shanks, is an original piece of from the collection Lisa Westkaemper and Alva Hascall.

Reproduced with permission.

Despite these diverse responsibilities, Ms. Westkaemper has still found time for USITT. In 1991, when she was production manager at UT-Austin, Rick Stephens suggested she become involved in USITT as part of the Stage Management Mentoring Project. After serving as a mentor for several years, she was asked to work in the Conference office, and then became even more involved as assistant programming coordinator, working on the intricacies of Conference operations. She also found time to serve two terms as a Director at Large, starting in 1999, and continues to serve on the Institute's Finance Committee.

Because of her involvement, Ms. Westkaemper knows that "USITT is many different things to many people, which can be both an asset and a liability." That diversity makes it difficult to explain or to market, and she acknowledges the challenge of facilitating the organization's journey towards a heightened visibility within the cultural arts.

Ms. Westkaemper's diverse experiences and talents should serve her well in the position of Acting Vice-President for Promotion & Development.

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Seek Panelists

The International Committee is seeking panelists for a discussion of travel experiences that include the study of ancient or historic theatres at the 2007 USITT Conference & Stage Expo in Phoenix, Arizona.

The session, entitled "International Resources and Opportunities," is designed to give panelists an opportunity to report on their international experiences and to offer suggestions to the audience for how to arrange their own opportunities overseas. The panel presentation will take place on Friday, March 16. Those interested in becoming panelists should submit a brief summary of their experience, sample highlights of their presentation, and contact information to Karen Glass (glass@setonhill.edu) before September 22, 2006.

Additional screening of panelists will take place after the initial review of submissions.

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Behind the Scenes Meets Goal

The Altman Family believes so strongly in ESTA's Behind the Scenes initiative that it issued a challenge to help launch the program. They would match every dollar raised in the first year, dollar for dollar, up to \$125,000. The Entertainment Technology Industry answered that challenge in just eight months, with over \$150,000 raised in donations and pledges.

The industry has stepped up in many different ways. At LDI 2005, The ESTA Foundation Board of Directors announced personal donations totaling \$30,000, and the raffle of a Harley Davidson raised both funds and awareness for the program. In December, several companies supported the program as part of their holiday charitable giving. At the 2006 USITT Conference & Stage Expo, Behind the Scenes and the Long Reach Long Riders joined forces to hold a multi-prize raffle launching fundraising for the Long Riders' annual cross-country motorcycle trip. The Live Design Honors included a silent auction; the Broadway shops gathered for a Tony Awards benefit party; and companies, union locals, and venues used the new fundraising coordinator toolkits to launch workplace giving campaigns.

The Foundation Board of Directors awarded a limited number of grants in the first year with the first grant presented in May. A goal of five million dollars has been set for the endowment.

This month:

Seeking Panelists
Behind the Scenes
Meets Challenge
Student Volunteers
Needed

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, to donate, or to apply for a grant, visit www.estafoundation.org.

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Student Volunteer Program to Open

Student members of USITT will have an advanced opportunity to apply for the 2007 Student Volunteer program beginning in September. A form will be available in mid-September to allow current student members of the Institute to apply. USITT's Student Volunteers are assigned 15 hours of duties to help the Annual Conference & Stage Expo run smoothly. Students work with the Institute's volunteer leadership on such tasks as mounting Cover the Walls and Tech Expo, and working in the computer lab, Conference office, and the media resources office. For more information, contact Monica L. Merritt at monica@office.usitt.org.

The program will open for students who are not currently USITT members at the end of September. Those individuals must join the organization at the same time they apply for the program.

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The California Theatre in San Jose, left, received a 2006 USITT Architecture Award. Kurt Schindler, AIA, from ELS Architecture, will serve on the jury for the 2007 USITT Architecture Awards.

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

Plan Now to Participate in 2007 Architecture Awards

As the USITT Architecture Awards program enters its 14th year, it remains the only awards program in the world devoted exclusively to recognizing excellence in the design of theatre projects. Acknowledging both new and renovated theatres, this awards program continues to draw interest from around the world.

USITT's Architecture Commission is seeking increased participation in the program. All entries are used as the basis for a special conference session to review the design standards of the submitted projects.

Architects and consultants are the people who most often submit entries for the competition, but building owners such as universities or non-profit organizations can either encourage their architects to submit projects or submit them directly to the awards program.

Architecture Commissioner John Prokos, FAIA; and Vice-Commissioner for Awards William Murray, AIA; have named


Kurt Schindler, AIA, to lead the adjudication process for the 2007 awards. Mr. Schindler, a principal with ELS Architecture and Urban Design in Berkeley, California, has led the design for many significant theatre projects that have won both Honor and Merit awards in the program in the past, including an Honor award for the California Theatre in 2006.

The Architecture Awards are open to any new construction or renovation completed since January 1, 1997. The USITT Architecture Awards jury will evaluate projects on creativity, contextual resonance, functional operation, exploration of new technologies, and community contribution.

November 3 is the deadline for entries. Submission information, requirements, and entry forms are available at www.usitt.org or by contacting Brian Petranchuk, USITT Accounting & Special Projects Clerk, at 800-938-7488 or brian@office.usitt.org.

Jurors are expected to meet in November, and all those submitting entries will be notified of results in December. Representatives of projects chosen to receive Honor or Merit awards will be invited guests of USITT at the Annual Conference & Stage Expo to be held March 14-17 in Phoenix, Arizona where the awards will be presented.

Projects may also be considered for inclusion in future exhibits of work, including the 2011 Prague Quadrennial.

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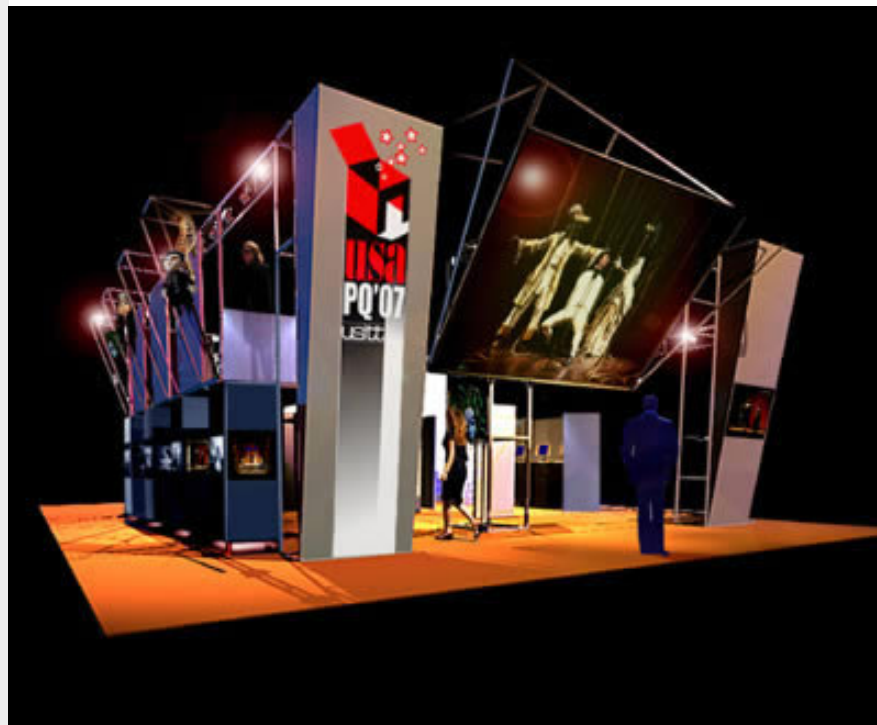
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The United States National exhibit, depicted at left, will be part of the 2007 Prague Quadrennial. It will then be available for touring to venues within the US. To learn how to host the national, student, and architecture exhibits, contact Robert Scales at rscales@usc.edu.

Design by Nic Ularu and Madeleine Sobota

Three Exhibits for 2007 PQ Taking Shape Now

Alexandra Bonds, with contributions from the PQ team members, Ursula Belden, Jon Savage, Madeleine Sobota, Susan Tsu, and Nic Ularu

National Exhibit

The daunting and incredibly difficult task of representing visual and sound design in the United States in the last four years was the challenge for the USITT PQ 2007 United States National Exhibit team of curators Ursula Belden, David Budries, Laura Crow, Michael Lincoln, Madeleine Sobota, Susan Tsu, and Nic Ularu.

Seeking design submissions via the internet, traversing the country in search of exciting productions, blanketing members of USITT and United Scenic Artists with postcards and announcements, incorporating designs from Design Expo, and cajoling personal contacts all became a part of the process.

Over 400 submissions were received and just over 100 scenic, lighting, costume, and sound designs were selected to present the concept of "New Voices, New Visions: Out of the Box."

The curators endeavored to identify the work of theatre artists who have redefined the art and pushed it to its limits through unique

visions and impeccable techniques. "New" could be defined as form or content, creative technology, or contemporary issues in recent scripts. The new voices come from those designers who have had the courage and imagination to break away from traditional practice to create work to surprise, delight, or even disturb. Other new voices included companies and designers working in non-traditional venues using alternative theatre styles.

The new visions come from those who are taking risks, looking to the future, and making imaginative and exciting choices to create a new, vibrant American theatre that embraces humanity and touches lives in ever more meaningful ways.

The designs represent the cross section of possibilities in the country from award-winning and internationally-renown designers such as George Tsypin, Paul Steinberg, Julie Taymor, and Constance Hoffman, to new talents including Oliviera Gajic, right, recognized by USITT with a Student International Travel Award to PQ 2003, and the team of Robert Eubanks, Kimi Maeda, and Selena Kong, featured in the 2004 Design Expo.



Since theatre is a reflection of the society in which it exists, the curators honored productions that sought to enlighten the viewer on the current events prevailing in the country as exemplified in Theatre de Jeune Lune's *Amerika* and *Stuff Happens*, top left, designed by Ming Cho Lee. This exhibit will continue the precedent of previous USA exhibits to include lighting and sound designers, though these fields are not officially recognized by the PQ. On the cutting edge of lighting design, Allen Hahn's designs for *Alladeen*, right, and *Super Vision* expand the use of technology incorporating projections with live action. Josh Schmidt, one of the new generation of sound designers with a fresh voice, will have two compositions in the exhibit, *Tangle Grosso* and *Fahrenheit 452*.



For the USA National Exhibit, Nic Ularu and Madeleine Sobota recognized the challenge of designing an exhibition for designers, and wanted to evolve a structure that would present the works in an artistic form relating to the contemporary designs contained within. They created a fresh, dynamic, and open configuration that reflects and embodies both the theme and the innovative work selected. The shape of the exhibit itself is a metaphor -- not content with formal and straight lines, the walls burst out at angles, the entrance towers push into vertical space, the installation of costumes explodes like a mushroom cloud. The exhibit is now "Out of the Box!"

The exhibit design will lead the visitor on a journey, engaging him or her in new and exciting ways using technology to create a personal experience for each visitor. The entrance features a movie of design images projected on a huge angled screen that is

the lid of the box. Inside, interactive video and sound stations provide the viewer with greater access to images and words that tell the story of each design. Designs will additionally be presented in models, renderings, and photos, and installations of costumes and puppets. The curators and exhibit designers share a vision of an inspiring exhibition housing American theatre design that embodies the most innovative, imaginative, and thought-provoking work being produced in the United States today.

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Student Exhibit

The student exhibit for PQ 2007 will be a larger and more complex installation than anything the group has previously mounted. Several areas for featuring designs were created in the exhibit including a gallery of mirror-faced display cubicles to be assigned to each of the participating schools, a monitor and headphones for sound design, a wall of collaged design material representing the diversity of design programs across the country, and a display of three dimensional artifacts such as costumes, jewelry, armor, and props. Below is the 2007 Student Exhibit design by Ursula Belden.



Building on the theme for the National Exhibit, the Student Exhibit theme of "New Voices, New Visions, New Vocabularies" guided the curators in making their selections. "New" at times meant non-traditional while at others meant a unique voice or a new way of doing an old play. Teachers must dream a future they will never see while training their students based on their own pasts. That students excel when the expectations are high is a given, and those programs in which daring teachers inspire their students to take risks will stand out in this exhibition.

Risk and experimentation are not all, however. Students must deeply examine their social, political, moral, and spiritual views along with their artistic aesthetic while honing the communicative techniques of the designer. The curators sought designers whose

schools appeared to encourage self-knowledge, had sound process and research, and had work that said something with rigor and integrity.

In recognition of the ephemeral essence of theater and to encourage student participation, the Student Exhibit will also contain a performance space. The intent of the performance pieces is to be design driven rather than actor/director driven. They can use one or more performers and must be blocked within the PQ student exhibit space, approximately 11 feet deep by 14 feet wide by 9 feet high, with a projection surface at the back and several entrances. The pieces should communicate an idea, explore a theme, or tell a story through visual images and design, springing from the visual imaginations and world of the designer. A minimal lighting system, a projection system, and a portable CD player will be available.

Performance pieces can be a maximum of 10 minutes in length and will be presented daily during the PQ Expo, June 14 to 24. During the times when there is no live performance, a DVD loop showing all submitted performance pieces will be projected on the rear screen. To create a video/DVD of a performance for submission, simulate the actual performance space size and characteristics described as much as possible.

DVDs should be created in either as .mov, .avi. or .mpeg. Imovie is also compatible. Each school must submit two versions of the recording, one in 4:3 format and one in 16:9 format. Both recordings can be on one DVD. In making the DVD, use a larger file size (around a gig or larger) to guarantee the highest quality (nothing over 50 gigs). For more information, contact Jon Savage at jcsavage@bu.edu. The deadline for entries is November 15 and should be sent to Jon Savage, 2 Ridge Road, Winchester, MA 01890.

In conjunction with the PQ exhibits, the Scenofest will feature a wide range of related activities, seminars, workshops, and performances. Students from around the world are invited to prepare designs for *The Birds* to submit for consideration for display in Prague. If selected to appear in Prague, *The Birds* projects participants have the opportunity for a critique from international design practitioners and educators. Teachers wanting to assist their students with this project are encouraged to include designs for *The Birds* in their curriculum this fall. Applications to participate are due in October. For more info on this and other exciting opportunities, go to www.scenofest.org/index.html.

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Architecture Exhibit

A third exhibit of architecture is in the process of being curated now. Headed by Richard Pilbrow, the team has chosen a theme of " Performance Spaces for a New Generation: Training Facilities for the Performing Arts in the United States." The number of training facilities located at schools in this country is one of the

aspects that distinguishes American theatre architecture in the world arena. In carrying on the themes of focusing on the new and the future in the other two exhibits, the examples of architecture will include university and college facilities, theatres, schools, and performing arts centers that include specific training programs.

To see the complete lists of schools, designers, and productions selected for the USITT PQ 2007 United States Exhibits, go to pqusitt.okstate.edu.

To increase the impact of all three exhibits and to reach a wider audience, USITT is adding two features for 2007. An extensive catalog will serve as a tangible record of the productions selected for the National Exhibit and illustrate the state of design in the United States at the beginning of the 21st century. In addition to the event in Prague, all three exhibits will be available for display around the USA between fall 2007 and fall 2008. The exhibits may be shown individually or as a group, though they travel together in a single container. For information about the size and set up of the exhibits, as well as the fee structure, please contact Bob Scales at rscales@usc.edu.

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PQ 2007 Study Tour Filling Up Fast!

Although it is still about 10 months away, the USITT Study Tour focusing on Central Europe and the 2007 Prague Quadrennial is already more than half filled.

The tour, to be led by renowned travel guide Dick Durst, is scheduled for May 30 to June 19, 2007. Mr. Durst, Past President of both USITT and OISTAT (International Organization of Scenographers, Theatre Architects, and Technicians), co-designed USITT's entry in the 1999 PQ. He will lead the group which will start its explorations in the Balkan states of Croatia, Serbia, and Montenegro by visiting what are considered among the most exciting landscapes and incredible theatres in southeastern Europe.

The tour will visit both historic and contemporary theatres, meet with theatrical colleagues, explore World Heritage sites, and experience breathtaking natural scenery during the nearly two weeks in these lovely cities and countries. A complete itinerary of all tour stops can be found [here](#).

From Belgrade, the last stop in Serbia, participants will fly to Prague for the grand opening of the Prague Quadrennial on June 14, one of the truly memorable experiences for any person interested in theatrical design. The 2007 exhibit will include entries from the United States in the National, Architectural, and Student exhibits. For more on what is planned for the US entries, click [here](#).

Because Prague is one of the most beautiful cities in Europe, tour members will have time to explore the town and countryside as well as thoroughly examine the extensive displays at the PQ. Mr. Durst promises this will be the experience of a lifetime for the 35 people who will be part of the tour!

In addition to the complete itinerary, Study Tour applications may be downloaded [here](#), or are available from the USITT office at 800-938 7488. Because of the great interest already seen in the tour, a wait list will be created if necessary.



Visits to Dubrovnik, above, and the Church of our Lady of Tyn in Prague, below, will be among the fabulous expeditions as part of the USITT PQ Study Tour in Spring, 2007.

Photo/Courtesy of MIR



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Great Discounts on Car Rentals

Michelle L. Smith *Membership & Ad Sales Manager*

USITT members are entitled to special discounts with Hertz. Your discount CDP# 0341930 is the key. Write it down and use it every time when making a reservation.

To check rates or make a reservation, visit hertz.com, call your travel agent, or call Hertz at 800-654-2210. Be sure and mention the discount CDP#0341930 to receive special discounts or rates. For Hertz Member Discounts cards and value-added coupons, call Hertz at 800-375-4066.

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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Israeli dancers, left, perform as part of OISTAT's Scenography Commission meeting. It was hosted by the Israeli OISTAT Centre.

Photo/OISTAT

OISTAT Meetings Break from Tradition

Leon I. Brauner

OISTAT Executive Committee

"Tell them what you are going to tell them. Tell them. Tell them what you told them," is often a mantra from beginning speech classes. Since this is written text and not a speech, only two of the three will be employed.

First, some of the OISTAT activities that have taken place during the year and are planned for the upcoming year.

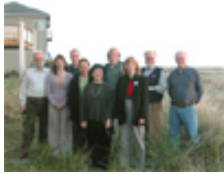
Commission and Business Meetings

During the Scenography Commission meetings in Israel in May, tradition was broken when two new chairs were elected. After two tied votes, a proposal was made to elect SungChul Kim of the Korean Theatre Artist Association as chair until the completion of the 2008 World Stage Design exhibition in Seoul, Korea. Reija Hirvikoski from the Finnish OISTAT Centre was elected to chair the Commission from 2009 through the PQ in 2011.

In another break from OISTAT tradition, the History & Theory Commission, during its meeting in Tel Aviv, Israel (Israel OISTAT Centre), voted to form an interim leadership board to help steer the Commission through the next year leading to the

2007 meeting of the History and Theory Commission in Prague and the election of a new Commission head. The board, chosen by consensus, was Lilja Blumenfeld from Estonia, Kate Burnett from the United Kingdom, and In Jun Kim from Korea.

Another election will take place during the meeting of the OISTAT Publications and Communications Commission in Belgrade, Serbia and Montenegro in September. The two candidates for the position of Commission head are Eric de Ruijter, of the VPT (Vereniging voor Podiumtechnologie/ Association of Theatre Technology), and Irena Sentevska, of YUSTAT (Yugoslavian Centre for Performing Arts and Technology).



The annual meeting of the OISTAT Executive Committee took place April 2006, at Ocean Shores, Washington, United States, left. This small business meeting was hosted by USITT and the head of the US OISTAT Centre, Leon Brauner and his wife Roberta. The meeting focused on broad topics and fundamental issues concerning the mission and objective of OISTAT in response to today's rapidly changing world. The meeting also presented the opportunity for the EC to develop OISTAT future planning.

The Education Commission met in Yokohama, Japan in conjunction with the World Lighting Fair in June 2006. Participants included delegates from 15 countries as well as students from Korea, New Zealand, Finland, and the United States. It was the first EduCom meeting to involve international student participation and joint presentations of professors and students in the open sessions.

The Architecture Commission met in June. The ArchCom meeting was intended to stimulate the exchange of opinions between architects and theatre technicians. The Architecture Commission was also invited by BASTT- Belgium OISTAT Centre to visit a group Belgium theatres which were designed to respond to local needs. The theatres visited were located in the cities of Brussels, Antwerp and Ghent.

The OISTAT Governing Board will meet in Seoul, Korea at the end of November 2006, hosted by the Korean OISTAT Centre.

OISTAT Activities

The Costume Working Group met in Antwerp in early March for a symposium on "Costumes and Fashion: Where We Meet" with famous Belgium fashion designers and costume designer from Amsterdam.

The Sound Design Working Group held the first "virtual OISTAT meeting" in March. Members from the United States, Hong Kong, Israel, United Kingdom, and Australia discussed programming for Scenofest '07 and new Working Group project ideas.



The Scenography Commission meeting hosted by Israeli OISTAT Centre drew over 30 delegates from 16 countries. The meeting offered an extraordinary program that included a special lighting and costume design

workshop, left, with Israeli dancers and choreographers, a symposium on documenting scenography, exhibitions, local tours, and business meetings.

The History and Theory Commission meeting was held in conjunction with a symposium entitled "Documenting Scenography: History and Practice" at Tel Aviv University, and included a visit to the Stage Lighting Museum at Compulite-Danor.

Projects

Scenofest 2007 is an international festival of Scenography organized by the OISTAT Education Commission in partnership with the Theatre Institute of Prague on the occasion of the Prague Quadrennial (PQ-2007). More detailed information can be found at www.scenofest.org.

The Scenofest team has put together an extraordinary program of events for the PQ 07. A page of information has been added to the Scenofest web site to help students who want to attend Scenofest but need financial assistance. It provides ideas, links, and applicable funding bodies. Go to the web site then click on "Practical Information."

This is also an excellent opportunity for corporate partners to get involved by providing their organization's latest technology for use in the various workshops. In addition, companies are invited to sponsor a venue, a series of lectures, or even a specific lecturer. For more information on sponsorships visit the Scenofest web site or e-mail OISTAT's director of development, Jennifer Walker at developmentdirector@oistat.org.

The OISTAT Architecture Competition is an international competition organized by the Architecture Commission to coincide with the Prague Quadrennial (PQ). The last competition in 2003 attracted 258 entries from 38 different countries. The object of the competition is to encourage new ideas for the design of theatres. The competition is open to all. The entrants are mainly students and young architects eager for the international exposure. Winners are awarded cash prizes, and a selection of the best entries are exhibited at PQ and in the published catalogue. For more information, go to www.oistat.org under "Activities/Architecture Competition 2007."

In order to maintain the high standards of this unique international competition, sponsors are being sought. For more information on how you or your organization can assist, go to the web site or e-mail Ms. Walker.

This is just a synopsis of the extensive information available on

the OISTAT web site. For regular updates or more information on any of these (and other OISTAT meetings and activities), subscribe to the new electronic OISTAT newsletter. To subscribe, go to www.oistat.org, menu item News/Newsletters/subscribe now!

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Launch of JobsUSITT Draws Near

Michelle Smith *Membership & Ad Sales Manager*

USITT is moving closer to transforming its classified advertising service. This new, comprehensive, web-based employment listings service is called JobsUSITT.

JobsUSITT will be updated weekly, with new ads appearing on Thursday. A link to JobsUSITT from the USITT home page and in every issue of *Sightlines* will allow job seekers and potential advertisers to find the site easily. During the testing phase all classified ads in the September and October issues of *Sightlines* will also be published in jobsUSITT. [Click here](#) for a preview.

Placing an ad will be faster and more efficient. Advertisers will be able to submit ads simply by completing an on-line form and paying by credit card. Ads submitted between Wednesday 12:01 a.m. (MT) and the following Tuesday at 12 p.m. (MT) will be published on Thursday. For example, an advertiser who has a job to be included in JobsUSITT on Thursday, October 19 must submit it by midnight on Tuesday, October 17.

Advertisers should note that after October 10, the ad deadline for November *Sightlines*, purchase orders and checks will not be accepted. Ads can only be placed online and paid for with a credit card.

On October 1 JobsUSITT will be fully operational, with advertisers using the online form to place ads. The November issue of *Sightlines* will be the last to contain classified advertising using the current format. December 1, JobsUSITT will be *the* place to find the latest employment listings.

For more information about advertising professional positions in the new jobsUSITT, contact Michelle L. Smith, Membership & Ad Sales Manager at michelle@office.usitt.org.

JobsUSITT

JobsUSITT

JobsUSITT

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MVHS Chapter Feeds Long Riders



Long Reach Long Riders and student chapter members of the Mt. Vernon Senior High School Chapter relax outside of the shelter house at Otis Park in Bedford, Indiana after the riders took a refreshing break on their journey from Philadelphia to South Dakota.

Photo/ Dana Taylor

On July 10, seven members of the Mt. Vernon Senior High School Chapter drove to Bedford, Indiana to cook lunch for the Long Reach Long Riders. The Long Reach Long Riders, who first road coast to coast ending at the USITT Annual Conference in Long Beach in 2004 recently concluded their third motorcycle journey. This year's ride supported both Broadway Cares/Equity Fights AIDS and the Behind the Scenes. In addition to chapter members and sponsor Dana Taylor, also helping out were Charles Julius, technical director of Evansville Civic Theatre, and Jenni and Katie Taylor.

Bill Sapsis noted in his blog, "The ride over to Bedford was longer than we anticipated, (It felt like the closer we got to Bedford the longer it took to get there) and we were an hour late. But the food was delicious and the break in the ride was greatly appreciated. They had rented a picnic shelter in the Otis City Park. We ate; we hung around; we relaxed. Many, many thanks to all of you for such a good time."

The chapter makes a donation each year to the ride and is pleased to have been able to do a little more this year.

This month:

Long Reach Long Riders

Lea Asbell-Swanger

Richie Spencer

Alan Symonds

Costume Calendar

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Lea Asbell-Swanger Joins Board

Lea Asbell-Swanger has been appointed to the Board of Directors as a Director at Large to fill the term of Cynthia Poulson. She will serve until June 30, 2006. The appointment, approved by a vote of the Board of Directors, was announced during the Executive Committee meeting in Phoenix, Arizona in early August. The Executive Committee also observed a moment of silence in honor of Ms. Poulson,

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Service for Richie Spencer

A celebration service for Richie M. Spencer, University of Southern California School of Theatre Associate Director, Director of Production, and Head of Costume Design, will be held at 4 p.m. September 6, 2006 at the Bing Theatre. Mr. Spencer, a long-time USITT member, was 67 when he died on May 7. He was formerly head of the costume design department at Ithaca College and designed costumes at Bard College and Seattle Repertory Theatre, among other places. His credits included many stage productions as well as designs for movies

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Alan Symonds Service

Harvard University will hold a memorial service for Alan Symonds beginning at 3 p.m. November 1, 2006 in Agassiz Theatre. Mr. Symonds was working at the theatre, which he loved, when he died June 20. For more information, e-mail ofa@fas.harvard.edu.

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Calendar Features Costumes

Texas Tech has used Costume in Performance as the theme for the latest in its Historic Fashions Calendar series. The 2007 calendar includes a forward by USITT Fellow Joy Spanabel Emery, and selections from a broad variety of sources including the San Diego Historical Society and the Cosprop Exhibitions in London. For a preview, or information on ordering a copy, visit [here](#).

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Creative Stage Lighting Sponsors Youtheatre

Creative Stage Lighting has sponsored Youtheatre's 29th season. Youtheatre is a musical theatre workshop based in Lake George, New York.

Each summer, students ranging from 11 to 18 years old rehearse for four weeks to perform three Broadway shows. They participate in all aspects of production. This summer the ensemble will perform *Cats*, *Jesus Christ Superstar*, and *Oklahoma*.

Creative Stage Lighting has been the corporate sponsor for Youtheatre since the 2001 season. For more information, visit www.creativestagelighting.com or www.lgyoutheatre.com.

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ET Introduces Color FX™

Entertainment Technology, a Genlyte Company, recently introduced the Color FX™ color mixing downlight. As the industry's only interior downlight utilizing the patented Vari*Lite CYM color mixing technology, the Color FX gives lighting designers, specifiers, and contractors more flexibility by offering the exact colors they have in mind.

The Color FX color mixing system, used for more than 25 years, employs cyan-yellow-magenta (CYM) blending that uses dichroic glass filters to provide a virtually unlimited color spectrum. The Color FX may be controlled by any DMX512 control, or by using the wall-mounted Color FX Downlight Controller. For more information, visit www.etdimming.com.

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City Theatrical Customizes Gear

The new BLAST II tour of Japan uses extensively customized set electrics engineered and fabricated by **City Theatrical** from designs by Mike Baldassari. This all-new version of the hit New York show makes extensive use of cutting edge LED technology controlled by City Theatrical's award-winning WDS Wireless Data System.

City Theatrical created custom chasing LED circuits inside of Z shaped twirling batons. Gauzy "bed nets" worn and carried by performers are lighted by battery operated Color Kinetics iColorCoves with PDS-50 LED power supplies with built in WDS receivers. Two drum walls of eight bass drums are each

This month:

Creative Stage Lighting

Entertainment
Technology

City Theatrical

Barbizon

Schuler Shook

PRG

filled with Color Kinetics ColorBurst 4s controlled by battery powered City Theatrical PDS-375-TRBs with built in WDS receivers. A unique gong drum has perimeter lighting with Neo-Flex LED Tube controlled by a battery powered City Theatrical WDS Personal Dimmer.

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Barbizon Completes Project

Barbizon recently completed the new auditorium at West Babylon High School in New York. Designed by the architectural firm Burton Behrendt & Smith, West Babylon has one of the most sophisticated theatrical lighting, sound, and rigging systems on Long Island. The system includes a complex video projection system that can change the space from an auditorium to a movie theatre with the touch of a button.

The stage right wing needed an exit door through 22 line sets of counterweight rigging. As a solution, the system included an elevated platform and seven double-purchase line sets mounted over the door.

Barbizon's hands-on-training allowed faculty and students to work with its staff to learn how to properly focus the light plot, program the **ETC** Expression III lighting console, and learn about the safe way to operate the **JR Clancy** counterweight rigging system.

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Schuler Shook in Wisconsin

Wisconsin's Peninsula Players have a new home, thanks in part to theatre planning services provided by **Schuler Shook**, working in collaboration with architects Holabird & Root on the project's design. America's longest-running professional resident summer theatre opened its 71st season in a new open-air home.

Todd Henley, of Schuler Shook noted "Peninsula Players has a wonderful reputation for doing great theatre. Their new theatre gives them a better audience layout and much-improved design tools. We're glad to be part of the theatre's transformation." The players now have a fly tower, state-of-the-art lighting and sound equipment to work with.

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PRG Sets Stage for VH1 Honors

PRG played a role in VH1's premiere of *VH1 Rock Honors*, billed as the first-ever salute to hard rock music. PRG fabricated oversize video horns, screen, multiple runways and ramps, and other set components for the designs of Roy Bennett and Anne Brahic in its Las Vegas facility. The stage and set were an industrial-themed megalith.

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RC4 Wireless/Soundsculpture Upgrades

We welcome **RC4 Wireless/Soundsculpture, Inc.** which recently upgraded its membership to that of Sustaining member. President James Smith has been a strong supporter of USITT for the past several years, participating in Tech Expo as a sponsor and adjudicator. To learn more about the company, which has exhibited at Stage Expo for several years, visit www.theatrewireless.com.

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Queen Creek Welcomed

We also welcome **Queen Creek Performing Arts Center** which has joined as a Sustaining member. The organization in Queen Creek, Arizona, bills itself as "the best kept 'performing arts secret' in Arizona, southeast of Phoenix." To learn more, visit their website at www.qcpac.com.

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Premier Lighting Upgrades Support

Premier Lighting & Production Co. has also increased its level of support to that of Sustaining member. The company, which specializes in sales, rental, and production for stage, studio, and special events bills itself as a full-service company for the entertainment industry. Premier Lighting is a licensed electrical contractor in California. To learn more, visit their website at www.premier-lighting.com.

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TOMCAT Makes a Confession

TOMCAT USA has a confession to make: The company, a leading manufacturer of staging and lighting equipment, has several custom made pieces on Madonna's "Confessions" tour. Leroy Bennet (who also did the Tim and Faith tour earlier this year) conceived a lighting design which included nine custom lighting pod frames with transport dollies.

In addition to the lighting pods, TOMCAT also fabricated five 3-foot diameter disco-balls. These disco-balls are designed to hang from a central point where they are raised and lowered several times during the show. Madonna's itinerary spans nearly 40 dates with concerts in North America, Europe, and Japan booked through early September. TOMCAT USA is proud to have equipment on yet another high profile tour.

This month:

RC4 Wireless/
Soundsculpture

Queen Creek

Premier Lighting &
Production

TOMCAT

Stage Technologies

Stage Technologies Give RSC Portable Future

Stage Technologies has supplied the Royal Shakespeare Company's Courtyard Theatre with a portable automation control system. The new, 1,000-seat theatre is a temporary venue for the RSC while major renovation works transform its permanent home at the Royal Shakespeare Theatre in Stratford-upon-Avon. The temporary venue has been designed as a prototype for the auditorium planned in the permanent theatre which will re-open in 2010. The new thrust-stage brings the audience closer to the actors to re-create the intimacy of the theatres known in Shakespeare's time.

The entire Courtyard Theatre project is estimated to cost about £6 million and, following careful planning, a large amount of the equipment and materials will be reused in other RSC theatres. This includes the theatre's automation control system, for which Stage Technologies has provided a 34-axis, portable, modular system that facilitates the equipment being configured as one or two systems of varying sizes and so offers the RSC greater flexibility. The system includes 34 BigTow winches, flightcased MaxisID control, and 4 Illusionist control consoles.



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The Institute as A Good Neighbor

Sylvia Hillyard Pannell President

Nothing makes you more tolerant of a neighbor's noisy party than being there. -- Franklin P. Jones

USITT's Executive Committee, Conference Committee, and Commissioners met in August in Phoenix, Arizona, the site of the 2007 Annual Conference & Stage Expo. We enjoyed the comforts of the conference hotels, seeing the convention center that offers an exciting venue, and visiting with one another.

Phoenix, with its commanding setting, will provide a dramatic backdrop for our meetings. While summer weather in the desert is not inviting, during our stay in March we should enjoy beautiful weather; the average monthly high temperature is 75 degrees, average low is 49 degrees, and average precipitation is less than a tenth of an inch. It is doubtful that you will need an umbrella.

From several seemingly unrelated agenda items discussed at the August Executive Committee meetings there emerged a theme -- USITT's position as a neighbor in the greater performing arts community.

New National Office Space

In 1996 USITT's national headquarters moved from Manhattan to Syracuse, New York. Since then, 6443 Ridings Road has been the address recognized as our professional organization's home.

During this time, USITT has grown. Our membership is larger; we have more staff members managing more activities from our national office. As a byproduct of our success, we have outgrown our office and must make plans to move. The office staff, along with several officers and others, will explore new sites.

Those undertaking this real estate shopping are charged with seeking a new office space with no fewer than 2,700 square feet. The new space should include a reception area, a conference room, staff office spaces, storage space, and an easily accessible loading facility. Regarding where in Syracuse the office should be located, the prospect of moving our USITT office to a neighborhood populated by other arts organizations is one of several ideas being pursued.

Liaison Appointments and Reappointments



John Uthoff, Immediate Past President, above, accepts a plaque commemorating his service at the Executive Committee Meeting held during August in Phoenix, Arizona.

Photo/Barbara E.R. Lucas

Though not in the same neighborhood -- often not even in the same city or state -- USITT holds its sister organizations in the arts in high regard, and we are eager to foster and maintain active and mutually beneficial relationships. To insure a flow of information and communication, USITT appointees serve as liaison to other arts organizations. Thus we are positioned to cooperate and/or lend our voice in matters of common interest and concern. Toward that end, the following liaison appointments and reappointments were recently announced:

ESTA Certification Council Representative	Joe Aldridge
Head of US OISTAT Centre	Leon Brauner
ATHE Representative	William J. Byrnes
ESTA Certification Council Representative	Dennis Dorn
ESTA TSC Standards Liaison	Rodney Kaiser
Conference Logistics Liaison to ESTA	Carl Lefko
KC/ACTF Representative	John Uthoff

USITT's official liaisons welcome your questions or concerns regarding organizational interactions. You may visit each of these organizations through links provided on our web site.

Briefing on the ATHE Summit of Theatre-related Organizations

Demonstrating its concern for cooperation among theatre and performing arts organizations, the American Theatre in Higher Education (ATHE), as a part of its 20th anniversary conference celebration in Chicago, held the ATHE Summit of Theatre-related Organizations. The Summit's goal was to bring together a number of theatre-related organizations to coordinate present and future activities on issues of importance to the future of theatre and theatre education. These include position papers, arts advocacy, and other issues of interest to the theatre community.

Invited participants included representatives from The Goodman Theater, American Alliance for Theater and Education (AATE), National Association of Schools of Theatre (NAST), National Theater Conference (NTC), Educational Theater Association (EdTA), Actor's Equity, American Society for Theater Research (ASTR), Literary Managers and Dramaturges of America (LMDA), Illinois Theater Association, Kennedy Center/American College Theater Festival (KC/ACTF), Association for Classical Hispanic Theater (ACHT), USITT, Advocacy Subcommittee on Theater Education and Reform Certification and the Black Theater Network (BTN).

Graciously hosted, the Summit provided a place for introductions and conversations among the leadership of a wide variety of theatre and performing arts organizations. With foci including Marketing and Message; AP Exams; Censorship and Freedom of Expression, and Voter Registration at Theatre Sites, work will continue via e-mail. The next meeting will be held in March 2007

in Washington, DC.

As Mr. Jones advised in the introductory quote, "Nothing makes you more tolerant of a neighbor's noisy party than being there."

As we position ourselves to be a 21st century player on the ever-changing performing arts stage, USITT must "be there."

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Upstate New York to Kick Off Season

September 16 will see the fall kick-off to the theatre season in the **Upstate New York** region on the campus of SUNY Geneseo from 10 a.m. to 3 p.m. In addition to workshops and demonstrations, there will be a focus on preparing portfolios and resumes for the January job fair. There will be ample opportunities for students, faculty, and professionals to meet and compare tips, tricks, and products.

An Upstate New York Regional Section meeting to review the draft by-laws is scheduled for midday. For further details or directions to the campus contact Johnnie Ferrell, SUNY Geneseo's Light and Sound Designer, ferrell@geneseo.edu.

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Upstate New York

Ohio Valley

Chesapeake

Southern California

News from Ohio Valley

Penn State to Host Conference

Penn State University will host the Fall **Ohio Valley Regional Section Conference** on Saturday, October 28. This is a new initiative by the Section's board to expand the scope of membership and programming to include active USITT members in Pennsylvania.



Penn State will host the conference with students, staff, and faculty. The university boasts the largest Student Chapter of USITT in the nation. Penn State has excellent campus facilities and an off-campus public theatre in downtown (left) University Park. Chuck Hatcher, section Vice Chair of Programs, and

Jenny Kenyon and Ronda Craig, of Penn State, are putting the finishing touches on programming and facility tours for the day-long event. Conference mailings will go out in early September. Watch the web site for details: www.usittohiovalley.org.

OV Announces Election Results

At the recent July meeting of the Ohio Valley board, the spring election results were confirmed and the new board was introduced. Re-elected for another term were James Hill as Chair, Chuck Hatcher as Vice-Chair of Programs, John Seaman as Treasurer, and Matthew P. Benjamin, Gina Neuerer, Kristine Kearney, and David C. Glowacki as Directors at Large. Eric Rouse, technical director at Penn State University, has agreed to serve as chair of a standing committee for the Eastern Territory

of the Ohio Valley.

By-Law Changes Posted

In late August, Ohio Valley Section members can read the proposed changes to the by-laws for the section. Changes made are primarily directed at: clarifying how the section conducts its business; allowing and describing how electronic business of the board can be conducted; and creating a gender neutral set of by-laws. The by-laws must be posted for at least 30 days for member review. However, a vote for approval of the new by-laws will be taken during the section meeting at this Fall's Section Conference being held at Penn State University on Saturday, October 28, 2006.

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Chesapeake Section Plans EXPO 2006

The **Chesapeake Section** will hold its EXPO 2006 on Saturday, September 16 on the campus of Rowan University in Glassboro, New Jersey. This year's EXPO promises to be an especially eventful day of workshops on lighting, scene painting, costuming, stage management and designing, and a set of "professional track" workshops. On Friday, September 15, Chesapeake Section will present its fifth Theater Symposium. Registration and additional information is available at the Section web site, www.usittchesapeake.org.

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Southern California Plans Barbecue

Plans are underway for the **Southern California Regional Section** Annual Barbecue beginning at 10 a.m. Saturday, September 23 sponsored by Rose Brand. Rosco Laboratories will do a lighting effects interactive demonstration, ETC will show the new wide angle lens for Source 4s, and Debbie's Book will be available. For more information, visit www.socalusitt.org, or RSVP to Sue Brandt, Section Chair at chair@socalusitt.org.

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Kim Williamson, center, discusses issues with Kristina Tollefson, Joel Ebarb, and Lea Asbell-Swanger at the Commissioners' Retreat held in Phoenix, Arizona during the first weekend of August.

Photo/Barbara E.R. Lucas

by **Kim Williamson** VP-
Commissions

Commissioners' Retreat Topics Hot! Hot! Hot!

The first weekend of August (and the summer heat of Phoenix!) brought 17 Commissioners together in one place at one time to discuss several topics that affect all Commissions. In a full day of retreat, the Commissioners discussed and debated topics as diverse as conference programming, budgets, Young Designers & Technicians Awards adjudication, and the Institute's upcoming 50th birthday party.

The morning session focused on the conference programming process. Each commission structures its programming process in a slightly different manner, and a lively discussion ensued resulting in the commissioners identifying what can be modeled from other Commission practices and what procedures might be modified in the future. Carl Lefko, Vice-President Programming, was on hand to answer questions and provide insight on how the articulation from commissions to the office occurs as part of the programming cycle.

As USITT continues to plan and shape the future of design and production, the role of the Commissions is to engage in this same planning at the most direct level of the membership. The hot topics of the afternoon put the Commissioners in the driver's seat

to answer questions, imagine possibilities, and develop new models in several key areas: Commissioners Fund criteria, YD&T Award adjudication, "We Got it, Let's Spend It!" (the annual budget process), and "Plan the Party" (Commission planning for 2010). Future issues of *Sightlines* will describe each of these discussion topics.

On a final note: Know that the interests of all members of USITT are in very good hands as evidenced by the inspired, enthusiastic, and generous work of the Commissioners.

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A snapshot, left, from the *search images* section in the Costume Storage Database that will launch later this fall.

Commission to Launch Costume Storage Database

Sherry Harper-McCombs *Costume Design & Technology Commission*

A new Costume Commission project will be launched this fall -- the Costume Storage Solutions Database.

Financed by the Commissioner's Fund and housed at Dickinson College, Carlisle, Pennsylvania, it will be a resource for organizations looking for ideas to improve upon their theatrical costume storage operations.

The Database will consist of photographs of different storage configurations that will be cross-referenced and able to be searched in a variety of ways. In addition to being organized according to the item being stored (shoes, hats, jewelry, type of garment, etc.), photos will be categorized according to size and type of theatrical operation; size of available costume storage space; and general estimation of the cost of such a storage configuration for that particular item.

The database will contain a wide representation of the various clever storage solutions developed over the years by costumers. It is hoped that those who deal with many challenges in their storage spaces will help fellow costumers with their own storage challenges. It also is designed to provide a resource for costumers to use when speaking with their institutions about storage needs. For that reason, developers hope to have everything from state of the art spaces that have been built specifically for costume storage to those spaces that some might term a costumer's "house of horrors."

Within the next month, a request will go out for storage photo submissions and information. In order to have a broad-based database, participation is needed. No space is too crowded, too

small, or too disorganized, at least not for the purposes of this database.

Any questions about the project can be sent to Sherry Harper-McCombs at harpermc@dickinson.edu.

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Scenic Tricks with Non-Traditional Sources

Nadine Charlsen *Scene Design Commission*

This is the second in a series of "Scenic Tricks" from the Scene Design Commission's round table 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.

There were many products mentioned at the session the Commission would like include in future issues of *Sightlines*. Some are mentioned below. Anyone who can provide information on any of these products and processes may send them to Nadine Charlsen at: 344 W. 49th Street #2D, New York, NY 10019, or nadinelc@nyc.rr.com.

To learn more about an item, click below.

Vodka

Jello and Phlegglu

Purse Magnets

PineSol

Help find the usage for additional products



Product: Vodka

Use: For removing smells from containers or costumes.

Description: When Dave Letterman decides to eat a stick of deodorant or taste the contents of a can of paint, the case may need to look like the real thing but the product inside has been altered to make it edible. Barbara Taylor, staff scenic artist, must remove all traces of the real smell and chemicals. Her last step is often a bath of good old Vodka.

Karen Hart, costume designer puts vodka in a spray bottle and sprays costumes after a performance to remove the smell of perspiration. She also writes a warning on the bottle that says "toxic." It saves the costume or cleaning crew from a hang-over!

Credit: Barbara Taylor, David Letterman Show*; Karen Hart, Kean University, Costume Designer.

**Barbara Taylor, scenic artist on the David Letterman show, will present a workshop in Phoenix on food for production called "Beyond the Pie in the Face..."*

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Product: Jello and Phlexglu

Use: Makes a good, long lasting mold material.

Description: Use approximately six times the amount of Jello powder normally used. Follow the proportions but add the extra packets of gelatin. When the mixture has dissolved, add a small amount of flexible glue. Put the mixture in the refrigerator and let it set. The mold shown lasted about a month. It was kept in the refrigerator between performances. Mark it "non-edible."

Source: Grocery store and a source for flexible glue

Credit: Nadine Charlsen, Kean University.

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Product: Purse Magnets

Use: Replace whopper poppers on costumes where an actor has to "quick-in" without being able to see what he or she is doing.

Description: Used on Flaming Agnes dress so she could re-dress onstage while singing. The magnets sort of find themselves.

Credit: Cathy Fritsch, draper, Indiana Repertory Theatre.

Note: Someone else in the workshop suggested a hospital supply where you can find fabric with magnets embedded. The fabric can often be stitched into the costume and then the excess cut away. Anyone want to take credit for this tip?

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Product: PineSol

Use: Cleaning forgotten paintbrushes full of dried paint.

Description: Soak the brush bristles in full-strength Pine-Sol for a day or three (depending on how bad it is). Squish it up and down whenever walking by to get the Pine-Sol to all the bristles. When the paint seems to be sufficiently softened, clean brush with liquid dish soap or Go-Jo cleaner and a wire brush if necessary. I have even been able to resuscitate several nice lining brushes full of dried oil paint using this method! (It took a second soak in Pine-Sol after the initial cleaning, but all the gunk eventually came out.) My success rate with Pine-Sol is approximately 96%. I only had to toss one cheap brush whose bristles fell out in clumps because the glue softened in the Pine-Sol.

Source: Auto supply or auto repair shop.

Credit: Allison Koster, Carleton College, Northfield, Minnesota

Product: Help find uses for the products listed below.

We would like to include their ingenious theatrical uses in future issues of this article. Can someone find alternate uses and/or sources for the following products?

- Volcanic Dust
- "CoolSeal"(from Lowe's)
- Filter foam
- Headliner foam from inside a car roof
- Weed cloth
- "Everclear" (grease solvent)

- "Sto"
- Tubers and Zots
- Cammo netting
- Exothermic spray foam
- Landscape cloth
- Printers tin
- Swamp cooler pads
- Cherry Coe Alginate

Any information appreciated about the source for: ground
brown rubber; SIL-32

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The Orpheum Theatre, left, was built in 1929. The Spanish Baroque Revival playhouse reopened in 1997 after a \$14 million renovation.

Photo/Orpheum

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

Phoenix Restores Theatre Jewel

Phoenix has a rich artistic and cultural history, and, like many other cities, some of its theatre buildings themselves are as exciting to explore as the companies or productions that inhabit them. One theatre not to be missed while in town for USITT's 2007 Conference & Stage Expo is the Orpheum Theatre, which is within walking distance from the convention center and is a strong example of the Spanish Baroque Revival architecture style. The Orpheum is the last remaining local example of theatre palace architecture and is the only theatre in Phoenix on the National Register of Historic Places.

Current plans are to hold the Conference Keynote and Kickoff at the Orpheum.

The Orpheum's nearly 80-year history has been filled with ups and downs. The theatre's construction began in 1927 (when downtown Phoenix was a hotbed of new projects) at a cost of \$750,000 for J. E. Rickards and Harry Nace. Their dream was to build the most extravagant theatre in Phoenix for vaudeville shows. Vaudeville was beginning to die due to the popularity of motion pictures and needed better, "glitzy" theatres in order to survive. Vaudeville did die, and the Orpheum became mostly a movie house while hosting other events such as local dance recitals.

In 1949 the theatre was sold to another movie chain and was renamed the Paramount. Phoenix was booming, but new residents were settling in the suburbs and the advent of television would soon spell the demise of the theatres as the exclusive outlet for entertainment. In 20 short years, the once superior Orpheum was



Members of the USITT Conference Committee tour the restored Orpheum during an August visit to the facility.

Photo/Barbara E.R. Lucas

outdated and was no match for suburban theatres built to accommodate Hollywood's latest technologies.

By the late 1960s, various owners had obliterated much of the intricate decorative painting that originally graced the Orpheum's lobbies and audience chamber. The murals were painted over in black, to avoid competing for attention with the productions, and four of the graduated "ropes" of decorated plaster that framed the proscenium arch were removed.

In 1968, James Nederlander bought the theatre and renamed it Palace West, adding it to his string of playhouses for touring Broadway plays and musical productions. Under his ownership, a new generation of Phoenicians was introduced to the theatre with stage productions such as *Cabaret*, *Barefoot in the Park*, *Annie*, and *The Best Little Whorehouse in Texas*. Eventually, Nederlander recognized that extensive and expensive improvements would be needed to continue to present first class productions in the building. Instead of doing the renovations, he abandoned the Palace West as a stop for his national touring circuit and leased the theatre to the Corona family, who presented Spanish language films there for several years.

During the 1970s, many older buildings in downtown Phoenix were destroyed by fire or were torn down to build high rises. Fortunately, the Orpheum was on the west side of Central Avenue -- in the opposite direction of Phoenix's downtown rebirth.

In the early 1980s, Mr. Nederlander decided to put the property on the market rather than renovate it for reuse. At the same time, the Junior League of Phoenix initiated a project to inventory historic buildings in the downtown area, and the Orpheum was identified as a valuable historic property. Then-mayor Terry Goddard and his newly formed historic preservation task force endorsed the idea of having the city buy the theatre to ensure its long-term preservation. Shortly thereafter, the Junior League of Phoenix spearheaded a community effort to retain the architectural and historical integrity of Phoenix's last historic theatre and helped place the Orpheum on the National Register of Historic Places.

In the mid-80s, to celebrate the 50th anniversary of the Junior League in Phoenix, the League pledged a \$50,000 gift to the City of Phoenix to serve as a catalyst for the theatre's restoration. To raise public support and encourage private sector donations, the League assisted in organizing the Orpheum Theatre Foundation in 1987 and incorporating it in 1989. By adopting the Orpheum Theatre as a project, the League contributed \$150,000, 175 volunteers, and thousands of hours over the next 10 years and provided the vision and leadership to realize the completion of the restoration effort. Due to a real estate "downturn" at the end of the '80s, the city's five-year Capital Improvement Program was stretched out to 10 years, and the Orpheum's construction was delayed.


In 1990, then-Mayor Paul Johnson and the Phoenix City Council decided to incorporate the Orpheum into the construction plans for the new City Hall, which was to be built on a site on the south half

of the Orpheum block. The modern 20-story City Hall building would provide the Orpheum with water, electricity, heating, and cooling. At the same time, the old theatre would be restored to "better than new" so that it could serve as a performing arts center, another step in restarting the heart of the city.

Through the leadership of Delbert and Jewell Lewis, president and board chairman of MAC America respectively, the Orpheum Theatre Foundation's Restoration Campaign Committee secured the funds to support a total restoration of the facility before reopening. After \$14 million and an incredible amount of perseverance, the historic Orpheum Theatre has been renovated for "adaptive reuse," restoring as much of its visible splendor as possible, while retrofitting it as a modern theatre. Van Dijk, Pace Westlake Architects, was the restoration architect.

The Orpheum re-opened on January 28, 1997 with Carol Channing starring in *Hello Dolly!* The theatre marquee at Second Avenue and Adams Street now, once again, continually announces the names of first class productions drawing several thousand visitors annually to a vibrant downtown venue.

Thanks to Mary Montalvo, Venue Manager for the City of Phoenix, for assisting with much of the information for this article. In addition to her work with the Orpheum and other Phoenix stages, Ms. Montalvo also serves as USITT's Engineering Commissioner.

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Stage Expo 2007 Table Spaces Available

Helen Willard *Stage Expo Sales Manager*

Priority space selection for Commercial and Non-Commercial tables is taking place this fall. Commercial tables cost \$800, and Non-Commercial tables cost \$600, for a 6-foot table and two chairs on a carpeted space at Stage Expo. Each table space reservation also includes two full-conference exhibitor badges.

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

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

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

Table guidelines are as follows: A standard commercial or non-commercial table is allocated a space not to exceed 7 feet wide. Exhibits over 7 feet wide will need to purchase two table spaces or a booth. Diagonal installations that infringe upon adjoining tables will not be permitted. No table exhibit can be taller than 8 feet. Exhibits must not intrude into any aisle. Local fire codes will be strictly enforced.

A total of 64 Commercial and Non-Commercial table spaces are



Exhibitors enjoy being part of Stage Expo's clusters of tables, as shown during Stage Expo 2006 in Louisville.

Photo/Casey Kearns

available for Stage Expo 2007. The tables are a great deal for colleges, universities, and other organizations who wish to promote their programs at the conference. Anyone who wishes to reserve a table should contact Helen Willard at hpwillard@aol.com.

Plan now to join us in Phoenix March 14 to 17 for the 47th Annual USITT Conference & Stage Expo. The preliminary Stage Expo layout and list of exhibitors may be found at www.usitt.org. If there are exhibitors you would like to see at Stage Expo 2007 who are not on this list, e-mail their contact information to hpwillard@aol.com.

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- Gregory Horton
- Dave Will
- Stephanie Young

2005-2008

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

2006-2009

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

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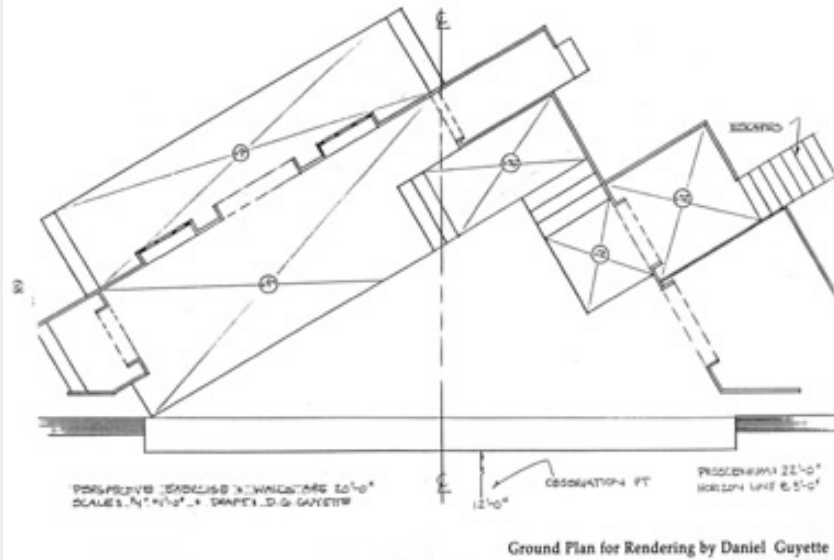
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"Ground Plan for Rendering," by Daniel Guyette is included in *Projects For Teaching Scene Design, A Compendium* recently published by USITT.

My How Time Flies

Karel Blakeley
Scene Design Commission

Funny how long things can take to finish. When I first got the idea to gather and edit a collection of projects for teaching scene design back in 1992, I thought I'd knock it right out. I remember talking to Rich Dunham about the lighting project compendium he had put together and was amazed when he said it takes years to do. "Sure," I thought. "One, maybe two years... three tops." Well, that was 14 years ago and the collection is finally about to be published.

Inspiration for the book first struck me while attending an Association of Theatre in Higher Education (ATHE) conference in the early 1990s. I remember sharing, in a casual conversation, my frustrations about how the traditional scene design projects (ground plans and renderings for box sets) weren't very inspiring for the non-theatre majors I was teaching at the time.

Turns out I wasn't alone, and I returned to my classroom with several very creative alternative projects. The following year, I chaired a panel at an ATHE conference in Atlanta during which we shared more projects and class exercises. The session generated a lot of excitement, and after that, I decided to collect and edit a book of scene design projects from teachers around the country. When someone suggested publishing the compendium through USITT, the pieces began to fall into place.

Initially I requested submissions from other design educators via mass mailings, fliers distributed at conferences, phone calls, and inserts in the *Sightlines* newsletter. Because of the cost of postage and long-distance phone rates, it was a fairly expensive and time-consuming process in the mid-90s. I had a reasonable collection after a few years which I began editing. And then things got really busy at Le Moyne College where I work. We built a new performing arts center, and, when the building was finished, we added a new theatre major program.

Fortunately, when I returned to editing the compendium, e-mail had become the standard mode of communication among academics so working with the advisory editors at USITT, Richard Dunham and Robert L. Smith, became much easier and faster. When they suggested that the size and scope of the publication be expanded to include projects in drafting, color, and scene painting, it was relatively easy to request and receive additional submissions.

Now that the book has been printed, taking its place on the shelf next to the lighting and costume compendiums, I want to thank everyone who contributed projects for their patience and understanding. I received a lot of help and assistance along the way from David Dwyer, Elbin Cleveland, Mr. Dunham, Mr. Smith, and Barbara Lucas. It took a while to finish, but I hope, when people start using them in classes, you'll agree this collection of scene design projects was well worth the wait.

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