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The 2007 Annual Conference & Stage Expo wrapped up in Phoenix, Arizona March 17 after a four-day run filled with sessions, awards, ceremony, and surprises. Above, members of Native Trails perform before the official opening of Stage Expo, which set records. Below at left, the Keynote and Conference Kickoff at the majestic Orpheum Theatre held the attention of all in attendance, and at right, Sandy Bonds accepts the plaque and medallion bestowed upon her as one of three new Fellows of the Institute installed at the All-Conference Reception and Fellows Address. More information and pictures from the Conference are included throughout the issue.

Photos/Tom Thatcher





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## Awards Made 2007 Special

### Zelma H. Weisfeld Joel E. Rubin Founders Award

*Remarks by Past President Richard Devin*

The USITT Joel E. Rubin Founder's Award is presented to a member who has a long history of exemplary volunteer work with this organization. It is the only award that is kept a secret from the recipient until it is announced here (at the Annual Conference Keynote).

I am delighted to present the 2007 USITT Founder's Award to Zelma H. Weisfeld.

A graduate of Temple University and the Yale School of Drama as a costume designer, Zelma taught and designed at the University of Michigan for over 30 years. Since her retirement from teaching in 1991, Zee has continued to serve USITT in numerous projects.

She has served three three-year terms as a Director at Large; has been an active contributor to the Costume Design & Technology Commission; the Publications Committee; and the Human Issues Caucus; was the USITT Liaison to the Costume Society of Great Britain and this year she chaired the USITT Fellows election committee.

Possibly Zelma's longest-lasting influence will be her creation in 1997 of the Zelma H. Weisfeld Costume Design & Technology Award, given annually to an outstanding young professional.

Zelma H. Weisfeld was the surprise winner of the Joel E. Rubin Founder's Award at the USITT 2007 Keynote and Conference Kickoff event. Ms. Weisfeld kept her composure as she thanked the Institute for the honor.

The citation reads:

In recognition of your continuous and dedicated service to the organization and membership of the United States Institute of Theatre Technology. Your indomitable spirit and generous contributions of expertise, time, energy, and treasure through countless years as a Director at Large, and active Fellow of the Institute, volunteer, and supporter of young artists are deeply appreciated by your USITT colleagues and friends.

## **Special Citation Utah Shakespearean Festival**

USITT recognized the Utah Shakespearean Festival with a Special Citation for its continued presentation of high quality repertory theatre in the Southwest.

Utah Shakespearean Festival, a Tony Award-winning theatre company, is beginning its 46th season this summer. In presenting the award as part of the USITT Keynote, Past President William Byrnes noted that USF has made a significant impact on the careers and lives of many USITT members. When those who had worked for or worked with the company were asked to stand, people in every corner of the Orpheum Theatre made their way to their feet.



USF provides more than 250 jobs to design and production professionals and students in its summer and fall seasons. The Festival employs designers, painters, technicians, stage and

production managers, artisans and craftspeople in all aspects of production each season. Since its founding by Fred C. Adams in 1961, USF has continued to offer USITT members opportunities to grow and develop their skills and abilities in friendly and beautiful location on the Southern Utah University campus in Cedar City, Utah.

Cedar City has also hosted two recent Costume Design Symposiums, drawing raves from those who attended.

Although founded in 1961, USF and presented its first season in 1962 Mr. Adams was new to the College of Southern Utah (now Southern Utah University) in 1959, but he saw the more than 150,000 summer tourists to the area as a great potential audience for a theatre festival. That idea has grown into a company which itself now draws almost 150,000 visitors. R. Scott Phillips was named Festival director in January 2006, succeeding Mr. Adams, who is now executive producer emeritus and executive director of the Festival Centre Project.

## **Jerry Gorrell International Health & Safety Award**

Jerry Gorrell, long a stalwart of USITT's Standards Committee and currently its chair, is a long-time supporter of the Institute who has dedicated his life to the theatre.

The nomination, which was put forward by the Desert State section noted "Jerry Gorrell's resume reads like a good novel; long but fulfilling." Mr. Gorrell received his bachelor's degree from the Goodman School of Drama in technical production. He taught lighting design at Columbia College and Kennedy King Junior College in Chicago and designed lighting at the Dunes Summer Theatre. He returned to the Goodman Memorial Theatre and School of Drama as a lighting designer, electronics engineer, and studio theatre technical director.

Mr. Gorrell moved to the southwest and began work for the City of Phoenix, Arizona first as production supervisor and then technical director in the City's Venue Management Division. During that time, he began educating others in the industry on the importance of health and safe practices.

His technical work continues, and in addition to this work with the USITT Standards Committee, he is a member of the ESTA Technical Standards Committee, the International Society for Fall Protection, an associate member of the International Association of Electrical Inspectors and is affiliated with the American Society of Safety Engineers, the National Fire Protection Association, the Illuminating Engineering Society of North America, the Educational Theatre Association and of course the United Scenic Artists IATSE Local 829.

In addition to writing, Mr. Gorrell has conducted numerous training sessions on theatre safety, safety programs for commercial and educational facilities, rigging safety, electrical safety, and forklift and aerial lift training sessions. He has been a consultant for several school districts on their safety programs, rigging systems, and has conducted safety training for their personnel. He served Fountain Hills, his local district, on the District Facilities Advisory Committee from 1988-1991 and the Arizona Community Center Advisory Commission from 2000-2006. *Jerry Gorrell, above, took a moment from a Standards Committee meeting to accept his International Health & Safety Award from Jimmie Byrd.*



Although he has retired from the City of Phoenix, Mr. Gorrell continues his work through Theatre Safety Programs, which deals with entertainment industry loss prevention, accident investigation, safety program development, and safety training. At his retirement party, one technician whispered, "If I had to say something about Jerry it would be to yell at him for always making my life harder and then thanking him for making my job safer."





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## Thomas A. Beagle

**John L. Bracewell**

Thomas Arthur Beagle passed away on July 22, 2006 at the age of 74.

Mr. Beagle was a secondary school theatre teacher in Antioch, California. He joined USITT in 1960 and served as its Education Commissioner in the late 1970s and early 1980s. He also served a term as Vice-President for Liaison and Relations, taking over that position on an interim appointment to fill the term of James R. Earle, when Mr. Earle became President-Elect in 1983.

Mr. Beagle was also an active member of the American Educational Theatre Association (which subsequently became the American Theatre Association) and its subordinate Secondary School Theatre Association. He was also a member of the International Thespian Society.

An active advocate of what he termed design-driven education in theatre technology, Mr. Beagle promoted that idea through his work in USITT, Secondary School Theatre Association, and International Thespians Association.

He promoted a number of cooperative ventures between USITT and the other organizations in which he was active, to foster the development and advancement of standards for secondary school training in theatre design and technology.

Mr. Beagle taught at Antioch High School, was active in his local church, and was an avid participant in the Franklin Motor Club.

Mr. Beagle is survived by his wife, Genevieve, to whom he had been married for 24 years; a sister, Lenna (Dean) Hatch; nephews, Marck and Vance; and nieces, Carmen and Lannette.



Tom Beagle is shown at the 1992 Conference & Stage Expo in Seattle, Washington.

Photo/John L. Bracewell

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**W. Oren Parker****Dick Block**

What can one say about a legend? Anyone who has studied theatre design over the past 50 years knows the name W. Oren Parker. Over time, he officially served on the faculties of Yale, University of Texas, and Carnegie Mellon University, but his knowledge and his passion for the theatre touched every student of design throughout the country.

His book, *Scenic Techniques*, was the first to standardize drafting for theatre and *Scene Design and Stage Lighting*, written in collaboration with Harvey Smith in 1963 and now in its eighth edition, was the definitive text for designers planning to enter the profession.

When I first met Oren, it was difficult to come to terms with meeting the man whose words and wisdom of design I knew so well from my own theatre education. How could this "name" actually be living flesh? Yet here was this very soft-spoken, gentle soul with a wonderfully dry sense of humor and a particularly warm and winning smile, and very alive he was.

Oren had a terrific zeal for life and continued to pursue design in many forms almost until his death, studying books on the history, design, and evolution of furniture, collecting masks and folk carvings, and ultimately creating his own pottery masks.

He inspired hundreds of designers over his very long and successful teaching career. His absolute love of architecture and furniture was obvious to anyone who took his History of Architecture and Décor class (affectionately known as "Pots and Pans" which he no doubt thought was hilarious) if only from the sheer volume of information and detail involved. His dedication to teaching was unbeatable.

Mr. Parker was born and raised in Michigan where he met his wife, Thelma (known as Teschie). He received his bachelor's degree from the University of Michigan and his master's degree from Yale University in 1940. He joined the faculty of Yale and remained there until becoming professor of drama at Carnegie-Mellon University (then Carnegie Tech) in 1963. He retired in 1976.

Oren joined USITT in 1963 and was elected a Fellow in 1986, the same year he received one of the Institute's highest honors, the



W. Oren Parker

USITT Award, for his work as designer, educator, and author.

In 2001 the Institute created the W. Oren Parker Scene Design Award sponsored by Stage Decoration & Supplies, Inc. That award is given annually to an individual who has demonstrated excellence or outstanding potential in the area of scenic design in the performing arts while pursuing an undergraduate degree. This award was the first of USITT's Awards for Young Designers & Technicians in the Performing Arts aimed at undergraduate students. It is fitting, and I am sure that it would thrill Oren to know, that it was given this year at the Annual Conference & Stage Expo to Adam Koch, a student at Carnegie Mellon School of Drama.

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**Samuel H. Scripps****Dr. Joel E. Rubin***Founding Chair, USITT International Committee*

Sam Scripps, Fellow of USITT, was one of the most unassuming and shy persons you would ever have met. Nor was he given to a lot of words until you engaged him in conversation. Then you would quickly recognize he was a man of humor, intelligence, and perception.

A descendant of the Scripps newspaper family, some of the resources available to him were directed carefully and wisely as philanthropic gifts in the fields of dance and theatre.

Sam encouraged greater recognition of the choreographers of modern dance in providing the annual Scripps Dance Awards, to date the largest single annual awards given in the field of dance. Sam also chose to recognize the importance of supporting the international activities of USITT.

These donations probably stem from Sam's great interest and talent for both design and lighting design for dance and theatre. Sam was always very modest about his extensive background in designing for theatre and dance companies.

His interest in USITT started sometime before 1987 when the Institute was preparing its first all-out exhibition for the Prague Quadrennial. Sam showed up during a USITT Conference at an open meeting of the preparatory committee. We had seen him around USITT, greeting visitors to his AVAB exhibit space (a lighting company of which Sam was at one time a part owner), but no one had assumed that he was an internationalist at heart. "International Activities" had a \$3,000 annual budget line in USITT and among other topics discussed in the meeting was our proposed \$100,000 budget: the hope was expressed this "would be largely supported by the U.S. State Department's Arts America Exhibits Program and the National Endowment for the Arts".

Shortly after this meeting, where I served as the Exhibit Chair, I received a phone call from Sam in which he inquired what the shortfall of funds would be. The reply "in the order of \$30,000" was followed immediately by Sam's response "to whom do I make my check payable?" That was the start of annual donations from Sam for international activities, even more generously in years when a PQ exhibit had to be supported. At the PQ 87 Exhibit in Prague, Sam settled in a chair in the exhibit entry and got great



Samuel H. Scripps

Photo/USITT Archives



satisfaction out of watching the great number of viewers who came to see the "hot" exhibit of that PQ.

Until recent years when the Institute has found a path towards yearly funding of ongoing international activities and of a PQ Exhibit every four years, Sam Scripps was the principal enabler of all United States PQ Exhibits starting with PQ 87. Additional Scripps donations, provided in successive years, have enabled United States participation at international OISTAT meetings, support of student travel abroad, and other USITT international activities.

USITT has recently announced the naming of its International Fund for Samuel H. Scripps. Nothing could be more appropriate. All of us who worked with this quiet, modest, unassuming man recognize with gratitude the marvelous ways in which he directed both his philanthropy and his wise counsel.

*Some words from Patricia MacKay:*

Sam was a wise and gentle man with a great heart and quiet passion for our business, craft, and the life of the theatre, dance, and lighting.

We've all benefited from Sam's generosity over the decades, most especially all of us with a "passion for Prague" and the community of OISTAT.

*From the New York Times death notice:*

Samuel H. Scripps, noted philanthropist, died on February 16, 2007. Mr. Scripps spent most of his life in the theater. In the 1950s he served as assistant technical director at the old Globe Theater in San Diego and the Berkeley Shakespeare Festival (which later became the California Shakespeare Festival).

After moving to New York in 1980, he continued his career as lighting designer for the Riverside Shakespeare Company. He has also worked as a photographer and film maker, working for both the San Diego Zoo and the Scripps Institute of Oceanography, which included a four month expedition to the Fijian Islands and Tahiti.

With his wife, Luise Scripps, he founded and ran the American Society for Eastern Arts, a not-for-profit organization dedicated to bringing classical performing artists from Asia to America to present performances and workshops. In 1981, he established the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement in Choreography. The award is given annually and is administered by the Association for the American Dance Festival.

Mr. Scripps served on the Boards of the Paul Taylor Dance Company, the American Dance Festival in Durham, NC, the Brooklyn Academy of Music, the Theater for a New Audience, the Rhinebeck Performing Arts Center and was a major contributor to the Globe Theater project in London.

Mr. Scripps' grandfather, Edward W. Scripps, founded United Press International (UPI) and the Scripps-Howard newspaper chain, which at one time was the nation's largest. His father, Robert P. Scripps, was a reporter and correspondent, as well as editorial director of various Scripps-Howard and Scripps-McRae newspapers.

He is survived by his loving wife Luise, his children Wendy and Sebastian, and his grandchildren Welland, Sam, and Katherine Scripps and his brother Robert.

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**Richard D. Thompson**

*The recent death of USITT Fellow Richard D. Thompson calls for a celebration of his life and achievements. Some USITT Fellows have contributed to this celebration.*

**Dr. Joel E. Rubin***USITT Co-Founder*

I believe that Richard D. Thompson, a Fellow of the USITT, who passed away on February 12, 2007, may truly be called one of the earliest members of USITT. He joined the Institute within a few hours of learning, in February 1961 from Ed Cole at Yale, about the formation of our new theatre organization.

Dick's father was distinguished professor of aeronautical engineering at the University of Texas in Austin, and Dick's upbringing in Texas taught him always to be courteous, seldom without a smile on his face, a hard-worker, extremely well-organized, and committed to completing any task he undertook. Dick was probably the least pretentious expert I have ever met. I always have looked forward to receiving Dick's seasonal greetings letter summing up both his personal quirks and his yearly consulting tasks. I suspect that Dick is still hard at work and still researching in theatre heaven.

Dick first popped up in my consciousness as a sales engineer with the Ward-Leonard Electric Company, then a prominent manufacturer of resistance, autotransformer, and reactance dimmers. (Yes, magnetic amplifier and SCR dimmers were yet to come.) I suppose this would have been in the late 1950s. In the early years of USITT, he was very active as a member of the Engineering Commission under the first Chair Felix Graham (Syska & Hennessy, Consulting Engineers) and later under Chair Hans Sondheimer (USITT Fellow, technical director, and lighting designer of the New York City Opera).

His organizational skills were such that Dick was elected Secretary-Treasurer of the Institute in 1963, a position he filled with great distinction. As President, I asked Dick if he would like to be considered for the USITT Presidency to succeed me. I think I was a bit surprised when Dick turned me down, but by then he had concentrated his energies on a subject area that fascinated him for the rest of his working life -- safe theatre equipment and safe building codes.

In the early '60s, New York City was undertaking a complete rewriting of its building code. Ben Schlanger (theatre architect),



Richard Thompson during an interview for the USITT Living History Project.

Photo/USITT Archives

who was Vice-President of USITT, had been called into the Code Panel as an authority on "places of assembly," and Ben suggested that USITT might wish to be involved as a resource that would actively contribute to the "places of assembly" code panel. I appointed Dick to chair our USITT effort.

Through Dick's leadership, USITT was able to recommend alternates to the then mandatory safety curtain that dropped to seal off the stage from the audience chamber in the event of a fire. This change in code allowed theatre productions in New York City to burst through the proscenium and come forward into the audience chamber. From the interview Dick gave to Fellow Richard Stephens in 1999, (TD&T, Spring, 2000) we learn that Dick's army experience in the mid-50's with the NIKE program first exposed him to fire suppression systems. (All of this is real history!)

Dick served on the National Fire Protection Association's National Electric Code Panel 70 for over 30 years. He was elected Fellow of USITT in the 1977-78 class. In 1988 he was awarded USITT's International Health and Safety Award.

Dick's career as sales engineer eventually moved him from Ward-Leonard to the newly formed Skirpan Lighting and Electronics, and (I may have missed a turn or two) into the field of consulting with the firm of Imero Fiorentino in television lighting and later with the firm of George Thomas Howard (Fellow USITT) and Associates. Dick's organizational skills with George were short-lived after Dick ordered 24-four-drawer file cabinets to be delivered to the GTH Offices. (George's method of file keeping was completely different, but that is another story). That in turn was a good happenstance that found Dick starting his own consulting firm. An association with Milton Forman, then the doyen of motion picture studio design, introduced Dick into the middle of Hollywood studio practice and gave Dick new fields in which to practice his skills.

Richard Thompson had a rich history of activity within USITT for well over four decades. We celebrate Dick as a friend, and we celebrate his most fruitful life and the lasting contributions he made towards safety in the entertainment industry.

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### **Dr. Randall (Dr. Doom) Davidson**

I was very fortunate to know Dick Thompson and to work with him on many projects for many years. Projects included dimmer systems, entertainment electrical cable, nitrate film storage, electrical safety projects involving devices for grounding, and seminars for electrical safety. With Mitch Hefter we began the first in a series of workshops for the development of Certification of Entertainment Electricians. We worked together on developing standards for carnival safety. Dick was a master electrician and I was the safety expert, and I found his knowledge was encyclopedic in many areas always filling in the gaps where I was



weak.

We spent more than 25 years together on the NFPA NEC Theater, Television, and Movie Committee, where his knowledge and insight helped form new codes and standards for the entertainment industry. We also spent many years working together on theme park safety. I could always count on Richard to put me in contact with the people who were exemplars in the industry. We both worked together on motion picture safety, and he was recognized as an individual who was always ready to propose safety standards to protect the employees, IATSE, and anyone else who worked on the sets or in the studios.

His constant and consistent dedication to health and safety in the industry has made the industry a much safer one in the last 40 years.

---

**James R. Earle Jr.**

*Chair of College of Fellows, USITT*

Richard was always a good friend to me and was, in fact, the first person in USITT with whom I had personal contact. Back when I was an undergraduate at Purdue, I joined as a student member, and Richard began sending me reams of minutes, technical reports, and position papers for the various Commissions as he was then, I believe, first the Membership Chair and later the Secretary-Treasurer for the Institute. I fondly recall Richard making me feel welcome and at home in an organization that seemed quite distant from Lafayette and in a membership that included the leaders of an industry I was just beginning to explore.

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**Michelle L. Smith**

*Membership & Ad Sales Manager*

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Sarah Gahagan's Design as Performance submission of *tailleur*, left, was rewarded with a travel scholarship from the Tobin Theatre Arts Fund through USITT. Below, the scenery design of Eric Beeck for *Marat/Sade* was selected, earning Mr. Beeck the other Tobin scholarship.

Photos/Courtesy of the designers

## Students Receive Awards, Recognition for PQ 2007

**Sandy Bonds**

*VP-International Activities*

While organizing the Student Exhibit at the trial set up in January, the USITT PQ USA 2007 curators took time to examine all of the entries to make selections for awards.

The Tobin Theatre Arts Fund, in addition to providing support for the building of the exhibit itself, subsidized two travel scholarships of \$2,500 each. All student with designs accepted into the exhibit were eligible. The two students selected were Eric Beeck of Ohio University for his scenery design for *Marat/Sade*, and Sarah Gahagan of the University of Oregon for her Design as Performance submission, "*tailleur*," a stop motion puppet movie. Both will travel to the Czech Republic for the Prague Quadrennial June 14 to 24.

The curators were so favorably impressed with the quality of the work submitted, they chose to designate additional awards to recognize the artistic merits of several other projects. For exceptional designs artistically displayed, the following school cubicles received USITT Certificates of Excellence in Design:

- Yale University



- San Diego State University
- Carnegie Mellon University
- University Texas-Austin
- University of South Carolina

A central aspect of this year's Student Exhibit will be the Design as Performance, an alternation of DVD's and live action presented within the exhibit space. The following presentations have been selected for USITT Certificates of Excellence in Design as Performance:

- *Pure*. Branimira Ivanova, University of Connecticut
- *Rapunzel*. conceived, directed, and designed by Kim Gritzer; lighting by Megan Reilly; videography by Frank Vela; performed by Kacey Samiee; University of Texas-Austin
- *Safe*. Ana Milosevic, Ohio University

Two students will use USITT Student International Travel Awards to attend PQ 2007. The awards are given biennially for travel overseas to conduct research and attend theatre exhibitions and festivals. Selected this year were Ryan Fletcher, who is studying lighting design at Stanford University, and Annelie Thurin, a costume design student from the University of Oregon. Mr. Fletcher will research the interface between engineering developments and lighting design. Ms. Thurin will focus on the use of non-traditional materials and recycling in costume design. Both students will receive a travel grant of \$1,000 towards their expenses.

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USITT's 2007 Costume Symposium will include tours of areas such as the painting area at Disney, left, where a cast member is shown painting a Festival of the Lion King headress. Below is a half-scale muslin and mockup of Cinderella's gown.

Photos/Courtesy Jason Tollefson

## Costume Symposium to Focus on Themed Venues

**Harmony McChesney**  
*Assistant Symposium Coordinator*

Costuming in the Entertainment Industry, to be held August 8 though 10 in Orlando, Florida, offers participants an inside look into the process of costuming in themed entertainment.

The 2007 Costume Symposium offers a variety of panels and tours that will provide insights into this segment of the industry including special considerations in costuming in the entertainment industry compared to costuming traditional theatre; the process of creating, tracking, and caring for the largest costume inventories in the country; the design process for themed entertainment costuming; how people are transformed into mice, ducks, bears, dogs, and other characters; and employment opportunities.

Professionals from area theme parks and entertainment venues including Walt Disney World, Cirque du Soleil, Universal Studios, Sea World, and Busch Gardens will present panels on:

- Overall Organization of Costuming
- Wardrobe Inventory Management
- Special Considerations in Entertainment Costuming
- Cosmetology
- Materials: Unusual, Developing, Buying, Testing, and Storing
- The Design Process



- Training and Employment in the Entertainment Industry
- Costuming at Cirque du Soleil

Backstage tours of Walt Disney World costuming areas will include:


- Workrooms, Dye and Craft Areas
- CADD Studio
- Buying Department
- Wardrobe
- Costume Warehouses
- Character Costuming

Participants will have the opportunity to view a show at Disney-MGM Studios from backstage, take a backstage tour of Cirque du Soleil's *La Nouba*, and have a panel discussion with members of Cirque's costuming and wardrobe staff. The symposium will be capped off with a performance of *La Nouba*.

The conference hotel is Disney's Pop Century Resort. Participants are asked to book rooms at the conference hotel. All bus transportation will depart from and return to this resort, and because all events take place in access controlled areas, participants cannot drive themselves to sessions. Reserve a room before July 1 by calling 407-938-4868 and reference Summer Symposium 2007.

Additional Cirque tickets for the 6 p.m. Friday Performance of *La Nouba* for those accompanying participants are also available.

Registration forms can be found on the Costume Commission's [website](#) which can be accessed through the [USITT website](#). For more information, contact Kristina Tollefson, Symposium Coordinator, at 407-823-0233 or [kristina@tollefsondesigns.com](mailto:kristina@tollefsondesigns.com).

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## Phoenix A Success

We'll be talking about the record-setting 2007 USITT Annual Conference & Stage Expo long into the future, and the chief remark heard at the closing Awards Banquet was that the time had passed much too swiftly. Staff, officers, Conference Committee, exhibitors, and those attending were glad to have seen so many people. Like everyone else, the staff felt we'd left hundreds of conversations unfinished, but we had a wonderful time. We're told it rained in Phoenix after all the USITT visitors departed, but we had nothing but clear skies.



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## Good Luck Brian Petranchuk

Those of you who have talked to or corresponded with Brian Petranchuk will be both happy and sad to hear of his departure. Mr. Petranchuk, who had been our Accounting/Special Projects Clerk, has left to pursue an occupation closer to his field of study working for Partners Trust bank. We wish him well on his pursuit of his M.B.A. and his banking career, and thank him for working with us through the Phoenix conference.

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## Herb Camburn OK

We're glad to report that Herb Camburn is physically OK after a very scary car crash as he was returning from the Conference in Phoenix. Mr. Camburn's vehicle rolled five times, and then went up in flames. While all his business records from his booth in Phoenix were lost, we're grateful that Mr. Camburn was not badly hurt. If you purchased anything from him at the Conference, he'd really like to hear from you at [hl456camburn@cs.com](mailto:hl456camburn@cs.com).

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## New Fellows

### This month:

Remembering Phoenix

Farewell Brian  
Petranchuk

Herb Camburn OK

New Fellows

Board and Office Updates

Kansas City for 2010

George C. Izenour

Congratulations to our new Fellows, inducted into that august group at the 2007 Conference. We'll have more complete coverage (and photos) in the May issue of *Sightlines* about the induction of Alexandra Bonds, Richard Hay, and Elynmarie Kazle.

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### **Board and Office Updates**

Also in the May issue will be an update on action taken by the Board of Directors including changes within the USITT Office in Syracuse, and complete coverage of the USITT Award presentation to Irene Corey.

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### **Kansas City for 2010**

Looking ahead, Joe Aldridge our VP Conferences, has announced Kansas City, Missouri (not to be confused with other cities with similar names) as the site for the extravaganza and celebration of USITT@50. Details will follow, and ideas are still being solicited for how to commemorate this milestone for the organization. Visit [www.usitt.org/50](http://www.usitt.org/50) for details or e-mail [usittat50@usitt.org](mailto:usittat50@usitt.org) to share an idea with the planning committee.

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### **George C. Izenour**

George C. Izenour, professor emeritus of theatre design at the Yale School of Drama, and considered by many to be one of the most important people in the lighting industry, died Saturday, March 24, 2007. An In Memoriam remembrance will be included in the May issue of *Sightlines*.

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### April 30 Deadline for ETC Student Sponsorships

**ETC** (Electronic Theatre Controls, Inc.) is again offering the opportunity for six deserving college students to attend LDI 2007. Undergraduate seniors and graduate students in lighting design, theatre technology, or closely related fields are encouraged to apply. The sponsorship includes roundtrip airfare to LDI, which will be held November 16 to 18 in Orlando, Florida; hotel accommodations; all meals; a full conference pass; an exclusive student reception; and Sponsorship-Student-only ETC swag. At LDI, recipients will have the chance to learn about cutting-edge entertainment technology, rub elbows with industry leaders, and meet new peers while participating closely in the behind-the-scenes booth activities of ETC. This is the eighth year that ETC has sponsored this unique academic award.

Download an application from ETC's website [www.etconnect.com](http://www.etconnect.com). The sponsorship application deadline is April 30.

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### ET Adds Managers, Releases 3.3 Marquee Software

**Lightolier Controls** and **Entertainment Technology** recently named Heinz Roy product development manager and Matthew Burstein northeast regional sales manager. The company also announced the release of software version 3.3 for the complete line of Marquee Lighting Control Consoles. Marquee software version 3.3 is available for download through [www.etdimming.com](http://www.etdimming.com).

Mr. Roy will be based in Dallas, Texas and will manage the company's staff of product managers while working closely with engineers to facilitate new and current product development. Mr. Burnstein will be based in New York City, New York, overseeing New York City and New Jersey.

Designed by Horizon Control Inc., Marquee software version 3.3 introduces two distinct advancements. The first is the ability to network up to five Marquee consoles working together for remote sessions. The second is the capability to automatically record to a secondary (redundant) processor, called tracking back-up.

For more information on Marquee Software Version 3.3, log-on to [www.etdimming.com](http://www.etdimming.com).

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**This month:**  
ETC  
Entertainment  
Technology  
PRG

### **PRG "Ices" Mercedes, Adds Dazzle to Fashion**

**PRG** supplied the lighting and rigging for the crowd-pleasing Mercedes Benz-Maybach booth at the 2007 North American International Auto Show (NAIAS) in Detroit, Michigan and helped renowned international lighting designers JKLD Inc. create a dramatic, high velocity showcase for Adidas' Y-3 line of athletic wear at New York City's fall Market Week.

Themed to present the vehicles as ideal for winter fun, the Mercedes Benz-Maybach exhibit featured 18 luxury vehicles posed on a sheet of ice some 130 feet long by 60 feet wide and backed by two 25 foot high walls also made of ice.

Overall at NAIAS, PRG provided theatrical lighting and rigging for exhibits and press events for all brands of the DaimlerChrysler Group, all seven Ford Motor Company brands, Subaru of America, Inc., and American Suzuki Motor Corporation.

Staged on the basketball court at Manhattan's Hunter College, the Y-3 fashion event featured a raised, U-shaped runway with the audience seated on bleachers alongside. Colors chased along the inside and outside edges of the runway through borders of Versa TUBEs, matching the beat of the music and the color themes of each segment. Three additional rows of tubes on the inside wall of the runway, suggesting the three parallel stripes that identify the Adidas brand, played similar color sequences.

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### TMB Shows Off Alpha One

Alpha One's Falcon products, distributed worldwide by **TMB**, shone at two major awards events -- the Grammy Awards and the Academy Awards. Falcon3K xenon lights premiered in the United States at the 49th Annual Grammy Awards February 11 in Los Angeles, California. The Falcon Beam easily converts into a multiple-beam Falcon Flower.



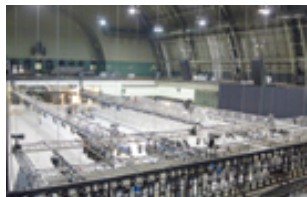
Six Alpha One Falcon 3K Flowers were used to enhance the 79th Academy Awards February 25 at the Kodak Theatre at the Hollywood & Highland Center, Los Angeles.

Alpha One of Oyten, Germany, designs, constructs and produces a range of professional high power lighting, specializing in xenon, metal halide and LED products. TMB is the worldwide distributor for Falcon and other Alpha One products: [www.tmb.com/products/alphaone](http://www.tmb.com/products/alphaone).

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### Sapsis Steps Out

The **Sapsis Rigging, Inc.** Focus Track System met with an enthusiastic reception during the winter Market Week fashion shows in New York City. The track systems were installed on the runway trusses in the tents at Bryant Park and at the 26th Street Armory. For the Marc Jacob show at the Armory, each track was over 135 feet long.



For more than 15 years, Sapsis Rigging has provided rigging equipment and labor for the Market Week fashion shows. This year's winter events were the largest in memory with over 10 venues spread out across Manhattan including the uptown and downtown Armories, the tents in Bryant Park, and a gym in Hunter College.



The equipment included more than a half mile of lighting truss, over 200 chain hoists, and over 500 feet of Focus Track.

Over 2,000 crew hours were put into the events which began loading in on January 28 and finished striking on February 10.

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TMB

Sapsis Rigging, Inc.



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*He who has gone, so we but cherish his memory, abides with us, more potent, nay, more present than the living man. Antoine de Saint Exupéry*

It is with heavy hearts that we bid farewell to three beloved men, valued members of our USITT family and of the greater theatre arts community. Fellows of the Institute and heroes in our profession W. Oren Parker, Samuel H. Scripps, and Richard Thompson died in the first two months of this year.

A moment of silence was observed during the Keynote of the 2007 Annual Conference & Stage Expo in honor of these three great men, and all the other esteemed members USITT has lost in the past year. In Memoriam articles about Mr. Parker, Mr. Scripps, Mr. Thompson, and Thomas Beagle, who was also an early member of the Institute can be found elsewhere in this issue.

What follows is a glimpse of personal feelings and memories of these three Fellows through the rent in the tightly woven fabric of our membership, colleagues, and fellow theatre designers and technicians by way of a collage of letters and remembrances of these fine men and an examination of ourselves as we adjust to our loss.

W. Oren Parker, educator, designer, author, and namesake of the USITT Awards for Young Designers & Technicians in the Arts, W. Oren Parker Scenic Design Award, was professor emeritus of drama at Carnegie Mellon University. Among the outstanding leaders in the training of scene designers, Oren Parker's legacy looms large among our membership. His book, *Scene Design and Stage Lighting*, is a classic that has been in continuous use and relied upon by a wide range of USITT members -- teachers and students alike.

Randy Earle, Chair, Fellows of the Institute, wrote, "It is with

## Tomorrow and Tomorrow and Tomorrow

**Sylvia Hillyard Pannell**  
*USITT President*

USITT's Fellows gather annually as part of the USITT Conference to present the Fellows Address, induct new members, assist in mentoring, and conduct business. This year's sessions were marked with a sense of loss because of the deaths of three members in a two-month period.

Photo/Tom Thatcher

great sadness I must report the loss of a talented artist, inspiring teacher, and good friend to so many of us in USITT."

Condolences may be addressed to Thelma (Teschie) Parker, 2619 Camino Cordoba SE, Rio Rancho, NM 87124-8821. Memorial gifts are requested for the Oren Parker Award at CMU School of Drama or the USITT Oren Parker Award for Scene Design. "Let's remember how much we learned from this wonderful man."

Richard Thompson passed away in Van Nuys, California on February 12. He had a long career in theatre engineering focusing on safe theatre equipment and safe building codes. He is survived by his sister, Barbara Evans, 309 Ridgewood Road, Austin, TX 78746. Notes of condolence may be sent to Barbara.

In forwarding this sad news, Mr. Earle remembered Richard Thompson when Randy was a student USITT member in awe of the accomplished professionals with whom USITT offered the opportunity to "rub elbows." He cherishes Richards's kindness and mentoring which turned out to be well placed. Soon after, Mr. Earle was elected USITT's youngest president. He recalled "I know we'll all miss Richard's sage advice and wisdom."

And from Dr. Randall Davidson, (Health & Safety Commissioner Emeritus, friend, and professional associate of Mr. Thompson): "I shall miss him and know that what he gave to me as a professional and friend has helped me to help all those I know."

Jack Schmidt echoes: "Amen to Randy's comments. I worked with Richard on a couple of projects and always found him a delightful gentleman and a good friend. I mourn his passing."

Samuel H. Scripps, noted theatre, dance, and film aficionado, practitioner, and philanthropist died on February 16. Mr. Scripps spent most of his life in the theatre. In the 1950s he served as assistant technical director at the old Globe Theater in San Diego and the Berkeley Shakespeare Festival (which later became the California Shakespeare Festival). After moving to New York in 1980, he continued his career as lighting designer for the Riverside Shakespeare Company. He was especially interested in the importance of multi-cultural and international activities and was generous in facilitating cross-cultural opportunities in the arts.

Van Phillips, on the loss of these pillars of our profession admonishes his fellow Fellows: "I can't think of three more gentle, genteel, or more wonderful professionals than Orrie, Richard, and Sam. We are all going to need to pick up some slack to keep their love of theatre and its design and technology alive! I hope someone notified OISTAT about Orrie. He so loved those international meetings. As did Sam for that matter. I will always remember Richard for scolding me about why I had not had the MFA in engineering-in-theatre ready at Purdue when he completed his engineering degree there. 'That is the degree I needed to get!'" he said.

"And without Sam and Stan (Miller) bidding against each other (at USITT's triennial Art Auction), to add to their theatre design



rendering collections, what will an Endowment Art Auction be like? Less exciting at the very least. I hope Sylvia is right about threes; I don't think I can stand much more news like this. At least February is almost over. The rest of you -- stay well, d\*\*n it!"

USITT's responsibility to the memory of these remarkable men, and to one another as we adjust to our loss, is eloquently captured in Tim Kelly's observations: "Boy, did Van nail it or what? Being prompted to reflect on mortality - our own, theirs, everyone's -- in light of the death of our friends is an opportunity not to be wasted. The spirit of Van's statement should be remembered in everything we do so that we leave our industry, community, and world, a better place for having passed by. The measure of a life can be weighed in what memories remain, and one would hope that the scale shows that we made a difference. It's nice to be a colleague in this thoughtful group of people."

*And, when he shall die, Take him and cut him out in little stars,  
And he will make the face of Heaven so fine That all the world will  
be in love with night And pay no worship to the garish sun.*

**William Shakespeare**

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### Midwest Tours Broadway-Bound *The Pirate Queen*

Almost 50 people attended the Midwest Regional Section's exciting fall program. Held November 4, the program featured a lengthy backstage tour of the sold out, pre-Broadway world premier of *The Pirate Queen*, followed by a 2 p.m. matinee performance. All activities were held at the Cadillac Palace Theatre in Chicago.

*The Pirate Queen* is an epic musical adventure celebrating the legendary Irish Chieftain Grace O'Malley and her extraordinary life as pirate, chieftain, lover, and mother in 16th century Ireland. The show is directed by Tony Award-winner Frank Galati, with a score from Alain Boublil and Claude-Michel Schönberg, creators of *Les Miserable*, *Miss Saigon*, and others.

The creative team includes three-time Tony Award-winner Eugene Lee (*Wicked*) doing sets; two-time Tony Award-winner Martin Pakledinaz (*Kiss Me, Kate!*) designing the costumes; four-time Tony nominee Kenneth Posner (*Wicked*) creating the lighting design; and Jonathan Deans (*Ragtime*) creating the sound design.

Marty Lazarus, president of Chicago Spotlight, made all the arrangements for the program, and hosted the day-long program. Attendees formed six rotating groups that toured various departments for the show including electrics, props, deck and grid automation, carpentry, sound and stage management.

Broadway previews began March 3.

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### Chesapeake Slates Design Exhibit

The Chesapeake Regional Section announces its second annual Design Exhibit on September 15 at Shenandoah University. Entries include scene designs, lighting designs, costume designs, sound designs, props design, stage management, construction drawings, make-up designs, and other areas related to theatre. Applications for submissions can be found at [www.usittchesapeake.org](http://www.usittchesapeake.org) or [www.usittchesapeake.org/expo/DesignEntry.pdf](http://www.usittchesapeake.org/expo/DesignEntry.pdf). Click on "Design Exhibit." The deadline for submissions is May 31.

Professional members of USITT will adjudicate all submissions at the exhibit. More detailed information to follow after the USITT Annual Conference & Stage Expo.

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Midwest

Chesapeake



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**Supports for Appalachian Fundraiser**

A \$100 grant from USITT to the Appalachian State University Student Chapter allowed the group to buy fabric and make costumes for its annual Halloween sale. The early support helped make the event an even greater success than in past years.

The sale is the chapter's major fundraiser to help students attend the USITT Annual Conference & Stage Expo. This year, members raised \$1,000. The chapter sells the tired, worn out rejects from Appalachian Stage's costume stock and the costume stocks in a few other theatres it works with, along with some unusual donations.

Recently, chapter members have created costumes specifically for the sale, trying to be prepared with some of the items that students always request. "While we have the labor for these endeavors, we are challenged by finding enough fabric for them," said Alice Neff, Chapter Co-Sponsor.

Last year, Bob Thurston gave away velour at USITT Southeast and students made beautiful hooded capes which sold "like mad" for \$50 each. This year "we were thrilled to have \$100 cash to spend on fabric, and bought not only faux crushed velvet for more capes, but also several fabrics for fairy and witch costumes, two more of our most requested items," said Ms. Neff.

After making the first round of costumes for the sale one weekend, the clever costume students gathered up all the scraps and put them together into more magical merchandise. Appalachian State had 11 students flying to Phoenix for the 2007 Annual Conference & Stage Expo. "We are all so grateful for the help in making that trip happen," Ms. Neff commented.

[To Top](#) **Busy Weekend for Mt. Vernon Chapter**

**This month:**  
Appalachian  
Mount Vernon



The Mt. Vernon High School Student Chapter of USITT hosted an electrical skills seminar with Rich Wolpert of Union Connector, Inc. February 16 and 17 in Evansville, Indiana.

Underwritten by IATSE Local 102, MVHS USITT, University of Evansville, University of Southern Indiana, and SMG Evansville, over 40 participants explored materials related to electrical safety, power distribution, and electrical theory.

The Workshops for Theatre series was originated by the MVHS Chapter in 2005 and has included sessions in theatrical rigging (Bill Sapsis) and automated lighting (Richard Cadena).

That same weekend, the MVHS Chapter also produced the school's annual Talent Showcase, on February 16. Featuring 12 acts, the concert was able to generate over \$1,000 in profits, \$600 of which will be donated to Posey County Relay for Life.

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## Stage Expo 2007 - - - Another Year, Another Record

**Helen Willard**

*Stage Expo Sales Manager*

With over 180 exhibitors in 27,750 square feet of exhibit space, Phoenix 2007 will go down in the record books as USITT's largest Stage Expo ever. USITT has been growing each year, with 24,700 square feet of exhibit space in Long Beach in 2004; 26,000 square feet in Toronto 2005; and 27,300 square feet last year in Louisville.

Thanks to all our exhibitors who made Stage Expo 2007 such a great success.

A.C. Lighting Inc.  
University of Alabama  
Altman Lighting, Inc.  
American Harlequin Corporation  
Apollo Design Technology, Inc.  
Arizona State University, Theatre and Film  
University of Arizona

Fun was the order of the day during Stage Expo 2007 in Phoenix, Arizona. Above, Seachanger by Ocean Optics, Inc. floated on a sea of rubber duckies, both large and small, as those who attended the New Products Showcase can attest. Below, Glenn Hansen strikes a pose during a rare slow moment at the record-setting event.

Photos/R. Finkelstein



ASL-USA  
Bad Dog Tools  
Barbizon Lighting Company  
The Costume Bible  
Ben Nye Makeup  
Blues System/TMB  
Boston University  
Brandeis University  
Brooklyn College Theater Dept  
University of California-Irvine  
University of California, San Diego  
California Institute of the Arts  
California State University - Fullerton  
Carnegie Mellon School of Drama  
University of Central Florida Conservatory Theatre  
University of Cincinnati  
Cirque du Soleil  
City Theatrical Inc.  
J.R. Clancy, Inc.  
Clarice Smith Performing Arts Center  
Clark Transfer, Inc.  
Clear-Com Communication Systems  
Cobalt Studios  
Columbia University  
Columbus McKinnon  
Comfor Tek Seating Inc.  
Conductix  
Creative Conners, Inc.  
d&b audiotechnik  
Dazian Fabrics, LLC  
University of Delaware  
Dye Pro Distributors Inc.  
Eartec  
Educational Theatre Association  
Electronic Theatre Controls (ETC)  
Electronics Diversified Inc.  
enLux Lighting  
Entertainment Services & Technology Association (ESTA)  
Entertainment Structures Group  
Entertainment Technology  
The ESTA Foundation/Behind the Scenes  
Farthingales L.A. Inc.  
Feld Entertainment  
FSU School of Theatre  
Focal Press  
Foy Inventerprises  
Future Light  
Gala Systems, Inc.  
GAMPRODUCTS INC.  
University of Georgia  
Glimmerglass Opera  
GoboMan  
Grosh Scenic Rentals



H & H Specialties Inc.  
heatshrink.com  
The Hilliard Corporation  
HME®  
Humboldt State University  
I. Weiss  
IATSE Local 1  
IATSE Local #336  
University of Illinois, Urbana-Champaign  
Illinois State University  
Indiana University  
InterAmerica Stage Inc.  
International Alliance of Theatrical Stage Employees  
University of Iowa  
Irwin Seating Company  
Kenmark, Inc.  
Kreinik Mfg. Co. Inc.  
Kryolan Corp.  
Le Maitre Special Effects Inc.  
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## Looking Ahead to Houston!

**Janet Harreld**

*Houston Promotions Coordinator*

Urban cowboys with big Stetsons and pointy toed snake skin boots, George Bush the Elder, six wheel pick 'em up trucks driven by everyone including little old ladies, big oil companies in every high rise, the mess that was known as Enron, men wearing vivid orange space suits and speaking "engineerese" -- are those the things you think of when you hear the name Houston? The Bayou City (Houston is laced with bayous) honestly is that, but it is also very much more.

Houston is a cosmopolitan city that boasts three professional opera companies, 27 dance companies, and a plethora of live local theatre in addition to the Alley. Surprised?

The fourth largest city in the United States doesn't possess the history of a New Orleans or a Boston or a Chicago, but Houston makes up for that in the sheer volume of fine and performing arts it has to offer and the amount of leisure activities in which to indulge. It is a great place for USITT's Annual Conference & Stage Expo, March 19 to 22, 2008

- There are 16 different institutions that make up Houston's Museum district including Bayou Bend that houses a 5,000 piece American decorative arts collection with pieces ranging circa 1620 to 1876. The Museum of Natural Science always has something intriguing happening in addition to its fabulous Smith Gem Vault and Egyptian antiquity collection.
- Houston has a world class symphony that performs in the magnificent Jones Hall. The Houston Symphony offers a

The George R. Brown Convention Center, right, is ready to welcome USITT visitors next March as the site for the 2008 Annual Conference & Stage Expo. The skyline view of the theatre district, below, will be very familiar to those traveling to Houston, Texas March 19 to 22, 2008.

Photos/Greater Houston Convention and Visitors Bureau





wonderful eclectic mix of classical and pop music performances with over 170 concerts produced annually.

- The Houston Grand Opera, performing in the Wortham Theater Center, is renowned for innovative approaches to staging (Maurice Sendak's *The Magic Flute*, Jonathan Miller's *Mikado* featuring Eric Idle as Ko-Ko, and Basil Twist's recent *Hansel and Gretel* with life size puppets) and for the premieres of such pieces as *Nixon in China* directed by Peter Sellars and Carlisle Floyd's *Cold Sassy Tree*.
- Local theatre runs the gamut from Stages Repertory, which focuses on new works, to one of the largest professional African-American companies in the country, Ensemble Theater. And, of course, there's the Alley which is often engaged in developing pieces for Broadway production.
- Houston Ballet, performing at the Wortham, is hailed as one of the nation's best companies. Their premiere productions include Ben Stevens *Dracula* and Stanton Welch's exquisite *Madame Butterfly*.

Houstonians are crazy for golf. If you are too, there are two courses -- Hermann Park and Memorial Park -- that are reasonably convenient to the George R. Brown Convention Center, host to most USITT sessions and Stage Expo. Just across the street from the course in Herman Park is the Houston Zoo. The Zoo boasts more than 3,100 exotic animals and is the eighth most visited zoo in the country.

Those who want to come to town a few days early can experience the Houston Livestock Show and Rodeo. This high energy event runs for more than two weeks and offers rodeo in Reliant Stadium, live music from artists like Sheryl Crow, Hannah Montana, and Los Lonely Boys; mule pulls in six weight classes no less; and famed Texas barbeque.

Shopping in the Galleria, Rice Village, or the Houston Heights is a terrific treat. While the Galleria is filled to overflowing with well known designer shops that are centered about an ice rink, Rice Village is one of the city's most beloved shopping districts packed with trendy stores and unique boutiques along with fabulous bars and clubs. Houston Heights is for the vintage and antique lover or for the Victorian architecture fanatic.

As I haven't lived in Houston all that long, I'm quite excited about spending time discovering more of what the Bayou City has and letting you know all about my adopted home town. This gracious community opened its arms not only to me but to hundreds of thousands in an instant; you'll feel right at home here, too!

*Janet Harreld was Promotions Coordinator for the 2002 Annual Conference & Stage Expo in New Orleans, Louisiana. She has since relocated to Houston and will serve in that role again in 2008 when USITT heads to Texas.*



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## Sponsor Support Enhances Phoenix Annual Conference

**Michelle L. Smith**

*Membership & Ad Sales Manager*

Thanks to our sponsors - [California Institute of the Arts](#); [City Theatrical, Inc.](#); [Live Design Magazine](#); and [Wenger Corporation](#) - 2007 Conference attendees were able to access the internet to check e-mail and search the web at convenient computer kiosks located at Stage Expo. These "Cyber Cafes" have become a vital service for attendees.



Opening Night was enjoyed by many who gathered at the Hyatt Atrium Wednesday night to chew the fat...and some finger food. This fun reception, free to all Conference participants, would not be possible without the support of our sponsors: [AV Pro, Inc.](#); [Electronic Theatre Controls \(ETC\)](#); [Martin Professional, Inc.](#); [SECOA](#); and [Texas Scenic Company](#).

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Tech Expo delighted Conference-goers with a fine showcase of solutions to common production problems. The display, which included the intriguingly titled projects "Low-Volume Rain," "A Weeping Window Effect," and "God of Hell Sparkers," was made possible by these sponsors: [Creative Conners, Inc.](#); [University of Delaware](#); [GAMPRODUCTS, INC.](#); [IATSE Local 1](#); [UNLV College of Fine Arts-Entertainment Engineering and Design](#); [Ohio State University](#); [James Thomas Engineering](#); and [Threshold Acoustics](#).



Sponsorship support makes it possible to offer events and services like those listed above. When you interact with people at these companies and organizations, go ahead and let them know you appreciate their ongoing commitment to USITT. Your recognition may be the key to their continued participation.

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USITT's Conference sponsorship program is coordinated by Michelle L. Smith, Membership & Ad Sales Manager. To learn about 2008 opportunities contact her at the USITT office at 800-938-7488 or [michelle@office.usitt.org](mailto:michelle@office.usitt.org).



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- Brian Reed

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- Leon Brauner
- Richard Dunham
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## As Seen At USITT

Everything from kilted flymen, to Native Trails dancers from the Fort McDowell Yavapa Nation supported by the Scottsdale Center for the Arts, to discussions on masks, to sessions on collaboration, were part of the 2007 Annual Conference & Stage Expo in Phoenix, Arizona from March 14 to 17. We thank photographers Richard Finkelstein, Casey Kearns, and Tom Thatcher for creating a visual record of the event.