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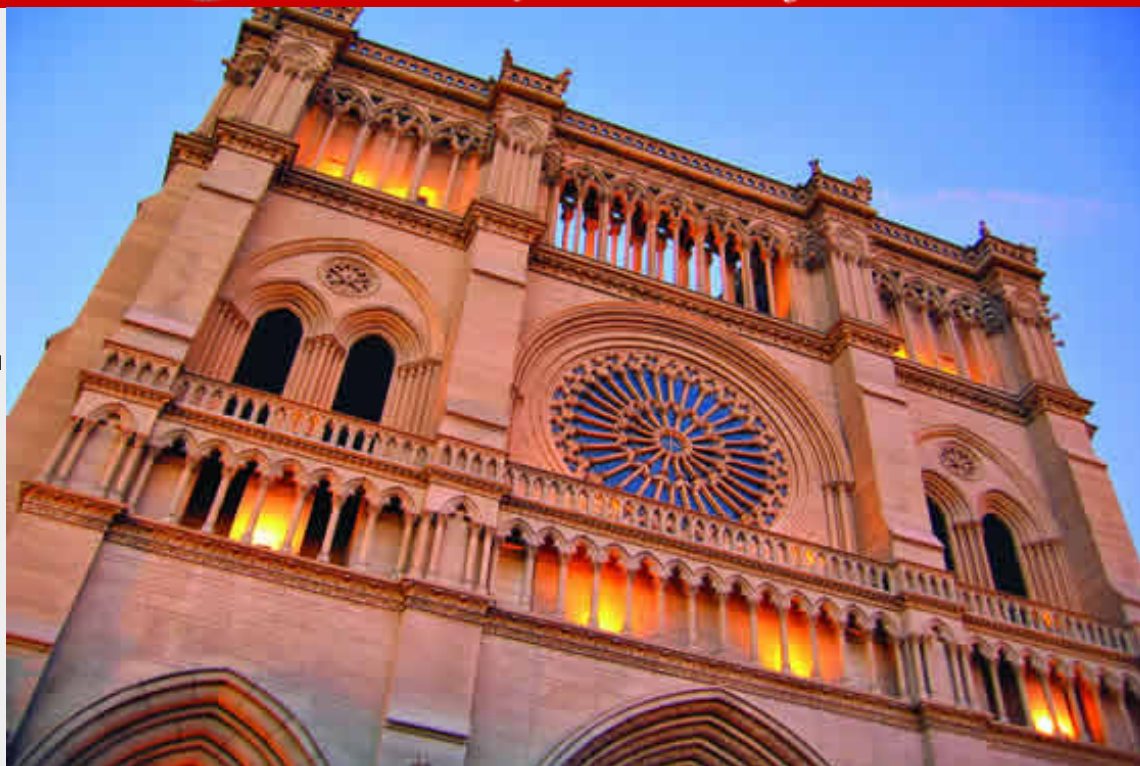
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An example of the varied architecture of Cincinnati, where USITT will hold its 2009 Annual Conference & Stage Expo is featured in this image of St. Mary's Cathedral Basilica. The building project was started in 1894 and ended in 1915, incomplete.

It is largely unfinished even today.

To learn more, see the [story in this issue](#), including a link to an architecture tour of the city on the Ohio River.

Photo/ Aaron Davidson, courtesy Greater Cincinnati CVB

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Eric Fielding, right, receives congratulations on being named a USITT Honorary Lifetime Member from Randy Earle as other Fellows look on and applaud.

Photo/Richard Finklestein

Eric Fielding Named Honorary Lifetime Member

Randy Earle

Chair of USITT's Fellows

Randy Earle, Chair of the USITT Fellows, made a special presentation to Eric Fielding as part of the Fellows Address and Induction Ceremony during USITT's 2008 Annual Conference & Stage Expo in Houston, Texas. His remarks follow.

USITT presents many awards and honors each year but the USITT Honorary Lifetime Membership Award has been given only seven times since its inception. The award recognizes a lifetime of continuous service to the Institute. Tonight, I am delighted to have been asked to award our eighth USITT Honorary Lifetime Membership to one of our Fellows, Eric Fielding.

Eric's service to USITT was been continuous for many years. During that time he has provided leadership, liaison activities, communication, and creative direction for a wide variety of projects and publications. Eric's international service is extensive and has included 1991 and 1995 Prague Quadrennial Exhibition design and coordination, international liaison representation, work with OISTAT Publication and Exchange Commission, OISTAT Scenography Commission and, most recently, director of the 2005 World Stage Design exhibition in Toronto.

Eric has served on the USITT Board of Directors and as Vice-

President for Communications. He, and his wife Cecilia, were editors of *Theatre Design & Technology* for seven years and pursued development of our publication into the preeminent journal for the profession that it is today. He also coordinated the Heritage Exposition for the fifth Biennial and the Design Showcase for the fourth Biennial Design Expositions.

Eric is a professor of theatre and media studies at Brigham Young University where he has served as chair of the MFA Design program, artistic director, and department chair. Previously, he taught at the Goodman School of Drama, De Paul University, where he headed the lighting design program. In addition, he is a talented and active scenic designer who works with a wide variety of producing organizations across the United States.

Eric has earned the distinction of being awarded an Honorary Lifetime Membership in USITT and it is my privilege to present him this honor.

Your amazing list of contributions to the membership of the Institute and to your profession over the past three decades has set a standard that we all admire, appreciate, and strive to emulate. The long bibliography of publications that you have edited and designed, the highly successful design exhibitions that you have supported or produced, your international representation of USITT and America at world conferences and meetings, and your long record of volunteer work for the Institute, your colleagues and your profession have earned you this lifetime recognition -- only the eighth to be awarded in USITT's forty-eight year history.

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Rebecca Cunningham (center) receives her USITT Distinguished Achievement Award in Costume Design & Technology 2008 and a floral tribute from Commissioners Kristina Tollefson and Joel Ebarb.

Photo/Tom Thatcher

Cunningham Honored for Costume Work

Esther Van Eek

Costume Design & Technology Commission

Every year at the USITT Annual Conference & Stage Expo, the Costume Design & Technology Commission offers a variety of engaging and inspiring sessions to fill our days and feed our souls. At this year's conference, no session was more inspiring than *An Evening with Rebecca Cunningham*. Ms. Cunningham received USITT's Distinguished Achievement Award for Costuming as part of the session.

Costume Co-Commissioner Joel Ebarb gave a lovely introduction to the designer and teacher probably best known to the assembled crowd for her comprehensive and indispensable book, *The Magic Garment*.

The ever-humble and humorous Ms. Cunningham took us along with her on a winding journey from 3-year-old designer, through design school, training in advertising art, and later, an MFA in theatre design which led to her teaching career. She described, in heart-wrenching detail, her struggle to gain parity and promotion within a patriarchal system that didn't recognize her research and

creative activity as significant.

Ms. Cunningham, a professor of costume design and technology at Brooklyn College, is also an authority on Eastern European women theatrical artists and designers, lecturing and publishing widely on the subject. Her article in *TD&T*, "Russian Women Artists/Designers of the Avant-Garde," won a Herbert D. Gregg Award in 1999.

As a free-lance costume designer, Ms. Cunningham has worked in Off-Broadway, regional, and educational venues. As an accomplished watercolor artist, her work has been exhibited in Louisiana and New York.

In addition to her professional career, Ms. Cunningham has been an active and integral participant in multiple Costume Design & Technology Commission activities for many years.

The arc of her development as an artist paralleled Ms. Cunningham's journey as a writer and eventually as a published author. The book she "didn't even think [she] could write" and which now has a place within easy reach of so many, earned her a standing ovation from the audience of her students, colleagues, and peers.

When asked what she saw as the biggest change over her years as an educator, Ms. Cunningham replied, "Perception of the work we do has changed." It was pure delight to spend some time with the person whose efforts did much to bring about that change. The Costume Design & Technology Commission thanks Ms. Cunningham for a delightful evening.

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Pete Happe, New Fellow

Introductory remarks from Tim Kelly
USITT Fellow

For the past 18 years, Pete Happe has been a principal theatrical systems designer for Walt Disney Imagineering. He has provided complete theatre consulting and design services for Disney's Animal Kingdom, Tokyo Disney Seas, Walt Disney Studio Park in Paris, and Hong Kong Disneyland.

Pete's skills in entertainment technology, design and management have been selflessly shared through his extensive work on various ESTA committees. He is currently on the ESTA working group studying Rigging Technical Standards and is a task group member for E1.22, *Fire Safety Curtain Systems*; E1.6-1, *Powered Winch Hoist Systems*; and E1.6-2, *Purpose Designed Serial Manufactured Electric Chain Hoists in the Entertainment Industry*.

In the mid-1970s, Pete was one of the founders of the Rocky Mountain Regional Section of USITT and served as a section officer for many years. Pete served as Vice-President for Commissions, bringing his managerial skills to bear in assisting the Commissions to move toward establishing standards. With 30-plus years of active involvement in USITT and the entertainment industry, Pete is a "go to" guy for many who have questions of complex technical theatre issues. He readily gives of his experience and expertise in the interest of making our profession a safer and more creatively innovative place to work.

USITT Fellows elected six new members who were announced at the 2008 Annual Conference. The introductions of, Debra Krajec,

Peter Happe, left, was congratulated as a new Fellow of the Institute by Tim Kelly, left. Mr. Kelly presented Mr. Happe with his Fellows plaque as part of the ceremony where new Fellows, whose names are kept secret until the presentation ceremony, are announced. Current Fellows can be seen in the background.

Photo/Tom Thatcher

and Richard Thomas also appear in this issue. The introductions of Joe Aldridge, Jerry Gorrell, and Bobbi Owen appeared in the April issue.

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Debra Krajec, New Fellow

Introduction by Richard Arnold
USITT Fellow

It is my great honor to introduce Debra Krajec as a new Fellow of the Institute.

Debra is a multi-talented theatre artist. She is a costume designer, a play director, an Equity card actress, and a respected educator. So it is not surprising that as an educator, she believes in the liberal arts approach in training theatre artists and that she encourages her students to develop skills in several areas of theatre for in-depth understanding of theatre production and to increase their employment possibilities.

Debra is a BFA and MFA graduate in theatre from Texas Christian University. She is a member of the theatre faculty at Marquette University in Milwaukee. As its costume designer, she has designed over 60 productions at Marquette.

Professionally, she has designed for such companies as Milwaukee Repertory Theatre, the Shaw Festival at the Milwaukee Chamber Theatre, the Next Act Theatre, the Northern Stage Company, Theatre Tesseract, Porthouse Theatre, Western Texas College, Kent State University, and groups in Wisconsin and Fort Worth, Texas.

She also heads the directing program at Marquette and has directed over 20 productions there. She has directed for such professional companies as the In Tandem Theatre, the

Debra Krajec, right, is introduced as a new fellow by Richard Arnold, left, during the 2008 Annual Conference & Stage Expo. Current USITT Fellows are in the background.

Photo/Richard Finkelstein

Playwright's Theatre, and the Casa Manana Playhouse.

Deb has played major leadership roles in USITT. On the regional level, she has contributed much to the Midwest Regional Section. This has included serving on the Section's Executive Board (1990-1997) and her tenure as Chair of the Section (1994-1996). For her extensive service to the Section, she has received the section's Founder's Award, the highest honor awarded by the Midwest Regional Section.

On the national level, Debra has been a Department Chair and Co-Editor of *Cutter's Research Journal* (1990-1997). She has served as Vice-Commissioner (1996) and Commissioner of the Costume Design & Technology Commission (1997-2000). She has chaired many costume conference panels and five Costume Symposia, and organized the Costume Commission's Traveling Programs to enhance Section activities. She was a member of the Membership Committee (1994-1997) and currently serves on the Awards Committee and the Nominations Committee.

She is in her third term as a USITT Director at Large on the Board of Directors. As reported in the January issue of *Sightlines* ([story here](#)) her husband, David, also plays a leadership role in the Institute. In fact, Debra and David may be the first husband and wife team ever to serve together on the Board of Directors.

Debra has been recognized with honors for her costume design and directing. At Marquette she has received the Dean's Award for Outstanding Service in her college (1983) and the Dean's Recognition Award for Outstanding Teaching (1999). She attended the 1995 Prague Quadrennial.

USITT Fellows elected six new members who were announced at the 2008 Annual Conference. The introductions of [Pete Happe](#), and [Richard Thomas](#) also appear in this issue. The introductions of [Joe Aldridge](#), [Jerry Gorrell](#), and [Bobbi Owen](#) appeared in the April issue.

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Richard K. Thomas, left, was honored twice at the USITT 2008 Annual Conference & Stage Expo in Houston, Texas. Van Phillips, right, presented both the Joel E. Rubin Founder's Award and the USITT Fellows certificate. Mr. Phillips' introductory remarks from both presentations are reproduced here.

Photo/Casey Kearns

Thomas Honored - Twice!

Van Phillips
USITT Fellow

Richard Thomas received two honors at the 2008 USITT Annual Conference in Houston. Both the USITT Joel E. Rubin Founder's Award and the names of new USITT Fellows are kept secret until they are presented. Van Phillips presented both awards. His remarks, noting the special nature of the remarkable double awards, follow.

Joel E. Rubin Founder's Award

Good morning! I was excited to be selected to introduce this year's recipient of the 2008 Joel E. Rubin Founder's Award.

I did not realize until I heard Kevin Rigdon's Keynote address a few moments ago, that he considered himself a drummer without rhythm and, therefore, took up lighting design instead of music. I say this because I have always held that scenic designers, such as myself, deal in space and mass, and costume designers in personal space and form. Sound and lighting designers are the only ones able to reveal what the scenic and costume designers create in time, therefore basing their work in rhythm.

I was pleased when I heard that the Houston 2008 Conference & Stage Expo was featuring sound design and sound designers. It is

nice to be able to focus on those artists who can work magic by playing with the element of time, a difficult element to display outside of the production itself.

Almost 40 years ago, after I had completed my academic degree at the University of Texas (by the way, before you had to add the post script "at Austin"), I arrived in New York with the express intent to become a Broadway designer. As an assistant to Jo Mielziner, I was asked by one of the first people I met, "Are you talented or are you from Yale?"

The comment had almost nothing to do with the talents of the Yale graduates and everything to do with the network Yale had established of former graduates helping new graduates get started in the industry. I think you will see why I reference this networking ability as I tell you more about this year's honoree.

Thirty-four years ago, in 1974, I was asked to put together Purdue University's master of fine arts degree program in theatre design and technology. That program was approved by the state of Indiana in 1976. I was recruiting what was to be the first class of students for that MFA program at the University Resident Theatre Association auditions (U/RTA) when I first met our newest Founder.

For those of you who think you know U/RTA -- back in the late '60s and early '70s it was nothing like what you know today. Oh, there were lots of actors auditioning and lots of directors viewing, but over on the design and technology side it was a handful of us like "Zee" Weisfeld from Michigan, Gary Gaiser from Indiana, Herb Shore from Florida, and Frank Rutledge from Michigan State. We were a small but very tight group back then.

At any rate, in 1976 I met the recipient of the 2008 Founder's Award at a U/RTA audition and was very impressed. Wow, a person who talked about sound as design and not just as effects. Frank Rutledge pulled me aside and said, "I'd be careful about taking on that young man! He is never satisfied and always wants new technology -- and it is really expensive stuff!" I took the "never satisfied" as always striving for success and the wanting "new expensive technology" as a desire to be on the leading edge. So, in spite of Frank's warnings, I recruited this individual for the MFA program and, boy, were my instincts ever proven right!

Just listen to a brief overview of his accomplishments!

2008 represents his 30th year as a USITT Member (I recommended he join USITT when he was a student in the Purdue MFA program). In those 30 years, he has chaired 30 sessions and three Professional Workshops at national Conferences -- his first in 1979 with Harold S. (Dr. Snodgrass) Burris-Meyer. How intimidating is that?

He claims his favorite workshop was *BloodBath of the Living Dead in 3D* at the USITT 1990 Conference & Stage Expo in Milwaukee. I remember that conference very well as I happened

to mention at the banquet that I would stand any current or former Purdue Theatre faculty or student a drink at the bar after dinner. You wouldn't believe how a free drink brings people out of the woodwork! And, remember my comment about the Yale "network"? About half of those at the bar were the sound designers taught by the now "Professor" Rick Thomas. It cost me over \$1,000 for the bar tab, but it was worth it!

Our newest Founder has served as the USITT Sound Commissioner, Co-Commissioner and Vice-Commissioner. He also has published 11 articles in *TD&T*, including "The Function of the Soundscape" in 2002, for which he won a Herbert D. Greggs Award. He served as the official USITT delegate to the OISTAT Scenography Commission from 1999 to 2001.

But, our first "Sound Designer" Founder has said he is most proud of his many "firsts" at USITT. I would like to highlight briefly just a few of those:

- The first public demonstration of the use of synthesis techniques in the theatre at the Cleveland 1981 Conference & Stage Expo
- The first public exhibition of a theatre sound score at the Orlando 1984 Conference & Stage Expo
- The first public demonstration of the use of digital samplers in theatrical productions at the Minneapolis 1987 Conference & Stage Expo
- Publication of the first article focusing on the subject of unionization of sound designers in *TD&T* in 1987
- Publication of the first article to draw attention to the issue of the fair and legal use of copyrighted sounds in the theatre in 1988
- The first public demonstration of the "all digital" theatre sound playback system at the Milwaukee 1990 Conference & Stage Expo
- And, he will offer, as author, the first book on eminent sound designers of the 20th century, *The Designs of Abe Jacob*, which is being released here at the Houston 2008 Conference & Stage Expo.

Ladies and gentlemen, please join me in welcoming my former student, now outstanding academic and professional colleague, and the touchstone for anyone remotely connected with sound design, Mr. Richard "Rick" Thomas as the 2008 Joel E. Rubin Founder's Award recipient.

(Because of travel delays, Mr. Thomas was not able to be on hand for these remarks. He was present at the Fellows Address the next day.)

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New USITT Fellow

As many of you, who have heard me speak at previous Fellows

Receptions know, I firmly believe that being named a USITT Fellow is the highest award the Institute offers! I believe this because we have USITT service recognition in the form of the Founder's Award and industry professional recognition in the form of the USITT Awards -- but only Fellows membership requires outstanding achievement in both.

The new USITT Fellow I am about to introduce epitomizes outstanding achievement in the professional theatre, theatre education, and service to the USITT.

I was told to keep this introduction brief, and because I had the good fortune to introduce this individual as the 2008 USITT Founder's Award winner yesterday morning, all of you who were present have heard about his service in over 30 years of membership to the USITT. Therefore, this evening I want to focus on this individual's achievement as a professional theatre designer and artist and stellar educator.

I have had the pleasure of knowing this individual first as a student and then as an outstanding academic and professional colleague. He reminded me recently that I took him aside when he was a student and said, "I don't normally believe that a student should stay at a program where they have gotten their academic degree. But, I also believe that sound design will be the next major area in theatre, and I think you are the one who, using Purdue's array of resources, could build a program in sound!" He did exactly that!

His undergraduate chair at Michigan State, Frank Rutledge, had warned me that he was not easily satisfied and liked expensive toys. I had never thought of this new Fellow as a surfer, but like a surfer he has always ridden the front edge of the technology wave. In 1979, I got Purdue to purchase a new Charlie Richmond (another USITT Fellow) sound board for our theatre. Judged against the new sound and recording lab at Purdue today it was Model T equipment. But, at that time it was an Indy 500 tool, especially for those thinking sound was thunder sheets, cricket effects, and a reel-to-reel Wollensak tape machine.

Out of that beginning and the other resources at Purdue, our new Fellow built a Sound Design and Audio Technology program that is known by everyone in the field. Today Sound Design and Audio Technology students represent Purdue world wide, and they are at the forefront of the fastest evolving design profession in our industry.

With all of that focus on professionally trained students, it is interesting that last year this Fellow won first the College of Liberal Arts Outstanding Undergraduate Teaching Award and was then selected for the Charles B. Murphy Outstanding Undergraduate Teaching Award for all of Purdue University.

I was once asked by Donald Oenslager what I wanted to do after I graduated with my MFA. I immediately said, "I want to go to New York and become a professional designer." He then asked if I had

ever considered teaching. I said, "No sir, I don't think you can do both!" He could probably see the little wheels turn in my head as I realized to whom I had just made that comment. There was only a slight smile on his lips as he replied, "Yes, it is hard to do both, but it can be done!" As hard as combining a teaching and professional career can be, our new Fellow has followed Mr. Oenslager's path.

While serving generations of new sound designers, this new Fellow has worked to put his many talents on stage in the professional arena. Let me give you just a few examples! He has:

- Over 80 theatre sound score compositions and designs.
- Over 30 broadcast, industrial and multi-media compositions and designs including:
 - the first international sound score and music composition at the 2003 Prague Quadrennial,
 - The Argosy Casino Sound Design for the Riverside Pavilion and,
 - The Road To Indy, Countdown to Indy, and Great Indy Moments.
- Been playwright, director and designer for over 15 new performance works recently including:
 - Labcoats on Clouds as co-director for an invited performance at the 2007 Prague Quadrennial and,
 - Laptop connections director for an invited performance at the Masarykovo Train Station, Prague, Czech Republic, June 18, 2007
- Fifteen publications including *The Designs of Abe Jacob*, the newest addition to USITT's Monograph Series highlighting the work of eminent living, released at this Conference.

Ladies and gentlemen, please join me in welcoming (and, he is actually in the room this time and not flight delayed by storms) Mr. Rick Thomas as a 2008 USITT Fellow.

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Victoria Altman

Michael and Kathleen Eddy
Eddy Marketing

Altman Lighting announced the news that Victoria Altman, wife of Robert Altman, passed away on February 17, 2008. Mrs. Altman was 53 and had been privately fighting ovarian cancer for several months with the support of her family, Bob, and their two sons, Russell and Ross. Her day to day work at Altman Lighting alongside Bob and other family members gave many in the industry the opportunity to get to know this energetic, spirited, and loving woman.

Mrs. Altman was known for her warm smile and easy laugh at LDI or other industry events. She saw the employees at Altman Lighting and its customers as family and friends. She enjoyed talking about the history of the industry and always had a story to share after spending many years working with Charlie and Alice Altman learning the business.

She met Bob when she was just 15 years old and he was only 16. Together for 38 years, they ran Altman Lighting and raised a family. Mrs. Altman was always generous of heart and was particularly proud when the Altman family helped launch the ESTA Foundation's charity Behind the Scenes with a \$125,000 matching grant. She not only worked in the industry, she cared for the people who are the industry.

Survivors include her husband, Bob and their two sons, Russell and Ross.

The Altman family hopes that others might learn about this devastating illness and perhaps make a donation in Victoria Altman's memory. Donations can be made to either the National Ovarian Cancer Coalition in Boca Raton, Florida (www.ovarian.org) or the Ovarian Cancer National Alliance in Washington, D.C. (www.ovariancancer.org).



Victoria and Bob Altman

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College Mourns John Miller

Colleagues and friends are planning a campus memorial service this spring for John E. Miller, 59, technical director and lighting designer at Union College's Yulman Theatre, who died Thursday, February 14.

Mr. Miller joined Union College in Schenectady, New York in 1987, inspiring students and colleagues throughout a career that included dozens of productions at Yulman Theater, the former theatre at the Nott Memorial, and local and regional venues. Mr. Miller was Union College's representative for USITT for several years. He was teaching a class this term on lighting design and was preparing for the upcoming winter dance concert.

A native of Amityville, New York, the son of Victor and Lucile (Schaaf) Miller, Mr. Miller was a graduate of the State University of New York College at Brockport, where he earned degrees in history and theatre. He also earned a master's degree in theatre from SUNY-Binghamton.

He worked at the Bristol Valley Playhouse in Naples, New York and was a founding member of Home Made Theater of Saratoga Springs. He was technical director for Curtain Call Theatre of Latham and actively involved with the Blue Roses Theatre of Schenectady High School. He had a deep appreciation for the outdoors and loved camping at Fish Creek in the Adirondacks.

Mr. Miller is survived by his wife Linda Dott; their children, Erik, Alyssa, Kristen and Tiana; his brother, James Miller; sisters, Jane (Robert) Riggs and Sally Miller; and several nieces, nephews and cousins. He was predeceased by his siblings Susan and Thomas.

In lieu of flowers, memorial contributions for the children may be sent to: John E. Miller Memorial Fund, care of Trustco Bank, 1048 State St., Schenectady, NY 12307.

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Find New Employees Easily!

Michelle L. Smith
Membership & Ad Sales Manager

Consider posting open positions on [JobsUSITT](#) to find qualified help faster. On JobsUSITT, new ads are published weekly and the position listings are searchable by key word or type of employer. Ads submitted by Tuesday 12 p.m. (MT) publish on Thursday of the same week. Rates are \$1 per word, with a \$50 minimum per ad, for each 30 day posting.

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

USITT organizational members enjoy special savings on JobsUSITT ad listings:

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

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

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

If you have questions or suggestions for a new benefit or discount, contact Membership & Ad Sales Manager Michelle L. Smith at 800-938-7488, ext 102 or michelle@office.usitt.org.

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USITT President Sylvia Pannell, right, helps draw the winner for the Behind the Scenes raffle at the 2008 USITT Conference.

Photo/Tom Thatcher

Supporters Step Up for Behind the Scenes at USITT

The Long Reach Long Riders (LRLR) and the ESTA Foundation announced the results of their joint raffle to benefit the Behind the Scenes program which was held at the USITT Annual Conference & Stage Expo in Houston, Texas.

A total of \$8,364 was raised during the Conference, which added to the Challenge Grants from Bigger Hammer Productions, Sapsis Rigging, and Strong Entertainment Lighting the totaled \$18,364.

The winners and their prizes are:

- Lori Baruch -- Altman Ghostlight and Barbizon Gift Certificate
- Pete Happe -- Utah Shakespearean Festival package
- Patricia Helsel -- D&D Software Company's LD Assistant 04
- Pat Immel -- Field Template's SoftSymbols and Field Templates
- Krystal Kennel -- *Live Design's* Broadway Master Classes
- Jon Lagerquist -- Nolan Engineering Services' Structural Master Class

- Nathan Lee -- Vectorworks' Spotlight with Renderworks
- Michael Messer -- Le Maitre's Radiance Hazer
- Mark O'Brien -- Sapsis Rigging's Safety Seminar with Bill Sapsis
- Amy Radebaugh -- City Theatrical's Lightwright
- Steve Reese -- USITT 2009 Conference Registration

The traditional pre-raffle kazoo parade kicked off the festivities on Saturday afternoon which were emceed by Mr. Sapsis, one of the founding Long Reach Long Riders. He invited a series of special guests to pull the winning raffle tickets including USITT President Sylvia Hillyard Pannell; Rich Wolpert, who had just completed a 754 mile bicycle ride in support of Behind the Scenes; and Michelle Kokal, who had just presented a \$1,000 check on behalf of the USITT Student Chapter at Penn State University.

All proceeds of the raffle go directly to the ESTA Foundation's Behind the Scenes program which provides entertainment technology industry members with grants for emergency situations such as serious illness, injury, or death. To donate, or to apply for a grant, visit www.estafoundation.org/bts.htm. For more information about the Long Reach Long Riders whose 2008 ride runs May 12 to 18, visit www.lrlr.org.

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Horace Robinson Receives USITT Special Citation

Sandy Bonds

Vice-President for International Activities

Ms. Bonds made these remarks in presenting the USITT Special Citation to Horace Robinson as part of the Conference Keynote and Kickoff Event at the 2008 Annual Conference. Mr. Robinson was unable to attend.

I have the incomparable honor of presenting a Special Citation to one of my heroes, Horace Robinson, professor emeritus at the University of Oregon, where he taught for 42 years. When Horace retired in 1975, the theatre, which he had designed and built in 1949, was named for him, an unprecedented yet enlightened decision from the campus administration.

As a fresh, young faculty member arriving on the campus in 1979, I was vaguely yet respectfully aware of the magnitude of Horace's local contributions. As the years passed, I have learned more about his national and international influence, and will briefly recount his remarkable story by quoting from USITT Fellows who personally witnessed the noteworthy milestones of his career.

As Joel Rubin recalled, "Following World War II and well into the 1960s, cafetoriums and gymnasium were being promoted for saving on construction costs and providing greater utilization of building spaces. Horace led the fight against the building of these useless spaces, both within the Architecture Project of what was then the American Educational Theatre Association, and later in discussions at the early USITT Conferences.

"He was among the first to rail against and rally the troops in this

Horace Robinson, center, reviews part of the construction project which will add a new theatre to the facility named after Mr. Robinson at the University of Oregon. With Mr. Robinson are Sandy Bonds, right, and her husband, Joseph Gilg, right.

Photo/Courtesy Sandy Bonds

cause. As a result of his untiring efforts, he undoubtedly saved scores of schools from those terrible impractical monstrosities."

Dick Arnold depicts Horace as "a true pioneer in advancing theatre education, of the caliber of Lucy Barton and Samuel Selden. In addition, Horace's leadership as President of AETA, and of NAST, a board member for ANTA, and his American College Theatre Award of Excellence reveal the extent of his accomplishments in theatre. Horace was among only a handful of giants who worked to solve the problems of theatre training and to improve the profession at a time when theatre education was in acute need for revolutionary change."

Horace's influence spread overseas as well with two Fulbright Awards, a lectureship in Australia, and a research project on theatre in Finland. He shepherded five student troupes on USO tours. The legendary cast of *Little Mary Sunshine* still contacts Horace regularly and has staged annual reunions for 45 years. Horace received an Award of Appreciation from the USO for his "generous and important contribution towards the morale of our American men and women serving at overseas bases around the world."

When I informed Horace of this Special Citation, he told me he always carried his USITT card on these trips, as it frequently provided him entree with colleagues and friends in many of his destinations.

Horace, your Special Citation reads: "In recognition for your pioneering and enduring contribution to the establishment of educational theatre in America and your prodigious efforts advocating for design excellence in the theatre architecture for these programs USITT gratefully acknowledges and honors your extraordinary lifetime of leadership and inspiration for generations of theatre students and faculty."

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Register Now for Costume Symposium

The 2008 USITT Costume Symposium will be held on the campus of the University of North Carolina, Chapel Hill, from July 30 to August 2. Guest artists Janet Bloor, Jeffrey Lieder, Lori Hartenhoff, and Colleen Muscha will lead hands-on workshops in fabric modification. Registrations are being accepted until May 15, and the symposium is limited to 40 participants. A waiting list will be created if demand requires. Click [here](#) for a pdf of the Costume Symposium brochure and registration form or contact the USITT office at 315-463-6463 or 800-938-7488 to register.

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Rigging Distribution & Floors Standards

Four draft standards are available for public review on the ESTA website through 26 May 2008. All can be downloaded for free at http://www.esta.org/tsp/documents/public_review_docs.php. The draft standards address specific problems found in powered rigging, electrical power distribution, and floors used in live performances and special events.

BSR E1.6-2 - 200x, Entertainment Technology - Purpose Designed Serially Manufactured Electric Chain Hoists for the Entertainment Industry, is part of the BSR E1.6 powered theatrical rigging systems project. This document, BSR E1.6-2, covers the design, inspection, and maintenance of serially manufactured electric chain hoists having capacities of two tons or less and used in the entertainment industry as part of a performance or preparation for a performance. Most standards for powered hoists are for hoists in factories, shipyards, and warehouses, and do not give advice appropriate the safe use of hoists in theatrical productions and special events. This standard is a first step in addressing this lack of appropriate guidance.

BSR E1.18-1 - 200x, Standard for the Selection, Installation, and Use of Single-Conductor Portable Power Feeder Cable Systems for Use at Less than 601 Volts Nominal for the Distribution of Electrical Energy in the Entertainment and Live-Event Industries, is part of a larger E1.18 project to offer guidance on portable power feeder cable systems. There is very little published at this time on how to set up power feeder cable systems, such as are used to power the lighting and sound systems at concerts in sporting arenas. The E1.18 project is to address that lack of guidance to help people set up and use safe systems. This part,

This month:
Costume Symposium
ESTA Standards

E1.18-1, contains the majority of the recommendations, suitable for most common portable power distribution installations.

BSR E1.19 - 200x, Recommended Practice for the use of Class A Ground- Fault Circuit Interrupters (GFCIs) intended for personnel protection in the Entertainment Industry, recommends practices for the safe use of 100 amp or lower, 120-240 VAC, single or three-phase, 60 Hz Class A Ground-Fault Circuit Interrupters (GFCIs) for personnel protection in film and video productions, theatrical productions, carnivals, circuses, fairs and similar events in North America. GFCIs are useful for protecting performers and technicians from shock when electrical equipment is used near or in water, but using them successfully is difficult in entertainment industry applications due to the nature of the loads that are driven, the prevalence of dimmed circuits, and the long load-circuit runs. BSR E1.19 gives advice to help people use GFCIs successfully to protect performers and technicians from shock in wet and damp locations.

BSR E1.34 - 200x, Entertainment Technology - Measuring and Specifying the Slipperiness of Floors Used in Live Performance Venues, describes a means of measuring and specifying the slipperiness of floor surfaces used by performers in live entertainment venues. The slipperiness of a stage floor or dance floor is a concern to performers, directors, choreographers, designers, stage managers--almost the whole production team--but there is at this time no good way to objectively describe the slipperiness of a performance floor. BSR E1.34 is a standard to solve this problem. It has two test procedures in it: one to give a generic measurement that can be used in marketing and specifying floor materials, and another to measure a floor's slipperiness in real-world conditions with particular footwear. The test equipment and method are intended to be simple and inexpensive. The standard is not for normal walking surfaces (for which appropriate standards already exist), but only to those floor surfaces used by actors, dancers, and other similar artists, when performing before an audience.

For more information, please contact: Karl G. Ruling, ESTA Technical Standards Manager, at 212-244-1505 or e-mail standards@esta.org.

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Membership Dues and the Future

Michelle L. Smith
Membership & Ad Sales Manager

To keep pace with inflation and support plans for increased services in the coming years, the Board of Directors agreed to increase membership dues effective July 1, 2008. This is the first time in years that a dues increase will be implemented for every membership type.

Dues collected do more than just help "keep the lights on" for USITT. With this revenue, USITT provides members with access to professional development opportunities like the Annual Conference & Stage Expo. For those who were in Houston, the turnout was phenomenal and many attendees have been reporting high satisfaction with the experience.

Another upcoming project dues will help support are the training workshops and programs USITT is developing jointly with ESTA.

USITT continues to document the rich and extensive work of some of the greatest American designers living today by publishing its monograph series. The fourth and most recent addition to the series focused on the legendary sound designer Abe Jacobs. *The Designs of Abe Jacob* is a nice complement to previous monographs focused on the work of Tharon Musser, Ming Cho Lee, and Willa Kim. As always, these publications are offered to current members at a reduced price.

Membership dues also help fund important initiatives such as the recent professional organizational assessment. This thorough review of the Institute's current standing in the industry and recommendations for future activities will help USITT position itself for success for many years to come. Already on the "to do" list is a plan to use new software and technologies to enhance the performance of USITT's web site and deliver more member benefits and services electronically. As details on this project and others become available, they will be shared with members in a variety of ways.

While varying economic circumstances might cause people to consider forgoing an item like membership in a professional association, savvy individuals understand the need to keep skills sharp and networks strong.

New Rates for Membership Effective July 1, 2008

Individual -- \$105
 Professional -- \$155
 Senior -- \$84
 Student: --\$63
 Organizational -- \$220
 Sustaining -- \$680
 Contributing -- \$ 1,135

USITT's Board of Directors affirmed these rates at its March meetings held in conjunction with the 2008 Annual Conference & Stage Expo in Houston, Texas

The association's sound financial stewardship helps ensure professionals reap the benefits of belonging to the only membership association dedicated exclusively to "behind the scenes" theatre and performing arts professionals (and those training to become professionals). USITT's volunteer leadership urges members to continue their support this year and into the future.

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Items Still Looking for Homes

USITT is still hoping to track down the owners of a few articles turned in to Lost & Found at the Annual Conference & Stage Expo in Houston this past March. The following have not yet been claimed: tortoise shell sunglasses (designer maker) in a case; a Moleskine notebook (roughly 8 ½ x 5 ½) with journal entries that begin in October 2006 and continue through to the Conference (anyone researching a trip to Paris?); and a ring (solid band style, appears to be a man's size).

If you think one or more of these items belong to you and would like to reclaim them, please send an email to michelle@office.usitt.org with a brief description of the item so we can verify that it is indeed yours. We will gladly ship it back to you via UPS.

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Cincy Promo Winners Named

With more than 500 guesses submitted, finding the number of crackers (the kind that goes best with Cincinnati chili) in a box and jar proved to be very popular at Stage Expo in Houston. Kathie Brookfield, Cincinnati Promotions Coordinator, announced the prize winners.

The "official" jar contained 688 crackers, and Stephanie Shaw won the Grand Prize -- she was only off by one cracker. Eric Stehl was second with a guess of 675, and Jack Feivou was third, also guessing 677. There were 318 participants in the contest.

In the cracker box, with its 494 crackers, Zack Elms was first, guessing seven crackers over; Brittany Mullenany was second with 482, and Jean Burch was third at 480. There were 208 guessers.

The following people volunteered to help at the Promotions Booth at the Stage Expo in Houston: James Hill, Elynmarie Kazle, Stephanie Riddle, Ben Chai, Meg Haven, Scott Hoskins, James Lees, Brian Farkas, and Gion DeFrancesco.

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Found Items

Cincy Winners

League of Historic
American Theatres

CITT in Ottawa



Scott Hoskins, center, and Kathie Brookfield, right, help promote the 2009 USITT Conference & Stage Expo which will be held in Cincinnati.

Photo/James Hill

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LHAT to Meet in Atlanta

The League of Historic American Theatres is planning its 32nd Annual Conference & Theatre Tour from July 16 to 19 in Atlanta, Georgia.

The conference "Thinking Outside the Fox" will showcase and celebrate the historic Fox and others across Georgia for their roles as catalysts for cultural and economic development in their communities.

Complete information and registration is available online at www.lhat.org or call 877-627-0833.

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CITT Rendez-vous in Ottawa

CITT/ICTS, our sister organization in Canada, is planning a full week of activities August 12 to 17 in Ottawa, Ontario, Canada.

Pre-conference workshops including Display Fireworks Certification, and Fall Arrest Certification, will be held August 12 and 13 with the conference, themed *Growing Minority* opening August 14 including an Opening Night Reception and Junk Challenge Adventure. For more information, registration, and housing details, visit www.citt.org.

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Rose Brand Brings Back Mirrors

Rose Brand has glassless mirrors in stock again. After months of searching, Rose Brand has found the perfect product. Glassless mirrors are made of a thin reflecting film surface stretched over a sturdy lightweight substrate to provide the most reflective optical images. Glassless mirrors are sharper and brighter than plate glass mirrors. Glassless mirrors are shatterproof, safe, and very portable. Glassless mirrors are specifically designed for use in theatre, dance and rehabilitation, ceilings and walls, and fitness.

As the premier supplier of theatrical production supplies Rose Brand is happy to stock this unique product. It is available in 4 foot by 6 foot and 4 foot by 8 foot sizes. Call 1-800-223-1624 or shop online at www.rosebrand.com.

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Management Changes at H&H Specialties

H & H Specialties Inc. announced the retirement of Mary Louise Higgins on February 29. Mrs Higgins, widow of founder John H. Higgins, has been president of H & H since Mr. Higgins's death in 1986. Management is now headed by Reid Neslage, president, a 31-one year veteran of the company.

H & H Specialties, Inc., located in South El Monte, California, designs and manufactures stage curtain tracks, curtain machines, and rigging equipment.

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Creative Stage Lighting Assists Scott

Creative Stage Lighting supplied lighting equipment and crew for Jill Scott's "The Real Thing" tour. The three-time Grammy Award-winning artist released her third album, *The Real Thing: Words and Sounds Vol. 3*, in 2007.

The company also announced its commitment to High End Systems' Showgun. Creative Stage Lighting now has one of the largest rental inventories of Showgun in North America.

Showgun is available to rent now. For more information, call Creative Stage Lighting at 518-251-3302. To see showgun in action, go to www.creativestagelighting.com/showgun.

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StageSpot Upgrades

StageSpot recently increased its support of USITT to that of a Sustaining member. StageSpot exhibited at Stage Expo in 2008 and is already planning a presence at Stage Expo in 2009. Kevin Richie is the contact for the stage equipment and supplies retailer. Its website is www.stagespot.com.

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On Location Systems Now Sustaining

On Location Lighting Systems, Inc. has upgraded to Sustaining member status. Based in Erlanger, Kentucky, the full-service entertainment lighting company offers production, rental, technical support, design, and consultation expertise throughout the country. In addition, On Location does permanent installations, project design and specifications, project management, system engineering, field and bench service, and equipment and system-specific training. On Location is already planning to be an exhibitor at Stage Expo in Cincinnati, Ohio where members can become better acquainted with the company.

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TOMCAT Scholarship Awarded

Over 100 registered at the **Columbus McKinnon** booth for the chance to become the next scholar to TOMCAT U -- however, only one could win. **TOMCAT USA** congratulates the most recent scholarship winner, Chris Mount, a student at University of Texas at Arlington.

The scholarship to the Hoist and Truss Workshop from June 4 to 7 includes all instruction and materials, lodging, lunches, dinners, snacks, and all local transportation. Mr. Mount will be responsible for transportation to and from Midland, Texas.

Mr. Mount is earning a BFA degree in design. His primary focus has been electrics, lighting, and sound. When he completes his studies in about two years, he hopes to work in various venues and tours -- including work with touring bands and perhaps the cruise line industry.

In addition to the Hoist & Truss Workshop, TOMCAT will offer the Rigging & Truss Workshop from June 4 to 7. Registration for both courses is open now. For more information, contact Lisa Jebesen at 432-694-7070 or via e-mail at lisa.jebesen@tomcatusa.com.

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StageSpot

On Location Systems

TOMCAT

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Osram

Serapid

Volpe, Sweet Join Theatre Projects

Joseph Volpe, former general manager of the Metropolitan Opera and former senior vice president of Giuliani Partners, has joined **Theatre Projects** as director of strategic development. The company also named Steve Sweet to its technical production team.

Theatre Projects is an internationally renowned theatre design consulting firm collaborating with architects and clients on the design of performing arts buildings. Significant projects include the Kodak Theatre -- home of the Academy Awards, New Amsterdam Theatre on 42nd Street, and the Walt Disney Concert Hall.

With Mr. Volpe's appointment, Theatre Projects will expand services to both existing and future clients. Volpe will work with clients to develop planning and operational strategies.

Mr. Volpe rose from carpenter to general manager at the Metropolitan Opera, a position he held for 16 years, the third longest term in the company's history. He joined the Metropolitan Opera in 1964 as an apprentice carpenter. His abilities in technical production were quickly recognized, and he was named the Met's master carpenter in 1966, technical director in 1978, and assistant general manager in 1981. He recently published his memoir, *The Toughest Show on Earth: My Rise and Reign at the Metropolitan Opera*.

Mr. Sweet brings over 20 years of experience as a technical director, rigging installer, and stage manager. His responsibilities at Theatre Projects will focus on the design and selection of performance equipment components such as stage machinery, rigging, lifts, and platforms, as well as field work and commissioning for building quality control of the theatrical function. He was first introduced to Theatre Projects at the RiverCenter for the Performing Arts (Columbus, Georgia) in 2001 where he was assistant project manager/technical director. He and Theatre Projects worked closely during the final year of construction on the new facility. Mr. Sweet was technical director there for seven years. Before that, he worked as a national freelance rigger and spent many years as the production operations stage manager for the Palace Theater in Myrtle Beach, South Carolina. He is an ETCP (Entertainment Technician Certification Program) certified rigger.

AluPAR 64 Lamp Series Introduced

Stages will shine brighter without putting any strain on the stage crew with the new **OSRAM** aluPAR 64 1000W lamp series. Used for stage and show lighting, these lamps are up to 50 percent lighter in weight than conventional theatrical PAR 64 lamps.

The reflector in aluPAR lamps is constructed out of aluminum instead of glass making it lighter and making relamping easier. Like the OSRAM aluPAR 56, the aluPAR 64 also contains a patented dual-fuse system that provides an increased level of operational safety for end-users. The new aluPAR 64 series also inherited the family's robust lamp design, which ensures a long service life of 800 hours.

The University of New Hampshire recently used aluPAR 64 1000W lamps in its theatre production of *Shakespeare in Hollywood*.

Ideal applications for the aluPAR 64 include architectural, stage, studio, film, concert and disco lighting. Due to its high output, the lamp is a perfect choice for large-scale events.

In addition, aluPAR is an ECOLOGIC® product. ECOLOGIC products are engineered to pass the Federal TCLP (Toxic Characteristic Leaching Procedure) test for hazardous waste determination. At the end of their life, the lamps can be disassembled for glass and aluminum recycling.

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Chudzik Named to Serapid Sales Team

Serapid, a leading manufacturer of stage, orchestra, and piano lifts as well as scenery transfer systems, recently welcomed Ted Chudzik of Sterling Heights, Michigan to its theatre sales team.

Mr. Chudzik brings 10 years of sales and marketing experience. He holds an executive MBA from Michigan State University.

For more information about Serapid's stage engineering solutions, visit its web site at www.serapid.com, call 586-274-0774, or e-mail info-us@serapid.com.

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"The Brooklyn Bridge" is a costume sketch by British theatrical designer Alex Shanks. Designed for the Music Halls of Paris between World wars I and II, this sketch is among some 6,000 designs by 26 known designers including Freddy Wittop, George Barbier, and the great Erté. This Paris Music Hall Collection is considered a centerpiece of the Hargrett Rare Books and Manuscripts Library at the University of Georgia.

Photo/ Courtesy Hargrett Rare Books & Manuscripts Library / University of Georgia Libraries

USITT's 21st Century Initiative: The Bridge Model

Sylvia Hillyard Pannell
USITT President

USITT is looking forward to June 20, 2008 when McCarthy Arts Consulting (MAC) will present to the USITT 21st Century Task Force its final report. This report will include exciting plans for improvement and suggest manageable goals, strategic initiatives, and action items to pave the way to a brilliant 50th birthday and lead the organization into a robust new half-century.

The genesis of this external assessment of USITT was the Board of Directors Retreat in October 2006 entitled *USITT in the 21st Century: Vital, Visible, Sustainable, Marketable, and Innovative*. Concern for USITT's future brought together staff, contractors, and committee members, who developed White Papers calling for

significant change for USITT as we strive to adjust our organization in ways that anticipate the transforming world and the resulting needs of our profession in the 21st Century.

A summit to consider the White Papers, in January 2007, determined that, while many of the ideas presented were not new, 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 an external professional arts organization assessment would be useful. MAC was chosen to "provide a big picture perspective and solution-based strategies that allow non-profit arts and cultural organizations to clearly define and meet planning, research, and communication goals and objectives," in a year-long appraisal and future planning for USITT. Taskforce members are:

Bill Byrnes, Task Force Director, Dean of Fine Arts at Southern Utah University, Past President and Fellow of USITT, and author of *Management and the Arts*, a textbook widely used and now in the third edition.

Carol Carrigan, Administrative & Finance Manager, USITT

Carl Lefko, Chairperson and Professor, Department of Theatre and Cinema, Radford University and USITT VP Programming and President-Elect

Lea Asbell-Swanger, Assistant Director of the Center for the Performing Arts, Pennsylvania State University, USITT Management Vice-Commissioner for Programming and a member of USITT's Board of Directors

Tom Young, Vice President of Marketing for J.R. Clancy, Inc. and member of USITT's Finance Committee

Lawrence J. Hill, Professor Emeritus, Western Carolina University, Past Treasurer, Advancement Committee Chair, and Fellow of USITT

Travis DeCastro, B.F.A. Stage Management Program Head, School of Theatre, Pennsylvania State University; and USITT Treasurer

Sylvia Hillyard Pannell, Professor Emerita, University of Georgia and President, USITT

MAC is now eight months into an intense and comprehensive review and assessment of USITT. At the USITT Annual Conference & Stage Expo in Houston in March 2008, Kerry McCarthy and Helene Blieberg of McCarthy Arts Consulting, together with Task Force Director Byrnes and the Board of Directors discussed plans and directions that are emerging from their study of our organization which included researching USITT's nearly 50-year history, focus groups with frequent and occasional users, electronic surveys of members and lapsed

members, an analysis of six comparable organizational models, and group and individual interviews with internal and external people engaged with USITT.

After much study and discussion, MAC and the Task Force evolved "The Bridge Model" -- a shift toward defining ourselves as the organization that provides the bridge between the education and entertainment industries. This model will provide a centerpiece for USITT as we strive for growth, improved efficiency, and relevance in this rapidly changing world. Highlights of the proposed Bridge Model follow:

The Bridge Model:

- Focus on how to create bridges to those segments of the industry where relationships aren't as strong as others.
- Create a position for a staff member to give executive direction toward an inclusive approach to the industry and to provide continuity and the public/external face, providing a bridge for the organization.
- Consider a strategically composed Board targeting representatives of all segments of the membership.
- Activate and energize Regional Sections by reinforcing the bridge to strengthen that connection.
- Target staff in the national office to travel to centers of the industry and work together with the Institute's volunteer leadership to become the bridge between education and the entertainment industry through robust programs with an increased external focus.
- Acknowledge the critical role of the volunteers and consider with great care how any shift in staff/volunteer/board responsibilities would be executed so as not to lose this, the Institute's most valuable asset.
- Seek a stronger balance in the membership to reinforce the bridge to the multiple sectors of the industry it serves, including diversity in all its forms.
- Programming in the new model will strengthen the bridge to those outside of the organization such as speakers and participants.

McCarthy Arts Consulting and USITT's 21st Century Task Force will meet again in June 2008 to study the final report, which will be forwarded to the USITT Board of Directors soon thereafter for consideration, and to make plans for implementation.

We are looking forward to a final mapping of strategic directions for USITT as we prepare to make courageous decisions, changes, and build new bridges to the community of theatre and entertainment designers and technologists of the 21st Century.

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SE Master Classes in September

The USITT Southeast Regional Section will hold its Fall 2008 Master Classes September 25 to 27. The Department of Theatre & Dance at the University of Alabama will be host of the classes on the campus in Tuscaloosa.

More information will be posted on the Section's website in the coming months. Until then, potential participants are encouraged to save the date.

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Ohio Valley Plans OSHA Class

On June 12 and 13 the Ohio Valley Regional Section will sponsor a Professional Development Workshop: Safety Training for Theatre Artists and Technicians. This training event will be held on the campus of Otterbein College in Westville, Ohio, a suburb of Columbus. Sessions will be held in Roush Hall Room 114. Thursday's sessions begin at 1 p.m. and Friday's session ends at 5 p.m. Fees for the professional development workshop are \$75 for Ohio-Valley members and \$100 for non-members.

USITT member and OSHA-Authorized trainer David Glowacki will lead the two-day event. Participants who attend the full 10-hours of the training will receive a Certificate of Completion. The sessions are geared to theatre artists and technicians in the Ohio Valley region. Applications will be available on the section's website, <http://www.usittohiovalley.org/>.

The OSHA 10-hour General Industry Outreach Training program is intended to provide a variety of training on General Industry safety and health, and is appropriate for both entry-level and experienced members of the workforce. Topics covered will include: Introduction to OSHA, Walking and Working Surfaces, Exit Routes, Emergency Action Plans, Fire Prevention Plans, Fire Protection, Electrical Safety, Personal Protective Equipment, Hazard Communication, Fall Protection, Blood-borne Pathogens, and an Introduction to Industrial Hygiene.

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Desert State Prepares for Election

This month:
Southeast

Ohio Valley

Desert State

New York

The Desert State Regional Section has developed a slate of candidates for the upcoming election of board and officers. Section members are urged to be sure their dues are paid up so they will be able to vote!

The section has confirmed Bill Sapsis to present a one day "Counter-weight Rigging Seminar" on June 23rd 2008 at Scottsdale Community College. Check DesertState.org, as details on cost will be posted before or by May 1.

The annual board retreat will be August 16 and is being hosted by Northern Arizona University's Theatre Dept. The section is working on details for several workshops to be held at the same time. Gail Wolfenden-Steib will present "Silkscreen Stencils for Props and Costumes" and "Foss Shapes" with Cat Dragon sharing her expertise using a fun and very useful product.

The section is also in discussions to present an entertainment electrician's workshop. Details will be posted on the website as they become available.

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New York Area to Meet

The New York Area Regional Section of USITT will hold its annual meeting on May 8, 2008 at the offices of the Theatrical Wardrobe Union, 545 W. 45th Street (between 10th and 11th Ave.) at 5:30 p.m.

All members of the section, and those interested in its activities, are invited to attend. Section leadership has asked that RSVP be sent to Section Chair Jim Streeter as soon as possible to assist in obtaining an estimate of those who will be attending.

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They Came, They Saw, They Rode Trikes



This month:
Mt. Vernon Sr. High
School

The Mt. Vernon Senior High School Chapter of USITT held its second annual "Short Reach Short Riders" tricycle ride for Behind the Scenes on March 15. From relays, to sprints to the Enduro (6/10 of a mile endurance ride), the Indiana high school riders had a great time even though the temperature never rose above 45 degrees and it started to rain just as the first race began.

Winners of this year's races were: Team Sapsis (Relay), Elliot Kress (Sprint), and Peter Jackson (Enduro).

Sponsors for the 2008 ride were: Kim Craigie, the MVHS Chapter of FFA, Barbara E.R. Lucas, Reid Neslage, Lori Rubinstein and John McGraw, Bill Sapsis, the MVHS Chapter of USITT, Vincent Lighting, and Rich and Becky Wolpert. Each rider also sought out individual local sponsors helping to bring the fundraising total to just over \$2,200.

A web video of the ride can be seen at www.srsr.zoomshare.com.



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Architecture Competition Student Winners Named

Scott F. Georgeson, AIA

USITT Architecture Commission

The second annual USITT Architectural & Theatre Student Design Competition, sponsored by the Architecture Commission was a highlight at the USITT 2008 Conference & Stage Expo. Convention attendees had a chance to review international submissions displaying innovative theatre designs and share expertise with the young designers.

The Magnet Group from the Gdansk University of Technology in Gdansk, Poland, took first place among three finalists for successfully considering both the technical and aesthetic aspects of designing "an ideal theatre for the teaching of professional theatre."

Open to any student at an accredited United States or international architecture program, the competition asked participants to form a team composed of at least one theatre student and one architecture student. With the theatre student serving as the "client" and the architecture student serving as the "design team," the entrants developed solutions for a \$20 million center for performing arts with approximately 600 seats for campus productions. Through this collaborative design process, architecture students learned the technical and artist requirements of designing a performance space, as well as how to market their professional services to a client. Theatre students learned how to present their programming needs to an architect as they gained insight into the design process.

To publicize the competition, invitations were sent to 117 NAAB schools of architecture and 40 professional schools of theatre. Additional notices were sent to the architectural and theatre press, and a direct link created to the Architecture Commission web site.

Winners of the student architecture competition are shown with Scott Georgeson, right, in front of some of the winning entries, which were displayed as part of Stage Expo in Houston, Texas.

Photo/Tom Thatcher

More than 150 inquiries from students and faculty members from 16 states and 21 countries were received and 20 submissions from six states and five countries, including Poland, Italy, Greece, Germany, and Indonesia.

The nationally-recognized jurors, meeting in Chicago this January, included Joe Valerio, FAIA, architect; Larry Kirkegaard, FASA, acoustician; and Robert Shook, ASTC, theatre consultant. The jurors chose three finalists that included, in addition to the Magnet Group of Gdansk University of Technology, Adaptable Arts of the University of Wisconsin-Milwaukee; and Spaces of the Mainstage, also of the University of Wisconsin-Milwaukee.

TEAM MEMBERS:

Magnet Group

Gdansk University of Technology, Poland
Andrzej Prusiewicz, Faculty design team member
Magdalena Jurewicz, Student design team member
Agata Jewstafiew, Client member

Spaces of the Mainstage

University of Wisconsin-Milwaukee
Bryan Diehl, Design team leader
Marie Dupain, Design team member
Kelly Crandal, Client member
Megs Zintek, Client member
Justin Peters, Client member

Adaptable Arts

University of Wisconsin-Milwaukee
Dan Makouske, Design team leader
Ryan Menghe, Design team leader
Kelly Crandal, Client member
Megs Zintek, Client member

The finalists received \$1,000 to travel to the 2008 Annual Conference & Stage Expo where the Architecture Commission selected the winner. The Magnet Group received an extra \$500 as winning entry. All submissions were displayed at Stage Expo.

This year's competition drew increased interest with the 20 final submissions comparing favorably to last year's three submissions. Next year the competition focus will be on sustainable design. Increased marketing efforts will include a dedicated web site with e-mail and contact, a Competition Committee, and potential sponsorship.

Stay tuned for the 3rd Annual USITT Architectural & Theatre Student Design Competition in Cincinnati in 2009.

Scott F. Georgeson, AIA, is competition chair. He is a theatre architect with HGA Architects and Engineers in Milwaukee, Wisconsin. He will chair the third annual Architectural & Theatre Student Design Competition for 2009.



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Costume Highlights from Houston

Carey Hanson

Costume Design & Technology Commission

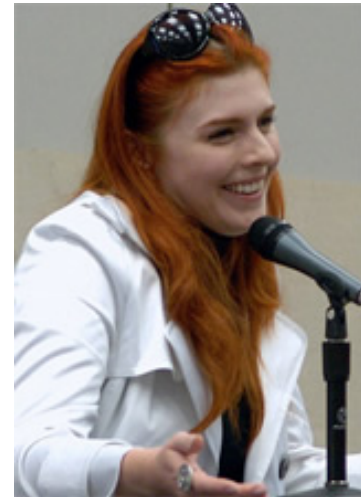
With session information gathered from Jessica Parr, Mary McClung, William Henshaw, Ginger Robertson, Linda Kelley-Dodd, Helen Siebetis, and Robert Liebhauser.

It is true! Everything is big in Texas. This year in Houston, not only was the convention center extremely large, but there were a large number of interesting and inspiring sessions to attend. Not only did the Costume Design & Technology Commission offer a variety of sessions for costume members, other Commissions offered sessions that were of great value to Costume Commission members.

Before the conference started, many Costume Design & Technology Commission members were able to attend two Professional Development Workshops. As Melissa Mertz reported in an earlier *Sightlines* article, Donna Meester and professional photographer P. Solozano instructed members on how to take photos that reflect the true art of theatre design. This workshop also allowed members to see how to use Photoshop in order to make any corrections after production photos are taken. The second Professional Development Workshop session combined the art of pattern making with the need for computers in costuming. Jennifer Smith led a two-day session using PatternMaker Software to build the basic patterns needed to optimize time in a costume shop environment.

From the very beginning of the regular conference activities, there was no time to waste. Opening day started with four wonderfully inspiring costume sessions: *Iron on Embellishments*, *Costume Study in London*, *Fearless Footwear*, and a look at exotic dance costumes of India in the session *Jewels of India*. These four sessions set an exciting tone for the rest of the conference. Thursday began with the ever popular Costume Poster Session. Looking around the room members saw everything from masks to creatures to petticoats. The Costume Poster Session was very well attended by students and professionals.

The next session offered on Thursday gave members the opportunity to hear from special guest Eloise Kazan, the PQ Gold Medal Winner for costume design. Ms. Kazan shared three things



Eloise Kazan, one of three designers from Mexico who won the Gold Medal in costume design during the 2007 Prague Quadrennial, explained her work as part of a special session at the USITT Annual Conference in Houston, Texas.

Photo/Richard Finklestein

that drive her creativity: a literal interpretation of metaphors, creating a fantastical surreal atmosphere by repeating everyday objects, and a fear of color which she uses only in extreme necessity. Ms. Kazan also shared her fabulous renderings done with Photoshop. Ms Kazan often photographs the actor and uses the images in the execution of the final rendering.

Another exciting session on Thursday was *The Figure Confined: The Evolution of the Corset and Understructures*. Highlights of this session included an excellent use of models to display each type of period corset mentioned enabling the audience to see the transitions between periods. The session included a wonderful use of pictures in Power Point which displayed primary research for the presentation.

Friday began with an early morning session on *A History of Revolutions in Costume and Adornment*. This session was followed by a session on *Creating Creatures*. The first part of this session dealt with mask construction techniques using thermoplastics. A list of 26 steps in the process illustrated from beginning to end how to pattern and construct masks using varaform and altraform. The second part of the session covered the pros and cons of mask-making using upholstery, reticulated, and minicel foam.

The next session on Friday, *The Ideal Portfolio*, was presented by Rafael Jaen, resident portfolio expert. Mr. Jaen shared many tips for student, freelance, and academic portfolios. Friday evening began with a favorite costume session, *Your First Day on Broadway: Working on a Union Wardrobe Crew*. This session was followed by a very special gathering in honor of this year's USITT Distinguished Achievement Award recipient, Rebecca Cunningham. (see related store [here](#).) Many members use Ms. Cunningham's books in and out of the classroom.

Saturday was yet another session-packed day for Commission members with sessions on wide range of topics. The morning began with a special session on crafts and wigs with artisans from the Alley Theatre. Paige Willson (craft master/ milliner) and Heather Warnock's (wig master) presentation was informative and highlighted a plethora of techniques used at the Alley Theatre. The majority of the session focused on their 2006 production of *Pillow Man*, a few interesting projects from other shows, and some nifty uses for their favorite products. This session was filled with so many imaginative ideas and helpful hints.

The next session was entitled, *The Designer as Technician, the Technician as Designer* which stressed the importance of knowledge and understanding of both worlds. When designers and technicians speak a common language, it sparks collaboration and negotiation which in turn brings ideas alive. For students to know both the world of designer and technician enables them to understand the importance of communication.

The remaining sessions on Saturday dealt with long distance

design as well as other job opportunities available for costume commission members. These sessions were *Costume Design: Computer Savvy Designers in Long Distance Collaborations*; *Owning and Operating a Costume-Related Business*; and *Great Jobs for Costume when Design Is not Enough*.

In addition to all there was to glean from the Costume Design & Technology Commission sessions, there were many other sessions offered which were of great interest to members. Some of these included; *Tenure: Not the Final Frontier*; *Costuming with Cirque du Soleil*; *En Pointe with the Houston Ballet*; *The Evolution of the Drag Life and the Modern Drag Culture in Houston*, *An Overview of the Tobin Collection of Theatre Arts*; and *Visual Plagiarism*.

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Stage Manager Education Standards Sent to NAST

David Grindle

Vice-Commissioner for Stage Management

One of the highlights of the Houston 2008 Conference & Stage Expo was the unanimous approval by both the Education and Management Commissions of proposed standards and guidelines for BFA stage management degrees. This proposal (download a complete PDF copy [here](#)) has been sent to the National

Association of Schools of Theatre for their comment and adoption process. NAST agreed in 2007 to take the project on if the Institute supported it and the membership offered its enthusiastic support in March.

The Management Commission developed a core competencies project several years back to help define the basic skills for each theatre job group. Many Commissions have taken those core competencies and used them as the basis of other works. The same was true for this project. A committee of 10 people from across the country drafted the stage management document. Half were full-time professional stage managers or persons who hired young stage managers, and the other half were persons who teach stage management while maintaining active careers.

Through conference calls and e-mails, the group met and drafted standards and guidelines. The definition of these words comes from NAST. Standards must be met in order to be certified. Guidelines give direction when trying to achieve standards. Once drafted, a separate committee of educators and professionals read the work, offered comments and suggestions, and sent it back to the drafting group. Those responses were taken to account, changes made, and the document sent back for a final reading before being presented.

Students and young professionals who participate in the USITT Stage Management Mentoring Project are able to learn from close association with professionals who share their experiences and guidance during each USITT Annual Conference.

Photo/Tom Thatcher

As such, a proposal was put forward to the Commissions which allows for employers and graduate schools to know what they should expect from a stage manager graduating with a BFA. Additionally, schools seeking to develop courses or degree plans now have a document which outlines what both educators and industry professionals have deemed essential skills for young stage managers.


The membership of both the drafting committee and the outside readers could not have achieved this goal so efficiently and quickly without the support of the Commission leaderships, the leadership of the Institute, and the leadership of NAST. However, it was the approval of the membership in Houston that really pushed the project over the top.

Thanks to all for the overwhelming support of this important collaboration between Commissions and, hopefully, that enthusiasm will carry forward in the formal adoption process.

On the drafting committee were: David Grindle, Chair, lecturer in stage management, Indiana University; Jack Feivou, general manager, Disney-MGM Studios Entertainment Division; Tina Shackelford, lecturer in stage management, Carnegie-Mellon University; Kimberley Barry, production stage manager, Oregon Shakespeare Festival; Travis DeCastro, associate professor of stage management, Penn State University; Tayneshia Jefferson, production coordinator, Pro Arts Collective, Austin, Texas; Jay Sheehan, instructor of stage management, San Diego State University; Rich Costabile, AEA stage manager, past chair, Stage Managers Association, New York City; James Birder, professor of stage management, University of Iowa; Trevor Long, associate director of production, Guthrie Theatre; and Chris Hatch, Ph.D. candidate, Indiana University, scribe and secretary.

Outside readers were: Michael Gros, coordinator and assistant professor, Kansas State University; Meredith Greenburg, AEA/AGMA, associate professor, California State University- Los Angeles; James Latus, AEA stage manager, New York City; Tony Hardin, associate professor, University of Kentucky; and William Kenyon, head of BFA design and technology, Penn State University.

A complete copy of the pdf is available [here](#).

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The Cincinnati Art Museum (left), located in Eden Park, is host to more than 600,000 pieces of art spanning 6,000 years.

Photo/Cincinnati Art Museum

Cincinnati Architecture: History, Tradition, Innovation

Kathie Brookfield

Cincinnati Promotions Coordinator

For those flying into the Greater Cincinnati Airport (CVG) for the 2009 Annual Conference & Stage Expo, the first impression of the area may be the view from the "Cut in the Hill" on I-75 in Kentucky. That view reveals the diversity of distinctive and dramatic architectural styles and structures that illustrates the history and personality of this city and region. Many architectural firsts can be found in Cincinnati beginning from the Victorian era continuing into the 21st Century.

Convention goers will cross the double decker Brent Spence Bridge, one of eight bridges that span the Ohio River, connecting Cincinnati to Northern Kentucky. Moving upriver is the Roebling Suspension Bridge. Construction began in 1856 but was side-tracked during the Civil War. It held the distinction of being the longest suspension bridge in the world from its opening in 1867 until 1883 when another Roebling structure, the Brooklyn Bridge opened.

One of the most prolific architects in this area was Samuel Hannaford, whose buildings display a range of architectural styles

from Victorian Gothic Music Hall (1878), to the French Second Empire style Palace Hotel (1882, now the Cincinnati), to the Beaux Arts style Memorial Hall (1908).

Two Cincinnati natives to be noted are architects James Keys Wilson and James W. McLaughlin. Wilson is responsible for the B'nai Yeshurun Isaac Mayer Wise Plum Street Temple, and the Main Entrance Gate and the Edmund Dexter Family Mausoleum Chapel at Spring Grove Cemetery. McLaughlin designed the Cincinnati Art Museum complex that included the museum and the academy, as well as the Walnut Hills Branch Library and designs for the department stores McAlpin's, Shillito's and Mabley & Carew.

The first skyscrapers built in Cincinnati are not the tallest buildings in the world, but they reflect in scale the aspirations of the original occupants. The Bartlett Building 1901 was the first, towering 18 stories. The Ingalls Building 1903, weighing in at 16 stories, is the world's first steel-reinforced concrete skyscraper. The Central Trust Tower (1913, now PNC Bank) was designed by Cass Gilbert, the architect of New York City's Woolworth Building. The tallest building at 574 feet, the Carew Tower/Hilton Cincinnati Netherland Plaza Hotel built in 1930, is "a city within a city" and a forerunner of Rockefeller Center. This distinctive skyline was immortalized in the logos of a favorite family-owned business, Skyline Chili, and, for anyone who remembers, the soap opera "The Edge of Night."

Three buildings that cannot be categorized because of their unique designs are found on the campus of the University of Cincinnati. It is not surprising that one such building, the Aronoff Center for Design and Art (1996), was designed by signature architect Peter Eisenman. This building is home to the School of Design, Art, Architecture and Planning, the only public institution to rank in the top 10 design schools in the world and the first co-op education program in America. Also located on the west campus is the Engineering Research Center 1999, designed by Michael Graves. On the east campus, the truly innovative Vontz Center for Molecular Studies designed by Frank Gehry stands out.

Many of these buildings are designated National Historic Landmarks. For an Architreks walking tour of downtown Cincinnati's architectural treasures, contact the Cincinnati Preservation Society at info@cincinnati-preservation.org or visit the website www.cincinnati-preservation.org.

More information about several of the buildings included in this article, including many photos, can be found here. (<http://www.daap.uc.edu/library/archcinci/intro.html>)

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Stage Expo: Next Stop, Cincinnati

Helen Willard

Stage Expo Sales Manager

Stage Expo 2008 in Houston set a new record for square feet of paid exhibit space with 29,800 square feet. This topped Phoenix's record of 27,700 square feet. USITT Stage Expo has doubled in size since Nashville 1994. More than 30,000 square feet of paid exhibit space is expected next year in Cincinnati.

A huge crowd gathered in the George R. Brown Convention Center lobby for the opening of Stage Expo. Grady Lee sang cowboy songs and entertained the crowd as people waited for VP Conferences Joe Aldridge to cut the USITT tape and declare Stage Expo 2008 open. Exhibitors were pleased with the traffic, and 93 of the 127 booth exhibitors lined up to reserve booth space for 2009.

Priority booth space selection for the next year's show is held on Saturday, the final day of Stage Expo. Appointments are scheduled in five-minute intervals, and there was a steady stream of exhibitors at the Show Office from 10 a.m. until 5 p.m. Over 80 percent of the available booth space is booked for next year's show, so Stage Expo 2009 is already well on its way to setting new records for the number of exhibitors and square footage of paid exhibit space.

Stage Expo in Houston, Texas drew thousands of visitors to special events, exhibitors, and exhibitions. Building on the enthusiasm of the sold-out 2008 event, Stage Expo in Cincinnati may be even better.

Photo/Tom Thatcher

The 49th Annual USITT Conference & Stage Expo will be held in the Duke Energy Center, located in downtown Cincinnati. Stage Expo 2009 will be in Exhibit Halls A and B, a more than 150,000 square foot space, with meeting rooms located just an escalator ride from the exhibit halls. The headquarters hotel is the Hilton Cincinnati Netherland Plaza, a National Historic Landmark, which features breathtaking French Art Deco that has been restored to its 1930s grandeur.

Booth selection for 2009 will continue until all available booth spaces are sold. Priority space selection for table spaces will be conducted later in the year. Anyone who would like to exhibit at Stage Expo 2009 in Cincinnati should contact hpwillard@aol.com for more information.

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Listen to the Music - - The Bottle Speaks!

At the Keynote Address in Houston, USITT members met a new fundraiser, The Bottle, that sends this report of its activities at the 48th Annual Conference & Stage Expo.

"Listen to the music! (*jingle, jangle*) Do you hear the music?!?" That was my introduction to the members of USITT.

Voices kept repeating and repeating that message for days while I was shaking. It was interesting to meet so many people who "listened to the music" and made a deposit -- usually bottles are wary of deposits -- to USITT.

We kept telling people the Institute would use this money for ways to reward excellence. Having a blue ribbon, I knew about awards and really felt proud.

What was interesting to The Handler was the constant change in the "aggregate polyphony" of coins and bills I was collecting -- something about the changing timbre with each deposit. Many first time conference goers became really excited as they dropped loose change into my mouth. The bills tickle as they scrape along my sides. The Handler thinks it has control, but the giving came from the good nature of the donors.

When I attended a Board of Directors meeting, 100 percent contributed. As they folded their bills and shoved, really hard, the music began to fade. Late Friday afternoon, there was no more *jingle, jangle*. No room to move. The music ceases, for now.

The bean counters counted and reported \$638.08 can be put to work rewarding excellence --- but it was so quiet.

I'll be back because The Handler didn't give it all to the bean counters. The *jingle jangle* of five coins is just as it was when I first heard "Listen to the Music!"

See you in Cincinnati! Look for me, the red USITT Bottle, and my cohort, The Handler, to make that jingle.

Oh, the Board of Directors thanks you for the support!!!

transcribed by Larry Hill for The Bottle



Posing for a portrait, with some of its supporters, The Bottle is proud to help collect funds to strengthen USITT's future.

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