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This month's image of USITT Architecture Award winner, the Young Center for the Performing Arts, captures the exterior of the space in the distillery district in Toronto, Ontario, Canada. The new theatre is the result of a partnership between a local theatre company and a college theatre training program. News about all the 2007 Architecture Awards winners can be found [here](#).

Photo/copyright Tom Arban Photography.

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Seven to be Honored for Distinguished Achievement

Barbara E.R. Lucas

Sightlines Editor

Seven outstanding individuals will be honored with Distinguished Achievement Awards during the upcoming Annual Conference & Stage Expo.

David Collison will receive the Harold Burris Meyer Distinguished Achievement Award in Sound; **Katherine Marshall** will receive the Distinguished Achievement Award in Costume Design & Technology; **Hugh Hardy, Marcoln Holzman**, and **Norman Pfeiffer** will be honored with the Distinguished Achievement Award in Architectural Design of Theatres; **Robert Moody** will receive the Distinguished Achievement Award in Scene Design; and **Jessica L. Andrews** will receive the Distinguished Achievement Award in Management.

The award winners will be honored during special Commission activities as well as being recognized at the Awards Banquet on Saturday, March 17, 2007.

David Collison

Mr. Collison's work has been heard in more than 70 musicals, and he was the first person credited with the title of theatre sound designer. His credits during the 1970s and 1980s included *Fiddler on the Roof*, *Cabaret*, *Sweet Charity*, *Mame*, *A Little Night Music*, *Grease*, *Joseph and the Technicolor Dreamcoat*, and *Jesus Christ Superstar*.

He joined Richard Pilbrow in the then-fledgling company, Theatre Projects, in 1959 and became managing director of the Theatre Projects group of companies in 1985.

He was also Sound Designer for the Royal Shakespeare Company under Sir Peter Hall and for the National Theatre Company under Sir Laurence Olivier. As part of the Theatre Projects consultancy team, he designed permanent sound systems for the National Theatre of Great Britain, the Barbican Theatre, and many other theatres and concert halls in this country and abroad - inaugurating a number of technical innovations.

In 1988 he formed Adventure Projects and used his theatrical talents to create themed visitor attractions. David Collison's book,



David Collison

Stage Sound, was published in 1976 with a second edition in 1982.

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Katherine Marshall

Ms. Marshall is part of the trio that founded and owns Tricorne Studios in New York City, one of the top costume houses in Manhattan. Ms. Marshall and Tricorne have contributed to numerous Broadway productions and major tour's for many years.

She was introduced to both the theatre and sewing crafts by her paternal grandmother and in high school she was making costumes for shows. She studied theatre at the University of Illinois and then began her professional career at the Guthrie Theater in 1975, while also working seasonally at the Minnesota Opera Company.

A few years later she moved to New York to work with Barbara Matera, a relationship that would last over 20 years, and in 2000 she began Tricorne, Inc. She created the full service costume house to make stage clothes with couture level of fit and finish while supporting the designer through their creative process.

Recent projects have included *Mamma Mia*, *The Producers*, *Spamalot*, *The Color purple*, *Nine*, *Wicked*, *Sylvia*, and *The Nutcracker* for the San Francisco Ballet, as well as many, many more.

She says her greatest pleasure has been the chance to work with many gifted designers and to be able to help them bring their visions to life through the creative teamwork of the many hands at Tricorne.

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Hugh Hardy, Malcolm Holzman, and Norman Pfeiffer

In 1967, Hugh Hardy, FAIA; Malcolm Holzman, FAIA; and Norman Pfeiffer, FAIA; established Hardy Holzman Pfeiffer Associates (HHPA) with the goal of creating an architectural practice sufficiently varied, stimulating, and responsible to serve a broad public purpose. HHPA grew into one of the nation's foremost architectural firms, recognized domestically and internationally for its signature new designs, sensitive adaptations of existing structures, and attention to context. The partners won more than 100 design awards including the American Institute of Architect's Firm of the Year Award, the highest honor granted an architectural practice.

A native of Washington state, Mr. Pfeiffer returned to the West Coast in 1986 to establish HHPA's Los Angeles office and personally direct the design and construction of a number of significant educational, civic, cultural, and commercial projects. These including the design of the Hult Center for the Performing Arts in Oregon; the master plan and design of the new Soka University of America campus in Southern California; the DeBartolo Center for the Performing Arts at the University of Notre Dame in Indiana; the new Vilar Center for the Arts in



Katherine Marshall



Norman Pfeiffer

Beaver Creek, Colorado; and the new Colburn School of Performing Arts in Los Angeles.

When HHPA dissolved in 2004, the Los Angeles office evolved into Pfeiffer Partners Architects Inc., with Mr. Pfeiffer continuing to lead the firm's team of design professionals on the West Coast.

Mr. Hardy is the founder of H3 Hardy Collaboration Architecture, known for design of new buildings, restoration of historic structures, and planning projects for the public realm. Among his most celebrated projects are: the New York Botanical Garden Leon Levy Visitor Center; reconstruction and addition of the Baseball Hall of Fame and Museum in Cooperstown; restoration of the Brooklyn Academy of Music's façade; restoration of Radio City Music Hall in New York; the new U.S. Customs and Immigration Center at Rainbow Bridge in Niagara Falls; and the redesign of Bryant Park New York City.

Mr. Hardy's latest national awards include the 2001 Placemark Award from the Design History Foundation and the 2000 Commissioner's Award for Excellence in Public Architecture from the U.S. General Services Administration.

He is the author *Building Type Basics for Performing Arts Facilities* which will be part of the special booksigning from 1:30 to 2:30 p.m. Thursday, March 15 at the USIT Boutique.

Malcolm Holzman is with Holtzman Moss Architecture. His buildings have been described as having a "brash beauty." Mr. Holzman has held endowed chairs at schools of architecture and directed specialized design studios around the country, including Syracuse University and Texas Tech.

A graduate of the Pratt Institute, he received their Distinguished Alumni Award in 1990. In 2001, he received a Gold Medal from Tau Sigma Delta, the honor society of architecture and the allied arts. He also received the first James Daniel Bybee Prize from the Building Stone Institute. That award recognizes a body of work over time distinguished by excellence in design.

Mr. Holzman has been the American contributor to the *Art Book* and a member of the editorial board of the *Mac Journal* of the Mackintosh School of Architecture in Glasgow, Scotland, in addition to writing for many national publications. *Stonework: Designing with Stone*, his exposition on building with stone in the 21st century was published in April 2002.

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Robert Moody

Mr. Moody has been a member of the faculty of Brandeis University since 1973, teaching in the graduate theatre design program, and is currently Blanche, Barbara and Irving Laurie Professor of Theater Arts at Brandeis.

While attending Washington University in St. Louis, Missouri as a fine arts painting major from 1957 to 1961, he served a scenic



Hugh Hardy



Malcolm Holzman

artist apprenticeship with the St. Louis Municipal Opera. From 1959 thru 1962, he worked for Volland Studios in St. Louis painting Masonic drops.

Over a 27-year period, he worked 22 summer seasons, the last 11 as chageman-scenic artist for the St. Louis Municipal Opera, and since 1970 he has done numerous scene-painting lectures, demonstrations, and work shops for many universities, colleges, and USITT. He is a member of United Scenic Artists Local 829.

His varied experience includes work for many scenic studios, regional theatres, opera, television, and many scenic designers, including a stint from 1963 to 1967 at ABC television in Chicago as chageman-scenic artist. His teaching experience started when he taught drawing and scene painting as a faculty instructor at Chicago's Goodman Theatre School of Drama.



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Robert Moody

Jessica L. Andrews

Ms. Andrews, Executive Director of the Arizona Theatre Company, has a broad range of experience in the performing arts across the United States and has participated in international activities in Mexico.

Ms. Andrews has worked to develop future leaders in the arts community through her selection as one of eight mentors in the 2004 New Generations Program: Mentoring the Leaders of Tomorrow. She has also served on both the local and national level with organizations including Arizonans for Cultural Development and the League of Resident Theatres (LORT).

In addition to these commitments, Ms. Andrews has served on the Theatre Panel of the Arizona Commission on the Arts, is currently the president of Arizona Theatre Alliance, the statewide theatre service organization, and was the vice president of the Board of Arizonans for Cultural Development until last July. Ms. Andrews completed a six-year term on the Board of Directors of Theatre Communications Group at the end of last June.

From 1990 to 1994, she was as managing director of The Shakespeare Theatre in Washington, D.C., and as director (January 1989-September 1990) of the theatre program for the National Endowment for the Arts during her tenure from 1987 to 1990.

She has been a guest lecturer at The University of Arizona, Arizona State University, and Yale School of Drama, and has been a reader for the Fund for New American Plays at The Kennedy Center.



Jessica L. Andrews

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At left is Sean Crowley's sketch for the Tower of Babel which will be a center for Scenofest activities.

Scenofest Events Span Globe, Industry

Sandy Bonds
VP-International Activities

During the Prague Quadrennial in June, in addition to spectacular National, Student, and Architecture exhibits from over 60 countries, the Scenofest will offer innumerable workshops, performances, and presentations. The list of activities is extensive, and includes something for everyone of all levels and interests in theatre design and technology.

A session about Scenofest will be presented 10 a.m. Friday March 16 at the USITT Annual Conference & Stage Expo in Phoenix, Arizona by organizers Marina Raytchinova, Sean Crowley, and Chris Van Goethem. Here is a sneak preview.

The Scenofest organizers have chosen *Reaching for the Heavens* as the theme exploring human dreams and aspirations. Under this banner, Aristophanes' *The Birds* and the *Tower of Babel* form two of the major projects for this year's events. Many of the activities and workshops are based around the concepts of birds, flying, and aspiring to break from gravity's confines and live in the skies.



Prominent among these events will be the exhibit of 50 student designs for *The Birds*, critiqued by a panel of the world's leading designers. Another bird activity will be the wall of postcard-sized drawings of birds



donated by PQ participants. All will be available for sale, and a sketch by famous designer or a soon-to-be well-known one can be picked up. Bird parades and bird performances will be seen throughout the city over the 10 days of the PQ.

The workshops will be spearheaded by internationally renowned designers and are designed for students and emerging practitioners. Those farther along in their careers may volunteer for teaching support. Some of the presenters are familiar to USITT members for their recent presentations at conferences. In the area of scene design, Jean Guy Lecat, technical director and space designer for Peter Brook, will offer two workshops on "Adaptation of a Space to the Theatrical Process Today." Bringing together directors, actors, architects, and designers for five days, they will create an original performance while discovering the true sense of the connections between space, performance, and design. Other scenery workshops will investigate the use of media, transforming found spaces, using recycled materials, and cross cultural aesthetics in design.

Pirjo Valinen, who presented her portfolio of paper costumes to the Costume Commission and Maija Pekkanen, will conduct a workshop on using paper as inspiration for costumes. Those attending this workshop will learn how to make the lovely costumes she had on display in Toronto. In addition to this workshop, others will create found object birds for a parade through Old Town in Prague, produce cage body structures, and explore the relationship between fashion and costumes.

Lighting design workshops will include an exploration of color with Beverly Emmons, recipient of a USITT Distinguished Achievement Award. New technology will be represented in sessions on moving lights and designing with LEDs. Sound workshop leaders come from around the world with Igor Drevaev from Russia on the "Scenography of Sound" and Jethro Joaquin from the Philippines exploring "Sound Design: A Communal Process." Technical topics will be on the schedule as well ranging from rigging to pyrotechnics and guns to Show Control.

In addition to workshops, international presenters will offer insights into contemporary theatre practice and practitioners around the world. Richard Hudson, a scene designer from the

United Kingdom with a Tony Award for *The Lion King*, will speak on "The Graphic Theatre Space," and Richard Pilbrow, a leader in modern stage lighting, will share his insights in lighting design. Michael Levine, a director and designer known for visionary sets including the recent premiere production of Wagner's *Ring Cycle* in Canada, will describe his approach in "The Designer as Director." Speakers from Russia, the Czech Republic, and Germany, among others, will participate.

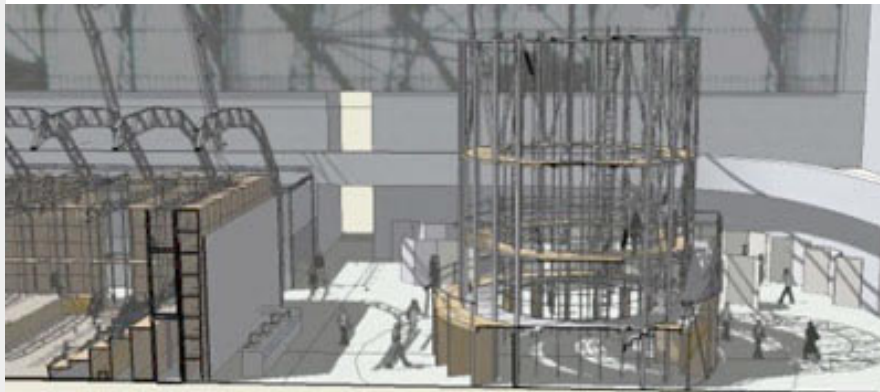


Prague is known for puppetry and no PQ would be complete without a focus on puppets. Petr Matásek, another past presenter for USITT and a major influence on puppet makers around the world, will lead master classes. Other puppetry workshops will feature bunraku and build on the overall Scenofest theme of The Birds.

At 6:45 p.m. daily, the Tower of Babel will be the focal point for presenting the products of the workshops. Beyond the abundance of workshops, there will be Design as Performance presentations daily and the Top Ten Talks presenting views on world performance. Evenings at the NoD (No Dimension) café and bar will be a gathering place to meet Czech artists and see experimental performances.

And for those wanting to appreciate the incredible setting of the city and surroundings of Prague, Scenofest will offer backstage tours of theatres, walking tours of the city and daily excursions to Cesky-Krumlov.

Registration to attend PQ is available now online. Go to <http://www.scenofest.org/index.html> for more complete details about the workshops, presentations, and registration.



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Capturing Scenography Planned for PQ07

Capturing Scenography aims to recognize and give expression to the diversity of professional interests and experiences reflected in the membership of OISTAT. The History and Theory Commission of OISTAT invites all members to join the international symposium being organized under the auspices of Prague Quadrennial 2007.

It will consider the variety of scenographic, technical, and architectural inventions from past to present, small and large scale, and in countries across the world, and how they may be recorded and represented.

There is no single theory to apply to scenography, which is a combination of multiple perspectives and approaches. As a temporal art form, it can be problematic to capture outside the moments of performance. The rich and strange qualities scenography captures in performance do not lend themselves easily to interpretation.

Send a proposal (approximately 250 words) for a 30-minutes presentation by March 24 to Lilja Blumenfeld (liljablu@btinternet.com), Kate Burnett (kate.burnett@ntu.ac.uk), or In-Jun Kim (ijkim@smuc.ac.kr).

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Session to Focus On Opera Lighting

This year's Gilbert Hemsley session at the 2007 Annual Conference & Stage Expo is called *Opera Lighting Design for Early Career Lighting Designers* and is especially tailored for students and early career lighting designers. More importantly, two panelists -- Duane Schuler and Chris Maravich -- represent two of the most successful opera lighting designers working in the business.

Mr. Schuler is a longtime freelance designer who has designed for many of the most familiar opera festivals and companies in the world. Mr. Maravich represents the role of a resident opera designer, as he is on the staff of the famed San Francisco Opera. This year's session will focus on what makes opera design different from traditional theatrical design. How do conventions, schedules, etc. vary for opera design? How is lighting approached in opera design? Join these and other members of the panel to explore this unique area of lighting design.

Rich Dunham is session chair and serves as a Director at Large

This month:

Capturing Scenography
Hemsley Session to
Focus on Opera Lighting
ETCP Names Certified
Electricians
ESTA's Draft Standards
Available

for USITT. He is an associate professor in lighting/scenic design and head of design for The University of Georgia. He has written articles for *TD&T* and has received of both a Herbert Greggs Award and Herbert Greggs Honor Awards. He continues to work as a freelance designer and has credits throughout the East Coast and Midwest --including a number of New York metropolitan regional theatres along with Off and Off-Off-Broadway credits. He also holds the LC lighting certification in architectural lighting design.

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ETCP Certifies First Electricians

The Entertainment Technician Certification Program Council announced the first ETCP Certified Entertainment Electricians. These individuals passed the rigorous, competency-based electrical examination which took place in October. These electricians, the "Class of 2006," are listed on the [ETCP website](#). There are 110 ETCP Certified Entertainment Electricians; 23 also hold certifications in Arena and/or Theatrical Rigging. Certified electricians can be identified on the jobsite by requesting to see their ETCP identification card which includes picture, date of certification, and area(s) of specialty.

The electricians also signed an agreement to abide by the ETCP Certified Entertainment Technician Code of Ethics and Professional Conduct. Administration of the electrical examination began February 15 at computer testing centers across the U.S. and in Canada. The test will also be given Saturday, March 17 during the USITT Conference & Stage Expo in Phoenix, Arizona.

Candidate information, including eligibility requirements and application forms, are available [online](#).

Membership of the ETCP Council includes AMPTP, CITT, ESTA, IAAM, IATSE, InfoComm, The League, Live Nation, PRG, TEA, and USITT.

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Draft Standards Available for Public Review

ESTA's Technical Standards Program announced four draft standards that are now available for public review. All can be accessed [here](#).

BSR E1.31-200x, Entertainment Technology DSP DMX512-A Streaming Protocol will be available for review through March 19. *BSR E1.22, Entertainment Technology - Fire Safety Curtain Systems*; *BSR E1.35-200x, Standard for Lens Quality Measurements for Pattern Projecting Luminaires Intended for Entertainment Use*; and *BSR E1.36-200x, Model Procedure for Permitting the Use of Tungsten-Halogen Incandescent Lamps and Stage and Studio Luminaires in Vendor Exhibit Booths in Convention and Trade Show Exhibition Halls* will be available through March 12.

BSR E1.31- 200x is a simple protocol that offers functionality comparable to existing DMX512 over Ethernet protocols but with the advantages of compatibility with ANSI E1.17-2006 and easy implementation on managed networks. Device Management Protocol over Session Data Transport, borrowed from the ANSI E1.17 protocol suite, provides a mechanism for streaming DMX-type data intermixed with random access data and high-speed feedback in a flexible and scalable way.

BSR E1.22 describes the materials, fabrication, installation, operation, testing, and maintenance of fire safety curtains and fire safety curtain systems used for theatre proscenium opening protection. Instead of outlining what kind of fabric to use for a fire safety curtain, for example, but tells how strong fabric must be and what abrasion and fire tests it must pass.

BSR E1.35-200x describes a method for measuring stage and studio luminaire lens quality with particular emphasis on contrast and perceived image quality (sharpness). It also offers a way for presenting these results on a datasheet in a format readily understood by a typical end-user and allows the end-user to directly compare lenses in a meaningful way. There is currently no way to describe how clearly a stage lighting instrument projects an image other than by demonstration. Standards exist for projection lenses, but these are not applicable to the lower quality lenses used on stage and studio luminaires.

BSR E1.36-200x is a model set of procedures that can be used by convention center and trade show exhibition hall staff to mitigate risks associated with the use of tungsten-halogen lamps and stage and studio luminaires and to allow their use. There is no evidence that tungsten-halogen lamps used in Listed luminaires or that Listed stage and studio luminaires present any greater risk, as they are used in exhibition halls, than any other light source or type of luminaire in those venues, but the management staff of at least one major convention center in the United States believe they have elevated risks. They have moved to prohibit or limit the use of this equipment by exhibitors, but the restrictions are inconsistently enforced, largely because there is no clear procedure to decide when their use is acceptable or not. This draft standard offers a model procedure to permit or prohibit the use of tungsten-halogen lamps and stage and studio luminaires, and helps promote the use of the lamps and luminaires in a safe manner.

In addition to being asked to review the document to see if it offers adequate and correct advice, reviewers are asked to look for protected intellectual property in the draft standards. ESTA does not warrant that its standards contain no protected intellectual property, but it also does not intend to adopt any standard that requires the use of protected intellectual property unless that property is necessary for technical reasons and can be licensed and used by anyone without prejudice or preference for a reasonable fee. Any protected intellectual property in the

document should be pointed out in the public review comments.

For more information, contact Karl G. Ruling, technical standards manager, ESTA, 875 Sixth Avenue, Suite 1005, New York, NY 10001; 1-212-244-1505; fax 1-212-244-1502; or standards@esta.org.

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Chris Parry**Craig Wolf***USITT Publications Committee*

Tony Award-winning lighting designer Chris Parry died unexpectedly January 16, 2007 in San Diego, California. He was 56.

Mr. Parry headed the lighting program at the University of California-San Diego and was a highly-respected designer in regional theatre as well as on Broadway. He was also a partner in Axiom Lighting, his entertainment and architectural design firm.

Born in Manchester, England, Mr. Parry spent 13 years at the Royal Shakespeare Company, working in various capacities and learning from the best British directors and lighting professionals. He began as an electrician, became Assistant Head of Lighting, and later designer for the RSC. His first show in the United States was *Les Liaisons Dangereuses* which originated in the West End and then went to Broadway and was subsequently nominated for a Tony. Soon after, The Who's rock opera *Tommy* won the Tony Award for best lighting design -- lighting by Chris Parry.

While Mr. Parry paid his dues on Broadway, his real love was designing for regional theatre and opera where he designed more than 150 British and United States productions (Los Angeles Opera; Houston Grand Opera; Opera Theatre of Lucca, Italy; South Coast Rep.; and the La Jolla Playhouse). He received the Helen Hayes Award in 2002 for *Don Carlo* at the Shakespeare Theatre.

During his more than 10 years at UCSD, Mr. Parry developed a passion rivaling that for lighting design -- teaching. He became a greatly admired educator and mentor to his numerous design students—many of whom have gone on to become respected designers in their own right. His memory lives on in the work of those students. His loss is a great one to American theatre design.

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Photo/Ian Britton



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Celebration Planners Seeking Ideas for 50th

Barbara E.R. Lucas
Sightlines Editor

What is the best way for USITT to celebrate its 50th birthday in 2010?

When a celebration is 50 years in the making, the possibilities can be endless. Members of the Board of Directors, and the Institute's ad hoc 50th Committee have already brainstormed many possibilities, but they are seeking even more ideas on the many different forms the commemoration can take.

"Our members are used to designing, creating, and innovating, so we're asking that they help us focus on what they would enjoy during 2010," said Bobbi Owen, committee chair. "We're working on several terrific possibilities and want to make sure all areas and groups are included." This should encompass Regional Section-based celebrations and Commission-based celebrations, so there are almost endless opportunities to get involved.

Submitting suggestions is easy. There will be a suggestion box at the USITT booth at Stage Expo, reminder Post-It notes, a Cyber Café set up to accept remembrances, and a special web page to keep members posted about plans, usitt.org/50, where suggestions can be made. Plans for creating a weblog to collect memories are underway. Messages can also be sent to

USITTat50@usitt.org.

Many activities will be held in conjunction with the 2010 Conference & Stage Expo. There has been much discussion on USITT's ability to create a party wherever members gather, so specific suggestions on the form those parties should take are very welcome. People may have strong feelings about whether they prefer formal or informal gatherings, and are urged to express those opinions. A session on the 50th celebration will be held Wednesday, March 14 as part of the 2007 Annual Conference & Stage Expo.

Committee members are also collecting ideas. They are Joe Aldridge, VP Conferences; Carol Carrigan, USITT Office Coordinator; Larry Hill, Treasurer; Tim Kelly, Chair of Grants & Fellowships; Sylvia Hillyard Pannell, President; Brian Reed, Director at Large; John Uthoff, Immediate Past President; and



Sherry Wagner-Henry, member.

USITT has already committed to producing a book about designers who were active between 1960-2010 but have since died, including Irene Sharaff, Oliver Smith, Peggy Clark Kelly, Raoul Pene du Bois, Florence Klotz, and others. *TD&T*, which will have five issues in 2010, will celebrate one decade in each issue, and a comprehensive history of the Institute is being prepared by Rick Stephens, USITT Archivist.

These are just a few of the many ways that USITT will celebrate its unique and vigorous character. Ideas from members, without whom the organization would not exist, will be vital as planning continues.

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Master Level Training at a Reduced Rate

Michelle L. Smith

Membership & Ad Sales Manager

Live Design Master Classes

Live Design is again offering intensive training focused on the art and science of lighting, sound, and projection in theatre design. In addition to classes led by top designers in their respective fields, there will be networking opportunities and a Manufacturer's Showcase.

The Lighting Master Classes will be held May 15 to 17 in the New York University Skirball Center for the Performing Arts, with a special one-day Projection Master Class on Friday, May 18. The Sound Master Classes will be held May 19 to 20 at the Abe Burrow's Theatre at NYU's Tisch School of the Arts.

USITT members enjoy special Union/Association rates that are \$200 to \$300 off the Professional rates. Register online by clicking here.

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.

Any questions about 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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Horan to Receive Rising Star Award

Barbara E.R. Lucas
Sightlines Editor

Lighting designer John Horan is the recipient of the third annual USITT Rising Star Award, sponsored by LDI2007 and *Live Design* magazine. The Rising Star Award recognizes excellence and artistic achievement in the areas of scenic, lighting, sound, and projection design, or the convergence of these design disciplines. The award is given at the beginning of a career to young designers in the first four years of professional (non-academic) work following the completion of their highest degree.

The 2007 Rising Star Award will be presented at the Awards Banquet which concludes the USITT Annual Conference & Stage Expo in Phoenix, Arizona on Saturday, March 17.

Mr. Horan, who hails from Chicago, received his BFA in theatrical lighting design and production from State University of New York at Fredonia. He is resident lighting designer at Emerald City Theatre Company in Chicago, where recent lighting design credits include *Seussical*, *The Stinky Cheese Man and Other Fairly Stupid Tales*, *The Chronicles of Narnia*, and *A Nutcracker Christmas*. He also recently designed lighting for *Mack and Mabel* and *An Ideal Husband* at the Circle Theatre and *The Crucible* at Speaking Ring Theatre. He served as associate lighting designer for the summer dance theatre at the Rockefeller Arts Center at Fredonia and as resident lighting designer for the Bay View Music Festival in 2004.

"This is quite an honor," said Mr. Hogan. "I never thought I would be named for something at this point in my career."

Adam Fox, associate producer at Emerald City Theatre Company, wrote in his recommendation, "John understands the role of a lighting designer. He chooses palettes that bring out the best in his fellow designers' work and creates hues that enhance the telling of the story, never getting in the way of it. He is incredibly adaptable as a designer, equally comfortable working on cue-heavy, color-saturated musicals as on minimalist, atmospheric single locales."

"It's tough every year to pick one winner among the nominees, but this year was especially tough," said *Live Design* editorial director and associate publisher David Johnson. "While last year's crop was young designers whose work we were very familiar with, this



John Horan, above, will be awarded The Rising Star Award, sponsored by LDI2007 and *Live Design* magazine, at the 2007 Conference & Stage Expo in Phoenix, Arizona.

year's group was relatively unknown to us. So it was especially gratifying to be exposed to the great work of this year's nominees. John stood out with his especially diverse range of projects as well as his impressive resume. We're especially excited to present a lighting designer with this year's Rising Star Award as it coincides with the 20th anniversary of the industry's pre-eminent lighting technology show, LDI."

Mr. Horan joins past award winners: scenic designer Kelly Hanson (2005) and scenic, lighting, and sound designer Justin Townsend (2006).

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Let it SNOW



During the early part of February, many callers to the USITT office asked how we were surviving the massive amounts of snow reported in Central New York. The response was "that snow's north of us, we're fine." Those that remember former staffer Stacy Darling might like to know that her home was inundated with more than 10 feet of snow in less than a week.

Then, on Valentine's Day, the Syracuse area received its own several feet of winter wonder. The front-end loader has been clearing the parking lot, and if the winds will only stop, there should be no problem packing up the tons of material (literally) for shipment to Phoenix for the 2007 Annual Conference & Stage Expo.

Monica Merritt captured some of the beauty of winter, above, before beginning the daily shoveling necessary to move the more than two feet of snow which fell in three days.

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This month:

Let it Snow

No Snow in Phoenix

In Sorrow - W. Oren Parker, Samuel H. Scripps, Richard Thompson

Correction

Angstrom Celebrates

Southeast Theatre Conference

Rocky Mountain Theatre Association

No Snow in Phoenix!

It will be only a few short weeks until the 2007 Annual Conference & Stage Expo opens in Phoenix, Arizona where there will be no snow to be seen. Make sure to thank the local logistics people, including Jill Maurer and Jeff Brown, who promise sunshine during our stay. Staff members look forward to seeing many of our members and guests.

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In Sorrow

It is with great sadness that we note the passing of three of USITT's distinguished Fellows.

W. Oren Parker, Professor Emeritus of Carnegie Mellon University, died January 29, 2007, in Albuquerque, New Mexico.

Samuel H. Scripps, designer and benefactor of the Institute, died February 16, 2007 in New York, New York. He was named a Lifetime member for his continuing commitment to USITT.

Richard Thompson, one of those members who helped create USITT, died February 12 in Van Nuys, California.

More complete remembrances will be included in the April issue of all three of these great men.

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Correction

The name of one of our authors was incorrect in the February issue of *Sightlines*. Kerri Packard was the author of the piece, Costume Commission Highlights Phoenix Events. We apologize for the error.

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Congrats to Angstrom

USITT member Angstrom Lighting, a full-service lighting supplier serving the entertainment industry, announced expanded services, additional staff, and a new branch office to commemorate its 30th year in business.

Serving a wide range of clients in television, film, theatre, and corporate markets, Angstrom Lighting started in 1977 by providing the Hollywood theatre community with high-quality lighting and excellent service. Frans Klinkenberg is president and a founder of Angstrom Lighting.

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Stopping at SETC

Anyone attending Southeast Theatre Conference (SETC) the first week in March is invited to stop at the USITT table, see what's new, and get a preview of the 2008 Conference in Houston, Texas. We thank the members of our Southeast Regional Section, especially Mike Murphy, for helping share the word about USITT in Atlanta, Georgia.

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And, a Bit Further North

Designers and technicians at the Rocky Mountain Theatre Association's Festivention 2007 had a chance to learn more about USITT thanks to VP-Conferences Joe Aldridge and Conference Committee member Dawn Larkey who helped maintain the USITT table at the event, held at Western State College in Gunnison, Colorado from January 31 to February 3, 2007.

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Field Template Teams with Stage Research

Field Template has entered into an agreement with **Stage Research** that will allow SoftPlot Version 9 to be exclusively equipped with Field Template's SoftSymbols™. SoftPlot 9, a significant upgrade to Stage Research's lighting software, is scheduled for release at the USITT Annual Conference & Stage Expo in Phoenix, Arizona in March.

This agreement lets Field Template realize one of its corporate goals to distribute SoftSymbols across all CAD programs. This alliance with SoftPlot is a significant step.

SoftPlot is a Windows-based lighting design application that creates graphic light plots and support paperwork simultaneously in real time. SoftSymbols is a CAD-based lighting symbol package. Unlike any other symbol library, a SoftSymbol and a hand-traced Field Template symbol of the same lighting fixture are identical in the digital and analog worlds.

Contact Stage Research, www.stageresearch.com, for more SoftPlot information and purchase details. To learn more about SoftSymbols visit Field Template at www.fieldtemplate.com.

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PRG Draws Crowds

PRG, a leading supplier of entertainment technology, drew on its vast experience with theatre and other staged events for scenic and lighting innovations to help draw crowds to exhibits for Hyundai, Jeep, Chrysler and Dodge at Detroit's North American International Auto Show (NAIAS). PRG also provided lighting and rigging for press events for other top automakers at the January expo.

PRG staff engineered and constructed a gyroscopic turntable to help dramatize the sleek durability of Hyundai Motor America's new concept car, the HCD-10 Hellion.

In a city known for great entertainment, The Pearl, the new theater at Las Vegas' Palms Casino Resort, is destined to become an attraction in itself. Scheduled to open in the spring of 2007, the venue features innovative stage and seating designs and state-of-the-art performance technology. PRG engineered the lighting, dimming, and control systems, and provided all the lighting fixtures for The Pearl and a nearby ballroom. PRG also supplied the rigging, trussing, and drapery system.

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Stage Research

PRG

 Lightolier Controls and
Entertainment
Technology

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Hulme Named New Lightolier Sales Manager

Lightolier Controls and Entertainment Technology announced the hiring of Charlie Hulme as national sales manager. Based out of the Genlyte Controls home office in Dallas, Texas, Mr. Hulme will oversee all sales staff and initiatives for both Lightolier Controls and Entertainment Technology.

Mr. Hulme previously worked at Vari-Lite as the western regional sales manager, joining that company in 2003. He also has worked at High End Systems, Inc, located in Austin, Texas.

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Welcome The Hilliard Corporation

Look for **The Hilliard Corp.** as part of the 2007 Stage Expo. The new Sustaining member will be exhibiting at booth 138. The Hilliard Corporation offers a broad line of motion control products, with custom applications as a specialty. Hilliard has a large portfolio of custom-engineered products that can be modified to meet new applications and offers economical design solutions for unique motion control problems. To learn more, visit www.hilliardcorp.com.

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Welcome ALPS

We welcome ALPS/Advanced Lighting & Production Services, Inc. as a new Sustaining member of USITT. Steven Way is president of the full-service company which is based in Randolph, Massachusetts. As its name suggests, ALPS is a comprehensive source for theatrical lighting and effects and provides customers throughout New England with sale, rental, production, repair, and installation services. They can be found online at www.alpsweb.com.

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New Name for Cosler

Cosler Theatre Design, formerly Charles Cosler Theatre Design, provides professional theatre consulting and lighting design services to architects, theatre owners, and developers. To learn more, visit www.cosler.com.

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A Move for Gerriets

Gerriets International has moved to a new, larger North American office, warehouse, and manufacturing facility in Ewing, New Jersey. All phone and fax numbers will remain the same (800-369-3695; 609-758-9121; fax 609-758-9596). This new building was designed to specifications meant to allow for response to customers requests and efficiency. The building will warehouse fabrics/textiles, projection screens, dance floors and Trumpf 95 and Joker 95 track systems and components as well as provide a custom sewing area and manufacturing area for custom bending of track systems.

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Open House at Musson

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The Hilliard Corp

ALPS

Cosler Theatre Design

Gerriets International

Musson Theatrical

RC4 Wireless

Theatre Projects
Consultants

Lex Products

TMB

TOMCAT USA

Musson Theatrical, Inc. invites the San Francisco Bay Area entertainment technology community to attend an open house 9 a.m. to 5 p.m. March 8 and 9. Representatives from Electronic Theatre Controls (ETC) and Wybron will be on hand to demonstrate their newest and most innovative products. The event will feature hands-on demonstrations of the new Eos and Congo Junior Control Consoles, the Source Four High Definition Lenses, and the Wybron Nexera color changing fixtures.

Those wishing to attend the open house should RSVP via e-mail to dmyers@musson.com.

For more information, visit www.musson.com or contact Musson Theatrical at 800-THEATER.

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New Products from RC4

RC4 Wireless has introduced the RC4-Magic Wireless DMX Toolkit. An economically priced bundle of products from the new RC4-Magic product line-up, the Wireless DMX Toolkit provides a DMX transmitter, a DMX receiver, two 2-channel wireless dimmers, and -- as part of a limited-time introductory offer -- a Metageek Wi-Spy RF Spectrum Analyzer.

Intended for worldwide use, the RC4-Magic system is the first 2.4GHz product from RC4 Wireless. The first 25 kits sold will include the Wi-Spy RF Spectrum Analyzer, a \$199 value. RC4-Magic components are also available separately, and can be added to any system at any time.

For more information, visit www.theatrewireless.com, call 1-866-258-4577, or contact: James David Smith, president and product designer, Soundsculpture Incorporated (Buffalo), 60 Industrial Parkway, #580, Cheektowaga, NY 14227; jsmith@theatrewireless.com.

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Theatre Projects Celebrates

Theatre Projects Consultants (TPC) began a year-long celebration of its 50th anniversary with a cocktail party, an employee receiving a prestigious award, and the promotion of another employee.

The party was held January 15 at the American Airlines Theatre in New York City. More than 250 guests including architects; theatre and entertainment professionals; TPC clients; acousticians; theatre consultants; TPC alumni; the media; and other TPC friends attended. Speeches and toasts were made by Emmy and Tony-winning set and costume designer Tony Walton, theatre architect Hugh Hardy of H3 Hardy Collaboration, and Richard Pilbrow, TPC founder and chairman emeritus. TPC was the theatre design consultant for the renovation of the American Airlines Theatre (formerly the Selwyn Theatre) which reopened in 2000 and is now home to the

Roundabout Theatre Company.

David Staples received the Patrick Hayes Award from the International Society of Performing Arts Foundation (ISPA) January 16 during the ISPA conference in New York City. The award is named after the founding president of ISPA and recognizes an ISPA member of long standing whose achievements in arts management are deserving of special praise and recognition. Mr. Staples joined TPC in 1974 and was appointed managing director in 1985. He has worked in over 50 countries and his projects include The Lowry in Salford, England; Cerritos Centre for Performing Arts in California, United States; Esplanade -- Theatres on the Bay in Singapore; and Emirates Palace in Abu Dhabi, United Arab Emirates.

Robert Young was promoted to senior consultant. A member of TPC's Performance Equipment Design Team, Mr. Young is responsible for the design and specification of stage lighting systems. Since joining the firm in 1999, he has worked on more than 75 projects including the Walt Disney Concert Hall in Los Angeles, the Overture Center for the Arts in Madison, the DeBartolo Center for the Performing Arts at the University of Notre Dame, the Kodak Theatre in Hollywood, and the American Airlines Theatre in New York City. He currently is working on the Dallas Center for the Performing Arts and a new facility for the New World Symphony in Miami Beach. Having worked in the theatre and entertainment industries for over 20 years, he holds an MFA in lighting design from Brandeis University and a BA in dramatic art from the University of California at Davis.

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Promotion at Lex Products

Lex Products Corp. recently announced the promotion of Renee Page, Tom Siko, and Mike Scala.

Ms. Page was promoted to corporate communications director. For the past three years, she was the marketing director responsible for designing and projecting the Lex brand through creative advertising and promotional campaigns, websites, trade shows and external communications. In her new role, Ms. Page will be responsible for publicizing Lex's ability to produce and sell superior power and control systems for demanding markets, both to customers and industry influencers. She earned her BS in communications from Boston University in 1989, and over the past 15 years, she has held various executive-level marketing and communications positions in the consulting, software and consumer-product industries.

Mr. Siko, hired at the end of 2005 to fill a technical sales representative position, was promoted to Northeastern sales manager. He will be responsible for outside sales in New York, New Jersey, Connecticut, Massachusetts, Pennsylvania, Delaware, Rhode Island, New Hampshire, Vermont, and Maine. Before working for Lex, Mr. Siko was a production manager and

service manager at Hughie's Audio Visual in Cleveland, Ohio. He has worked with a number of theatrical companies in the past including Mainlight Industries in Wilmington, Delaware. He received his BFA in lighting design from Wright State University in Dayton, Ohio.

Mr. Scala has been promoted to director of operations for Lex Products and its divisions. Originally hired as plant manager in December 2005, he brings over 10 years of experience as a manufacturing/logistics supervisor with over eight years management/operations experience in the telecommunications and consumer products industries.

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TMB at Super Bowl

Arriving in Miami for Super Bowl XLI, Alpha One's new 7k Xenon Falcon Beam searchlight shared center field at this year's Pepsi Super Bowl Halftime Show where Prince performed. Emmy Award-winning lighting designer Bob Dickinson used 12 of the new Falcons in clusters of three on custom field carts to augment the 12-minute spectacular. **TMB** is the worldwide distributor for Falcon.

The use of Falcons on the NFL Super Bowl Halftime Show follows on the heels of many successful applications in Europe and Asia including the recent Asia Games 2006 in Qatar. Alpha One, of Oyten, Germany, designs, constructs and produces a range of professional high power lighting, specializing in xenon, metal halide and LED products.

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TOMCAT Supplies Cirque

TOMCAT USA again has teamed up with Cirque du Soleil to provide equipment for *Delirium*. The show is a live music concert that features remixes of existing Cirque music and reinterpretations of performances from other Cirque productions. Not a traditional Cirque show that plays over multiple weeks in one city at a time under the trademark Big Top tent, this is a multimedia/theatrical production designed for arenas for one or two nights then moving to the next location.

TOMCAT delivered two new curved bridges to be used as replacements for the bridges originally created for the show. These new pieces were specifically designed to be smaller and lighter. After their completion, the two bridges were sent to Cirque du Soleil headquarters in Montreal, Canada where final scenic painting was completed before the pieces were added to the scenic elements of the tour currently on the road.

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Waiting for Spring

Sylvia Hillyard Pannell

USITT President

As Clifton Pannell was doing his annual rereading of Aldo Leopold's *A Sand County Almanac*, he reminded me that, although it is early February (nearly Groundhog's Day), the rhythms of seasonal change are not far away. Signs of spring approaching will soon give way to our favorite springtime activity. Join us and be "transformed" at the USITT Annual Conference & Stage Expo.

As this article goes to press, we are only two weeks from the opening of what promises to be the best conference ever. It will be held March 14 to 17 in Phoenix, Arizona, where we are assured of perfect weather. VP-Programming Carl Lefko, VP-Special Operations Dan Denhart, VP-Conferences Joe Aldridge, and a very capable Conference Committee will offer a potpourri of nearly 200 events including design exhibits, hands-on workshops, formal and informal gatherings of interest groups, an opening night party, and a closing awards banquet.

Part and parcel of the activity is the spectacular USITT Stage Expo. Helen Willard, Stage Expo Sales Manager, guarantees there will be vendors from all areas of show business and they will unveil products old and new to dazzle and delight student and professional members alike. The conference is sure to entice artists, craftspeople, managers, architects, and educators from every avenue of the entertainment industry. For a delightful insight into what is in store for a USITT conventioneer, read Donna Ruzika's article *Friends* from the April 2005 issue of *Sightlines*. ([Click here](#))

USITT wants you! If you are not already a member, join and join us in Phoenix in two weeks. Once you have shared this wonderful experience, seen old friends and made new ones, expanded your professional network, learned lots, and had a heck of a lot of fun, you may choose to be a long term, active, and involved USITT member. Between conferences, to stay in touch and keep informed, copies of *TD&T*, *Theater Design & Technology* will be sent. It is produced summer, fall, winter, and spring by the unsurpassed Editor/Art Director team of David Rodger and Deborah Hazlett.

I hope that, when you receive your Winter 2008 issue of *TD&T* and Clifton Pannell rereads *A Sand County Almanac*, and the



Groundhogs (known as whistlepigs in some locations) make many people think of spring. This charming image of Willie the Whistlepig, above, was created by Patricia Jones Cox for her short story of the same name. She is the cousin of USITT President Sylvia Hillyard Pannell who thinks of Willie as the seasons prepare to change.

Courtesy: Artist/Patricia Jones Cox

rhythms of seasons change to spring once again, we will all be together for an even bigger and better USITT Annual Conference & Stage Expo in Houston, Texas in 2008.

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Upstate New York Job Fair & Workshops



More than 40 regional members, some traveling as much as 300 miles, braved the Upstate New York winter to participate in the Upstate New York Regional Section's third annual job fair in January. Although there was the allure of a breakfast nosh provided by SUNY Oswego and a catered lunch sponsored by Syracuse Scenery & Stage Lighting Co., Inc., it is likely the main attraction was the camaraderie, workshops, and jobs.

Some morning workshops, led by Glimmerglass Opera personnel, focused on good interview practice. Assistant Production Manager Meryn Daly led a workshop on how to write a resume that will lead to a job, while Production Manager Matthew Kirby-Smith walked participants through an interview, pointing out some of the potholes that might make for a less than perfect interview.



Other workshops focused on the production side of the house. Joe Varco, *pictured above*, of Syracuse Scenery & Stage Lighting, below, demonstrated a variety of techniques that could

This month:

Upstate New York



be used to create architectural pieces from lightweight foam using shop-made jigs. Eric McAfee, from J. R Clancy, *left*, led participants in a walk through of the Waterman Theatre rigging system explaining major observation points that make up a good system inspection protocol. ETC's David Empey demonstrated features of the new EOS and Congo, Jr.

control boards while fielding questions from technicians and designers concerning their use.

After a stand-up section meeting during lunch, the afternoon was devoted to job interviews. A date for the spring meeting in Albany should be set by the Phoenix 2007 Conference & Stage Expo.



Nathan Towne Smith, above, interviewed prospective candidates for Shakespeare & Company.

Photos/P. Gibson Ralph

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The Costume Design & Technology Commission supports the Costume Plot Database as a Commission project, and is replete with information for directors and other members of the production team.

The concept is simple. Each year during season selection, dozens of scripts are read to find out their scope and style. Production teams often duplicate these same efforts. With the Costume Plot Database, basic information about scripts can be found before selecting which plays to read. There also are applications within the classroom or for other production-related activities.

The website is Production Requirements: A Costume Plot Database. Originally sponsored by a grant from the USITT Commissioner's Fund, the website is a database of information about plays searchable by several different parameters including title, playwright, period, genre, cast size, and number of costumes. The database can also be browsed with sorting possible by date added, frequency of reference, title, playwright, year published, period, and genre.

Each play has a page dedicated to it which contains more detailed information such as a basic plot description, a specific character breakdown, quick change notes, and any special costuming considerations dictated by the script.

Submit Your Work, Help Costume Plot Database

Kristina Tollefson
Costume Design & Technology
Co-Commissioner

The database has grown over the last two years, but it will be more useful as it gets larger. Submissions of recent work or classroom study can be made online through the electronic submission page or by fax or e-mail. Share your comments and questions by e-mailing Kristina@costumeplotdatabase.com.

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The *Real* Meaning Of Sound Pressure

David Tosti-Lane

Sound Design Commission

What do stainless steel water cooler rings, backed up traffic, hotel room towel bars, rings of keys, and public water fountains have in common? All have been used as primary sources for sounds by designers participating in *Guerilla Sound Design: The Three Hour Challenge*. This year's session will start promptly at 6 p.m. on Wednesday, March 14 in Room 39 of the Phoenix Convention Center.

Playing to a standing room crowd during the 46th Annual Conference & Stage Expo in Louisville last year, six sound designers (including the first two-person sound design team in the competition necessitated by the early demise of one participant's laptop) took part in the second annual *Challenge*.

Session chair Bill Liotta, always one to push the envelope just a little further, engaged the services of Bill Walters, an experimental director and professor at Hunter College in New York City. Professor Walters enlisted two volunteer students attending the conference, Nicole Ladger from Boise State University, and Ola K from Marshall University, and created a movement and text performance to accompany a projected video background. Taking up the challenge in Louisville were David Budries (Yale), Jason Romney (North Carolina School of the Arts), Drew Dalzell (professional sound designer and owner of Wasted Monkey Sound), Ron Shoemaker (sound design student at Purdue), and the team of John Story and Megan Henniger (UKC).

So, what is meant by a "three hour challenge?" Sound designers are signed up for the event in advance, but they are told only that they must arrive with a laptop and sound editing program. They are not allowed to make use of pre-existing sound files or recorded media. Literally three hours ahead of the public presentation, they are herded into a room and given the parameters of the event -- in Louisville they observed the video and the movement/text performance for the first time. Then they spread out using microphones, laptops, sound cards to gather elements, and digital audio editors to create a soundscore to support and enhance the presentation they observed.

Much to the delight of the enthusiastic audience, the designers



Session Chair Bill Liotta displays the most popular composition tool for the 2006 *Guerilla Sound Design Three Hour Challenge*.

then connected their laptops to the high end sound system (provided courtesy of d&b audiotechnik) in the Sound Commission's main presentation room, and performed their compositions as Nicole and Ola performed the piece. Each designer then described their process, both in terms of how they found a way into the aesthetic of the piece and the details of what they used to create and manipulate the sounds.

As discovered in Toronto with the first Guerilla Sound Design Challenge, it is fascinating to observe how each designer approaches the project, and to see how each approach works with the piece. Mr. Walters noted that he found each designer's work to take the piece in a different direction, but that all of them were potentially workable.

What is ahead for Phoenix? Just as this year's designers are in the dark (or would that be "in the quiet"?) about what to expect, so are all who will have the chance to see the Challenge unfold for the third year.

The constants are that the designers and design teams will have no preconceived idea what they will encounter, and they will have just three hours to move from initial meeting to finished performance. Those who want to be part of the historic *Third Annual Guerilla Sound Design: The Three Hour Challenge* in Phoenix should make a point of getting there early.

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Spectacular sessions will light up Phoenix during the 2007 Conference & Stage Expo.

Photo/Tom Thatcher

Lighting Commission Plans Many Conference Activities

Contributions by Heidi Bowers, Todd Studebaker, Vickie Scott, Tracy Fitch, Craig Wolf, Todd Proffitt, and Anthony R. Phelps

Lighting Commission

With the 2007 USITT Conference & Stage only a few weeks away here is a brief overview of just a few of the sessions offered by the Lighting Commission. There are more sessions to choose from so check the program at the conference. While in Phoenix, Commission members also will work on programming for the Houston Conference in 2008 and beyond.

Are We Giving Students the Skills They Need?

There are a variety of challenging, rewarding, and lucrative employment opportunities in the lighting field, but are we educating students for the vast possibilities for employment beyond being a designer?

Theatre Lighting Director Overview

A blue-ribbon panel of professionals -- including David Elliott, Christina Giannelli, Stan Pressner, and Chris Dennis -- will join Steve Shelley to examine the skills, responsibilities, and tactics used to be a theatrical lighting director or lighting supervisor. The foursome will discuss contracts and scenarios, and compare the hardware, wetware, and political ware to get the job, keep the job, and survive the job.

A Practical Guide to Festival Lighting

Stan Pressner, Doug Witney, and Steve Shelley (Lincoln Center Festival, International Festival of Arts and Ideas, and the Spoleto Festival USA, respectively) will examine the skills, responsibilities, and tactics of creating or recreating theatrical lighting in a festival situation. Whether it's a premiere or a remount, lighting a show in this environment is unique and potentially filled with pitfalls and rewards. The three will discuss their jobs and their perceptions regarding incoming shows. Since they've also often taken shows to other festivals, they can compare the tactics and preparations that allow success either as a festival lighting coordinator or a festival visiting lighting designer.

Lighting by Tharon Musser

The Lighting Commission will host a session to celebrate the career of Tharon Musser and the publication of the third USITT Designer Monograph, *The Designs of Tharon Musser*. Joining in the discussion of her Broadway and regional lighting career will be a panel composed of Tharon Musser's assistants. Featured panelists will include Betsy Adams, Ken Billington, Rick Belzer, Kirk Bookman, Douglas Cox, Jeff Davis, Fred Hancock, Jo Mayer, Marilyn Rennagel, David Segal, Kendall Smith, and Anne Sullivan. All of Ms. Musser's assistants collaborated with Del Unruh (in particular Marilyn Rennagel and Jeff Davis) on the production of the monograph. The session, scheduled for 4:45 p. m. Friday, March 16, will be hosted by Craig Wolf and moderated by Mr. Unruh. It will be preceded by a monograph-signing event at 2:30 p.m. at the USITT booth at Stage Expo and be followed by a reception hosted by the Lighting Commission.

Ms. Musser's remarkable professional career lasted from 1956 to 1999 and includes 117 Broadway productions among which are: *A Long Day's Journey into Night*, *Mame*, *The Odd Couple*, *Follies*, *A Chorus Line*, *A Little Night Music*, *The Wiz*, *Brighton Beach Memoirs*, *42nd Street*, and *Dreamgirls*. In addition to her Broadway work, Ms. Musser designed throughout the United States for regional companies such as the American Shakespeare Festival, the National Repertory Theatre, The Mark Taper Forum, the Dallas Opera, and the Miami Opera. The session will be a free wheeling discussion of the art and practice of a most famous lighting designer with ample time for questions.

Looking Ahead to Houston Programming 2008

With March fast approaching, now is as good a time as any to start thinking about programming ideas for the 2008 Conference & Stage Expo in Houston. It may seem early to start programming, but Houston is a Light Lab year and the Lighting Commission needs its members' thoughts, desires, and ideas now. This will help in planning venue sites for the Light Lab, to acquire professional services and support for the Light Lab, and to better plan and place programming in Houston. Those unsure about how programming is chosen or who chooses the programming, or who might like to help, come to one of the Commission meetings in Phoenix or speak with one of the Lighting Commission members.

Those looking to be more involved can shadow a panel chair or a Lighting Commission chair thus having all the fun of being involved with none of the tension.

To suggest an idea for a Lighting Commission session in Houston, e-mail Todd Studebaker at joutas@langate.gsu.edu or call him at 404-651-2937.

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Costume Session to Focus on *The Tempest*

Gweneth West

Costume Design & Technology Commission

The success of *Developing the Costume Design Idea, Take 2: Hamlet!* in Louisville last year earned the session an encore for Phoenix 2007 Conference & Stage Expo -- *Developing the Costume Design Idea, Take 3: The Tempest!*

Join Gweneth West, UVA, in welcoming two of last year's working professional costume designers and master teachers Laura Crow, from the University of Connecticut, and Linda Roethke, of Northwestern, along with a new addition, Bill Brewer from the University of South Florida. These artists will share their unique, creative process from initial inspiration to sketch to prepare participants for an exploration of Shakespeare's *The Tempest*.

Yes, it's *The Tempest*! Think of this session as an initial design meeting. Those taking part will be both designer and director. Re-read Shakespeare's text or read it for the first time. Jot down thoughts about the world of the play, its characters, and their relationships to each other. Begin to translate those thoughts to visual images. Look for images that are more emotional than literal; that create a sense of the milieu. These may be tear sheets from contemporary magazines or photocopies of photographs or paintings. Spend a bit of time gathering some images of who these people are and how they might connect to a contemporary audience. At the beginning of the session, these will be posted to share.

This year, it is essential each participant brings 10 to 15 research images. While there will be some art supplies, organizers encourage participants to bring their own. Participants must also bring their own scripts since they will not be furnished this year.

Bring a love of the play and its characters, initial inspirations to share, and sketching. Participants will break into working groups to explore the play by sharing images and discovery of character, character relationships, and idea. The session will "wrap" with an opportunity to share work with the group. The session begins on 10 a.m. Saturday, March 17 and runs to 1:35 p.m. with breaks as determined by team leaders. Questions? Contact Ms. West at glw2r@virginia.edu.



This is only one interpretation of Prospero and Miranda from *The Tempest* as depicted in a painting by William Maw Egley circa 1850.


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The Valley of the Sun Offers Lots of Fun

The 2007 USITT Conference & Stage Expo is just around the corner!

The activity-filled conference week in Phoenix, Arizona begins with Professional Development Workshops (PDWs) offered from Sunday, March 11 through Tuesday, March 13. Some have sold out, and many others are near capacity.

The Conference kicks off with keynote speaker David Ira Goldstein, artistic director of the Arizona Theatre Company (ATC), speaking at the historic Orpheum Theatre. ATC is Arizona's largest professional, not-for-profit theater company and is recognized as the State Theatre of Arizona. Mr. Goldstein has been the artistic director since 1992. Following the keynote, the balance of the conference week includes three and a half days of educational sessions and Stage Expo at the Phoenix Convention Center.

The Hyatt hotel in downtown Phoenix is designated as the conference hotel. When checking into the Hyatt, some points of interest include the wildlife head sculptures behind the check-in desk as well as the permanent installation on the second story atrium. This installation is artist Albert Guibara's interpretation of William Shakespeare's *A Midsummer Night's Dream*, using the Southwest's native wildlife as characters. It was commissioned in 1997 by the hotel.

Here's a brief rundown of some Phoenix highlights, many of

There is much more to do than look at the nearby cactus during the 2007 Annual Conference & Stage Expo.

Photo/Barbara E.R. Lucas

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

which were detailed in *Sightlines* issues over the past few months:

Museums

Phoenix Art Museum

The Phoenix Art Museum offers two exhibits that might be of special interest to conference goers. The Thorne Miniature Rooms collection houses 20 of Mrs. James Ward Thorne's miniature rooms constructed to a scale of one inch to one foot. Only 99 such pieces exist, a majority of which are at the Art Institute of Chicago. Many of Mrs. Thorne's rooms are exact replicas of existing houses in the United States and Europe dating from the 15th through the 20th centuries. The rooms faithfully depict the architecture and interior design of their periods and countries. Some of the rooms even contain miniature period-style rugs that Mrs. Thorne commissioned to be woven specifically for each space. The rooms are lit to look very natural, with light spilling in through a hallway or through carefully placed windows.

Also on exhibit in the Fashion Design Gallery will be "After Dark: 100 Years of the Evening Dress." The exhibit features turn-of-the-century floral velvets to elaborately embroidered silk couture gowns of the mid-century. This exhibition chronicles the last 100 years of glamorous evening attire and features more than 25 exquisite gowns drawn from the museum's permanent collection of Chanel, Balenciaga, Christian Dior, Mainbocher, Charles James, and others.

Heard Museum

The Heard Museum celebrates the native peoples of the Southwest. It has one of the most outstanding collections of Native American artwork in the country. The museum houses collections from indigenous cultures throughout the world but focuses on the native people of the Southwest. The collections range from historic artifacts to contemporary fine art.

Outdoor Activities

Hiking

One activity to enjoy while in Phoenix is a day hike. Find more detailed information about the hiking trail systems and preserves, as well as fun facts about the mountains that surround Phoenix, at phoenix.gov/PARKS/hikemain.html. Some locations include handicapped-accessible trails. The 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 roadrunners.

Desert Botanical Gardens

Another breathtaking way to get acquainted with the offerings of the desert climate is to tour the Desert Botanical Gardens. The

gardens are located in northern Phoenix. The Desert Botanical Gardens boasts 50 acres of beautiful outdoor exhibits featuring hundreds of types of cacti from around the world. It is also home to 139 rare, threatened, or endangered plant species from around the world.

Sports

Golf

Golf lovers are in for a treat when in Phoenix. The National Golf Foundation calls the Phoenix area the "Golf Capital of the World." Phoenix offers a wide range of courses to fit everyone's skill level and budget, from basic city-managed courses to some of the best resort-managed courses in the nation. For an exhaustive list of many of the courses in Arizona, the [Arizona Office of Tourism website](#) provides information and links to 300 courses in Arizona.

Spring Training Baseball

Are you a baseball fan? Throughout March, Phoenix and several surrounding cities host spring training for Major League Baseball's Cactus League. What began as a two-team league in 1947 has grown to 12 teams playing in seven cities throughout the state -- nine teams in the Phoenix area and three in Tucson (two hours south of Phoenix). During the week of the USITT conference, nearly every team plays a game every day. Most games start at 1:05 p.m. with a limited number of evening games. Sometimes teams play twice in one day with a split squad (or half the team) at each game. Ticket prices range from \$2 to \$26 depending on the team. The official website for the [Cactus League](#) includes all of the tentative game schedules, box office phone numbers, and notable facts.

Spring training can be a fantastic way to enjoy America's pastime for a fraction of the usual Major League price, so when planning your trip to Phoenix for the conference, come a day early or stay a day late and take in a great game, great players, hot dogs, peanuts, cheap tickets, and the opportunity to get up close and personal with the athletes.

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Conference Opportunities Not to be Missed!

Michelle L. Smith

Membership & Ad Sales Manager

Thanks to widespread sponsor support, USITT is able to offer attendees of the 2007 Annual Conference & Stage Expo a variety of activities and services that will enhance their experience.

Make plans to join the crowd at the **Opening Night** party, to be held at the Hyatt Regency Atrium Wednesday evening (March 14). Past attendees know it is a casual and fun reception where you can reconnect with old friends or make new acquaintances. Enjoy hors d'oeuvres, cash bars, and sparkling conversation.

Need a convenient way to keep up with e-mail or just want to surf the web? Check out the **Cyber Cafés** positioned throughout Stage Expo. Kiosks outfitted with computers and internet access, the Cafés are available for use whenever Stage Expo is open.

Professionals looking for the latest innovations and creative solutions to production and technical problems should visit **Tech Expo** right in front of the USITT Boutique at Stage Expo. If you want to remember all the neat projects in this three-dimensional showcase, pick up the Tech Expo Catalog at the boutique to take home with you.

Please join us in thanking the sponsors of these events and services for their generous financial support. To learn more about opportunities for the 2008 Annual Conference & Stage Expo, already in the planning stages, contact Membership & Ad Sales Manager Michelle L. Smith at the USITT office at 800-938-7488 or michelle@office.usitt.org.

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Last year's show in Louisville set new records for the number of exhibitors and square footage of exhibit space sales with 193 exhibitors in 27,300 square feet of exhibit space. Stage Expo 2007 is poised to break the records set last year in Louisville with less than a month until the show. The new booths recently added have been selling quickly, and all eight commercial table spaces are sold. More than 50 colleges, universities, and theatre companies have reserved non-commercial table spaces to promote their programs.

For more information about Stage Expo 2007 exhibitors, visit the Stage Expo Web Page to see the Stage Expo layout and a current list of exhibitors. Click on a highlighted booth to find contact information and a brief description for each exhibitor. Links are provided to exhibitors' websites to learn more about their products and services prior to the show.

There are just a handful of booths and non-commercial tables still available for Stage Expo 2007. Those wanting to exhibit at this year's show, send an e-mail message to hwillard@aol.com immediately. Priority Space Selection for Stage Expo 2008 in Houston will take place in the Stage Expo Show Office on Saturday, March 17.

Complementing the commercial and non-commercial booths and tables will be a plethora of special exhibits at Stage Expo 2007 including Tech Expo 2007 and the annual Architecture Awards exhibit. Cover The Walls will feature a Scene Design Commission sponsored exhibit of the work of John Ezell. There will be special exhibits showcasing the work of Irene Corey and Ladislav Vychodil, and the International Committee will sponsor an exhibit of work by Bulgarian costume designer Marina Ratchinova, Netherlands designer Warner Van Wely, Welsh scenographer Sean Crowley, and Belgium scenic technologist Chris Van Goethem.

See What's in Store at Record- Breaking Stage Expo

Helen Willard
Stage Expo Sales Manager

Recent Stage Expo openings have been memorable, thanks to Bandaloni, the one-man band who entertained in Toronto, Mariachi Los Angeles in Long Beach, Sesame Street Live in Minneapolis, and the second-line band who led us into the New Orleans Superdome. Last year was no exception as the Churchill Downs bugler played the Call to Post to open the show, then serenading with *My Old Kentucky Home*.

Be sure to be at the Stage Expo Opening 9:30 a.m. on Thursday, March 15 to see what the special entertainment will be this year.

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Water ballet puppetry is one unique aspect of theatre to be covered in International Programming.

Photo/Treva Reimer

International Flavor to Pepper Conference Activities

Sandy Bonds

VP-International Activities

The 2007 Conference & Stage Expo in Phoenix will have a strong international component with sessions planned by a number of Commissions. With the Prague Quadrennial only two months away - to the day - from the meetings in Phoenix, several international sessions will highlight the events of the world's largest international exhibition of theatre design.

Starting on the first day, at 2 p.m. USITT member Arnold Aronson, appointed the General Commissioner of the PQ 2007, will present an overview of the PQ, its impact on shaping theatre design in the contemporary world. He will provide tips on how to plan PQ viewing strategies to experience the best on offer.

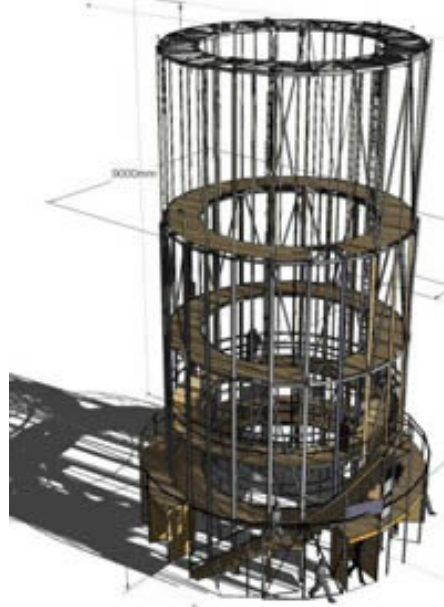
A follow up session will be held 10 a.m. Friday, March 16. *Spotlight on PQ 2007: Panel on Scenofest* will feature three masterminds of the 10 days of events -- Marina Raytchinova, Sean Crowley, and Chris Van Goethem. The theme of the Scenofest this year is Aristophanes *The Birds*, and related events will include a display of 50 student designs for the play and costume sessions on building bird costumes.

Nic Ularu and Madeleine Sobota will host a third PQ session and talk about the challenges of designing the USITT PQ USA 2007 National Exhibit, and how they developed the theme of "New Voices, New Vision: Out of the Box" into a metaphor for the

structure 2:30 p.m. Saturday, March 17.

Those interested in hosting the PQ exhibits, National, Student, and/or Architecture when they tour the United States from September 2007 to December 2008 will want to attend Bob Scales' information session at 4-4:45 p.m. Friday, March 16, when he will explain how to arrange a visit. All students planning to go to Prague are invited to participate in a surprise performance in the United States exhibit on National Day. To find out more about how to get involved and represent the United States at the PQ, attend the PQ II meeting 4 p.m. Saturday, March 17.

The guests from the Scenofest team also will present individual sessions in their areas of expertise, jointly sponsored by the International Committee and individual Commissions. Mr. Crowley is head of design at the Royal Welsh College of Music and Drama and the United Kingdom Commissioner for the OISTAT Education Commission. *(Images to the right were taken from Mr. Crowley's 2007 Scenofest designs.)* He will share his insights into education in a session entitled *Questions of Design Education: The British Perspective* at 12:15 p.m. Saturday, March 17.



Bulgarian costume designer Ms. Raytchnicova, who has designed over 100 shows internationally and been featured in four PQs and World Stage Design, will present her process of conceiving costumes as a system of visual signs for the audience at 2:30 p.m. Thursday, March 15. Mr. Van Goethem has interests in lighting, production, and special effects and will present his thoughts on the evolution of technical theatre practice in Europe in the 21st century at noon Wednesday, March 14.

The Scene Design Commission is sponsoring Warner Van Wely as this year's guest in its ongoing *Beyond the Border* series 6:15 p.m. Friday, March 16. Mr. Van Wely creates theatre in public spaces confronting the unsuspecting audience members with his unique use of props, time, and space towards unpredictable results as seen below. His company, Warner & Consorten, has performed in found spaces all over the world. Following his session, a team



of renowned designers from China will offer perceptions of design practice in China based on the influences of their cultural heritage. From the Shanghai Theatre Academy, Deputy Dean Yi Tainfu, and Chairman Anthony Hu Zuo will discuss stage space in relation to ancient temples, innovations in arms and armor, and lighting for Chinese performances. A display of designs from several of these international presenters will be on view in the Stage

Expo.

Two guests from different continents will come together for the Lighting Commission's session on *Asian and European Approaches to Lighting Training* 4:45 p.m. Thursday, March 15. Lee-Zen Michael Chien from Taiwan, a lighting and set designer, will join Markku Ulmonen, head of lighting and sound design at the Theatre Academy of Finland, for this intriguing comparison.

The Sound Commission annually includes an international speaker in its roster and this year has invited a designer from South America, a region seldom represented at these conferences. Flavia Calabi's professional work includes sound design for musicals, sound systems for outdoor symphony concerts, and sound management for operas. She will speak at noon on Wednesday, March 14. The Harold Burris-Meyer Distinguished Career in Sound Award will be presented to David Collinson of Great Britain, managing director of Theatre Projects Consultants. A reflection of his philosophy of sound and technical innovations will be a part of the event at 6:15 p.m. Friday, March 16.

In addition to guests from abroad presenting international perspectives, several USITT members who have conducted research overseas will share their findings. Frank Mohler and Scott Henkels have both studied Baroque theatres in Europe and will present their findings on Cesky-Krumlov in The Czech Republic and the Drottningholm Slottsteater in Sweden at 12:15 p.m. on Friday, March 16. Vietnamese Water puppets will be the subject of a session offered by Treva Reimer, Dan Backlund, and Annaliese Baker 12:15 p.m. Thursday, March 15. In this unique performance style, both the puppeteers and the puppets are surrounded by water.

International programming has become an integral aspect of each USITT Conference & Stage Expo with several of the Commissions annually inviting colleagues from other countries to an exchange of ideas and creativity. To become more involved on the international level, attend the International Committee meeting 4:45 p.m. Thursday, March 15 and find out more about the world of theatre beyond the 50 states.



Photos/Werner Van Wely

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

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2004-2007

- Lea Asbell-Swanger
- C. Lance Brockman
- Normand Bouchard
- Gregory Horton
- 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



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Honorary Lifetime Members

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

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Honorary Lifetime Members

Contributing Members

Sustaining Members

Contributing Members

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- 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
- InterAmerica Stage, Inc.
- KM Fabrics, Inc.
- Kryolan Corporation
- *Live Design Magazine/LDI Show*

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- Martin Professional, Inc.
- Mattel-World Wide Trade Show Services
- MDG Fog Generators
- Meyer Sound Laboratories, Inc.
- Norcostco, Inc
- PRG
- Production Advantage, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- SeaChanger by Ocean Optics
- 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
- City Theatrical, Inc.
- Vari*Lite
- Vincent Lighting Systems
- Vortek, a division of Daktronics
- Walt Disney Entertainment
- Wenger Corporation

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Sustaining Members

- A.C. Lighting Inc.
- AC Power Distribution, Inc.
- ALPS/Advanced Lighting & Production Services, Inc.
- A.C.T Lighting, Inc.
- Altman Lighting, Inc.
- Altman Rentals, Inc.
- Auerbach-Pollock-Friedlander
- A V Pro, Inc.
- B.N. Productions, Inc.
- Baer Fabrics
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- Ben Nye Makeup
- Big Apple Lights
- Brawner & Associates LLC
- California Institute of the Arts
- Center Theatre Group
- Checkers Industrial Products Inc.
- Chicago Spotlight, Inc.
- Clarice Smith Performing Arts Center
- Cobalt Studios
- Columbus McKinnon Corp.
- Comfor Tek Seating Inc.
- Cosler Theatre Design
- The Crosby Group, Inc.

- d&b audiotechnik
- Dazian Fabrics, LLC
- Designlab Chicago
- Dove Systems Inc.
- Electronics Diversified Inc.
- Entertainment Lighting Services
- Fisher Theatrical, LLC
- Foy Invenenterprises, Inc.
- GALA Systems, Inc.
- Gerriets International Inc.
- Grand Stage Company, Inc.
- Grosh Scenic Rentals
- Haussmann Theaterbedarf GmbH
- High End Systems, Inc.
- The Hilliard Corporation
- Hollywood Lighting Services, Inc.
- I. Weiss
- International Alliance of Theatrical Stage Employees
- Irwin Seating Company
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- KUPO Industrial Corp.
- LCS Series (Meyer Sound Laboratories, Inc.)
- Le Maitre Special Effects
- 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
- Musson Theatrical, Inc.
- Mutual Hardware
- Niagara University Theatre
- Niscon Inc.
- North Carolina School of the Arts
- Northwest High School
- Ontario Staging Limited
- Penn State University
- Performance Solutions
- Premier Lighting & Production Co.
- Production Intercom, Inc.
- Prolyte Products Group
- Protech Theatrical Services, Inc

- Queen Creek Performing Arts Center
- RC4 Wireless/Sound Sculpture Inc.
- Robert Juliat
- Sapsis Rigging Entertainment Services, Inc.
- Schuler Shook
- Sculptural Arts Coating, Inc.
- Selecon
- Serapid, Inc.
- Show Distribution Group Inc.
- Smooth-On, Inc.
- South Dakota State University
- Spotlight S.R.L.
- Stage Equipment and Lighting, Inc.
- Stage Technologies
- Stage Technology
- Stagecraft Industries, Inc.
- StageLight, Inc.
- Staging Concepts, Inc.
- Strong Entertainment Lighting
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- Theatre Projects Consultants, Inc.
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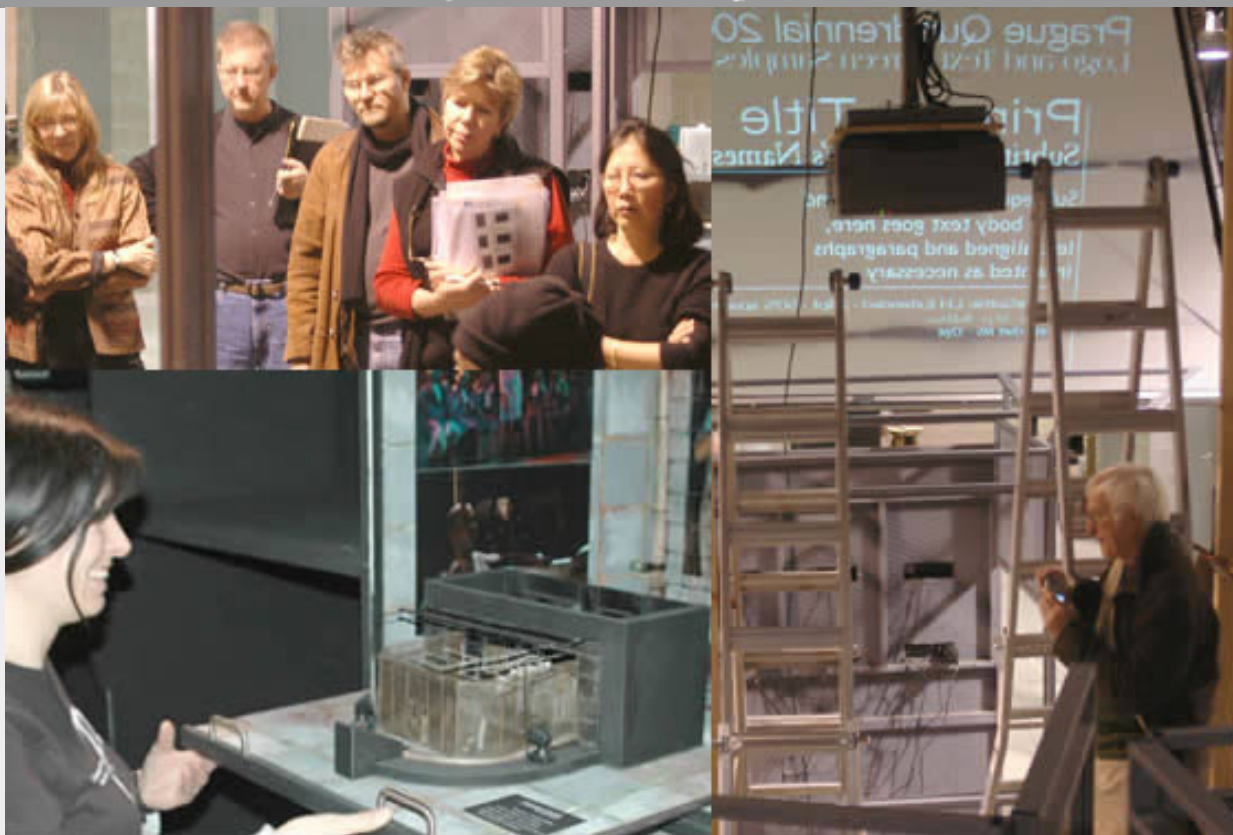
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A Pictorial Review of the Prague Quadrennial Setup



We thank Mike Monsos for sharing his photos of the work done in January when the United States exhibits for the upcoming 2007 Prague Quadrennial were set up. The collaboration of many people described in the February issue receives a visual representation through Mr. Monsos' work.



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