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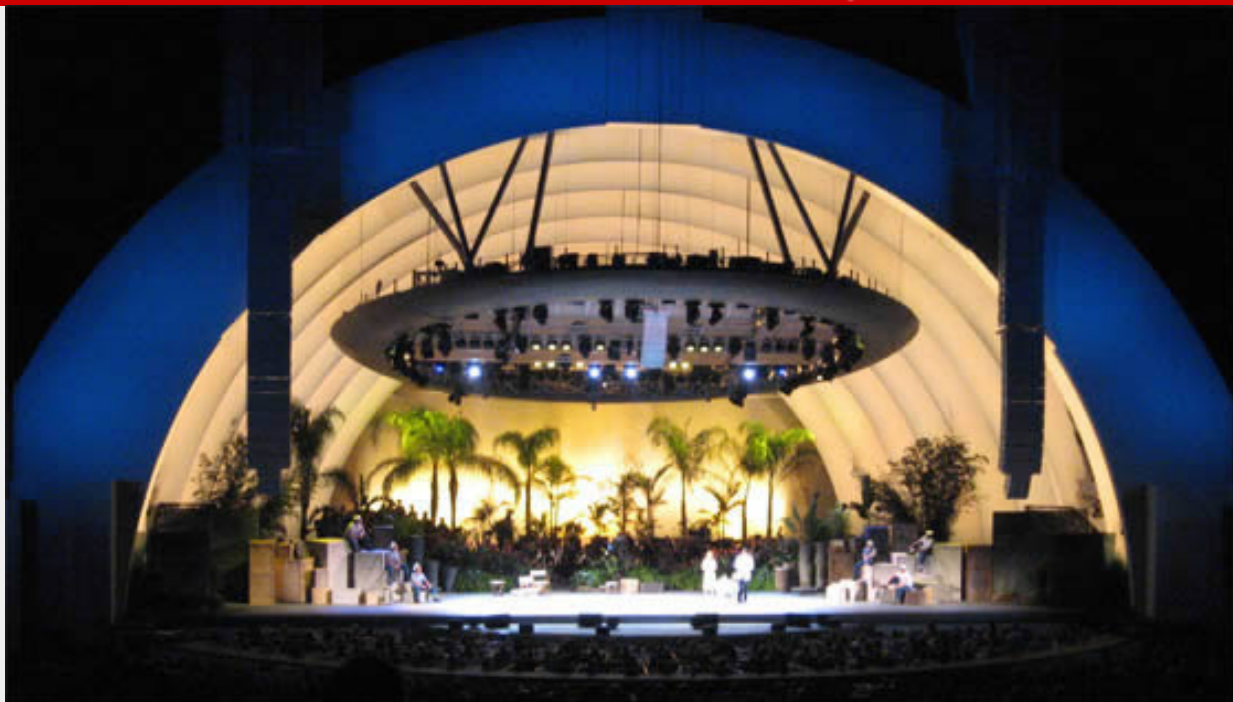
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The dramatic lighting of The Hollywood Bowl, a world-famous performance venue, is this month's featured image. Read about Donna Ruzika's adventures working and playing in this illustrious space in *The Last Word*.

The illustration depicts a performance cue from the the Los Angeles Philharmonic August production of *South Pacific*. For a complete report from Ms. Ruzika, a USITT Director at Large, click [here](#).

Photo/Donna Ruzika



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The Egg, Royal Theatre Bath, left, was an Honor Award winner in the 2007 USITT Architecture Awards composition. Information, including nomination forms, for the 2008 Architecture Award process is now available.

Photo/Jamie Luck - TRB

## Nomination Forms Available For Architecture Awards

New construction, renovation, or creative adaptation of existing spaces for performance are all eligible for consideration as part of the 2008 USITT Architecture Awards program. Now in its 15th year, the USITT Architecture Awards remain the only program in the world devoted exclusively to recognizing excellence in the design of theatre projects. Entries in the past several years have involved a global reach, with winning venues from the United States, Europe, and Asia.

Submission deadline is November 2, 2007 for 2008 awards. USITT's Architecture Commission administers the adjudication process and is seeking increased participation in the program.

Any building project completed in the past 10 years is eligible for consideration. Submissions most often come from architects and theatre consultants involved in specific projects, but building owners such as universities or non-profit organizations can either encourage their architects to submit projects or submit them directly to the awards program.

Architecture Commissioner John Prokos, FAIA and Vice-Commissioner for Awards William Murray, AIA have named Thomas Payne OAA, FRAIC, AIA, to lead the adjudication process for the 2008 awards.

Mr. Payne, a founding partner of Kuwabara Payne McKenna Blumberg Architects, has led the design for many significant theatre projects such as the Goodman Theatre in Chicago, Sprague Memorial Hall at Yale University School of Music, and the Young Centre for the Performing Arts. The Young Centre received an Honor Award in the 2007 USITT Architecture Awards program.

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

Submission information, requirements, and entry forms are available [here](#) or by contacting Ashley Austin, USITT Administrative Assistant, at 800-938-7488 or [ashley@office.usitt.org](mailto:ashley@office.usitt.org).

Jurors are expected to meet in November, and all those submitting entries will be notified of results in December. Representatives of projects chosen to receive Honor or Merit awards will be invited guests of USITT at the Annual Conference & Stage Expo to be held March 19 to 22 in Houston, Texas where the awards will be presented. Award winners are also featured in a special exhibit at Stage Expo.

All entries are used as the basis for a special Conference session to review aspects of the selection process, and projects from the United States may be considered for inclusion in future exhibits of work, including the 2011 Prague Quadrennial.

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Ellen Lampert-Greaux of *Live Design*, left, and Publisher David Johnson, right, congratulate John Horan, winner of the 2007 USITT Rising Star Award sponsored by LDI2007/*Live Design* at the 2007 Annual Conference & Stage Expo.

Photo/Casey Kearns

by **John S. Uthoff**  
Immediate Past President

## Nominations Now Open for 2008 Rising Star Award

After last year's successful migration of the Young Designers & Technicians awards to an online application process, USITT is moving the 2008 Rising Star Award nomination, application, and adjudication procedures online. The process is easy to start by following the [link here](#).

Nominations of outstanding young professionals for USITT's 2008 Rising Star Award, sponsored by LDI2007/*Live Design*, are now being accepted. Visit the [Rising Star page](#) on the USITT web site for information and an online application.

The Rising Star Award recognizes young professionals in the first four years of their careers for artistic excellence in the areas of lighting, sound, scenic, and projection design or a convergence of design disciplines.

Current USITT members are invited to nominate deserving young professionals. Once the application is received, nominees will be contacted by USITT for support materials used in the jury process. Nominees will be asked to electronically supply a professional resume, two letters of support, an application, and no more than eight representative samples of their work. A jury of professional theatre designers and technicians, and the editors of *Live Design* magazine will review submissions. Nominations will be accepted until October 18.

The Rising Star Award was created and is sponsored by LDI 2007/*Live Design* magazine. In addition to a \$1,000 award, the winner will receive a one-year membership to USITT, and be a guest at the USITT Annual Conference & Stage Expo in Houston, Texas, March 19 to 22, where the award will be presented at the Awards Banquet which concludes the Conference.

*Live Design* hosted a cocktail reception to honor Rising Star John Horan, below. At the reception, he met Gil Densham of CAST Lighting who has now provided Mr. Horan with a copy of CAST's WYSIWYG software.

Photo/Courtesy *Live Design*

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## Frederick Russell Johnson: *USITT Fellow*

Dr. Joel E. Rubin  
*USITT Past President  
 on behalf of the USITT Fellows*

I have already written too many obituaries this year. Believe me it is no fun having to do this task especially when it concerns your friends. I have known Russell Johnson since the early 1950s at Yale, later as a colleague in USITT, and lastly as a Principal Consultant at Russ's firm, Artec Consultants Inc, for over a decade until 2005.

No one is quite sure whether Russ ever got a degree from the School of Architecture at Yale. I have read Bachelors, I have read Masters! I doubt whether Russ cared very much whether he received a degree or not. When I first met him, it was during a joint project between the School of Architecture and the School of Drama and we were on the same team. It was only a two-week problem but Russ worried at it and our team spent as much time convincing Russ that he was out-voted on our "solution" as we spent on the problem. Live and learn: he was a very stubborn guy, and that turned out to be very useful in his professional life.

What Russ basically accomplished in that professional life was to combine the fields of architectural acoustics and theatre planning and completely integrate them. As reported by Douglas Martin writing in the *New York Times* on August 10, 2007, "Russell Johnson... combined architectural training, a love of music and acute intuition to revolutionize the quality of sound in hundreds of the world's concert halls, each of which he regarded as a unique, complex instrument." Norman Lebrecht, Music Critic for the *London Evening Standard* wrote in *Arts Journal* on August 9, 2007: "An unobtrusive little man in rumpled suits, he transformed concert halls over the past 35 years, not just the acoustics of the room but the very atmosphere."

Russ was, to use the words of USITT Fellow Patricia McKay "difficult, ornery, cranky, and brilliant." And he was all of those, but also enormously responsive to those who showed an interest in the design of performance spaces.

More than one USITT member has already vouched for the time Russ took on some site or in some meeting to explain every aspect of a proposed design. Russ was never cowed by powerful architects into accepting unworkable room designs. For Russ, this only meant a state of siege until the architect surrendered.

Russ came out of the Bolt Beranek and Newman firm's architectural acoustics division during the late 1950s and 1960s (the great spawning ground for architectural acoustics practitioners in those days). Even as BB&N was attempting to quantify what makes for a great concert hall sound, Russ became more and more convinced that acoustics was essentially an art--- backed up by some basic science. When the firm opened a New York office Russ moved to the city and took up residence as principal consultant and founder of BBN's Theatre Consulting Division. (USITT's own Tom DeGaetani was another resident in this New York office for several years.)

Lincoln Center's Philharmonic Hall (now Avery Fisher Hall) completed in 1962 was a seminal point in Russ's thinking concerning concert hall design. Although he had assisted Bob Newman and Leo Baranek on the design, he recognized that in spite of substantial pre-studies the resultant hall was too big, the designers had been forced into providing too many seats, and the hall had an uneven quality of sound within the orchestral sections, and again between seating locations. Nor, it was soon learned, was it adaptable to provide the best acoustic for the variety in kinds and styles of music performance that were booked.

As Russ started his own practice in 1970 as Russell Johnson Associates, he began the drive towards smaller halls, and in reaction to the lack of flexibility at Philharmonic Hall he provided "variability" in acoustics. Russ pioneered adjustable acoustics systems in performance spaces. Signature design features included large motorized acoustic reflectors or "canopies" over the orchestra, which could be varied in height depending upon the music program. He introduced systems of motorized curtains and cloth banners to provide variable absorption. Another innovation was adding additional acoustic chambers, which could be open to, or closed from the audience chamber; when open these chambers provided additional reverberance to the hall. Many of these elements are now to be found in the



Frederick Russell (Russ) Johnson

Photo/Chris Lee, courtesy  
Artec Consultants, Inc.

ongoing designs of the leading acoustic practitioners.

There is a long litany of Russ Johnson projects, several hundred of them in fact, of which his favorite concert halls were probably the Meyerson Symphony Center in Dallas, the City of Birmingham England Symphony Hall, and the Lucerne, Switzerland Concert and Congress Centre. He was equally fond of the performance spaces at Jazz@Lincoln Center in New York City and the Kravis Center for the Performing Arts in West Palm Beach. The website of [Artec Consultants Inc](#) provides an overview of several score of the firm's projects.

He was a constant re-visitor, not only to his own projects, but also to halls designed by his competitors. I suspect Russ knew the pathway to every Conductor's Suite in every concert hall he had visited. Every Maestro enjoyed a place on Russ's mailing list.

Russ was one of the expert speakers at the first USITT Conference in February of 1961 where he was a member of a panel chaired by Harold Burris-Meyer on *The Total Environment of the Theatre*. Russell's words at that panel as summed up by Editor Henry Wells in USITT Newsletter Vol. 1 No. 1 were that he was "troubled by the large seating capacities of performance halls and their inability to support the many differing programs that were booked into them."

I read in the program for the Institute's Second Annual Conference, held in March of 1962, that Russell had been elected to USITT's Board of Directors. He was the Conference Chair for the Institute's 1964 Conference as USITT Vice-President, and the next year as Vice-President he took on responsibility for the programming of the Institute's first out-of-New York City Conference at Indiana University in Bloomington, Indiana.

In 1996 the Institute provided the USITT Award to Russ for "Lifetime Contribution and Excellence in Architectural Acoustics and Theatre Planning for Performing Arts Spaces," and in the same year he was elected as a Fellow of the Institute.

Among the important contributions Russell made was "Russ Johnson University." This training ground at Artec is legendary for Russ's hiring of young bright starting practitioners, working with them on a project to project basis for a few years and then pushing them out of the nest into their own practices. I would venture a guess that if six acoustic design firms and six theatre planning firms were to be short-listed on any project, that fully 50 percent of them would be Russ Johnson U graduates. Russ used to say "creating competition keeps us on our toes." A list of former Artec-ians would include several score consultant names, most of them still in the business. My personal feeling is that Russ took care to leave behind a very strong design and leadership team at Artec.

One other thing in which Russ was a pioneer was in describing the need and attainment of "silence" in the concert hall design. Russ, quoted in the *New York Times* obituary from an earlier interview, says, "you have to work very carefully to get the silence right....The acoustician builds his signature on that silence."

Russ did indeed build his "signature" on the design of performance spaces. Of course I'm prejudiced, I think he designed some of the best halls built over the last decades. These facilities are lasting monuments to his vision in uniting all aspects of performance space design and his perseverance in demanding the highest quality.

Russell Johnson, born in Berwick, Pennsylvania on September 14, 1923, passed away in his sleep early Tuesday morning August 7, 2007 just shy of 84 years. He had spent a full day in his office on Monday. A Memorial Service will be held in New York City later this year.

Funeral services were held in Berwick on August 18. Condolences may be sent to Russ's sister, Barbara Johnson Mansfield and family, c/o Artec Consultants Inc, 114 West 26th Street, 12th Floor, New York NY 10001 or by e-mail to [ckl@arteconsultants.com](mailto:ckl@arteconsultants.com).

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## Carolyn Sue Hutchens Short

Carolyn Sue Hutchens Short, of Kenmark, Inc. died on Monday, May 28, 2007 in Overland Park, Kansas from colon cancer.

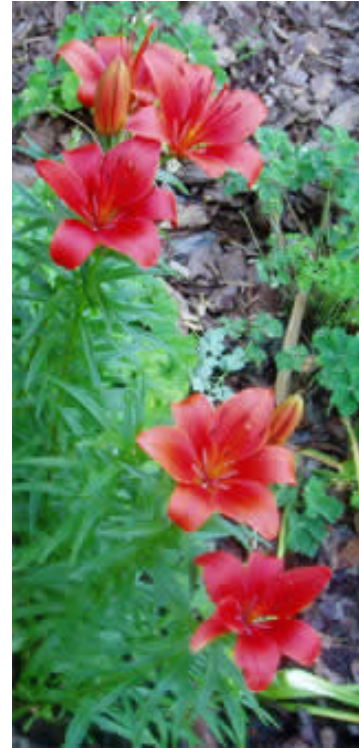
Ms. Short was born in Beckley, West Virginia in 1948 and graduated from Woodrow Wilson High School and Beckley College. She moved to southern California and then returned to Beckley in 1978 to work with the executives of Westmoreland Coal Company. She moved to Tallahassee, Florida in the early 1990s where she volunteered at Birdsong Arboretum and her children's schools. She moved to Las Vegas, Nevada in the late 1990s and helped run Kenmark, a USITT Sustaining member which offers rental backdrops and custom-created pieces.

She relocated to Overland Park in 2002 and worked until the month of her death.

USITT members may recall seeing her at Stage Expo, where Kenmark has exhibited for the past several years. She was most recently at the 2006 Annual Conference & Stage Expo in Louisville, Kentucky.

Ms. Short loved to travel and was a British car enthusiast, winning several prizes at nationally sanctioned car shows.

Surviving are her husband, L. Mark Short, of Overland Park and her three children: Phillip C. Meyers of Greenwich, Connecticut; Jennifer L. Kemp of New Orleans, Louisiana; and Savanna K. Kemp of Overland Park. She is also survived by a large and loving extended family.


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Photo/Monica L. Merritt

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## Save on Certification Testing

**Michelle L. Smith**  
Membership & Ad Sales Manager

### Entertainment Technician Certification Program (ETCP)

USITT members receive a \$100 discount on the examination fees for the entertainment electrical and the rigging certification exams. In addition to being offered at computer testing centers, both exams will be offered as paper and pencil exams at the LDI tradeshow in Orlando, Florida. The electrical entertainment exam will be held Friday, November 16, and the rigging exam Saturday, November 17, 2007.

Individuals must meet eligibility requirements to apply. Candidate information, including eligibility requirements, the handbook, and application forms, are available on the [ETCP website](#). To have the information mailed to you, please contact Meredith Moseley-Bennett, ETCP Certification Coordinator, at 212-244-1505 or [certification@esta.org](mailto:certification@esta.org).

To receive the discount, members must provide proof of current membership (such as a copy of current membership card) with the application. Application deadline is October 1.

Click [here](#) for a complete list of member discounts. For instructions on accessing a discount, select the item of interest and enter user name (USITT member nnumber) and password (last name) at the prompt.

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

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Scenofest is one of the most visible aspects of OISTAT's enhanced programming during the 2007 Prague Quadrennial. At left are participants in the puppet workshop held as part of Scenofest.

Photo/R. Finklestein

by **Leon I. Brauner**  
for OISTAT

## The State of OISTAT: Small Congress - 2007 Prague, Czech Republic

*For the past four OISTAT Congresses, Leon I. Brauner has prepared and delivered the state of the organization address. The idea was that such a position or speech should be given as a statement of the Executive Committee apart from a presidential statement. Mr. Brauner is a Past President of USITT. He is a member of OISTAT's Governing Board, Executive Committee/Centres. His address follows.*

Welcome to the 2007 OISTAT Small Congress - but, not too small. In fact, if we think about the idea of a Small Congress for a moment, we can begin to see how OISTAT has expanded and taken on new tasks, made new friends, and become a conspicuous partner at the 2007 Prague Quadrennial.

For a number of years, the OISTAT meeting that was held at the time of the PQ was smaller. It was the meeting in between the meetings at which officers and executive committee members were elected (the large Congress). In addition, we were guests of the PQ. We were, in fact, a small group of people getting together at the site of the PQ -- we were a small congress.

This is hardly the case any more. While we used to provide a more passive partnership with the PQ organizers, in the past few editions of PQ we have undertaken a new role - that of active partners. OISTAT, through its commissions, members, and secretariat, produces the Architecture Competition, and the Scenofest, and works hard to encourage and further develop the student exhibition. OISTAT's presence at PQ is now more vital than ever before. While we may still refer to today's event as a small congress, it is anything but that. Welcome to the 2007 OISTAT Congress.

This Congress also marks OISTAT's 40th anniversary. I don't know about you, but remembering the late 1960s and my brightly colored shirts, tight jeans with wide hems, dark shoulder length hair, and beard does nothing but bring a smile to my face. I could not wait to begin taking on the roles I saw my grey-haired -- much older -- colleagues playing. Well, now we are them.

As I look around, I see lots of hair colors, ages, and experiences, and many of you are willing and ready to take on roles in this revitalized organization. That is to say, we should be pleased that OISTAT is made up of those who have historic memory, and those developing it -- old (but young at heart) and young and energetic. We are an organization that must always be growing and regenerating itself. We -- all of us -- are OISTAT.

During the past two years, not only has our membership grown in numbers, but our realm of influence has expanded. OISTAT Individual members come from Australia, Bangladesh,

Brazil, Chile, Croatia, Cuba, Cyprus, Egypt, Greece, Italy, Macedonia, New Zealand, Portugal, Singapore, South Africa, Uganda, and Venezuela. In addition, we have Associate Members from educational institutions in Russia, United States (five), and Austria, plus commercial firms whose work supports theatre, in Taiwan, Hong Kong, New Zealand, United States (two), the Netherlands, and Sweden (nine countries).

We now have OISTAT Centres active in 32 countries. And, an OISTAT presence, whether through a Centre, an individual member, or an Associate Member organization, in 49 countries. In all likelihood, during the course of this Congress, we shall accept membership applications that will move us over the 50 mark.

OISTAT has been a significant force in world theatre during the past 40 years. Its strength and ability to maintain its value to world theatre and those of us working in theatre is that the organization's strength lies in the sum of its parts -- its members and Centres.

As OISTAT grows larger and its global reach is greater, it begins to have the growing pains of all multinational organizations, and the number one pain is usually communication. During the past two years, OISTAT has set about the task of creating a new and vital secretariat. The OISTAT Secretariat is located in Taipei City, Taiwan, Republic of China. The new director, Wei-Wen Chang, has assembled a staff to undertake the task of gathering information from its members and developing a strategic communication center. The Taiwan government now recognizes OISTAT as an NGO, and provides a yearly subsidy for the operation of the office. So OISTAT is no longer a homeless organization. Our home's front door is as far away as your computer keyboard, screen, or telephone.

The Secretariat has set about the task of being a strong and involved communication hub. Not only is communication between the Secretariat and the Commissions, Working Groups, Centres, and Individual and Associate members getting better, but the communication between members and those working on projects or those involved in the organization's work is getting better. The strength of the organization is truly in its ability to talk, share, and communicate among and across its network of members.

One communication tool is the OISTAT website ([here](#)). It now has a new "look," but more importantly, it provides a connection to all. It provides access to current information about the work of the organization and who makes up the organization. In other words, if the value of the organization is in its parts, the parts are now readily available.

The Secretariat is also busy making contacts with sister organizations throughout the world. While it is important for us to be able to effectively communicate with each other, it is also important for OISTAT to be in touch with organizations that have similar objectives and missions. Our realm of influence is made significantly more effective when we develop solid relationships with like organizations.

If you know of any organization that OISTAT should contact and develop a relationship with, please provide Ms. Chang or President Michael Ramsaur with information about the organization.

The new Secretariat also has been able to offer support to Commissions, Working Groups, and projects in need of office and organizational assistance.

And last, but certainly not least, three of the most highly visible OISTAT international projects have been successfully brought to fruition.

Scenofest, a project of the OISTAT Education Commission, has grown into a "thing of beauty," much to be admired -- and much to be experienced. We owe our Scenofest colleagues Marina Raytchinova, chair of the OISTAT Education Commission; Sean Crowley, Scenofest Project Leader; and the extraordinary team of Scenofest makers and doers our sincere thanks and great appreciation.

The drawings, models, and project documents seen in the Architectural Competition are once again one of the gems of PQ. This significant and very impressive international competition is the work of the OISTAT Architecture Commission, under the chairmanship of Reinhold Daberto. The Competition administrators Mr. Daberto and Tim Foster worked with a jury of five architects who reviewed 159 projects from 28 countries. After three rounds of review, the final 12 projects were selected. We owe our colleagues our sincerest appreciation for their hard work and dedication to this significant project.

While the 2005 World Stage Design exhibition is but a sweet memory, SungChul Kim and his colleagues at the Korean OISTAT Centre are busily creating the second edition of this new event. I am sure you have heard the same phrase I have heard during my years as a costume designer. "I am sorry, but I am just too busy." USITT, Eric Fielding, and a whole host of USITT officers and members, as well as CITT member Peter McKinnon and his colleagues, were busy but not so busy that they couldn't produce this stellar international exhibition -- World Stage Design 2005. This major event was cosponsored by OISTAT and developed with the belief that, in the future, it could be exhibited at the site of the OISTAT World Congress. The next OISTAT World Congress and World Stage Design will be hosted by the Korean OISTAT Centre in Seoul, Korea in 2009. Where will it be in 2013?

A new honorific opportunity fostered by the OISTAT Scenography Commission and supported by OISTAT is the Honorary Scenographers. Mr. Kim, as chair of the Scenography

Commission, has worked with the OISTAT Centres and PQ participants to develop this new way of honoring our great scenographers. These 22 scenographer/stage designers from 16 countries will be honored by OISTAT during the proceedings of this 2007 PQ. In addition, the work of these imminent designers is available on CD at the OISTAT desk or from Mr. Kim.

One of OISTAT's contributions to world theatre has been the various editions of *Theatre Words*. During the past few years, OISTAT has received an Arabic translation that will eventually expand the usefulness of *New Theatre Words*. In addition, the dwindling supply of *New Theatre Words* is ready for a new printing and/or web production. While we know there is a need, the production of more copies and/or a web edition is still in the works, and should be accomplished in the next two years. But I am pleased to be able to tell you that OISTAT has published Jean Guy Lecat's monograph, *One Show, One Audience, One Single Space*. This extraordinary new work has both Mr. Lecat and Mr. McKinnon to thank for its publication. Congratulations!

The Commissions, working groups, and projects are in various states of activity or reformation. Since the last Congress in Toronto, the Technology Commission elected a new chair, Ivo Kersmaekers of the Belgian Centre; the Scenography Commission elected Mr. Kim as chair through the opening of the 2009 World Stage Design Exhibition and World Congress; and Reija Hirvikoski from the Finnish OISTAT Centre was elected to chair the Scenography Commission from 2009 through the PQ in 2011. The History and Theory Commission created an interim board to act on behalf of the Commission. The board is peopled by Lilja Blumenfeld of the Estonian Centre, Kate Burnett of the British Centre, and In Jun Kim of the Korean Centre. The Publications and Communications Commission elected Eric de Ruijter of the Dutch Centre as its new chair. Once again there is evidence of the organization's vitality as Commissions elect many young leaders with creative minds and new voices.

Since the last World Congress, there have been Commission or EC/GB meetings held in United Kingdom, Taiwan, Belgium, United States of America, Korea, Israel, Japan, Serbia, and Canada. We wish to thank members and Centres in those countries. OISTAT's service to its members is accomplished through these partnerships and the generous support of its Centres. Hosting Commission and business meetings helps OISTAT fulfill its mandate to create forums in which its members can share and network.

Most of our work as theatre practitioners is focused on the work that is at hand or ahead of us. We usually don't take too much time looking at the past. Our quick look at the past two years should help us see that we (OISTAT, because we are OISTAT) is accomplishing good works and providing opportunities for our members to share, discuss, exhibit, empower, and work together to strengthen our work and our profession.

Forty years ago OISTAT set about to open borders where borders were closed. It accomplished its mission. Today we are trying to open new borders, create new networks, and provide our members with the forums necessary to grow in our work and our professions.

Here's to 40 more years of OISTAT!

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## Staff Profile: Stephanie Cuny

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

Stephanie Cuny is a new face in USITT's office in Syracuse, New York, joining the organization after more than seven years in the hospitality industry. Ms. Cuny, a Syracuse native, most recently worked for the Doubletree Hotel Syracuse, formerly the Wyndham, where her job title was executive assistant to the general manager, but where her duties encompassed a wide variety of interactions with staff, vendors, and guests.

"I'm excited to be with USITT and have the opportunity to expand my knowledge base," Ms. Cuny said. At the hotel, she worked with members of all departments and even spent a year as chair of the hotel's Quality Team, coordinating programming within the organization to ensure quality service.

While working in these areas, Ms. Cuny found great job satisfaction in the accounting world of general ledger codes, and accounts payable. Her bachelor's degree from State University of New York at Oswego provided the educational background required.

Away from the office, Ms. Cuny loves to cook, read, and crochet. She became engaged just weeks after joining USITT and is planning a May 2008 wedding.

A very important part of her life is family. Her only sibling, a brother, is also engaged, so the family will also participate in his July 2008 nuptials. To add to the activity level, Ms. Cuny purchased her first house this spring, and is experiencing all the challenges and learning opportunities that brings.

For USITT, Ms. Cuny will be recording cash receipts, processing receivables, payables, payroll, and preparing annual budgets and audit details. Carol Carrigan, Administrative & Finance Manager, stated that "Ms. Cuny's strength within the hotel industry will greatly assist us as we begin planning conference catering events at our Houston hotels. I am pleased that Stephanie has joined our team, especially with our upcoming move to Syracuse's Connective Corridor. I am confident that she will be an asset to the organization and provide additional support of our day-to-day financial responsibilities."



Stephanie Cuny

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## Student Volunteers Needed

100 student members are needed to participate in the 2008 Student Volunteer Program. In exchange for 15 hours of work at the 2008 Conference & Stage Expo in Houston, Texas, USITT will waive the Conference registration fee. Assignments vary from conference office support, A/V and computer assistance, Stage Expo special exhibition set-up and tear down, Light Lab, and many other opportunities that will help make the 48th Annual Conference & Stage Expo a success.

The Student Volunteer Program registration form will be available on-line starting September 20. At that time, current USITT Student members may download, complete, and submit the application form to the USITT office.

After October 4, the Student Volunteer Program will be open to anyone wishing to become a USITT member. Forms will be available on-line at [www.usitt.org/houston](http://www.usitt.org/houston). Any student who is not a current USITT member may sign up for the program and apply for membership at the same time.

Applicants are selected for the program on a first come, first served basis.

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## USITT Office to Move

Beginning in late September, the USITT offices will move to 315 South Crouse Ave., Suite 200, Syracuse, New York. All electronic and telephonic communication will continue with current addresses and numbers.

All members will receive an e-mail once the move is complete, and a postcard reminder will also be sent.

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## Motorcycle Raffle to Benefit BTS

Thanks to the generosity of Neil Mazzella and Hudson Scenic Studio, the ESTA Foundation will raffle the one-of-a-kind Broadway Chopper at LDI 2007 to raise funds for Behind the Scenes. This award-winning show bike will capture the attention of everyone who sees it cruise by.

The Broadway Chopper is a custom street chopper built and painted by the craftspeople at Hudson Scenic. It comes equipped with a 1992 1200cc Harley-Davidson engine and transmission mounted on an Atlas rigid frame with matching gas and oil tanks. The custom wheels are from Performance Machine with an 18-inch wheel holding a 180 Avon tire on the rear and a 21-inch wheel holding a matched Avon tire on the front. All the handle bar kits are from Arlen Ness. The bike comes with a complete bible itemizing every part used in its assembly.

Tickets for the raffle will be available throughout the show at the Behind the Scenes booth and in the evenings at the ESTA Annual Dinner, the Rose Brand Party, and the special LDI Behind the Scenes benefit event on Saturday evening. LDI 2007 takes place from November 16 to 18 in Orlando, Florida.

Behind the Scenes provides financial assistance to entertainment technology professionals who are seriously ill or injured. Funds are available to anyone who has worked at least five years full time in the entertainment technology industry. It was created by the ESTA Foundation so industry members could support each other in times of crisis. For more information, to donate, or to apply for a grant, visit [www.estafoundation.org/bts.htm](http://www.estafoundation.org/bts.htm)

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## 2008 Election Process, Slate Announced

**Patricia Dennis**  
*USITT Secretary*

The USITT Nominations Committee has prepared a slate for the 2008 election cycle.

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

The Nominations Committee presents the following slate for the 2008 election.

### Office

*Vice-President for Programming*  
*Vice-President for Communications*  
*Vice-President for Members, Sections & Chapters*  
*Vice-President for Special Operations*  
*Treasurer*

Officers elected will serve two-year terms starting July 1, 2008.

Candidates for Directors at Large (six to be elected) are: Dan Culhane, Mary Heilman, Michael Hooker, William Kenyon, Tom Korder, David Krajec, Brian Reed, Carolyn Satter, Bob Thurston, John Uthoff, Monica Weinzapfel, and David Will. Those elected Directors at Large will serve three-year terms beginning July 1, 2008.

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

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

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

A form which can be used to nominate additional candidates can be found [here](#) and on the USITT website.

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

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

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

This 2008 election will initiate Institute members to e-balloting, a confidential electronic means of casting votes for the future leadership of USITT. In the months ahead, USITT members will receive additional information about this process. During the 2007 Annual Conference & Stage Expo, when this change was announced, members were enthusiastic in endorsement of this updated method of electing Institute leadership.

### Nominee

Michael Mehler  
Bobbi Owen  
Holly Monsos  
Dan Denhart  
Travis DeCastro



Patricia Dennis, USITT Secretary, will no longer have to spend hours tabulating ballots for the 2008 election cycle. Instead, electronic tabulation of on-line voting will simplify the process.

Photo/Barbara E.R. Lucas

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### USITT Office to Move

The boxes are being packed, the pictures are coming off the walls, and the USITT office staff is Syracuse, New York is preparing to move to the Connective Corridor, "a community-wide effort to link the neighborhoods, businesses and vast array of arts and cultural happenings in downtown Syracuse and on the Syracuse University Hill." The USITT offices will move to 315 South Crouse Avenue in late September.

During the transition, members may find a few days when e-mail and possibly telephone service is interrupted. The inconvenience, if any, is expected to be slight.

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### Jack Suesse

We announce with great sadness the death of Jack Suesse, USITT Fellow and well-known rigging expert, on August 17, 2007 after a short illness. More information will be included in the October issue of *Sightlines*.

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### USITT Members Highlighted

Congratulations to Joe Aldridge who was featured, along with the new UNLV Entertainment Engineering and Design Program, in the August issue of *Stage Directions*. In the same issue, Mt. Vernon High School, where Dana Taylor is director of technical theatre, was included in the Cream of the Crop highlight of high school technical theatre. The school in Mt. Vernon, Indiana is home to one of USITT's high school student chapters.

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### USITT Grant Leads to Use at *Seussical*

Lighting Designer Nancy Schertler chose to use Selador X7 48 fixtures, with their seven LED colors, for the Tony-winning Children's Theatre Company's (CTC) recent Mainstage production of *Suessical*.

"Helen Huang used intense colors in both her scenery and costume designs," said Ms. Schertler. "Because the scenery was basically a unit set, it was necessary that my design control the palette to create a leitmotif that would underscore both the characters and the story lines. The Selador units were an important tool in making this work."

Rob Gerlach, one of Selador's founders, was supported by a USITT grant in 2001, and wrote about his research in an article in *TD&T*.

Selador, which introduced the patent-pending concept of seven LED colors, offers a range of fixtures that have the ability to mix deep, rich color and full whites at any color temperature allowing rendered colored objects and skin tones. The units are compact, have low power consumption, and are DMX controllable.

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### Creative Holds Training, Adds Gavin

**Creative Stage Lighting** held in-house training sessions for its sales staff during the week of July 15. Participants received hands-on product training from manufacturers including Martin, Altman, Columbus-McKinnon, and Osram Sylvania. Among the training efforts was an emphasis on team building.

Kicking off the events with a keynote address was Richard Cadena, editor of *PLSN*. Mr. Cadena spoke about the future of the production and entertainment industry and how staff can keep up with technical evolution.

The company has hired Chris Gavin as purchasing manager. Mr. Gavin has 12 years of sales experience working with municipalities and various school districts. He will be responsible for inventory control and stock purchasing needs.

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### Vari-Lite Adds Kibbe, Promotes Whitton

**Vari-Lite**, a Genlyte company, announced the hiring of Alan Kibbe as regional sales manager for the Northeast Region of the United States and the promotion of Ray Whitton to regional sales manager for the western region of the United States.

Mr. Kibbe will be based out of Norwalk, Connecticut, and will oversee the Vari-Lite Authorized Rental and Sales network in Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia, Washington, D.C., West Virginia, Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, Kentucky, and Ohio.

Before joining Vari-Lite, Mr. Kibbe was the national sales manager for Rosco Laboratories. He also served as a project consultant with Theatre Projects Consultants, Inc, as well as a regional sales manager for Strand Lighting.

Based in Simi Valley, California, Mr. Whitton previously held the position of business development manager and now will oversee all Vari-Lite sales activities in Arizona, California, Hawaii, Oregon, Washington, Utah, Wyoming, Nevada, Idaho, and Montana.

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### Norwegian Theatre Picks ETC's Eos

Following major technical refurbishments, Det Norske Teatret (The Norwegian Theatre) in Oslo, Norway, has specified **ETC's** most technically advanced theatre lighting console, Eos, as well as ETC Sensor and Sine Wave dimming and an ETC Unison architectural control system.

Built in 1985, the theatre is the largest performing arts venue in Norway, with three multi-disciplinary spaces offering a diverse program of both in-house and outside productions. Increases in the technical complexity of shows and the changing nature of lighting design demanded the theatre replace its entire entertainment, house, and work lighting systems with a more flexible network.

ETC's Norwegian distributor, Bright AS, was responsible for both the equipment supply and the installation. For more about Eos and other ETC products, visit [www.etconnect.com](http://www.etconnect.com).

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### PRG Adds Barcos to Inventory

#### This month:

Creative Stage Lighting  
Vari-Lite  
Electronic Theatre Controls  
PRG

**PRG** has added Barco Folsom's Encore Presentation System to its product inventory continuing a 24-month expansion of its video division. In high demand by producers and designers for large-scale conventions, corporate meetings, concerts and other live events, the Encore Presentation System can effectively support from one to 32 screens in any configuration, enabling a single console and operator to run up to 32 discrete screens, a seamless edge-blended superwide screen, or any combination. The system can integrate any combination of media including computers, live cameras, videotape, or DDR playback from standard definition to high resolution.

In March, PRG acquired Chicago-based High Performance Images (HPI).

With the growth of its video capabilities, the longtime leader in lighting, audio, and scenic technologies has become the one-stop shop for high-quality equipment and services for the entertainment industry.

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### Schuler Shook Associate Visits Georgia

Giulio Pedota, IALD, LC, IESNA, a senior lighting designer at **Schuler Shook**, traveled to Tbilisi, Georgia, to promote architectural lighting design through a series of workshops, lighting mock-ups, and meetings. He was joined by Sherry Weller of Weller Design. The two designers spent eight days in the former Soviet state sharing knowledge and exchanging ideas at workshops held in the Georgian National Museum Auditorium. Mr. Pedota's and Ms. Weller's presentations and mockups were eagerly received by an audience of city officials, architects, engineers, designers, and students from the architectural school and the Academy of Fine Arts.

The event was organized by the U.S. Embassy in Tbilisi, the Georgian National Museum, the Tbilisi State Academy of Arts, and the International Association of Lighting Designers (IALD).

For Mr. Pedota, this was a return trip to Tbilisi, and he commented on the positive changes evident after 16 years.

"There is such a desire and energy to move forward following Georgia's independence from the former USSR. People are looking to the future with great enthusiasm. During our workshops, Georgians asked a lot of questions, and took plenty of notes with an eagerness to put the knowledge into practice. When you combine that passion for design, along with their own knowledge of the arts and science, you know these young designers are going to have a huge impact on their future, and the prospects of their nation as a whole," he said.

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### Krajec Joins Mainstage Theatrical

Mainstage Theatrical Supply, Inc. announced David R. Krajec has joined the company as a System Sales Specialist. In this new role, Mr. Krajec will be a key consultant to local and national schools, churches, and professional venues. He was spent 17 years at Cardinal Stritch University where he served as Associate Professor.



"David is highly respected in the theatrical world. He brings extensive theatrical lighting and design knowledge to the Mainstage team. We look forward to his future contributions and are excited to have him aboard," said Stephen Kokesch, Sales Manager.

Mr. Krajec is a Director at Large for USITT and a past Chair of USITT-Midwest. He is also a member of the Illuminating Engineering Society.

Mainstage Theatrical Supply, Inc. is headquartered in Milwaukee, Wisconsin and has offices in Milwaukee, Pensacola, and Memphis. The company specializes in lighting, curtain, and consumable supplies. For more information, visit [www.mainstage.com](http://www.mainstage.com).

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### TMB and Hippotizer with Nickelback

**This month:**

Schuler Shook

Mainstage Theatrical Supply, Inc.

TMB

The Nickelback North American summer tour began in June and runs through September with a final date in Kansas City. The tour is a mix of stadiums and festivals, most of which are already sold out. Mode Studios of Seattle, production designers for the tour, are using massive video displays to accommodate the larger venues.

Two Hippotizer Stage media servers feed video content (synchronized with audio) to a 26 by 22 foot video display and two outboard projection screens. Four Hippotizer Express machines drive video to a combination of Barco MiPIX and Element Labs VERSA Tubes. In one song, a tribute to "Dimebag" Darrell Abbott, the dead Pantera guitarist performs virtually with the live band.

**TMB** is the distributor for Hippotizer in the Americas, the Middle East, and Asia. Visit the TMB Hippotizer web page at [www.tmb.com/products/hippotizer](http://www.tmb.com/products/hippotizer). For information on other innovative products from TMB, visit [www.tmb.com](http://www.tmb.com).

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## USITT in the 21st Century: Preparing for a Future That is Already Here

Sylvia Hillyard Pannell  
*USITT President*

USITT is making great strides to accomplishing what was first examined and then refined during Board of Directors retreats in 2006 and 2007. McCarthy Arts Consulting (MAC) is now fully engaged in the process of helping our organization prioritize needs, establish goals, and then attain them. As part of this vital and important work, the members will be asked to assist through a survey process being conducted by MAC.

"When organizations approach major milestones, such as USITT's upcoming 50th anniversary, they often and appropriately review the past and assess the present to ensure that they can live the future they dream," said Kerry McCarthy. "USITT is thoughtfully reconsidering its course and its ultimate destination. Our role as consultants is to facilitate a process rooted in research and input from your key constituencies that helps your leadership structure make the necessary course corrections. This will ensure that USITT will attain both its service goals and assume its proper position within the field at large."

The process which led to involving MAC began at the Fall 2006 Board of Directors Retreat which examined USITT in terms of its vitality and viability as a 21st century organization. As Dan Cathy, CEO of Chick Fil A noted "If the rate of internal change doesn't keep pace with that of external change [your organization] will become obsolete."

As noted in my December 2006 President's column ([here](#)), "the retreat was a spirited and interesting forum, and the retreat topics will prompt further appraisal and provide direction and forward momentum for the immediate and long-range prospects for USITT."

### Summit on USITT in the 21st Century

In January 2007, Retreat panel leaders and others gathered for a Summit on USITT in the 21st Century to further consider the charges from the Board as presented in the White Papers. Storms gathered over the Summit and the Board's clear call for change became cloudy as we examined and debated how to proceed. Many of the ideas presented were not new. However embracing them, for a variety of reasons, has eluded USITT.

Thus, to move these valuable ideas forward and to help avoid that inevitable stumbling block, "That's the way we've always done it," the Summit participants recommended, and the Executive Committee concurred, that consulting a professional arts organization assessment firm would assist this effort and offer guidance as we reposition ourselves to assure a relevant and prosperous future.

A 21st Century Task Force -- Bill Byrnes, Director; Lea Asbell-Swanger, Carl Lefko, Tom Young, Carol Carrigan, Sylvia Hillyard Pannell, Travis DeCastro and Lawrence Hill -- was appointed to research the choice of a consulting firm and oversee the organizational assessment process.

### MAC

In June 2007 USITT engaged McCarthy Arts Consultants to assist USITT prioritize needs suggested in the White Papers, establish goals and attain them. The process will take place from July 1, 2007 to June 30, 2008. To better understand our organization and its potential, MAC representatives will meet and/or interview current members, lapsed members, corporate members, and non-members. They will interview leadership, staff, peer organizations, and the Board of Directors, with whom they will meet twice and to whom they will issue their final report.

### Call for Input from Membership

Input from the membership is a critical part of this process and all members are urged to respond with candor to questions and surveys that come your way. Further, I invite members to send the Task Force any concerns, ideas, observations, and thoughts regarding USITT such as whether and how it is meaningful and/or useful to you. All comments and observations are welcome and important to this study as plans emerge to move USITT toward its rightful



USITT President Sylvia  
Hillyard Pannell

place among 21st century arts organizations.

### **What's Ahead**

This Fall, when the Board of Directors, Executive Committee, Publications Committee, Finance Committee and others gather in Syracuse, New York for the Fall Board of Directors meeting, representatives of MAC will be part of the schedule. We expected they will share preliminary findings, plus discuss and identify focus group participants. The Task Force will meet and is expected to revisit goals and objectives to reflect new findings.

At the Spring 2008 Board Meeting MAC plans to present action plans to the Board of Directors. MAC's final report to USITT's Task Force will be presented at a half-day meeting and forwarded to the Board of Directors on its electronic forum for discussion and action.

### **What are the Goals**

The firm's goal, as outlined in its proposal, includes a comprehensive review and assessment culminating in the development of strategic initiatives. Using information already developed by USITT plus a variety of research, assessment and communication tools, a clear picture of the industry landscape, constituent needs, organizational opportunities, and structural challenges will emerge. MAC will distill the information gathered into manageable goals and action items.

We at USITT look forward to an exciting year during which we will closely examine our already excellent organization with the goal of assuring that USITT has another successful and prosperous 50 years ahead.

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### Wilmington Hosts Ohio Valley Event

Wilmington College will host the Fall Ohio Valley Regional Section Conference Saturday, October 13 at the Boyd Cultural Arts Center.

Three 90-minute sessions are scheduled from 9:30 a.m. to 4 p.m. with a section meeting to follow. There will be four workshops for each session, so there will be a lot of choices in technology and design.

Here is a short list of the workshops:

- Blinking LEDs: Theory (part 1) and Practice (part 2)
- Electricity 101 - The Do's and Don'ts of Electrical Power Distribution and Safety: (part 1 and 2) with Richard Wolpert of Union Connector and Paul Vincent
- Putting It All Together: Resume / Cover Letters (part 1) Portfolio Pages (part 2)
- Wigs, the Perfect Fit
- Planning for Video/Projection Systems in your Next Production - The Nuts and Bolts of Video Hardware
- Digital Portfolios
- Time Management and Communication Tools for Student Designers and Technicians
- Lighting Visualization Workshop
- Theater Renovation

Lunch will be available on the Wilmington campus. Chuck Hatcher, section Vice Chair of Programs, has put together a full day events including the Peggy Ezekiel Awards and Design Exhibition. Details and directions to Wilmington, Ohio are posted on the [website](#).

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### Chesapeake Expo and Conference Rocks

The Chesapeake Regional Section of USITT is proud to announce its most comprehensive Exposition and Conference ever September 15 at Shenandoah University's Theatre. Be amazed at the latest gadgets and gizmos on the market in the Expo display. From drafting to rigging, vendors will be on hand to show and test their wares.

An all-day workshop session on rigging was brought back by popular demand and will be presented as hands-on experience. Delbert Hall and Jonathan Duell will present.

Some of the areas covered will be: understanding static and dynamic loads in aerial rigging; rigging math (resultant forces and bridles); mechanical advantage and disadvantage; ropes and knots; cable and cable terminations; rigging hardware; rigging techniques; circus apparatus; and fall protection.

Anyone attending this workshop who is an ETCP certified rigger will get double credit for hours leading to re-certification. An additional fee of \$60 for the all day rigging session is required.

Over 20 mini-workshops will be presented throughout the day. A few of the topics are:

- Audio: Sound 101 basic set-up, Sound 102 Wireless Microphones, master sound session basic set-up, system ring out
- Costumes: thrift shop finds to period pieces, basic make-up and wigs
- Drafting: third rendering (part 1), third rendering (part 2), computers in hand rendering (multimedia rendering)
- Scenic Technology: castor lifting systems for platforms
- Pneumatics: cheap power for stage motion and effects, wagon pivots and tracking
- Scene Painting: round table discussion on tricks to making stage trees
- Miscellaneous: stage combat and the technical issues involved, other jobs in entertainment after graduation
- Lighting and Electrics: idiot's guide to lighting, electrical power distribution, GAM workshop

### This month:

Ohio Valley  
Chesapeake  
Upstate New York  
Northern Boundary  
Southwest



For more information, visit the [website](#). Visitors may also join or renew a membership and pay the fee for the Expo and conference.

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### **PAC, Workshops Focus of Upstate NY**

Renovations to the main stage of the five-venue Performing Arts Center (PAC) at the State University of New York at Albany are now complete. It's time to take that new equipment for a spin, and Professor and Director of Design and Technology Andi Lyons is ready to show what it will do on September 29 from noon to 5 p.m. as part of the Upstate New York Regional Section's meeting.

SUNY at Albany faculty and staff and industry vendors are planning workshops in costuming, crafts, lighting, properties, and sound. Programmers will be on board to take the lighting control and moving lights through their paces. BMI Supply, responsible for PAC equipment installation, is sponsoring this event. LightBox will also showcase their product at the event.

Close to the geographic center of the region, Albany is accessible to most members. To accommodate statewide travel time, the event will begin at noon with a brief regional section meeting followed by an overview of the renovations and hands-on workshops. Tours and workshops will run 1 to 5 p.m.

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### **Northern Boundary to Meet in Minnesota**

The USITT Northern Boundary Regional Section's annual Fall Workshop will be held September 14 and 15 at Theatre L'Homme Dieu near Alexandria, Minnesota.

Theatre L'Homme Dieu is a non-profit, professional, summer theatre operated since 1961 by St. Cloud State University in partnership with a group of Alexandria citizens. Theatre faculty, staff, and students from St. Cloud State University will host the event.

Directions to the workshop site as well as a link to the Alexandria Chamber of Commerce (for housing, pull down under "Visit Alexandria" and choose lodging) at the [Theatre L'Homme Dieu website](#). There is also lodging on site at the theatre in dorms and cabins.

Contact David Borron at [drborron@stcloudstate.edu](mailto:drborron@stcloudstate.edu) to make arrangements and get details. The onsite lodging cost is very inexpensive!

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### **Arkansas Site of Southwest Symposium**

The Southwest Regional Section will hold its Fall Symposium on Saturday and Sunday, September 8 and 9, at the University of Arkansas in Fayetteville, Arkansas.

Tentative programming includes Sketch-Up & WYSIWYG presentations, lighting company presentations, a scenic painting demonstration, and costume programming.

Accommodations are being offered by The Cosmopolitan of Fayetteville. The tentative schedule includes Friday check in and an informal pub crawl, with programming beginning at 9:30 a.m. Saturday at the University of Arkansas. On Sunday a brunch and business meeting is planned at The Cosmopolitan Hotel. For more details, visit the section [website](#).

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USITT Commissioners and Vice-Commissioners took time out of a hectic retreat schedule, below, to make friends with a giant armadillo next door to Goode's Bar B-Q in Houston, Texas.

Photo/Barbara E.R. Lucas

by **Kim Williamson**  
Vice-President for  
Commissions

## Commissioners at Work and Play

The weather was hot and the barbecue tasty when 20 Commissioners and Vice-Commissioners met on retreat in Houston, Texas the first weekend of August. Enthusiasm prevailed as the Commissioners put their energies toward the future of the USITT Commissions and discussed issues ranging from the programming of USITT's 50th birthday in 2010 to strategies to develop and encourage leadership within Commissions.

The morning session focused on many of the topics that fill the expansive responsibilities for each Commissioner. Details to finalize Houston programs and PDWs were presented by VP Programming Carl Lefko and Michael Mehler; Treasurer Travis DeCastro commended the Commissioners on their wise use of budgeted funds which resulted in a 47 percent increase for Commissions in this new fiscal year; Barbara Ellen Lucas invited all to submit articles for *Sightlines*. With the publication being USITT's primary information outlet, Commissioners are encouraged to bring projects and activities to hundreds of individuals who hit USITT's web site each day.

Commissioners previewed the upcoming months, tackling many non-Conference related tasks. Reports will be submitted for the fall Board of Directors meetings, fiscal year 2008-09 budgets will be developed, and adjudicators for the Young Designers & Technicians Awards will be selected.

As the afternoon heated up outdoors, so too did the energy inside. Bobbi Owen, VP Communications and Chair of the USITT@50 Steering Committee, brought forth big ideas for the 50th which got the group thinking even bigger. Programming for the 50th will be an unparalleled opportunity for USITT, and the Commissioners are essential in paving the way. By the time everyone arrives in Houston for the USITT Annual Conference & Stage Expo in March, Commissioners will be looking to members to help plan the party!

USITT continues to plan and shape the future of design and production, and relies heavily on the Commission's leadership in developing programming, projects, and new initiatives. Providing incentive to become a Commission leader, mentoring new Commissioners, and recognizing and rewarding these individuals is a recurring topic. They continue to generate a host of new ideas and possibilities. A common theme among all Commissions is that leadership development must be on-going, and future leaders must have access to information to assist in the process as each Commission "grows its own."

No trip to Houston would be complete without a road trip to Goode's Bar-B-Q with the requisite photo taken at the giant armadillo! The day-long efforts of the Commissioners culminated in a quest for Texas barbeque followed by a gathering for more informal interaction with the Conference Committee, USITT Staff, and Executive Committee.

I would like to extend my gratitude and appreciation to all in leadership roles within the Commissions for their dedication of time, enthusiasm, and expertise that gives evidence that each and every Commission is in very good hands. New Commissioners Dave Tosti-Lane and Karen Maness, and Vice- Commissioner Michelle Harvey participated in Houston for their first retreat.

We appreciate the Commission leadership -- continuing and new -- for the time they give to USITT. They have provided their dedication and leadership to bring great things forward, and are truly the member's representative voice in USITT.

USITT Commissioners and Vice-Commissioners held a day-long meeting in Houston, Texas at the beginning of August to review an extensive variety of topics



Photo/Barbara E.R. Lucas

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## Commission Offers Online Costume Communities

**Kristina Tollefson**

*Costume Design & Technology Commissioner*

The Costume Design & Technology Commission hopes members will join its online communities. There are three ways to stay in touch and involved with Commission members and Commission activities online.

The first line of contact is the Commission [website](#), which is currently undergoing a redesign. An announcement will be made when the new format is available.

In addition to the sections on the website about Conference activities and Summer Symposia, there is information on the various projects supported by the Commission including the Program Survey and the Commercial Pattern Archive. Anyone with an idea for a Conference Session, a new Commission Project, or a Summer Symposium, can find all the needed information at their fingertips.

There is an active costuming community on the Costumer's Info list and the Costume Locator Service which bring together hundreds of costuming professionals world-wide. On the Costumer's Info list, sources, ideas, techniques, and products used in any area of theatrical costuming can be exchanged. Subscribers post questions ranging from machinery recommendations to dye techniques, textbooks, web sources, internships, and job openings. With a membership of over 500, there is someone out there who has faced the same challenges and who is excited to share those experiences. To join the Costumer's Info list, send a blank e-mail to [costumeinfo-subscribe@yahoogroups.com](mailto:costumeinfo-subscribe@yahoogroups.com).

For those who rent costumes, the Costume Locator service is an invaluable resource. In this community, people who operate rental programs and those who are looking to rent costumes for productions are able to find each other quickly. The list is not responsible for setting up or monitoring transactions, but for getting people in touch with each another. To subscribe to the Costume Locator service, send a blank e-mail to [costumelocator-subscribe@yahoogroups.com](mailto:costumelocator-subscribe@yahoogroups.com).

Both lists have a searchable archive so those who join now can benefit from the discussions of the past. Searching the archives before posting a request may be all that is needed to answer a question. Entering "dye vats" into the Costumer's Info archive, for example, will bring up all posts that contained any discussion of dye vats. Rental sources are stored in the Costume Locator archive. Entering the term "witch" will bring up multiple sources for *Into the Woods* or any other show where witches were discussed.

Both services are moderated, meaning the list moderator must approve each request or post. This insures the integrity of postings, allows the moderator to edit/combine duplicate messages as well as edit for clarity, and ensures members are posting to the correct list for their inquiry.

The main features of both lists can be accessed through e-mail alone, but both lists also have web pages to access additional resources. Both lists allow information to be received in the individual message format (which may result in as many as 20 e-mails a day on the info list) or the digest format (which compiles all of the day's messages into one e-mail). Members are automatically subscribed to the individual message format and can switch to digest by sending an e-mail to [costumeinfo-digest@yahoogroups.com](mailto:costumeinfo-digest@yahoogroups.com) or [costumelocator-digest@yahoogroups.com](mailto:costumelocator-digest@yahoogroups.com). Guidelines for use can be found in the "files" section on the Costumer's Info website and will be e-mailed immediately upon subscribing.

Anyone may belong to either list or both. Spend some time looking around the websites which have very detailed help sections. Any questions that cannot be answered by visiting the web and be addressed by the list moderators:

*Costumer's Info List:* Moderator Kristina Tollefson: [kristina@tollefsondesigns.com](mailto:kristina@tollefsondesigns.com); [groups.yahoo.com/group/costumeinfo](http://groups.yahoo.com/group/costumeinfo);

*Costume Locator List:* Moderator Kevin McCluskey, [kmclusk@mw.edu](mailto:kmclusk@mw.edu); [groups.yahoo.com/group/costumelocator](http://groups.yahoo.com/group/costumelocator);







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## Costume Storage Database Still Seeks Submissions

Sherry Harper-McCombs  
*Costume Design & Technology Commission*

Photos and descriptions of costume storage facilities (no matter how small or disorganized the supervisor may think their costume storage may be!) are still being sought for the Costume Storage Solutions Database. As everyone gets ready to begin a new school year and/or production season, think about getting digital photos of costume storage facilities before things start to get too hectic with restocking and organizing.

The [database](#) is up and running with representative costume storage facilities large, small, and somewhere in between. To access the information, click on "guest account" and then choose "costume" from the list that appears.

One of the newest entries is the Washington National Opera's amazing and well-organized facility in Washington, D.C. The Opera's facility has more square footage than most could ever hope for, but utilizes many clever organizational techniques possible at much smaller operations.

The database currently has over 20 facilities represented, and the USITT Costume Commission would love to hear from more of its members.

The Washington National Opera facility is notable for many positive things, but one of the negatives is that it is the only opera company currently represented in the database. There are no ballet companies yet. The database will be much more useful if it has a wide representation of many sizes and types of costuming operations, so give serious consideration to photographing and entering your facility.

Photographs can be taken with any digital camera quickly and easily. Descriptions of the facility can be brief or detailed, but the more information, the more helpful it is to others.

Loading photos and information into the database is as easy as using Yahoo's Flickr website and takes very little time. For information concerning how to upload photos and information or to recommend a facility for the database, e-mail Sherry Harper-McCombs at [harpermc@dickinson.edu](mailto:harpermc@dickinson.edu).



A combination of glass cases and archival drawers are among the storage devices used at Angels Costumier, London, United Kingdom. This is just one example included in the Costume Storage Database.

Photo/Sherry Harper-McCombs

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## Share Projects for Teaching Costuming

**Judy Adamson**

*Costume Design & Technology Commission*

*Projects for Teaching Costume Design and Technology* has been an ongoing project of the Costume Commission for over ten years. Volume 1, published in 1998 and edited by Pat Martin, inspired everyone from the instructor entering the profession to the experienced teacher looking for a new approach.

USITT Costume Design & Technology Commission continues to solicit ideas for Volume 2 of *Projects for Teaching Costume Design and Technology*. Commission members can contribute to the project by sharing projects that have been successful in the classroom. It is very easy to submit a project. A Project Submission Form is available on the USITT Costume Commission web page. Under Commission News, a link will lead to a pdf form that can be submitted electronically or printed and mailed.

For members who are looking for fresh ideas to inspire students in the classroom, this project can be a great help! In addition to soliciting submissions, the editors are seeking educators willing to try the projects in their classrooms and provide feedback. Anyone wishing to see a list of the submissions to date in "teaser" form, e-mail [jadamson@email.unc.edu](mailto:jadamson@email.unc.edu). For those interested in trying one of the projects in a classroom environment, a complete submission will be sent.

Editors are Judy Adamson, CB# 3230, Center for Dramatic Art, University of North Carolina, Chapel Hill, NC 27599-3230 (e-mail above); and Martha Marking, Department of Theatre and Dance, Appalachian State University, 480 Howard Street, Boone, NC: [markngma@appstate.edu](mailto:markngma@appstate.edu).

Traci Meek's project, *The Matchmaker - Dyeing for Danceware*, includes both swatches and renderings as illustrations. Ms. Meek has submitted her work to be included in the second volume of *Teaching Costume Design and Technology*.

*Illustration/Courtesy Traci Meek*

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Herb Camburn, left, used his table at Stage Expo in 2007 to display and sell his stage property resource and research CDs. Commercial and non-commercial tables for the 2008 Stage Expo in Houston, Texas are now available and are expected to fill quickly.

Photo/R. Finkelstein

## Table Spaces Available For Stage Expo 2008

**Helen Willard**  
*Stage Expo Sales Manager*

Priority space selection for Commercial and Non-Commercial tables is taking place this fall for Stage Expo 2008 in Houston. Commercial tables cost \$850, and Non-Commercial tables cost \$650. Each table space reservation includes a 6-foot table with two chairs on a carpeted space, plus two full-conference exhibitor badges.

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

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

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

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

A total of 64 Commercial and Non-Commercial table spaces are available for Stage Expo 2008. These tables are a great deal for colleges, universities, and other organizations who wish to promote their programs at the conference. Anyone who wishes to reserve a table should contact [hwillard@aol.com](mailto:hwillard@aol.com).

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## Houston Museum Features Classic, Contemporary Art

**Janet Harreld**  
*Houston Promotions Coordinator*

In a city known for cowboys, sports teams (the good, the bad and, frequently, the very ugly), dripping summer humidity, constant highway construction, and barrels and barrels of oil, you might not expect to find a museum of the caliber of the Museum of Fine Arts, Houston. The Museum is an astonishing and intriguing surprise every trip.

For those attending the USITT 2008 Annual Conference & Stage Expo in Houston, it is a quick ride southbound on the light rail (\$2 for a roundtrip which can be purchase with a debit card or cash). The light rail is just steps from either conference hotels, and will bring you to the Museum District stop.

From there, it is less than a block to the MFAH. On Thursdays there is *no* admission charge, and the museum is open until 9 p.m. It's still a bargain on any other day at \$7 for adults. On Friday, Saturday, and Sunday, the MFAH is open until 7 p.m. (The light rail runs until after midnight and is safe to ride at night.)

MFAH is a Mies Van der Rohhe master-planned, multiple building complex so it is challenging to see everything desired on a single trip. Since seeing all will be impossible, choose carefully among the myriad of options. One caveat, though. Make certain to use the underground tunnel when going from the comparatively new Beck Building to the Law Building. The tunnel is actually a piece of art you walk through; disconcerting at times, but very cool and fun.

There are the things you would expect to find -- a collection of European Masterworks

Praised as the most beautiful acre in Houston, the Litllie and Hugh Roy Cullen Sculpture Garden of the Museum of Fine Arts, Houston houses more than 30 masterworks from the MFAH and other major collections.

Photos/Greater Houston Convention and Visitors Bureau



weighted in Renaissance and Baroque art but running the gamut from Memling to Matthias Stomer's *Judgment of Solomon* (c. 1640) to typically handsome Joshua Reynolds to the incredible skies and seas of J.M.W. Turner. However, the MFAH has a remarkable collection of Impressionist and Post-Impressionist pieces based on the Beck Collection. Audrey Jones Beck and husband, John, began collecting works that focused on 19th and very early 20th century Paris in the 1960s. Their collection included works by Manet, Pissarro, Matisse, and Seurat. In complement to this collection are pieces donated by others featuring key works by artists such as Renoir, Cezanne, Degas, and Picasso.

Of particular note for the MFAH are 19th century American landscape paintings by Thomas Cole, Frederic Church, and others who were swept up in the breathtaking beauty of the newly discovered American wildernesses. Not to be outdone, the civilized American is well represented with works by the incredible John Singer Sargent, the captivating William Merritt Chase, and the intriguing Childe Hassam. (These artists offer a treasure trove of late 19th and early 20th century period details.) Additionally, there are several pivotal pieces from the *Ashcan School* as well as Georgia O'Keefe and other Taos artists.



An exceptional find is the Glassell Collection of African Gold. This collection contains the greatest assemblage of gold objects in the world. The Glassell has gold items that you'd find in a Monty Python skit -- gold pith helmets, gold rifles with cartridges, and a gold-leafed fly whisk (the Akans are most certainly a stylish tribe). Weird and wonderful.

The collections that are of importance to both the MFAH and designers are the decorative arts. The only one actually housed in the main MFAH campus is the Art of Design collection. The others are located at Bayou Bend and the Rienzi. The Art of Design collection focuses on modern and contemporary decorative arts with truly fine examples of exceptional design, craftsmanship and originality. The exhibit on display during the USITT 2008 Conference & Stage Expo will be *Designed by Architects: Metalwork from the Margo Grant Walsh Collection* featuring superb pieces executed in innovative metal materials. An article in a future *Sightlines* issue will focus on Bayou Bend and the Rienzi, both renowned for their decorative arts collections.

As seems to be true with every art museum in Texas, there is a costume collection. Although MFAH's collection can't begin to compare with the one housed at the University of North Texas, it still has some lovely examples mostly worn by fashion-conscious local matrons including garments by Geoffrey Beene, Bill Blass, Oscar de la Renta, Vivienne Westwood, Givenchy, and Yves Saint Laurent. It is rumored that there are some Worths in beautiful condition. Items probably more important in this collection (somewhat more mundane though none-the-less exquisite) are the non-Western textiles and Indian and Indonesian costumes.

For those visitors who just can't seem to get there when the Museum is open, there is a spectacular sculpture garden north across Bissonet from the Law Building. The Cullen Garden is a soothing, surprisingly quiet place to contemplate some fantastic sculpture until 10 p.m. or just a great place to sit and consider all the things you have learned at the Conference!

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- Patricia Dennis, *Secretary*
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- Bobbi Owen, *Vice-President for Communications*
- Joe Aldridge, *Vice-President for Conferences*
- Alexandra Bonds, *Vice-President for International Activities*
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- Vacant, *Vice-President for Promotions & Development*
- Holly Monsos, *Vice-President for Members, Sections & Chapters*
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- Mike Murphy
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- Bill Teague

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

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Honorary Lifetime Members

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- American Harlequin Corporation
- Apollo Design Technology, Inc.
- Automatic Devices Company
- Barbizon Lighting Company
- Cirque du Soleil
- City Theatrical, Inc.
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- Clear-Com Communication Systems
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- Creative Stage Lighting Co., Inc.
- Disney Entertainment Productions
- Electronic Theatre Controls (ETC)
- Entertainment Services & Technology Association (ESTA)
- Entertainment Technology
- Future Light
- GAMPRODUCTS, INC.
- H & H Specialties Inc.
- heatshrink.com
- InterAmerica Stage, Inc.
- KM Fabrics, Inc.
- Kryolan Corporation
- *Live Design* Magazine/LDI Show
- Martin Professional, Inc.
- Mattel-World Wide Trade Show Services
- MDG Fog Generators
- Meyer Sound Laboratories, Inc.
- Norcostco, Inc
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- Production Advantage, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- SeaChanger by Ocean Optics
- SECOA
- Stage Research, Inc.
- StageRight Corporation
- Steeldeck Inc.
- Strand Lighting
- Syracuse Scenery & Stage Lighting Co., Inc.
- Texas Scenic Company
- Vari\*Lite

- Vincent Lighting Systems
- Vortek, a division of Daktronics
- Walt Disney Entertainment
- Wenger Corporation
- ZFX, Inc.

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### **Sustaining Members**

- A.C. Lighting Inc.
- AC Power Distribution, Inc.
- A.C.T Lighting, Inc.
- ALPS/Advanced Lighting & Production Services, Inc.
- Altman Lighting, Inc.
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- Center Theatre Group
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- d&b audiotechnik
- Dazian Fabrics, LLC
- Designlab Chicago
- Electronics Diversified International, LLC
- Entertainment Lighting Services
- Fisher Theatrical, LLC
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- GALA Systems, Inc.
- Gerriets International Inc.
- Grand Stage Company, Inc.
- Grosh Scenic Rentals
- Haussmann Theaterbedarf GmbH
- The Hilliard Corporation
- Hollywood Lighting Services, Inc.
- I. Weiss
- International Alliance of Theatrical Stage Employees
- Irwin Seating Company
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- KUPO Industrial Corp
- LCS Series (Meyer Sound Laboratories, Inc.)
- Le Maitre Special Effects Inc.
- LEE Filters
- Lehigh Electric Products Co.
- Leprecon
- Leviton/NSI/Colortran
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- Lycian Stage Lighting
- The MAGNUM Companies, Ltd.
- Mainstage Theatrical Supply, Inc.
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- Mehron, Inc.
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- Niagara University Theatre
- Niscon Inc.

- North Carolina School of the Arts
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- Theatre Consultants Collaborative, LLC
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# The Last Word

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Meredith Greenberg, left, and Donna Ruzika enjoy a moment of design and production fun under a sun umbrella at the Hollywood Bowl. The set for *South Pacific* is in the background.

Photo/Courtesy Donna Ruzika

## Visiting the South Pacific... Via the Hollywood Bowl

**Donna Ruzika**  
*Assistant Lighting Designer*

It was hot. I was sitting under an umbrella that the cabana boys had set up to keep the sun from giving me yet more freckles. The breeze was gently blowing, moving the palm fronds and keeping me cool. Twenty feet away, Brian Stokes Mitchell was singing...to me.... and I was thinking...how lucky am I?

I wasn't lounging in Fiji or Tahiti, and yet I was being transported to the South Pacific -- well actually to a rehearsal of *South Pacific* on stage at the Hollywood Bowl.

The "cabana boys" were what Stage Manager and USITT member Meredith Greenberg affectionately called the terrific IATSE prop crew, and okay, Brian Stokes Mitchell wasn't singing to me, he was singing to Reba McEntire. But still, how fun is this?

This August I had the good fortune to be the associate lighting designer to my husband, lighting designer Tom Ruzika, on the design of the Los Angeles Philharmonic production. Directed by the incredibly talented David Lee (nine-time Emmy Award winning director, creator of *Wings* and *Frasier*) with conductor and musical director, the amazing Paul Gemignani (over 38 Broadway and West End shows) and choreographer Mark Esposito (Radio City Rockettes/16 Broadway and national tours), this was one first-class production.

And there I was, figuring out followspot cues for Reba and Stokes, plus other marvelous performers -- Michael McKean from *This is Spinal Tap*, Armelia McQueen from Disney's *Adventures in Wonderland*, Conrad John Schuck from the movie *M\*A\*S\*H*, and so many other talented actors -- in the Hollywood Bowl!

Since 1922, the LA Philharmonic has presented its summer season at the Hollywood Bowl. Working at the historic Hollywood Bowl is an unforgettable experience. Owned by the County of Los Angeles, the Bowl and surrounding grounds is a county park. Who knew? Since it is park, it is always open to anyone day and night (except during closed rehearsals and performances). There are areas that are restricted, and the security guards on duty keep people from stealing the chairs and from going onto the stage.

Late one late night after a concert, while Tom and the Bowl's moving light operator, Gil, were setting focus points, I observed a gentleman walking his two dogs while emptying

unfinished wine bottles previously enjoyed by the patrons who had dined at the Bowl that evening. Apparently he's a regular.

Toward the back of the nearly 18,000-seat Bowl, an amorous couple was "enjoying" each other. Joggers intent on getting their exercise were running up and down the numerous stairs; just like any other park. Right?

Right. Except this park happened to have a crew of about 30 IATSE members working on the world-famous Hollywood Bowl stage.

During the five-month season at the Bowl, the fabulous full-time IATSE crew work so many hours that, if they choose, they wouldn't have to work for the rest of the year. Dave, the master carpenter and union steward, is a surfer who lives in Hawaii. He runs his crew in a relaxed yet controlled manner. You can just see him on a surfboard. Master Electrician Bob is a long-time union member who had worked in many theatres, when years ago he did a job at the Bowl and never left. Mike, Mark, Steve, and Tarzan were our first rate spot operators. You couldn't ask for better crew.

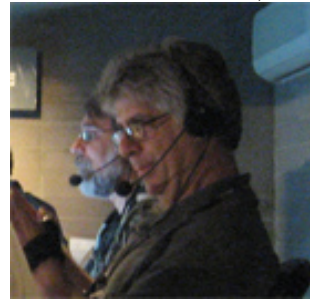
These gentlemen, plus "Backstage Goddess" Ellen, Director of Presentations Steve Linder, and Operations Manager Brian Grohl, are just a few of the many people who help make the Bowl experience so special.

The AEA stage managers for *South Pacific* are excellent SMs and great fun! Meredith, Stacy Wilson, Barbara Donner, and PA Amy have worked together for several summers; they call their experiences at the Bowl "Summer Camp." During the year, they each work professionally in opera, theatre, and education, which keeps them working inside, so what a joy to be able to work outside with such a great crew. It is as fun as summer camp!

The many performances at the Bowl make the rehearsal schedule, well, different. Monday and Wednesday, the cast rehearsed on stage from 9 a.m. to 5 p.m. During that time, I watched for spot cues and clarified the lighting cues for Meredith. Tom and the ever-present, hard working board operators, Gil and Andy, were sequestered away in the air conditioned light booth, building light cues in broad daylight (with the help of the visualizer, which allows you to see the color and position of the automated lights on the monitor).

On Monday and Wednesday evenings, around 10 p.m., Tom, assistant John Bass, and the crew spent an hour and a half focusing and checking out the colors created by the LED lights illuminating the trademark rings while the stage crew set up for the next day's LA Philharmonic rehearsal and performance.

On Wednesday evening, there was a 7 p.m. run through with the LA Philharmonic and, of course, the orchestra was magnificent. During the rehearsal, Meredith called the cues and Tom got to actually see the lights he had programmed during the previous days. (This was exciting. Last summer when he designed *Sunset Blvd.*, everything happened in one day; he and the board ops programmed the show during the day. That night, the show opened and he got to see the lighting for the first time, along with thousands of patrons!). So it was a luxury to see the light cues before the audience did and to have time after the rehearsal to fine-tune them.



Our dress was held at 10 a.m. on the day of opening (Friday). Anyone can walk in and watch the dress rehearsals... for free. Rock groups and special events are closed, but all the Philharmonic rehearsals are open. About 350 to 400 attended (including regulars who attend every dress rehearsal) wearing hats or holding umbrellas to ward off the rays of the hot sun while watching the cast perform for the first time in their fun WWII style costumes designed by Alex Jaeger.

Some early risers arrived before 8 a.m., positioned themselves in the front boxes and had a lovely breakfast. Meredith and I sat under our umbrellas with the terrific spot operators. They watched the show and listened to Meredith call their cues, so they would know what they were doing that evening.

That night for the opening, I sat in the light booth. The air-conditioned, soundproof booth was cool and quiet and we were separated from the thousands of people outside. The stage looked beautiful. Scenic Designer Evan Bartoletti had transformed the Bowl into an island paradise by artfully using live palm trees, flowers, and other tropical plants. The lighting was colorful and gorgeous.

I left the booth to feel the soft night air on my face and to listen to Brian Stokes Mitchell sing... to me. Once again, I was taken away to the South Pacific...via the Hollywood Bowl. How lucky am I?





A preset cue for *South Pacific* plays at the Hollywood Bowl as the crowd awaits the beginning of the performance.  
Photo/Donna Ruzika

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