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Irene Corey was honored with the USITT Award during the 2007 Annual Conference & Stage Expo in Phoenix, Arizona. Her niece and collaborator Suzanne Lockridge, right, accepted the award on her behalf. To learn more about Ms. Corey and her outstanding achievements, click [here](#).

Photo/Tom Thatcher


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The ranks of USITT's Fellows increased during the 2007 Annual Conference & Stage Expo. Following the presentation of the Fellows Address by Richard A. Arnold (to be printed in a future issue of *TD&T*), three new Fellows were introduced.

The honorary designation of Fellow of the Institute is bestowed for life upon those members who have made truly outstanding contributions to the theatre and the work of the Institute. Current Fellows must vote to give the designation, and the total number within the group is controlled by the Institute's Bylaws.

The three 2007 Fellows are Alexandra Bonds, Richard Hay, and Elynmarie Kazle. The remarks used to introduce them follow.

*Randy Earle, above left, introduced Alexandra Bonds:*

It is my honor and privilege to ask Alexandra Bonds to join us. Election to the Fellows requires nominees both be active and contributing members of the Institute, in addition to having made significant contributions to our professions.

There is no doubt Sandy's contributions to the Institute have been a major factor in development of our international activities and image. Currently, she serves as Vice-President for International Activities and has served a Chair of the International Committee. She organized the United States of America's exhibits for Prague Quadrennial 2003 and is on the committee guiding three exhibitors for PQ2007.

She has been a champion of travel awards to students and members as an incentive to promote international travel.

Sandy also served on the USITT Board of Directors with great distinction.

Sandy's professional life is centered in Eugene, Oregon where she is professor of costume design at the University of Oregon. Her

## Three Fellows Inducted In Phoenix

professional credits include costume designs for ACT in Seattle, the Willamette Repertory Theatre, and Dartmouth Summer Repertory Theatre.

She is a leading expert on the costumes of the Beijing Opera and has studied and written extensively on Chinese opera costumes with a major publication currently in progress.

Sandy's scholarship and writing have been recognized by USITT with the 2002 Herbert D. Gregg's Merit Award for "Surface Design in Jinju Costumes: the aesthetics and meanings of embroidered imagery in Beijing Opera" and with a 2000 USITT Fellowship supporting her continued study at the Academy of Traditional Chinese opera in Beijing.

It is with deep respect and honor that we induct Alexandra Bonds as a USITT Fellow.

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*Richard Pilbrow, left, introduced Richard Hay:*

It was a great honor for me to be inducted into the ranks of Fellow of the USITT. The Fellows are an amazing group of men and women who have been honored by the peers in the theatrical profession. It was very humbling to join them.

However I am more than honored tonight to be requested by our Chairman Randy Earle to introduce our new inductee, Richard Hay. Richard is, in my opinion, one of the most notable scene and theatre designers of our time.

Richard has elected to spend an enormous part of his career in Ashland, Oregon. Oregon, while a place of great natural beauty, is a long way away for many of us, but on tonight's evidence (Alexandra Bonds of the University of Oregon), it is a breeding ground of much theatrical talent.

Richard is the Oregon Shakespeare Company's Senior Scenic and Theatre Designer . . . and he's been with them since 1950, credited with designing over 215 productions. He's the most prolific,

imaginative, and innovative of set designers. Visiting him recently, he was enthusing to me about plans for up-grading their large-scale video projection capability. His designs always seem to capture the essence of a play and express its ideas with strength and clarity, always in a very eclectic manner.

It's often been a surprise to me that scene designers do not always make the best theatre designers. Richard is a notable exception to this. He has designed all the theatres of the Oregon Shakespeare Festival, and other theatres he has designed are for such notable projects as the Source and Space Theatres in Denver, the Lowell Davies Festival Theatre, and the new Old Globe Theatre, both in San Diego. Richard instinctively understands that good theatres are not only about facilities for production, they are places of human communication where the intimate relationship between performer and audience is paramount. He has combined innovation and intimacy with the flexibility required for an ever-changing art form.

Richard has spread his wings from his Oregon home to Denver Theatre Center, Portland Center Stage, Mark Taper Forum (Los Angeles), American Conservatory Theatre, (San Francisco), PCPA Theaterfest (Santa Maria), Old Globe Theatre (San Diego), Missouri Repertory Company (Kansas City), Berkeley Repertory Theatre, Guthrie Theater (Minneapolis), and Kennedy Center (Washington, D.C.). His distinguished career continues.

Richard is also such a nice man. Always mentoring and helping those around him, always exploring new ideas and new relationships, a steadfast USITT supporter; he will make a splendid USITT Fellow and we're lucky to have him amongst us.

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*Zelma H. Weisfeld announced the election of Elynmarie Kazle, shown above presenting one of the 2005 Awards for Young Designers & Technicians in the Performing Arts to Rachel Johnson.*

It is indeed a pleasure to announce the election of Elynmarie



Kazle to the Fellows of USITT. I am only sorry that Elynmarie could not be here to take her place with us (on the stage during the presentation.) She has been a dynamo for the Institute.

Elynmarie, a Professional member since 1980, has served the Institute for many years with dedication, professionalism, and good humor. She has been a Board member, served several terms as Vice-President for Membership & Development, and, as a member of the Management Commission, was a founder and leader of the Stage Management Mentoring Program.

The many committees she has served on include Grants & Fellowship, Conference, Planning, Executive, Personnel, Nominations, and PQ Fundraising. She was the very efficient administrator and fundraiser for the USITT Awards for Young Designers & Technicians in the Performing Arts program from 2000 to 2005, and a member of the Conference Committee for Las Vegas, Long Beach, and Minneapolis.

Professionally, she has been executive director and resident director for various theatres, including the Weathervane Community Playhouse in Akron, Ohio, a position she recently left. She has more than 25 years of experience in stage management.

She revived the Stage Management Roundtable in 1991 and helped revive the New Products Showcase in Seattle in 1992, serving through 2005. She may be best remembered as Dick Durst's sidekick and Dudley Do-Right's love, Tess Truelove, at the 2005 New Products Showcase.

Her presence is missed, and we hope to see her in Houston in 2008.

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## Corey Presented with USITT's Highest Honor

*Remarks presented by Sylvia Hillyard Pannell, USITT President, during the Keynote of the 2007 Annual Conference & Stage Expo.*

*Please click on thumbnails within text to see a full-size image.*

The USITT Award, the highest honor given by USITT, recognizes a lifetime contribution to the performing arts community, and it is my honor to present it to Irene Corey, a peerless theatrical designer, fine artist, and inventor, who astonished us with her creativity, and who history now shows to have established artistic trends that are the antecedent of design styles that strike us as startlingly original today.

Ms. Corey's long and highly inventive career in costume design has influenced theatrical designers sometimes directly -- as with designers of my era who were captivated by each new Corey creation such as:



Irene Corey's imaginative skills and dramatic presentation of characters were recognized at the USITT Annual Conference & Stage Expo in Phoenix, Arizona in March.

The astonishing image of animated stained glass windows in *The Book of Job*.



Actors as bas-relief statues who come to life in *Romans by Saint Paul*.

And the inventive and delightful animal costumes for *Reynard the Fox* and *The Great-Cross Country Race*.



We held our breath awaiting each new book she authored, knowing that she would selflessly instruct by way of her artistic explorations and clever solutions. She provided detailed instructions, included with the script, on how to do the animal

make-up of *Reynard the Fox* (below right) and *The Great Cross-Country Race*. She put her design philosophy and techniques into words in her first book, *The Mask of Reality* and then in *The Face is a Canvas*, where we met Prospero (below left).



Those not directly enthralled by Irene Corey's magic have delighted in it indirectly -- through the work of successors who might be unaware that Irene Corey set the stage for such highly successful design achievements as *Cats* or *Lion King*.

Long before Simba and Mufasa came Reynard, so do not think me bold if I suggest that Corey's groundbreaking designs were the precursor to and the inspiration for the work of John Napier, Julie Taymor, and the like.

Irene Corey is the subject of numerous articles and a book. Her work has received regional, national, and international recognition. The Corey's Everyman Players, featuring Irene's designs, performed at the Brussels World's Fair, New York World's Fair, 900th Anniversary of Westminster Abbey, Netherlands's International Theater Festival, and the Biennale Festival of Venice.

In the 1983, together with her niece Suzanne Lockridge, she opened Irene Corey Design Associates (ICDA) costume studio in Dallas, Texas. Together they began their imaginative journey into the world of foam character costumes, three dimensional company logos, and walk-around body puppets.



Now, with a client roster ranging from national restaurant chains to feature film productions, ICDA has expanded to include a staff of highly qualified designers and artisans. Her achievements and those of her studio have brought delightful, artistic, and beautifully created costumes to the eyes and heart of popular culture. Her 1980s creation, Barney, the purple dinosaur, is the controversial centerpiece.

It is a great personal pleasure for me to present the USITT Award to Irene Corey, a woman whose artistry is unsurpassed and whose grace and graciousness are unequaled. Sadly, her health does not

permit her to travel at this time. Accepting for her is her niece, business partner and best friend, Suzanne Lockridge.

**United States Institute for Theatre Technology, Inc.  
presents the  
USITT Award 2007  
to  
Irene Corey**

**In recognition of highly acclaimed designs from *The Book of Job* to the enchanting *Barney and Friends*. Your magical costume designs brought to life stained glass windows, Byzantine bas relief, purple dinosaurs, and much more. Your unique and enthralling style captivates us, your books instruct us, and your legacy inspires us. We honor your extraordinary lifetime contributions to the performing arts community.**

**Board of Directors  
Phoenix, Arizona  
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## Costume Symposium Stresses Characters

There is still time to sign up for the 2007 version of the USITT Costume Symposium. Costuming in the Entertainment Industry, to be held August 8 though 10 in Orlando, Florida, will allow participants an inside look into the process of costuming in themed entertainment.

A wide variety of panels and tours is planned to highlight this segment of the industry including special considerations; the process of creating, tracking, and caring for large costume inventories; the design process; 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.

For full information or to register for the symposium, click [here](#).

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## ETCP Tests Go Nationwide, And No Wait

The Entertainment Technician Certification Program (ETCP) Council has announced that the ETCP Entertainment Electrician Examination is now available at computer centers around the United States and in Canada. All interested electricians are invited to apply today. Candidate information, including eligibility requirements and the application form, is available on the ETCP website at [www.etcp.esta.org/candidateinfo/electricalexam.html](http://www.etcp.esta.org/candidateinfo/electricalexam.html).

As a result of new arrangements with its testing company, ETCP has eliminated quarterly deadlines for submitting applications for computer-based exams. Once an application has been submitted, it will be processed within a few weeks and the candidate can make arrangements to take the exam at one of 190 testing centers around the United States and in Canada.

If a candidate needs to take the test immediately, the application can be processed in as little as four business days for an additional charge.

Those with questions or needing further information -- such as Electrical Handbooks, Rigging Handbooks, application materials, or Test-Taking Tips -- can call Meredith Moseley-Bennett at 212-244-1505, e-mail [certification@esta.org](mailto:certification@esta.org), or visit [etcp.esta.org](http://etcp.esta.org).

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Andrew B. Harris, left, signs copies of his book *The Performing Set: The Broadway Designs of William and Jean Eckart* during the final day of USITT's 2007 Annual Conference & Stage Expo. Now is the time to nominate a book for the 2008 award.

Photo/Casey Kearns

## Great Books Needed for Golden Pen Consideration

**Martha Marking**

*USITT Golden Pen Committee*

All USITT members are eligible to nominate books for the USITT Golden Pen Award, which honors an outstanding publication in the field of design and production for the performing arts.

Nominations for the 2008 Golden Pen Award are being accepted until June 15, 2007.

Books are eligible for a three-year period from the date of publication. Nominations do not automatically carry over from one year to the next, but it is possible for a book to be nominated more than once. Members can easily nominate a book by using the form [here](#). Or, with member number in hand, simply visit [www.usitt.org](http://www.usitt.org), click on Major Activities, then the Awards link and follow it to the Golden Pen link.

Anyone with questions about this process may contact a member of the Golden Pen subcommittee of USITT's Publications Committee: Martha Marking, [markngma@appstate.edu](mailto:markngma@appstate.edu); Mike Monsos, [michael.monsos@umontana.edu](mailto:michael.monsos@umontana.edu); Rich Dunham, [rdunham@arches.uga.edu](mailto:rdunham@arches.uga.edu); or Lance Brockman, [brock001@tc.umn.edu](mailto:brock001@tc.umn.edu).

The nominated work should make a significant contribution to the

field of theatre design and technology as an outstanding example of one or more of:

- scholarly research and critical thinking;
- presentation of the work and methodology of exceptional practitioners of theatrical arts and/or crafts; or
- description of the methods, skills, and technology involved in creating works of theatre and/or crafts.

In the application, nominators should address how the specific book fulfills one or more of these criteria.

Among previous Golden Pen Award recipients are: 2007, Andrew B. Harris, *The Performing Set: The Broadway Designs of William and Jean Eckart*; 2006, Gordana Popovic Vasic and Irina Subotic, *Miodrag Tabacki: A Design Monograph*; 2005, Meredith Chilton, *Harlequin Unmasked*; and 2004, Mark Cotta Vaz and Craig Barron, *The Invisible Art* and Rosamary Ingham and Liz Covey, *The Costumer Technician's Handbook*. A complete list of all USITT Golden Pen winners can be found [here](#).

The Publications Committee forwards its recommendations of potential award winners to the full Board of Directors. Books that receive the USITT Golden Pen Award are added to the USITT Bookstore, where members receive a discount on purchases. Award recipients are invited to the USITT Awards Banquet as well as to the Annual Conference & Stage Expo where members can have their purchased copy of the books personally inscribed by the author.

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At left, Ming Cho Lee accepts the 2006 Distinguished Achievement Award in Education. He and Paul Steinberg will be highlighted at the upcoming Prague Quadrennial. Photo/R. Finkelstein

by **Sandy Bonds**  
*VP International Activities*  
 with excerpts from *Design USA Catalog* by Jody Blake and Bobbi Owen

## PQ to Honor Two Designers

The program for the Scenographer's Forum at Prague Quadrennial 2007, sponsored by the Scenography Commission, will feature honored designers from each of the PQ participating countries. The two designers chosen to represent the USITT PQ USA 2007 Exhibit are Ming Cho Lee and Paul Steinberg.

### Ming Cho Lee

A familiar presence at USITT Conferences, Mr. Lee is a master teacher and remarkably original designer for theatre, opera, and dance. He was born in Shanghai and studied painting at Occidental College, where he received his BA in 1953. Working in a way he refers to as "presentational, rather than representational," his career has spanned more than four decades and influenced countless students at the Yale University School of Drama, where he has taught since 1969.

His numerous awards include a 2003 National Medal for the Arts, a 1990 Distinguished Career Achievement Award from the National Endowment for the Arts, an American Theatre Wing Special Award in 2000, three Drama Desk Awards, two Maharam Awards, a Tony Award for *K-2*, a Guggenheim, and a USITT Distinguished Achievement Award for Education in 2006.

His set designs for *Lorenzaccio*, at the Lansburgh Theatre in Washington, D.C., and *Stuff Happens*, produced at the Mark Taper

Forum in Los Angeles, are included in the exhibit.

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## Paul Steinberg

Mr. Steinberg is a scene designer for theatre and opera from Brooklyn, who studied environmental design at Pratt Institute, where he earned a BFA, and art at the Central School of Art and Design in London, receiving an AD diploma. A member of the faculty of the Tisch School of the Arts at New York University since 1996, he has extensive credits in the major opera houses of the world including productions in Tel Aviv, Antwerp, Munich, Cologne, London, and Houston.

He has designed five Baroque operas for David Alden at the Bavarian State Opera in Munich and is a frequent collaborator with JoAnne Akalaitis (*The Birthday Party*, *The Trojan Women*, *The Iphigenia Cycle*).

Honors include a grant from the Arts Council of Great Britain and designation as a Fellow of the American Academy in Rome.

Five of Mr. Steinberg's designs appear in the exhibit, *La Calisto* and *Orlando*, produced by the Bavarian State Opera; *Rodelinda*, performed at the War Memorial Auditorium in San Francisco; *Il Trovatore*, designed for the Seebuhne Theatre at the Bergenz Festival in Austria; and *The Valkerie*, for the Jack H. Skirball Center for the Performing Arts in New York City.



Each of the 60 countries involved in PQ07 was invited to nominate two designers from among those included in its National Exhibit. Three or four of those designated as honored designers will give presentations at the forum reception on June 17, and a DVD will be made featuring the designs of all of those selected. In addition to the recognition in Prague, the designers will be invited to the International Section of Honor at World Stage Design 2009 to be held in Seoul, Korea.

*Below is Mr. Steinberg's design for Il Trovatore at Seebuhne Theatre at the Bergenz Festival in Austria, courtesy of Mr. Steinberg.*





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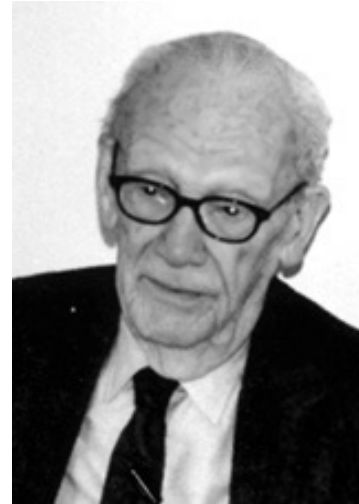
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**George C. Izenour**

George C. Izenour, professor emeritus of theatre design and technology and director emeritus of the electro-mechanical laboratory of the Yale University School of Drama, where he served for 38 years, died March 24, 2007 in Philadelphia, Pennsylvania. He was 93.

Dr. Izenour was born July 24, 1912 in New Brighton, Pennsylvania. He recalled

"I was born in a little town in the Beaver Valley of Pennsylvania about 30 miles west of Pittsburgh; New Brighton. My father was a small electrical contractor. We moved in the third year of World War I to Ambridge, a company town closer to Pittsburgh adjacent to the Conway railway yards in 1917. In 1918, the last year of the war my father moved us to Mansfield, Ohio. I was six years old at the time and I started my formal schooling there."



George C. Izenour

Photo/Rosemond Gréaux

Dr. Izenour's mother taught him English and Latin and his father history and mathematics before he started his formal education at 6. His interest in theatre and music started early. "I would have liked to have been an opera singer but I didn't have the talent," he once said. He appeared in all of the Mansfield Senior High School plays. He painted the scenery for them and became increasingly interested in the technical aspects of theatre.

Dr. Izenour excelled in high school and attended Wittenberg College in Springfield, Ohio. His mother, being an ardent Lutheran, sent him to Wittenberg hoping he would become a preacher. He acted in plays his first two years and became a student fencing coach. When President Franklin D. Roosevelt closed the banks during the Depression, Dr. Izenour's father lost his business, and Dr. Izenour took on responsibility for the rest of his education. He graduated from Wittenberg College in 1934 and pursued his master's degree in physics there. His thesis was the embodiment of what would later become the first electronic theatre lighting dimming system at Yale.

He married Hildegard Hilt after graduating from Wittenberg and moved to California where Dr. Izenour met Hallie Flanagan, the national director of the Federal Theater. He became the lighting director of the project and later designed the theatre at the Golden

Gate International Exposition in San Francisco in 1939.

In San Francisco, he crossed paths with David H. Stevens of the Rockefeller Foundation who, after seeing Dr. Izenour's work, convinced him to apply for a grant. Dr. Izenour was made a Fellow of the Rockefeller Foundation 10 days after the House Un-American Activities Committee declared all of the members of the Federal Theater Communists, effectively closing the Federal Theater. He landed at Yale, with his Rockefeller grant, where he developed the Electro-Mechanical Laboratory in an abandoned squash court at the Yale School of Drama Annex.

During World War II, Dr. Izenour worked on antisubmarine warfare and countermeasures for proximity fuses at a government lab in Long Island, New York.

After the war he returned to Yale where he built and installed several dimming systems out of the squash court. Ed Kook of Century Lighting became interested in the system. Dr. Izenour refused to sell the patents he had acquired and Century took a license to produce the Century-Izenour System. This business deal led to a lifelong friendship between the Izenours and the Kooks. The synchronous winch system followed the lighting system and so on through over 27 patents.

What was to be ostensibly his first theatre consulting job began with a phone call from McGeorge Bundy, then Dean of the College of Arts and Sciences at Harvard. Archibald MacLeish had written a program for a new theatre there which was to be a gift from the Loeb family. Mr. MacLeish wanted the theatre to convert from proscenium to thrust because these were, according to Mr. MacLeish, the two great forms of theatre which had to do with western culture.

Of course this idea of changing one theatre space back and forth between thrust and proscenium was deemed "impossible" by the experts, but Dr. Izenour made it work. It was published in all of the architectural magazines and launched George C. Izenour Associates as a theatre design and acoustical consulting firm. Today Izenour theatres exist across the United States, in Canada, Venezuela, and Israel.

Dr. Izenour retired from Yale as professor emeritus in the late 1960s and continued his consulting business in an old converted oyster shack next to his home overlooking the Thimble Islands at Stony Creek, Connecticut. The house was designed by his son, Steven Izenour, and won national recognition. Dr. Izenour and his wife lived there until her death in 2002. Until his death, Dr. Izenour was a resident at Cathedral Village in Philadelphia where he continued to work on theatre design projects.

Dr. Izenou was an internationally recognized authority in the fields of theatre design, engineering, and acoustics. He served with distinction as author, lecturer, inventor, designer, and engineering consultant. He wrote technical articles for many professional journals, wrote the section on theatre design for the

1974 edition of Encyclopedia Britannica, and contributed to the McGraw Hill Dictionary of Architecture and Construction (1975).

Dr. Izenour is the author of three books. *Theater Design* (1977) and *Theater Technology* (1988) is a comprehensive, profusely-illustrated, two-volume study covering theatre design and technology from ancient times to the present. *Roofed Theaters of Classical Antiquity* (1992) is an illustrated study of the roofed theatres of ancient Greece and Rome.

Dr. Izenour held fellowships in the Rockefeller Foundation, the Ford Foundation and the Guggenheim Foundation. He was appointed a Benjamin Franklin Fellow of the Royal Society, and was a member of the American Association for the Advancement of Science, American Institute of Electrical and Electronic Engineers, Acoustical Society of America, and the National Council of Acoustical Consultants.


Dr. Izenour shared the Rogers and Hammerstein Prize (1960). He received the USITT Award from the United States Institute for Theatre Technology (1975), The George Freely Award from the Theatre Library Association (1977), and the Distinguished Service Award from the American Theatre Association (1978).

Dr. Izenour contributed many inventions to the technology of the theatre including; the basic inverse polarized rectifier electronic dimming circuit, the electronic multi-preset lighting control system, the synchronous winch system, articulated acoustical sub-structures, and related analogue and digital control systems.

Pennsylvania State University houses a collection of Dr. Izenour's original prototypes for lighting control and automated fixtures. There is also a collection of his linens and vellum drawings.

George C. Izenour Associates will continue his tradition of designing cost effective, acoustically and visually excellent multiple use performing arts facilities. His latest inspiration, the design of a 21st century dynamically engineered performing arts facility embodying all of the proven technologies he inspired over the years (and some new ones) into one facility, has yet to be realized.

*This memoriam was submitted by members of George C. Izenour Associates*

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**Michelle L. Smith**

*Membership & Ad Sales Manager*

### *Stage Directions*

From backstage to box office, *Stage Directions* is filled with the information you need to stay on top of the latest productions. If your interest lies in lighting, audio, scenic design, costuming, make-up, or the day-to-day operation of a theatre, don't miss a single issue. To start your free subscription, click [here](#). (Offer available to U.S. subscribers only.)

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If you have questions or suggestions for a new benefit, contact Membership & Ad Sales Manager Michelle L. Smith at 800-938-7488 or [michelle@office.usitt.org](mailto:michelle@office.usitt.org).

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Crowd gathered on Saturday, March 17 for the Behind the Scenes winners to be announced during the closing hours of Stage Expo in Phoenix, Arizona.

Photo/Tom Thatcher

## Long Reach Long Riders Successful in Phoenix

The Long Reach Long Riders and the ESTA Foundation announced the results of their joint raffle to benefit the Behind the Scenes program at the USITT Conference & Stage Expo in Phoenix, Arizona. Over \$7,800 was raised during the conference.

The winners were picked on Saturday in the exhibit hall. The winners and their prizes are:

- Maia Robbins-Zust, safety inspection from ECCS
- David Chapman, ghostlight from Altman Rentals
- Matthew McKinney, leather shirt from the Long Reach Long Riders
- James Davis, Broadway Lighting Master Class from *Live Design*
- Paul Horpedahl, duffel bag of swag from ETC
- Bret Reese, \$250 gift certificate from Vincent Lighting Systems
- Alexander Flinner, leather jacket from Apollo Design Technology
- Jayson Adamsen, spotlight with RenderWorks from Vectorworks
- George Doukas, Structural Master Class by Shawn Nolan from Entertainment Structures Group
- Steve Shelley, \$250 gift certificate from Barbizon, who then donated it to the Ko Festival in Amherst, Massachusetts
- Mike Dorough, the Sapsis Rigging booth "Gizmo," which he sold to David Loftin
- Chris Taylor, Safety Seminar by Bill Sapsis from Sapsis Rigging
- David Smith, Mark II DMX Coffee Pot from Doug Fleenor

## Design

Challenge Grant donations added \$10,000. I. Weiss, Inc. of Long Island City and Sapsis Rigging, Inc. each offered a \$5,000 Challenge Grant bringing the total amount raised to \$17,800.

All proceeds from the raffle and the Challenge Grants go directly to the ESTA Foundation's Behind the Scenes program. Behind the Scenes provides financial support to entertainment technology industry professionals when they are seriously ill or injured. The program was created by the ESTA Foundation so industry members could support each other in times of crisis.

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**Virginia Tech Tragedy Touches All**

The tragic events on the Virginia Tech campus April 16 have had a terrible impact on those on university campuses, in schools, in businesses all across America. The performing arts community is much too intertwined for such senseless acts of violence not to have touched us all.

While we rejoice in each contact that shows one of "our own" is safe, we still mourn the loss of any member of the academic community.

We salute the spirit shown on the Virginia Tech website "we are the Hokies, we will prevail."

[To Top](#) **UC-San Diego Honored**

In an April *Sightlines* article announcing the winners of the Prague Quadrennial 2007 awards for schools, the Southern California school receiving the honor was misidentified. University of California San Diego was selected for the award.

[To Top](#) **Long's Designs Featured**

William Ivey Long's costume design and sketches will be featured in an exhibit April 29 through October 17, 2007 at the Cameron Art Museum in Wilmington, North Carolina.

The exhibition, "Between Taste and Travesty: Costume Designs by William Ivey Long," is the first featuring the creative genius of the four-time Tony Award winner and North Carolina native. It will fill Cameron Art Museum's 12,000-square foot galleries. Costumes, sketches, film clips, and accessories will be on display from shows such as *The Producers*, *Hairspray*, *Nine*, *Crazy for You*, and *La Cage aux Folles*. Some of the renowned individual costumes will include the Pearl Girls from *The Producers*, the Lace Body Suit from *Nine*, and the Yellow Dress from *Contact*.

[To Top](#) **Dr. Rubin Featured****This month:**

Our Sympathies to  
Virginia Tech

UC-San Diego

William Ivey Long

Dr. Joel E. Rubin

Sylvia Hillyard Pannell

Carrie Boyce

For those who missed it "Joel Rubin: A Life in the Theatre" was part of the February issue of *Lighting & Sound America*. The interview was written by Sonny Sonnenfeld, another industry veteran, and included Dr. Rubin's reflections and experiences, including his work to create USITT.

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### **Current President in Print**

Sylvia Hillyard Pannell, USITT's current president, was interviewed for the March issue of *Live Design*. Ms. Pannell was featured in the issue which received extra distribution at USITT's Annual Conference & Stage Expo. The same issue also featured the 2007 winner of the USITT Rising Star award sponsored by LDI2007/*Live Design*.

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### **Goodbye Carrie**

People calling the USITT Office will miss talking to Carrie Boyce, who has been answering the telephone along with her other duties for more than a year. We wish her well in her next endeavor.

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### ZFX Increases Support for USITT

We thank all the folks at **ZFX, Inc.** for increasing their level of support to that of Contributing member of the Institute. Those who attended the 2007 Annual Conference & Stage Expo will remember their staff as "the guys in kilts" doing all that flying, but the company does much more.

The company manufactures all original equipment and harnesses with proprietary design and state-of-the-art technology. ZFX also provides trussed flying systems, motorized units, motion-controlled systems, single and double wire harnesses and automated flight. To learn more, visit their website at [www.zfxflying.com](http://www.zfxflying.com).

#### This month:

ZFX, Inc.

Stage Research

Creative Stage Lighting

PRG

Theatre Projects Group

Vincent Lighting Systems

ETC

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### New Showbuilder Version Launched

**Stage Research**, creator of SFX, one of the industry's most trusted and widely used sound playback software programs, recently released the latest version of its inventory and paperwork managing software program, ShowBuilder, Version 5. This latest version allows users to add devices to a system by quantity, make an equipment list a global list so any show can see it, create custom items to add to a sound system, store connection points for a piece of equipment in the catalog, and patch equipment the way it really looks on a signal flow drawing.

They note the biggest improvement is that everything has been streamlined and simplified in order to speed up all daily routines. For more information or to download a demo of ShowBuilder 5, visit [www.StageResearch.com](http://www.StageResearch.com).

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### Scott Joins Creative Stage Lighting

**Creative Stage Lighting** recently hired Seth Scott as South Central dealer sales manager.

With six years of sales and technical experience, Mr. Scott previously worked as a technician for Barbizon and as a service manager for Clearwing Productions of Phoenix, Arizona. He holds technical certifications from Vari-Lite, Martin, High End, and ETC. The North Central and South Central sales divisions are new additions to CSL, enabling the company to give more detailed attention to each of its dealers across the United States.

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### **Active First Quarter at PRG**

**Production Resource Group, LLC (PRG)** had a very active first quarter which included an acquisition, a staff appointment, and several technical accomplishments.

PRG and High Performance Images (HPI), a Chicago-based video company, announced PRG's acquisition of HPI. HPI founder and president, Adam Benjamin, has 20 years' experience in the events industry.

Paul Morrill was named account executive for PRG's corporate and special events group. He will work out of the company's New York City offices. Mr. Morrill will provide lighting, video, scenic, and audio solutions for PRG clients in the Northeast backed by his 20 years of entertainment design and production management experience.

PRG played a major role in allowing visitors to the American College of Cardiology's Scientific Session to literally get a glimpse of the future: stunning video images that appeared to rise in three dimensions from the surface of a 40-inch 3D, MultiView display from NewSight Corporation. NewSight's MultiView displays, now available from PRG Video, allow the viewer to perceive 3D representations spatially without the need for viewing aids such as 3D glasses.

PRG provided video and audio equipment and crew for the Disney-ABC Television Group when it previewed its new fall lineup of children's programming at 2007 Upfront recently. It was staged for 600 top advertisers and media buyers at New York's Hudson Theatre. PRG supplied a similar package to Audio Production Services for Yahoo's "Infront" presentation to advertisers and media buyers in February.

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### **Crossfield Joins Theatre Projects**

**Theatre Projects Consultants, Inc. (TPC)** announced that Scott Crossfield has joined its United States office. Mr. Crossfield has been a theatre consultant for 11 years and is a former principal of the theatre consulting firm of Davis Crossfield Associates. At TPC he will specialize in auditorium design and theatre planning, working as a senior consultant in TPC's design department with John Coyne, director of design, and Brian Hall, principal theatre designer.

Mr. Crossfield has consulted on the design and construction of over 200 theatre projects in the United States and abroad, and holds a BFA in drama from Carnegie Mellon University.

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### **Vincent Adds to Pittsburgh Office**

**Vincent Lighting Systems** has added to its Pittsburgh production team. Nathaniel Grand was named Production Manager and Stevie O'Brian Agnew is a Production Specialist.

Mr. Grand, a graduate of Pennsylvania State University, has a wide variety of experience in lighting technology, including Strand, ETC, and Hog consoles as well as Vari-Lite and High End fixtures. He had been Production Manager and Master Electrician in the entertainment department of Crystal Cruises.

Mr. Agnew earned his Master of Fine Arts degree at Carnegie Mellon University and has experience at Santa Fe Opera, Pittsburgh Ballet, and MP Productions. He has lighting design experience with Bodiography Contemporary Ballet, Oklahoma Shakespearean Festival, and others and serves as assisting lighting designer for the Pittsburgh Opera.

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### **ETC Shows New Products, Innovations**

**ETC's** lineup of lighting products at the USITT Stage Expo in Phoenix, Arizona March 15 to 17 included its new SmartFade ML control console which boasts big-console features in a super compact, easy-to-afford unit, mastering up to 24 moving lights and 48 separate dimmers. Visitors to ETC's booth also got to check out Eos -- the award-winning flagship system in ETC's Complete Control line-up. Eos is a fully networked system managing conventional fixtures, moving lights, LEDs, and more. Also on display was the new Congo jr console.

Senior undergraduate and graduate students in lighting design, theatre technology, and related fields were able to pick up applications for ETC's annual LDI Student Sponsorship program. ETC will award six deserving young scholars all-expense-paid trips to Orlando in November for a close-up, behind-the-scenes look at the LDI tradeshow and ETC.

In a colder setting, high up on the sixth floor of the Time Warner Center on New York's Columbus Circle glows the stunning logo of Jazz at Lincoln Center. The unique white, teal, and red sign is no ordinary sign, but a simple, crisp projection of light. An ETC Source Four ellipsoidal spotlight, outfitted with ETC's Enhanced Definition Lens Tube (EDLT) accessory and a custom glass gobo, projects the logo onto the back wall of the Allen Room.

In London, St. Bride's Church -- often known as the "journalists' church" due to its location on London's famous Fleet Street -- has taken delivery of some 50 ETC Source Four fixtures as part of a refurbishment to replace worn-out lighting.

Designed in 1672 by Sir Christopher Wren, the current St. Bride's replaced a smaller church of the same name destroyed in the 1666 Great Fire of London. The 234-foot spire, added in 1701, was the tallest ever designed by Wren and was supposed to withstand both lightning and war. The tower's shape, which looks like three tiers, has led to it being dubbed the Wedding Cake

Church. British journalists and newspaper owners paid for it to be rebuilt after it was gutted by incendiary bombs dropped by the Luftwaffe in 1940. St. Bride's also has acquired a reputation for concerts and carol singing.

For more information on ETC and its products, please visit [www.etcconnect.com](http://www.etcconnect.com).

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## Welcome Period Corsets

**Period Corsets**, a complete source for historical undergarments: corsets, petticoats, chemises from 1660s to 1905s, has upgraded its membership to that of Sustaining member. Rebecca Kaufman, co-owner of the company, is the main USITT contact for Period Corsets.

The company has been a member for almost 10 years. Their increasing level of support is appreciated. To learn more, visit [www.periodcorsets.com](http://www.periodcorsets.com).

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## Schuler Shook Names New Partner

**Schuler Shook** has announced that Jim Baney, IALD, LC, LEED AP, is the newest partner in the firm. Mr. Baney joined Schuler Shook as a lighting designer in 1994 and was promoted to principal in 2000. In his new capacity as partner, he is responsible for ensuring the high quality architectural lighting design standards that have become synonymous with Schuler Shook.

Mr. Baney's 18 years of lighting design experience make him a valuable member of the Schuler Shook team. His leadership as principal in charge of lighting design in Schuler Shook's Chicago office has been significant. Mr. Baney's current and recent projects include Loyola University Madonna Della Strada Chapel; Holocaust Memorial Foundation, Skokie, Illinois.; Kirkland & Ellis offices and North Avenue Bridge, both in Chicago.

He is actively involved in the regional and national lighting design communities and works to promote the field among college students and to provide mentoring to designers and interns at Schuler Shook. He is an active member of the International Association of Lighting Designers and the Illuminating Engineering Society of North America. Mr. Baney has been a guest lecturer at the Illinois Institute of Technology, the University of Illinois Chicago, the Illinois Institute of Art, and Andrews University.

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## TMB to Distribute Blues System

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Period Corsets

Schuler Shook

TMB

Cobalt Studios

Altman Rentals

Kirkegaard Associates

Blues System's North American debut at the USITT Conference & Stage Expo in Phoenix was a great success. The product range, specifically designed for backstage lighting applications in the working theatre, won the PLASA 2006 Innovations Award at its European launch last year. Blues System has already been installed at various venues in Europe with great success.

**TMB** has been appointed the exclusive distributor for Blues System in the Americas, Asia, and the Middle East. Blues System is manufactured in the United Kingdom by Global Design Solutions Ltd. Find out more about Blues System and other exciting theatrical and architectural products available from TMB at [www.tmb.com](http://www.tmb.com).

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### **Cobalt Schedules Spring Seminars**

Cobalt Studios in White Lake, New York has announced its spring seminar schedule.

Nels Christianson will lead a four-day seminar in Faux Woodgrain - Interior Grade from April 20 to May 3. Mr. Christianson has won Belgium's Gold Medal of Excellence for Decorative Painting, and provides meticulous guidance in "make your own" maple, mahogany, walnut, and oak.

Mary Heilman, USITT's Scene Design Co-Commissioner, will lead the Stage Floors and Scenic Artists seminar May 7 to 9. Ms. Heilman, of Cal Arts, will lead an exploration of the landscape of dealing with stage floor surfaces, along with problem solving those "knarly requests and sampling, poking, and prodding,"

For more information, visit [www.cobaltstudios.net](http://www.cobaltstudios.net) or call 845-583-7025.

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### **Altman Rentals Expands Staff, Services**

**Altman Rentals, Inc.** announced that Stefan DeWilde has joined the production and rental company as director of production development. He will focus on working with many of Altman's existing clients as well as introducing its services to new clients.

Prior to joining Altman Rentals, Mr. DeWilde worked for eight years as a lighting designer for Disney Event Productions based in Orlando, Florida. He most recently was production designer and account executive with Atmosphere, Inc. and was production/lighting director for the National Christmas Tree Lighting Ceremony and White House Lighting for the Pageant of Peace in Washington D.C. for the past two years.

Mr. DeWilde can be reached at 914-476-RENT (7368), extension 167; by cell phone at 914-803-2330, or by e-mail at [sdewilde@altmanrentals.com](mailto:sdewilde@altmanrentals.com). For more information on Altman Rentals, visit [www.altmanrentals.com](http://www.altmanrentals.com).

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## Kirkegaard Projects going to Prague

Architectural acoustics consulting firm **Kirkegaard Associates (KA)** has had four of its projects selected to represent the United States at the 2007 Prague Quadrennial Exhibition June 14 to 24 at the Exhibition Grounds (Vystavit) in Prague, Czech Republic.

The USA's entry of "*Performance Spaces for a New Generation*" - *Training facilities for the performing arts in the United States 2001 – 2007*, focuses on theatres and academic institutions and adds a Theatre Architecture and Technology section to the exhibition.

KA's expertise centered on architectural acoustics, mechanical noise and vibration control, and audio/video systems design. The projects are:

- Clarice Smith Performing Arts Center, University of Maryland: Architects, Moore Ruble Yudell, and Ayers Saint Gross; and theatre consultant, Theatre Projects Consultants
- Detroit School of Arts, Detroit, Michigan: Architect, Hamilton Anderson; and Theatre Consultant, Schuler Shook
- The Music Center at Strathmore, Maryland: Architect, William Rawn Associates; and Theatre Consultant, Theatre Projects Consultants
- Ferguson Center for the Arts, Christopher Newport University, Newport News, Virginia: Architect, Hanbury Evans Wright Vlattas + Company / Pei Cobb Freed; and Theatre Consultant, Theatre Projects Consultants

They are among 17 projects selected as the best of American theatre architecture intended for education and training in the performing arts. Fifteen will be presented in a multi-media display at the exhibition.

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**Upstate NY Adds Events, Passes By-Laws**

Going about as far up as you can go in Upstate New York, the Regional Section is holding a May 5 event of workshops and meetings in Potsdam (44 40 N). Jeff Reeder of SUNY Potsdam will host this way up state event. Wishing to make the events and meetings available to all the region, the Section has increased the number of venues and locations throughout the state. Adding the north country helps broaden its reach.

Upstate New York Regional Section has left the unregulated side and voted to approve new By-laws. This has set into motion a flurry of activities. At the regional meeting held in Phoenix, Arizona, Johan Godwaldt, a driving member of the By-laws committee, was selected to gather proposed amendments to this living document. By-laws in hand, immediate past chair of the section, Steve Reese, may now form a nominating committee and oversee the election of officers.

Then, breaking with years of tradition, the section voted to collect dues from its members. The \$5 for all categories of membership, which includes a reciprocal \$5 scholarship for students, will assist in identifying section membership and allow for some latitude in choosing programming.

[To Top](#) **Chesapeake Aerial Rigging Class**

The Chesapeake Regional Section will offer an Aerial Rigging Class May 6 through May 8 at the Atlas Performing Arts Center, Washington, D.C.

This two and a half day class, will cover rigging for flying performers in a counterweight stagehouse and circus-type aerial rigging for aerialists. Delbert Hall, ETCP certified stage rigger, Aerial Effects Consultant, and theatre professor at East Tennessee State University will teach the class assisted by Jonathan Deull, whose 25-year professional career in theatrical production includes designing and supervising rigging for aerial dance, circus, and theatrical performances. Mr. Duell is one of the organizers of AirBorne DC, and has been an IATSE member since 1979.

Sponsored by Atlas PAC, USITT/Chesapeake Region, AirBorne DC, and Fisher Theatrical the class is for stage riggers who want training in flying performers, arena riggers who need training in flying performers or other aerial rigging techniques, or aerial

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Upstate New York

Chesapeake

performers, coaches, and choreographers who want training about the rigging they use.

Fees are: \$225 for the 2-1/2-day class; \$190 for USITT/IATSE members for the full class; \$100 a day for any of the three days. Download the pdf brochure and registration info [here](#); register online [here](#). For more information, contact: Jim Utterback, Local 22, IATSE, 301-963-3674, [jimu22@comcast.net](mailto:jimu22@comcast.net); Delbert Hall 423-773-4255, [delbert@delberthall.com](mailto:delbert@delberthall.com); or Jonathan Deull, 202-256-9207, [jdeull@clarktransfer.com](mailto:jdeull@clarktransfer.com).

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## Mt. Vernon Plans Ride

The Mt. Vernon Senior High School Chapter of USITT will stage its first annual "Short Reach Short Riders" tricycle ride from 10 a. m. to 1 p.m. on Saturday, May 12 at the high school in Mt. Vernon, Indiana.

The chapter has created the event to support the ESTA Foundation's Behind the Scenes charity. Inspired by Bill Sapsis and the Long Reach Long Riders, the SRSR event will feature relay and sprint races on tricycles. Teams will consist of high school and university students and interested adults.

Individuals or corporations wishing to support the students may contact chapter sponsor Dana Taylor at [taylordw@msdmv.k12.in.us](mailto:taylordw@msdmv.k12.in.us) or call 812-833-5932. Team sponsorships are available for \$100, but any donation would be appreciated.

All proceeds from the event will be donated to Behind the Scenes.

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Mt. Vernon



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Totally distressed, by choice, one of the participants displays an almost finished product from the costume distressing Professional Development Workshop at USITT's 2007 Annual Conference & Stage Expo.

Photo/Tim Wong

## Variety of Sessions Greeted Costume People in Phoenix

**Carey Hanson**

*Costume Design & Technology Commission*

This year in the Valley of the Sun, Costume Commission members from across the United States and abroad took part in a variety of pre-conference workshops during the first few days of the week.

Starting March 14, Commission members had the opportunity to attend a variety of entertaining and informative conference sessions.

The Costume Design & Technology Commission offered two very successful Professional Development Workshops. Gail Wolfenden-Steib presented a dynamic workshop, *Eliminating the Stress of Distressing Your Costumes*. A highlight of the workshop was not only learning airbrush techniques, but getting to take an airbrush home.

Kristina Tollefson and Jason Tollefson put together a wonderful Professional Development Workshop held before the conference that dealt with how to create a digital portfolio. In addition, each participant was taught how to create a website. In the age of advancing technology, this session really enabled Costume Design & Technology Commission members and others to step up to the technology plate.

Wednesday's activities kicked off with the annual Keynote address. After it concluded, there were so many interesting sessions to attend, members had the ultimate dilemma -- which



ones to attend.

Several highlight sessions included: *Irene Corey's Imaginative Journey Continues*, *Creating Gelatin Prosthetics*, the ever popular *Costume Poster Session*, *Native American Dress*, *Costume Shop as a Classroom*, *Costume Shop Management Strategies*, *Computer Printing for Fabric Modification*, *Careers in Costume Design: Film and TV*, *It's Not Just A Sewing Class*, *Developing the Design Idea Take Three: The Tempest*, and *Stretching Yourself: Modern Dance Costume Techniques*. Members described this year's conference activities as insightful, humorous, motivating, informative, and engaging.

The Commission also had two very special guests attending this year -- Marina Raytchinova and Katherine Marshall. Each guest shared life experiences in the field of costuming to very attentive audiences. Commission members had many opportunities to meet and greet other costume designers and technologists from across the United States.

The 2007 conference had a little something for everyone involved in costume design and technology. During the annual Costume Design & Technology Commission meeting, members were asked to vote on programming for the 2008 USITT Conference & Stage Expo in Houston. If the list of choices is any indication, next year's programming should be just as engaging as this year's.

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## GLBT Member Needs Discussed at Session

Dixon Reynolds

This year, at the 2007 Conference & Stage Expo in Phoenix, Andi Lyons and her co-chairs facilitated an exciting and much needed forum for the gay/lesbian/bi-sexual/transgender population and their friends. The room quickly filled to capacity with old friends and new faces. As each person introduced themselves and pride badges were passed around to place on Conference name placards, a sense of safety and trust ensued and the conversation began. It was clear that the GLBT USITT community had something to say.

A version of this session, *Queer Nation: a roundtable for everyone*, has been held as part of the USITT Annual Conference & Stage Expo for the past several years. It is co-sponsored by the Engineering Commission and the Caucus on Human Issues.

Several issues were discussed ranging from queer theatre to transgender equality. Some highlights were issues of living as a student or faculty member in a conservative environment or academic institution, how to market a queer show and to what audience, what is safe space and how to get it on your campus, how to mentor GLBT theatre students even if you are a straight person, and what are the new queer plays and how to find them. One of the most poignant questions in the forum came from a young woman dealing with the issue of gender reassignment. Her legitimate concern was about the status of her work history, reference list, and resume after her reassignment. This put a much needed spotlight on a topic is rarely, if ever, addressed.

Throughout the discussion, many people offered advice, positive thoughts, and encouragement. Overall the message was sent: "We are here, we care, and we are listening." Many new contacts were made and a list serve to better facilitate the needs of the GLBT theatre community in USITT was discussed. Kudos to Ms. Lyons and her co-chairs for creating a much needed outlet.

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Rainbow ribbons were distributed as part of the *Queer Nation: a roundtable for everyone* session in Phoenix, Arizona.





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## Technical Production Reviews Current Projects

By all reports, the recent USITT Conference & Stage Expo in Phoenix was a highly successful and valuable four days. Session attendance was extraordinarily high -- so much so that some were unfortunately turned away due to occupancy limits in the rooms.

While this is a sign of success for the Technical Production Commission's programming efforts, members want to ensure that the mission of the Commission, to enlighten and inform colleagues, continues. In fact, there are several ways this can and does happen.

One potentially overlooked resource is the Technical Production website. The site holds several valuable assets, the first of which is the Commission Leadership contact information. The listing of Vice-Commissioners and the projects they promote is a good first place to look. Included are the *Networking for Women Directory* project, the Physics of Theatre project, both Tenured and Young TD Mentoring projects, and a Commercial Outreach project. Contact the folks associated with these leadership positions; their information is available precisely so that it gets used, so please participate.

A second resource is the Technical Source Guide online publication. This has several new articles on helpful technical solutions in addition to those that have appeared in past years as part of *Sightlines*. Those who have an idea for publication are urged to contact the editor, Pat Immel, directly and get a start on having it appear in print.

Finally, for those who could not attend a conference session or

Notes from sessions at previous USITT Conferences are available as part of the Technical Production Commission's web pages. Click the link within the story at left to be connected.

by **Roy Harline** and **Fritz Schwentker**  
*Technical Production Co-Commissioners*

whose memory requires refreshing, the Commission will again post as many of the session notes as possible on the site. The first should appear as this edition goes out, and more will be added as the content arrives. Presenters of Technical Production Commission sessions, please contact the Commission so your contribution can be included.

All the information noted is available by following the links to the Technical Production Commission on the Institute website or by going directly to: [www.patrickimmel.com/usitt/techprod/tech\\_prod\\_index.htm](http://www.patrickimmel.com/usitt/techprod/tech_prod_index.htm).

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Not every car is a work of art, but Noggin Del Fuego by Brian "Visker" Mahanay would certainly qualify by almost everyone's definition. It was just one part of Houston's Art Car Parade.

Photo/Courtesy Jeff DeBevec.

## Patently Peculiar, Anomalously Odd, Wackily Weird: Unusual Sights of Houston

**Janet Harreld**

*Houston Promotions Coordinator*

Cosmopolitan Houston wants you to believe that it is much more associated with distinguished fine art and expensive taste; but the Bayou City has a sound, belly laughing sense of humor, too. Visitors can discover both aspects of the city during USITT's 48th Annual Conference & Stage Expo on March 19 to 22, 2008.

At first glance, Houston just doesn't want anyone to think that a city filled with fashionista, multi million dollar homes, and oil barons has a fascination, nay- a love affair, with beer cans, coffins and "art" cars.

The fun side of folk art and culture in Houston is alive, doing quite well, and snickering up its sleeve, thank you. While Houston can boast of the erudition of the Museum of Fine Arts Houston with its masterworks by artists such as Turner, Franz Hals, and Frederick Remington or the Houston Grand Opera with music by Verdi and Puccini, it can also look to John Milkovich's Beer Can



House, The Art Car Museum, the Orange Show Monument, or the National Museum of Funeral History.

The Beer Can House, at 222 Malone just off Allen Parkway in Houston, was painstakingly constructed by a man who couldn't bring himself to throw away perfectly good, albeit empty, beer cans. Mr. Milkovisch figured he may as well put those cans to another good use as aluminum siding - one can at a time. Starting in 1968 and continuing for almost 20 years, Mr. Milkovisch covered every exterior surface of his house and yard with can parts, pull tabs, and beer can object d'art. The Beer Can House is managed and maintained by the Orange Show Center for Visionary Art to protect the fragile work.

In celebration of America's automobile culture is the Artcar Museum or, as some locals refer to it, the "Garage Mahal" located at 140 South Heights Blvd. Founded by a former director of both the Corcoran Gallery of Art in Washington, D.C. and the Contemporary Art Museum in Houston and his spouse in 1998, the Artcar showcases some of the most imaginative, elaborate, and masterfully-constructed art cars, motorcycles, and other mobile contraptions found anywhere.

Never heard of art cars? Not too many people have, but they should be inspiring art objects after any designer's or technician's heart.

Art cars, and the parade which started the whole thing, are true flights of imagination and are only subject to the creative limits of the mind. The majority of the cars are finely crafted pieces, often still used for the auto's primary purpose; but the "cars" can be based on anything that has wheels from roller skates to classic cars and absolutely everything in between.

For anyone who happens to be in Houston in mid-May, a *must* see, along with 200,000 of your closest friends, is the Art Car Parade which attracts more than 250 entries from over 23 states and Canada.

And just to make it a day in the Allen Parkway/Buffalo Bayou area, stick around to see the quarter of a million Waugh Bridge Mexican free tailed bats depart at dusk for their nightly dinner hunt. Visitors can take a seat on the banks of the Bayou or rent a canoe and paddle up stream from downtown to watch these amazing creatures.

A bit further flung from downtown and the George R. Brown Convention Center are the National Museum of Funeral History (NMFH) to the north and the Orange Show Monument to the southeast. The NMFH's motto is, "Every day above ground is a good one." Although the museum has several serious artifacts and exhibits, the most fascinating one is the Fantasy Coffins.

Twelve coffins were crafted by Ghanaian artist Kane Quaye and represent the essence of a specific departed one: a fishing canoe for Quaye's fisherman grandfather; a leopard for someone who

was strong and valiant; or a chicken representing someone with personal wealth. While the KLM Airliner is quirky, it's the shallot (yes, the vegetable roots and all) and the Yamaha outboard motor that have me confused.

The Orange Show Monument, 2402 Munger near the University of Houston, was erected by a local mailman to extol the virtues of his favorite fruit. The 3,000 square foot concrete, brick, steel, and found-object monument was single-handedly built by USPS employee Jefferson Davis McKissack and includes an oasis, a wishing well, a pond, a stage (can't you just imagine all the little dancing oranges singing out of tune in their squeaky, scratchy voices?), a museum, and, of course, a gift shop.

Not all of Houston's attractions are quite so odd, but maybe it's the wonderfully weird ones that allow Houston's personality to shine, if even in an off-the-wall kind of way.

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There were many exciting displays at Stage Expo 2007, and opportunities to learn about new products, new programs, and even a fancy can opener or two promoting the 2008 event in Houston, Texas.

Photo/Casey Kearns

## Stage Expo 2008 -- Houston, Here We Come

**Helen Willard**

*Stage Expo Sales Manager*

Stage Expo 2007 in Phoenix set a new record for square feet of exhibit space, with 27,700 square feet, topping Louisville's record of 27,300 square feet, Toronto which had 26,000 square feet, and Long Beach in 2004 with 24,700 square feet of exhibit space. More than 28,000 square feet of exhibit space is expected next year in Houston.

Stage Expo 2007 opened with a performance by Native Trails, Native American dancers whose chanting, drumming, and energetic dancing fascinated the large crowd. VP-Conferences Joe Aldridge cut the USITT tape with a huge pair of scissors, and the crowd surged into the exhibit hall in search of the ultimate swag. Exhibitors were happy with the traffic at Stage Expo, and more than 90 of the 120 booth exhibitors lined up to reserve a booth space for 2008.

Priority booth space selection for the next year's show is held on Saturday, the final day of Stage Expo. Appointments are scheduled in five- minute intervals, and there was a steady stream of exhibitors at the Show Office from 10 a.m. until nearly 5 p.m.

Over 80 percent of the available booth space is booked for next year's show, so Stage Expo 2008 is already well on its way to setting new records for the number of exhibitors and square footage of booth sales.

The 48th Annual USITT Conference & Stage Expo will be held in the George R. Brown Convention Center in downtown Houston. Stage Expo 2008 will be in the Convention Center's Exhibit Hall E, with meeting rooms located just an escalator ride from the exhibit hall. The headquarters hotel is the Hilton Americas, which is connected to the Convention Center by two skybridges.

Booth space selection will continue until all available booth spaces are sold. Priority selection for table spaces will be conducted later in the year. Anyone wishing to exhibit at Stage Expo 2008 in Houston should contact Helen Willard at [hpwillard@aol.com](mailto:hpwillard@aol.com) for more information.

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- Martha Marking
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*Richard Heusel, in presenting the 2007 KM Fabrics, Inc. Technical Production Award, shared "17 Instructions for Life" which he found useful. The audience for these tips is widened in this month's Last Word, at the request of the USITT Fellows. Clues about the origin of these Instructions would be welcomed.*

## Richard Heusel Shares His 17 "Rules"

Take into account that great love and great achievements involve great risk.

When you lose, don't lose the lesson.

Follow the three Rs:

- respect for self
- respect for others
- responsibility for all your actions.

Remember that not getting what you want is sometimes a wonderful stroke of luck.

Don't let a little dispute injure a great relationship.

When you realize you've made a mistake, take immediate steps to correct it.

Spend some time alone every day

Open your arms to change, but don't let go of your values.

Remember that silence is sometimes the best answer.

Live a good, honorable life. Then when you get older and think back, you'll be able to enjoy it a second time.

A loving atmosphere in your home is the foundation for your life.

In disagreements with loved ones, deal only with the current situation. Don't bring up the past.

Share your knowledge. It is a way to achieve immortality.

Be gentle with the earth.

Once a year, go someplace you've never been before.

Remember that the best relationship is one in which your love for each other exceeds your need for each other.

Judge your success by what you had to give up in order to get it.

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