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Members of the USITT Prague Quadrennial USA 2007 Exhibit setup crew from the University of Illinois Urbana-Champaign pause after completing their task in Prague, Czech Republic. Tom Korder (moustache at center) and R. Eric Stone on the right led the team setting up all three exhibits: National, Student, and Architecture. A complete PQ diary and report on the USITT study tour of Eastern Europe will be included in the August issue of *Sightlines*.

Photo/Sandy Bonds



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Tips and Rules for *TD&T* Juried Paper Submissions

This summer may be the perfect time to start or research a juried paper or submission for *TD&T*. In the past several months, there has been an upsurge of interest in the jury process for submitting material for publication in *TD&T*, USITT's quarterly scholarly journal.

The process used to review those portions of the journal which are juried is more rigorous, and articles which have gone through the jury process are noted as such.

Willard F. Bellman, a Lifetime member of USITT, a noted author, and emeritus faculty member of the University of California-Northridge's Department of Theatre very succinctly described the process in *Writing Papers for the Juried Section of Theatre Design & Technology* which appeared in the Spring 1995 issue of *TD&T*. A PDF version of that article is available [here](#).

To further assist those interested in writing juried submissions, the complete guidelines including the review process, criteria for judging papers, how to submit manuscripts, formatting, and tables and illustrations is available [here](#).

Of special note is that Delbert Unruh is Chair of the *TD&T* Jury Panel and submissions for that portion of the magazine must be submitted to him for review by a select panel at the address listed in the submissions guidelines.

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Delbert Unruh, Chair of the *TD&T* Jury Panel.



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Carlene Nicholson Juncker

Carlene "Niki" Nicholson Juncker, assistant professor of theatre and dance at the University of Missouri-St. Louis and USITT member, died May 13, 2007 after an extended illness.

Ms. Juncker joined the faculty of UMSL in 2005 and previously spent more than 20 years with Lindenwood University in Missouri where she served as chair of the Faculty Senate. She also was on the faculty at Washington University. She was a graduate of Springfield (Illinois) High School and earned a bachelor's degree in fashion design from Washington University's School of Fine Arts. She later earned a master's degree in theatre from Lindenwood University.

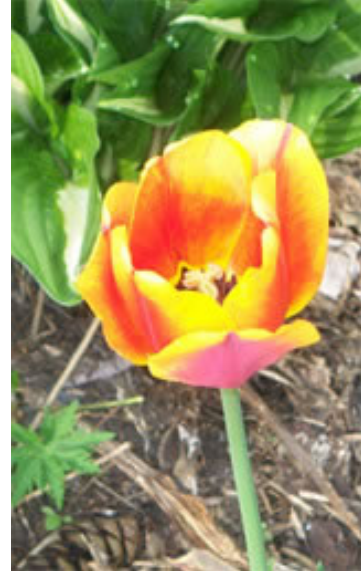
After spending several years designing children's clothing in New York, she returned to designing for theatre and dance. Ms. Juncker worked in New England and the Midwest including 11 years as resident designer for the Arrow Rock Lyceum Theatre. Her last work for the University of Missouri-Saint Louis was seen in the musical production of *BOOTH!* this spring.

In addition to belonging to USITT, Ms. Juncker was also a member of ATHE.

Survivors include a son, Steven C. Juncker of San Antonio, Texas; a daughter Laura M. Juncker of Boise, Idaho; a grandson, Daniel E. Mills; and two sisters.

Services were held May 18 in University City, Missouri. Memorial contributions may be made to the American Cancer Society, 4207 Lindell Blvd., St. Louis, MO 63108.

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Photo/Barbara E.R. Lucas

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John Rankin

John Rankin, a senior project manager with Vincent Lighting, died in car accident May 9, 2007. He was preparing for a trip home to Omaha, Nebraska to celebrate the high school graduation of his nephew.

Mr. Rankin earned a BFA from North Carolina School of the Arts and worked at several regional theatre companies including the Youngstown Playhouse and Playhouse in the Square in Memphis, Tennessee. He was with Vincent Lighting for 14 years where he designed and managed the installation of many theatrical lighting control systems in the Great Lakes region.

Mr. Rankin often volunteered and donated to Rainbow Connection Animal Foundation, a local animal rescue shelter.

He is survived by his father and stepmother, Wallace and Glenna Sue Rankin; sisters Mary Cutter, Margaret Gatchell, Patty Childs, and Julie Sullens; and 12 nephews and nieces.

"The entire Vincent Lighting family is grieving the premature loss of our beloved friend. His spirit will live on in their hearts," officials at the company stated. "John was a kind, compassionate and thoughtful individual who was always be willing to lend a hand or his heart... Even in death, he chose to benefit others by donating his organs.

"John was a kind, compassionate and thoughtful individual who would always be willing to lend a hand or his heart. His compassionate spirit was not limited to human beings, and he often volunteered and donated to Rainbow Connection Animal Foundation, a local animal rescue shelter.

"Those who knew John could attest to his avid love of sports. His heart and undying loyalty belonged to the University of Nebraska Cornhuskers football team, having been born and raised in Omaha. However, John readily adopted all Cleveland sports teams."

Letters of condolences may be sent to: Wallace Rankin, 4324 East Morrow Dr., Phoenix, AZ 85050. In lieu of flowers, donations can be made in John Rankin's memory to: Rainbow Connection Animal Foundation, PO Box 94143, Cleveland, OH 44101.



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Find New Employees Easily!

Michelle L. Smith*Membership & Ad Sales Manager*

Consider posting open positions on [JobsUSITT](#) to find qualified help faster. New ads are published weekly and the position listings are searchable by key word or type of employer. Ads submitted by Tuesday 12 pm (Mountain Time) publish on Thursday of the same week. Rates are \$1 per word (\$50 min. per ad) for each 30 day posting.

Advertising is as easy as completing an [on-line form](#) and providing credit card information. Verifications of ad submissions and receipts are sent via e-mail.

USITT organizational member enjoy special savings on JobsUSITT ad listings:

- Organizational - 10% discount
- Sustaining - one free ad (30 day insertion) per year
- Contributing - unlimited free ads.

To receive the discount, enter member number and level of membership in the space provided online. All discounts are verified by staff.

Complete information on advertising in JobsUSITT is available [here](#). To learn more about the benefits of organizational levels of membership, click [here](#).

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

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Byrnes Named to ESTA Foundation Board

Bill Byrnes, dean of the College of Performing and Visual Arts at Southern Utah University, has been named a member of the ESTA Foundation Board of Directors.

The ESTA Foundation is a non-profit, tax-exempt organization established in 2005 to create and support educational and charitable programs for the entertainment technology industry. The primary goals of the Foundation are to fill an industry-wide need for practically educated and trained entertainment technicians, develop public and governmental awareness of the entertainment technology career path, and to assist industry professionals in times of crises.

Among the many activities the Foundation undertakes, education is central. Its annual report states, "Seminars and Training has created events to assist both young and experienced technical members of our community to better understand key knowledge, adding to their professional growth." Mr. Byrnes will be participating on the Seminars and Training Committee and he will attend the Foundation meetings in Dallas, Texas this July.

He will join other industry leaders from entertainment businesses and corporations, professional theatre, and theatre education. The 11-member board meets four times a year to plan programs of education, training, and outreach.

Mr. Byrnes is a Past President of USITT (2000-2002) and served on the Executive Committee of the Board from 1985 to 2000. He is a member of the Finance Committee and regularly presents sessions for the Management Commission at USITT's Annual Conference & Stage Expo.



Bill Byrnes

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Register for Canadian Rendez-Vous

There is still time to register for the Canadian Institute for Theatre Technology's Rendez-Vous, Canada's unique annual entertainment conference held this year from August 16 to 19 at the Roundhouse Centre in Vancouver, BC. Full Conference registration includes over 30 professional development sessions, Education Forum, the Annual General Meeting, a Keynote and Awards Banquet, numerous networking opportunities and, of course, CITT/ICTS's zany social events scheduled during the four-day weekend.

For conference updates, visit our website at <http://www.citt.org/conf.php>. To download the detailed schedule in PDF format, click [here](#).

CITT/ICTS will also host the OISTAT Education Commission meeting in conjunction with Rendez-vous. Over a dozen international delegates from Belgium, Bulgaria, China, Cuba, Germany, New Zealand, Serbia, Sweden and the United States will participate as guest panelists at Education Forum and will offer an international view on theatre design and technology.

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Employers Begin Mandating ETCP

Live Nation and Global Spectrum signed collective bargaining agreements with the International Alliance of Theatrical Stage Employees (IATSE) which phase in a requirement for ETCP certified technicians in a variety of venues operated by the two companies.

The new agreements call for IATSE to provide the venues with an ETCP certified rigger at any rigging call and an ETCP certified head electrician. Most contracts call for a one- to three-year phase-in. Some of the first venues to implement the agreements are Live Nation theatres in Baltimore, Indianapolis, Minneapolis, and Philadelphia.

Live Nation and IATSE have been strong supporters of the Entertainment Technician Certification Program since the beginning. Both organizations hold seats on the ETCP Council and have been actively involved in developing the program. Both organizations also are major financial contributors to ETCP.

The existing agreements are expected to serve as models for future negotiations between the two employers and individual

This month:

Canadian Rendez-Vous
ETCP Certification Mandated
Costume Symposium
Orlando to Host ETCP Testing
Behind the Scenes

Locals regarding the requirements for ETCP certified technicians. Many IATSE Locals around the country have actively encouraged members to become ETCP Certified.

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Costume Symposium Filled

All the available space in the 2007 Costume Symposium in Orlando, Florida has been filled. To assist those who might still like to attend if space becomes available, a wait list has been created for *Costuming in the Entertainment Industry*, August 8 to 10. To be placed on the wait list, contact Monica Merritt at monica@office.usitt.org.

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ETCP Testing in Orlando

All three Entertainment Technician Certification Program (ETCP) examinations will be given as paper and pencil exams at the LDI 2007 show in Orlando, Florida. The entertainment electrician exam will be held Friday, November 16; the arena rigging exam the morning of Saturday, November 17; and the theatre rigging exam that afternoon. Candidates who wish to take multiple exams will receive a discount for the second exam. Interested applicants must submit their application, along with supporting materials and fee, postmarked no later than October 1.

Candidate information, including eligibility requirements and applications, is available on the [ETCP website](#). Those who you would like the information mailed can contact Meredith Moseley-Bennett, ETCP certification coordinator, at 212-244-1505 or certification@esta.org.

Rigging examinations are given daily at over 190 computer-based testing centers across the U.S. and Canada. For a list of centers in your area, visit the [testing company's website](#). After an application has been received and accepted, information will be sent on how to schedule an examination at a site, date, and time that is most convenient.

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Honors and Riders Aid Charity

The *Live Design* Honors, recognizing *The Design Aesthetic of Hal Prince*, on May 15 at the Kimmel Center at New York University benefited Behind the Scenes. It was the second time for the *Live Design* Honors, in which the magazine pays tribute to a group of outstanding individuals and the collaborative spirit of the designers who create memorable and innovative productions.

A raffle and silent auction were held during a cocktail reception prior to the evening's panel. Auction items included a copy of *The Designs of Tharon Musser* signed by all living "Musser University Alumni" participants. The auction raised almost \$7,500.

The raffle drawing at the end of the evening was conducted by Mr. Prince.

The Mount Vernon High School Chapter of USITT held its first *Short Reach Short Riders* Tricycle Race on May 12. Thirty-eight students and friends rode in events ranging from sprints and relays to *The Enduro*. The participants had a great time while raising \$2,000 for Behind the Scenes. Also attending the event were Long Reach Long Riders Moe and Christine Conn and Greg Williams.

Contributors to the ride were Apollo Design Technology, Scott Church (Selecon), J.R. Clancy, MVHS Chapter of FFA, Barbara E.R. Lucas (USITT), Reid Neslage (H & H Specialties), Lori Rubinstein and John McGraw, Bill Sapsis, Vincent Lighting Systems, and Rich Wolpert (Union Connector). For more information about Behind the Scenes, visit www.estafoundation.org/bts.htm

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Officers, Directors Change July 1

July 1 will bring changes in the leadership for USITT. Larry Hill is stepping down as Treasurer with Travis DeCastro stepping in as Interim Treasurer for the remainder of Mr. Hill's term. Lisa Westkaemper Vice-President for Development & Promotion, is dropping the "Acting" designation from her title. Carl Lefko steps into the job as President-Elect, while Secretary Patricia Dennis, Vice-President for Commissions, Kim Williamson, Vice-President for Conferences Joe Aldridge, and Vice-President for International Activities Alexandra (Sandy) Bonds begin new two-year terms.

Departing Directors at Large C. Lance Brockman, Normand Bouchard, Greg Horton, David Will, and Stephanie Young are wished the very best after completing their years of service. Lea Asbell-Swanger, Nadine Charlsen, Sherry Wagner-Henry, Michael Mehler, Mark Shanda, and Craig Wolf are welcomed as they begin their three-year terms.

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We Have Lift-off!

Readers who have been learning about the many attractions from the Houston Promotions Coordinator will notice that Janet Harreld is taking a brief respite from her writing duties. She's been out of Texas and in Florida watching her brother-in-law, Clayton Anderson, (right) launch into space. He was a part of STS-117, and rode the space shuttle Atlantis to the International Space Station, where he remains. Since he'll be in orbit for several months, we'll all have time to learn more about the inner workings of space.



Modern communications have allowed Mr. Anderson to transfer a photo taken of earth from the orbiting craft back to us. It is below.

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Officials Change

A Space Connection

PQ 2007



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Prague Quadrennial Updates

Watch for information in the August issue about all of the events connected with the 2007 Prague Quadrennial as well as extensive coverage in the upcoming issues of *TD&T*. The event was covered in advance by a New York *Times* story on Sunday, June 10.

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Revolution Adds Wybron Inside

Every new **Electronic Theatre Controls (ETC)** Source Four Revolution moving light is now shipped with a 24-frame-capacity "Wybron Inside" color scroller based on Wybron's Coloram technology. The new color scroller will further enhance the accuracy and speed of color changes.

In response to suggestions from top-level lighting designers, ETC has worked with Wybron engineers to improve Revolution's pioneering, cartridge-style color scroller.

The new Revolution also will feature a new complement of colors in its standard 12-color scroll. One of the colors chosen for Revolution's stock gel scroll is Rosco 361 -- Hemsley Blue named for Gilbert Hemsley, legendary lighting designer and educator who was fond of saying that Lake Mendota, near the campus of the University of Wisconsin-Madison where he taught, had "64 shades of blue." Rosco donates all of the proceeds of this gel to the Hemsley Foundation.

ETC is selling a kit for converting pre-Wybron Revolutions to the new scroller. The kit takes about 30 minutes to install. The new scroller uses a different mounting technique for color strings, so the previous template is no longer valid. A new template for scroller strings is included in the updated *Revolution User Manual*. The template is also available [online](#).

For more about the Source Four Revolution and other ETC lighting products, as well as local ETC dealer information, visit the [website](#).

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Curbishley Named PRG Senior VP

Production Resource Group, L.L.C. (PRG), a leading supplier of entertainment technology, named Mickey Curbishley senior vice president of its concert touring group. He will work out of PRG's offices in Greenford, United Kingdom, and Los Angeles, California.

Mr. Curbishley most recently served as director of sales at the Greenford location, where he oversaw business development and client support for concert tours and special events.

He began his career as a lighting technician for concert headliners including Elton John, Eric Clapton, Phil Collins, George Harrison, Frank Sinatra, Judas Priest, and AC/DC. He

This month:

Electronic Theatre
Controls

Production Resources
Group

Creative Stage Lighting

later managed the London office of Light and Sound Design (LSD), which was acquired in 1998 by PRG. His father was a pioneer in the concert touring industry, managing tours for Led Zeppelin, the Who, and other music legends.

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Creative Continues 30th Celebration

Creative Stage Lighting has celebrated its 30th anniversary. The company opened on May 2, 1977 in New Jersey providing lighting expendables and production services. Today, CSL is located in Upstate New York and is one of the leading wholesale distributors and production houses in the stage and theatrical lighting industry.

Creative Stage Lighting's production history includes notable tours, concerts, and events such as The Ramones, Phish, Meat Loaf, Paul Anka, Celtic Woman, and Stars on Ice. CSL's wholesale division also has established exclusive brands over the years such as RoHS compliant Dura-Flex cable and assemblies, Entertainment Power Systems power distribution and connectors, Entertainment Industry Tape, and Suspension Solutions rigging hardware.

The company will briefly document the 30 year history in its online newsletters this year.

CSL is reinforcing its ongoing commitment to continuing education and training. Two of CSL's dealer sales managers completed training and certification programs. Phil Heid, Northeast dealer sales manager, recently was granted certification as an entertainment electrician in the Entertainment Technician Certification Program. Bill Koehler, Western dealer sales manager, is now Color Kinetics certified.

Employees of Creative Stage Lighting are encouraged to seek opportunities for both professional and personal development. CSL's in-house Media Library stocks industry related training resources as well as other educational materials.

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Sapsis Hangs Around Spiderman, Hospital

Sapsis Rigging, Inc. provided rigging equipment and labor to support the aerialist group Anti-Gravity during the premier of the *Spiderman 3* movie. The event took place at the Top of the Rock observation deck at 30 Rockefeller Center in New York City.

Sapsis Rigging provided a truss structure to support eight aerialists as they staged a nighttime "attack" on Sony executives and their guests having dinner in the Rainbow Room at the 69th floor.

Sapsis Rigging, as it has for more than 15 years, also provided rigging equipment and labor for the annual Crystal Ball at Mt. Sinai Hospital, also in New York City. The ball, which takes place in the lobby areas of the hospital at 100th Street and Fifth Avenue, is attended by over 1,200 dignitaries and hospital benefactors. The rigging equipment for this year's ball consisted of two self-climbing systems; two ground support units; over 1,000 feet of truss; and more than 60 chain hoists.

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TMB Launches Hippotizer V3

The Hippotizer V3 media server started shipping May 9. **TMB** is the distributor for Hippotizer in the Americas, the Middle East, and Asia. The product launch follows worldwide Beta testing on productions including London's *Theatre de Complicité*, New York's *Deuce* on Broadway, and the TPI Awards in London. V3 was also featured in the world premiere of *Frobisher* at the Calgary Opera and Hard Dance Awards 2007 in London.

Upcoming productions to be served by Hippotizer V3 include *Dancing with the Stars* on NBC TV and the 2007 Eurovision Song Contest in Helsinki. Hippotizer V3's launch is being seen as a landmark in the evolution of real time media server technology. Other applications soon to be released include a Hippotizer Effects Editor and ZooKeeper Offline Programmer. Hippotizer V3 also includes upgrades to many of Hippotizer's leading features.

For more information, visit the TMB Hippotizer web page [here](#). For information on other innovative and exciting products from TMB visit www.tmb.com.

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Firm Names Associates

<p>This month:</p> <p>Sapsis Rigging Inc.</p> <p>TMB</p> <p>Auerbach Pollock Friedlander</p> <p>Altman Rentals</p> <p>Stage Technologies</p>

Auerbach Pollock Friedlander recently named one new senior associate and one new associate.

Donald Guyton was named senior associate in New York. Mr. Guyton joined Auerbach Pollock Friedlander in early 2000, bringing eight years of theatre consulting and project management experience to the firm. He has over 25 years of experience working as a theatre professional. His responsibilities at Auerbach Pollock Friedlander include project management and systems design. Some of his projects include the Virginia Beach Performing Arts Center in Virginia; the stage machinery upgrades at the Brooklyn Academy of Music, New York City; the renovation of the Portsmouth Music Hall, Portsmouth, New Hampshire; and the new cabaret theatre at the Queens Theatre in the Park in Flushing Meadows, New York.

Kent Conrad was named associate in San Francisco, California. Mr. Conrad joined Auerbach Pollock Friedlander in 2002 and his 30-plus years of theatrical experience are an invaluable asset to the firm. During his extensive career, He has worked as a lighting designer, technical director, project manager, and theatre design consultant. Mr. Conrad is the managing coordinator of the San Francisco design studio.

During his time at Auerbach Pollock Friedlander, Mr. Conrad has worked on a number of projects including the Mesa Arts Center, Mesa, Arizona; San Francisco Conservatory of Music; Napa Valley College and Napa High School, both in Napa, California; and several themed entertainment facilities in Asia.

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New Rental Director at Altman

Altman Rentals recently welcomed Leigh Mundy-Fretz as director of rental operations. In addition to managing operations, Ms. Mundy-Fretz will work directly with customers. Prior to joining Altman Rentals, she spent seven years working for New York City Lites as a project manager.

Ms. Mundy-Fretz is taking over the position from John Carver, who is leaving Altman Rentals to pursue a design career with his wife, Rita Kogler Carver and their firm BearFly Designs.

To contact Ms. Mundy-Fretz call 914-476-RENT (7368) extension 131, or e-mail lfretz@altmanrentals.com.

Altman Rentals has been supplying the entertainment industry with rental lighting equipment for over 40 years. For more information on Altman Rentals, visit www.altmanrentals.com.

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Stage Technologies fits *Emerald*

There were celebrations last month when the *Emerald Princess* set sail on her maiden voyage following a successful two-year build at Fincantieri's Monfalcone shipyard in Italy. **Stage Technologies** worked as the main stage rigging contractors, responsible for the installation and commissioning of the complete stage machinery package onboard this new Grand Class ship from Princess Cruise Lines.

The theatre system installed on the *Emerald Princess* is among the most sophisticated afloat and uses equipment more typically seen on major West End and Las Vegas shows.

The ship marks a major milestone for Stage Technologies. Working in Italian, French, and Japanese shipyards, Stage Technologies has supplied and commissioned stage automation systems for every new Princess Cruise Lines ship since the *Grand Princess* in 1998. The *Emerald Princess* is the first time Stage Technologies has been responsible for the entire stage machinery package as the principle stage rigging contractor.

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Chesapeake Hosts Rigging Workshop

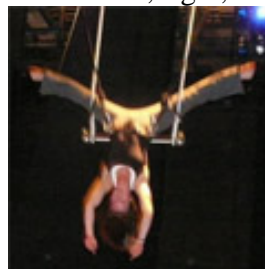
The Chesapeake Regional Section held an aerial rigging symposium May 6 at the Atlas Performing Arts Center in Washington, DC. The sessions proved to be very exciting, educational, and eventful for theatre technicians as well as performing aerialists. The group of 30 participants enjoyed hands-on experience of rigging for both traditional theatre fly houses and arena and circus type rigging. With an emphasis on "safety first," the sessions were headed by Delbert Hall and assisted by Jonathan Deull.

Bill Luciano (carpenter and rigger for Borgata Casino in Atlantic City) was harnessed up for a chance to work the other end of the fly line for a change.

Above, Mr. Luciano gives his version of a *Peter Pan* performance to the other participants at the symposium.



Professional aerialists Sara Deull, right, and Ann Behrends, left, learned how to rig their own systems and help show impacts of live loads on the rigs they use.



Photos were provided by Air Dance Bernasconi. Many more pictures of the event can be seen at www.airbornedc.org.

Just a reminder to those who wish to participate in Design Expo 2007 at Shenandoah University on September 15: remember to submit an [entry form](#) to Andrew Rich.

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Upstate Focuses on Lighting

This month:

Chesapeake

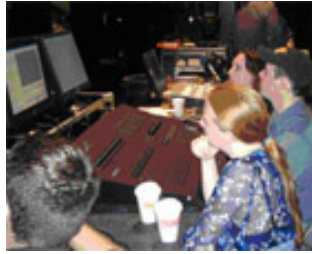
Upstate

Ohio Valley

The Upstate New York Regional Section held its first expo May 5 at SUNY-Potsdam and St. Lawrence University (SLU). The campus theatres of both schools were converted into moving light laboratories.

Representatives from ETC, Strand, and Entertainment

Technology set up hands-on demonstrations highlighting the latest in computer control light boards and intelligent lighting systems. Members from area schools and professional venues were given one-on-one demonstrations of the systems in real world settings -- actual working theatres in actual working light plots.



Participants were sent either to SUNY-Potsdam or SLU for a morning session with one type of equipment. After lunch the groups switched venues and had a different experience. Many of the participants appreciated the comparison and the way the set-up allowed them to manipulate the equipment themselves.



The use of two working theatres was also a big plus. SUNY-Potsdam had a live dance plot in use. St. Lawrence had a standard rep plot up. Both were used to show how the control equipment interfaced with the intelligent lights as well as the stationary instruments. The Upstate New York section hopes to make these types of demonstrations a regular part of its program.

Photos/Jeff Reeder, Technical Director, SUNY Potsdam

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Ohio Valley Touts Success

May 12 promised 75 degrees and sunshine in the Columbus, Ohio area, not exactly a day for hiding away in front of a computer. However, 14 dedicated theatre designers and technologists paid big bucks to improve their skills in VectorWorks 3-D as part of USITT-Ohio Valley's spring professional development workshop. New York-based designer Chris Dopher led participants through the basics of VectorWorks 3-D and along the way demonstrated several shortcuts and slick tricks for working with this very powerful CAD program.

Special thanks to the staff at Otterbein College, Chris Perrota, and Deter Willis for providing the facility for training. This was very important in making the PDW affordable to member participants.

For Ohio Valley this was a financial risk because the training company required a sizable deposit. Fortunately, all seats were sold two weeks before the workshop. Given this success, the

section is looking at other training seminars members might want in the future.



At the training session are: front, Jeremy Benjamin, Tammy Honesty, Tom Umfrid, Mary Tarantino; back, Kathe Devault, Richard Keith, Michael Lincoln, John Woodey, Sarah Riffle, Elliot France, Marcdus Wuebker, Deter Willis; not shown, Eddie Jackson, Matt Benjamin, and Chris Dopher, Master Teacher.

Photo/Jim Hill

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The 2008 Annual Conference & Stage Expo will use the General Assembly Theatre of the George R. Brown Convention Center, left, as the site for Light Lab sessions.

Photo/Courtesy George R. Brown Convention Center

by **Todd Proffitt**
Lighting Commission

Light Lab 2008 Plans Gelling

It's hard to believe but it's time for another Light Lab at the 2008 USITT Conference & Stage Expo in Houston.

Next year's sessions are tentatively set and cover a wide range of topics. The first will be a skills building session with Steve Shelley. He will cover focusing conventional instruments in a fast and efficient manner. Later will be two sessions on projections, the first on "Mega Projections" and the second on projections with conventional fixtures. Another session slated for Houston is *Students in the Light Lab*. Three students will be chosen to light the same piece of dance, opera, or theatre, and will be judged by a distinguished panel of judges including Craig Wolf.

The 2008 Light Lab will be a truss rig in the George R. Brown Convention Center's General Assembly Theatre. This will bring plenty of challenges, and many volunteers will be needed to set up, strike, and run the sessions.

There is a good mix of returning and new members to the Light Lab Committee including Todd Proffitt, Tracy Fitch, Jennifer Griffin, Steve Smith, Jason Tollefson, Andrea Bilkey, and Joshua Williamson.

For those not on the committee, there are two additional ways to get involved. The first is as a student volunteer; to apply, fill out the student volunteer form which will be available in September and indicate a desire to work in the Light Lab. There are only a limited number of slots and applicants will be chosen based on

experience and availability to be on hand for the load-in on Tuesday, March 18. The second way is volunteer to help supervise the student crews and fill in where needed for sessions. Anyone wishing to be a member volunteer can contact Ms. Bilkey by e-mail: andrea.bilkey@ttu.edu.

There are many benefits to working in the lab: as part of the Student Volunteer program, Conference fees are waived in exchange for working at least 15 hours; all volunteers will be able to work with the latest equipment and have the opportunity to work on a truss rig. A bonus is that most of the Lighting Commissioners started as volunteers in the Light Lab.

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New additions such as this classic zoot suit add interest to the Commercial Pattern Archive, which recently acquired more than 1,200 patterns from the Butterick Archives.

Illustration/Courtesy CoPA

Patterns Donated To Costume Archive

Joy S. Emery

Costume Design & Technology Commission

The Commercial Pattern Archive, a project of the Costume Design & Technology Commission, is thriving. The big news is the latest contribution to the project from Butterick Archives in New York. McCall, which now owns Butterick and the Vogue Pattern Co., has transferred all the patterns in its archive to the Commercial Pattern Archive. Kathleen Lenn, senior vice president of McCall, said the company's goal was "to enrich that which is already an outstanding archive in the entire commercial pattern industry, rather than maintain smaller collections of our individual brands."

Joy Emery, Project Chair and Curator of the Archive, estimates there are over 1,200 patterns in the gift dating from 1871 to 2000. The bulk of the patterns are Butterick and Vogue patterns with other companies well represented.

Many of these patterns, and over 1,500 additional patterns with scanned images of the garment design and pattern schematic, have been added to the pattern database, CoPA, in the last six months. The database now has over 55,000 records and 50,000 images.

A new CD, *CoPA Vintage Patterns 1969-1978*, was just released.

It is part of a four-volume set: Volume I covers 1868-1944, II covers 1945-1956 and III covers 1957-1968. The discs can be purchased for \$100 each or the set for \$360. A user manual is available for \$15. All funds go to the Betty Williams Pattern Fund to help support the project in addition to the support from USITT. Visit the [website](#) for more information on the Commercial Pattern Archive and the CDs.



Above are the designs for Butterick pattern number 3014, 1921 Ladies Shirt-Waist dress in Gibson Style. It is part of the series of patterns from the Butterick Archives.

Illustration/Courtesy CoPA

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Big, bold building elements characterize the George R. Brown Convention Center in Houston, Texas. The colors and piping elements are designed to look like a ship.

Photo/Barbara E.R. Lucas

by **Helen Willard**
Stage Expo Sales Manager

Visit Finds Houston Filled with Food Options

When USITT Conference & Stage Expo planners gathered in Houston for the May meeting, the purpose of the visit was to schedule over 200 program sessions, workshops, and meetings. That was accomplished during a day-long meeting at the Hilton Americas Hotel, following tours of the hotel meeting rooms and ballrooms plus the attached facilities of the George R. Brown Convention Center.

While in Houston, there was a bit of time to begin to scope out what the city and its immediate area had to offer. On a previous trip organizers had driven to Galveston Island to sample fresh seafood and see the Gulf of Mexico. This time they checked out Seabrook and Kemah -- boating, fishing, and recreation centers on Galveston Bay. The vista of sailboats on the bay was lovely, but the surprise was the color of the water, which was quite brown due to the shallow water, muddy bottom, and constant boat traffic.

On the way back to Houston, we traveled NASA Road One, the road leading to the Johnson Space Center. The road follows the shoreline of Clear Lake, known as the "Boating Capital of Texas." Saturn Lane, Gemini Street, and Challenger Plaza indicated the NASA influence. Other area attractions include the Armand Bayou Nature Center and the San Jacinto Battleground/Battleship *Texas*.

Back in town, several Conference Committee members found Massa's Seafood Grille, a nice restaurant within walking distance of the Convention Center. While enjoying the "Candlestick Shrimp," dark roux gumbo, and blackened redfish, they pondered what cuisine to try the next night and settled on barbecue.

A 10 to 15 minute drive brought the "tasters" to a local barbecue joint. They joined a short line to order at the counter, then brought the food outside on trays to eat at picnic tables. After sampling brisket, spicy pork, and ribs with excellent beans and coleslaw, they shared a trio of sausages: Czech, jalapeno, and turkey, for "dessert."

Plan now to join other USITT members in Houston March 19 to 22 for the 48th Annual USITT Conference & Stage Expo. For information about exhibiting at Stage Expo, contact hpwillard@aol.com.

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- David Krajec
- Martha Marking
- Brian Reed

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- Richard Dunham
- Debra Krajec
- Mike Murphy
- Donna Ruzika
- Bill Teague

2004-2007

- Lea Asbell-Swanger
- Nadine Charlsen
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- Mark Shanda

- Sherry Wagner-Henry
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Waking Up With Google

Travis DeCastro*Management Commission*

I find myself once again starting a *Sightlines* article with a disclaimer. I am about to tout my experiences with a product that has done much to ease the load and organizational challenges of my life. Indeed, it has become part of the fabric of my everyday work and home environment.

I am not, however, making an endorsement. Rather, shall we say, I am *sharing* with you something I have found useful, insightful, remarkable in many ways, and easily adaptable. The latter being *the* most important.

As I march through life convinced that I am the modern computer equivalent of Everyman, I hold fast to the tenet that if I can do it then, by gosh, anyone can!

Everyone knows Google (there, I have said it!). It is the popular search engine that most recently purchased YouTube. It is the search engine that brought us Googlesmack, a popular drinking and parlor game. I have even heard tell there was a theatre piece centered around the game. It is the familiar white web page with the title *Google*, a search box, and not much else.

Well, that has all changed. Google still remains a very popular search engine, perhaps the most popular. But no longer are you limited to the simple white page and no longer do you have to remain chained to a desktop when Google can bring the world to you and you to your friends and colleagues. And, my friends, I have only scratched the surface.

Let's start with the Google home page. Move away from the familiar Google logo and search box (for some of us it is *igoogle* now). Instead, view a personalized home page. Set up a Google account and have hundreds of widgets to choose from to personalize the opening space.

A widget is a small applet that performs a specific task right there on your computer screen so you don't have to go anywhere to be updated. My home page has (in large blue letters for my aging eyes) the DATE and TIME, lest I forget. It has the latest NCAA football news (what else would you



expect from a Penn State professor?). It has the latest CNN breaking news, the weather around my house, art of the day, and -- my favorite -- a ratable To Do list that allows me to prioritize my tasks.

To make it even homier, Google has added a theme option so that now my search engine box is surrounded by none other than a bunch of folk waiting at the bus stop to take them all to work. And best of all, the weather at the bus stop matches the weather outside my office. Would you believe it? When it rains outside my office, they use umbrellas and wear galoshes on my computer screen! Now, when I log on to my internet browser, it loads in my personalized home page. I open it before I open my e-mail accounts.



The calendar is next. Firefox is my browser choice and, in my tools menu on my browser, I have selected (Options->Open in tabs) the tabs option so that while I have my home page open, I can open my calendar in a new tab and not navigate away from my home page. Shared calendars should become all the rage. As general manager of the School of Theatre and head of the stage management program, I navigate through upwards of eight to nine calendars a day on a regular basis. I manage the overall school calendar. I monitor the scene shop (paints and props), lighting, and sound calendars; all the show calendars (up to three at a time); my calendar; and the new USITT Google calendar.

This allows me each morning to have a snapshot of the work taking place that day and fend off any impending train wrecks on the horizon. In total, I am in reach of about 25 calendars that I can toggle on and off at will. This allows me to spend some time looking around the entire school and my associations. I even use the shared calendar function in class when working with my students on the calendar process. I can also monitor which calendars are not being kept current and e-mail those individuals responsible to update their calendars. You can also export your calendars to a web page that continually updates on the schedule you assign so that, when you need to make a change in one of your calendars, the web page will automatically update the calendar information minutes later.

There is much, much more that can be done with the calendars as well. You can choose to invite collaborators or just viewers. You can make them private or public. Penn State keeps a public Google calendar which I subscribe to so I can avoid conflicting with a University function or *football game!*

Once my personalized home page and calendar are loaded, I open G-mail in another next tab. G-mail is the most popular e-mail choice of my students, and most forward their Penn State accounts to their G-mail account. Not wanting to be left behind, I have followed suit. There are several attractive features of G-mail but,

unquestionably the best is the function of grouping e-mails by conversation.

All my conversations with a specific individual or group are kept as continuous conversations so I don't have to sort through all my e-mails to follow them. The group function acts just like mailboxes in other functions. There is a chat function to talk to individuals while online rather than send e-mails. G-mail has become so popular with the students, Penn State has begun conversations with Google about making it the university's e-mail provider.

Google Documents and Spreadsheets is next and is my favorite. If you can imagine how giddy I got when I discovered shared calendars, you can only imagine the rings I leaped through when I discovered *shared* documents. Now, not only can I put documents easily on the web, I can share the responsibility of updating the information. With *shared* documents, I am able to remove the excuse of, "I didn't know," and replace it with, "The information is there; what are you going to do with it and when are you going to update your portion?"



For example, we are in the gathering of information stage for the renovation of our primary theatre and office space. I can place documents online and invite the various parties to update their requirements and needs. Indeed, we can meet informed as opposed to meeting to become informed. Each update is archived so that, when needed, we can look back to previous revisions.

I extrapolated this concept to class papers this semester. Rather than students turning in hard copies of the paper work, they now share the documents with me. I can make notes on their documents, and they can update their paper projects. This can go back and forth until both are satisfied they have completed the project. You can share documents with anyone anywhere in the world. So that renovation project can be worked on this summer no matter where the faculty may be.

So Google is with me in the morning when I wake up and log on. It is there throughout the day. It has proved the perfect launching point for me to attack the day as informed as I possibly can be and forward thinking enough to prescribe the course of the school in a positive management method.

It is what Microsoft Works was supposed to be but never lived up to. And the concept of "shared space- shared responsibility" is the subject of another article but essential in understanding the value of this suite. Of this I am certain, it is no longer the information age. Information is cheap. It is how you use and profit from it that is the new king, and sharing (or not sharing) will become an integral part of future life.

Here are a few more interesting Google applications:

- Google Notebooks allows the user to attach a notebook with particular functions. While working on a project, I can keep a notebook of thoughts, guidelines, issues, etc.
- Google Groups allows me to archive and chronicle information. In my case, the BFA stage managers have a google group where I can archive class and pedagogical information.
- Google Sketchup allows you design shapes and images and then "push them" into three dimensions. Penn State will begin introductory courses in Sketchup this year.
- Google World not only allows me to tour the earth, most recently it gave me directions to a gathering on Long Island complete with pictures of the intersections I would be facing along the route. The pictures were essential to finding my way to a residential gathering in a neighborhood apparently designed to replicate a mouse maze.
- Google Earth most recently added a Darfur patch. Intended for high school students, it is a sobering look at the world of genocide on earth. How sad it is, and don't we have the responsibility to look at what's going on in the world and try to become better citizens?

Picasa for pictures, *my page* as a personal website, *google finance*, etc. all are there at your fingertips to make your computing experience and the web as seamless as possible. All can be opened in tabs that allow you to freely navigate through the various applications as quickly and easily as your mind floats through the issues that continually crop up.

With my dual monitor set up, I can work on the projects that are assigned to me and ones that I take on my self. As one project sparks a creative idea, solution, set of issues, etc. in another project, I can as easily navigate to that project or idea. An email here, an update there, a meeting scheduled, a document shared -- all at my fingertips. And for those not always tied to the desk in the corner I can shut down my computer at the office and turn on my computer at home and have the same environment facing me.

Lest you be concerned that you never leave work, log on when the spirit strikes you, and wake up knowing that all your efforts are being rewarded and stored according to *your* schedule and not those of your colleagues, acquaintances, and friends. Wake up with Google, plan your day, eat breakfast, play squash, go to work, have lunch, take a nap, fix dinner, still be aware, be online, and keep all your files up to date. The office follows me rather than I follow the office.

I call it waking up with Google, and I am hooked!

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