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One of the highlights of the 2008 Annual Conference & Stage Expo was the opportunity to have Abe Jacob, above right, sign copies of the new USITT Monograph, *The Designs of Abe Jacob*. Mr. Jacob and the Monograph's author, Richard Thomas, center, also presented a Conference session, and Mr. Jacob received the USITT Award.

Information about the record-setting event, props sessions, and other highlights continue in this issue.

Photo/Richard Finkelstein



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## USITT and ESTA Foundation Offer Lighting, Console Training at NCSA

The Joint Training Initiative of USITT and The ESTA Foundation will hold Lighting and Console Training Sessions at North Carolina School of the Arts July 7 to 10. The four-day schedule includes courses for lighting programmers, technicians, and electricians, at both basic and advanced levels. The courses will be taught by ETCP Certified Electricians Richard Cadena and Eric Rimes at the NCSA campus in Winston-Salem, North Carolina.

Upon completion of the courses, participants will qualify for Continuing Education Credits through NCSA as well as Renewal Credits for ETCP Certified Entertainment Electricians.

Eric Rimes, NCSA Professor, ETCP Certified Entertainment Electrician, and ETCP Recognized Trainer, will present the four-day Basic Programming Track. Day one will start with basic planning and lighting design skills. The sessions will build from that base and progress through advanced design and paperwork skills. Days three and four take advantage of the unique light lab facilities of NCSA, moving through basic and advanced programming techniques for Expression consoles. At the end of day four, participants will be encouraged to show off their new skills with a lighting demonstration set to music.

Richard Cadena, ETCP Certified Entertainment Electrician and ETCP Recognized Trainer, will present the four-day Intermediate/Advanced Programming Track. Day one will start with show prep concepts for both power and control distribution. Day two sessions will be the light lab for hands-on design and paperwork experience on multiple WYSIWYG machines. Days three and four will move from visualization to real world execution. Participants will gain hands-on experience on both moving light consoles and off-line editors (Hog and Hog PC).

Complete course descriptions, fees, and the registration form are available at: [www.estafoundation.org/seminars/schedule.php](http://www.estafoundation.org/seminars/schedule.php)

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USITT Vice President Joe Aldridge, right, cuts the official USITT gaff tape to let the assembled multitude go down the escalator and into the 2008 Stage Expo. The 9:30 a.m. opening drew quite a crowd to the record-breaking Stage Expo.

Photo/Tom Thatcher.

## USITT's 2008 Conference a Texas-Size Success

Barbara E.R. Lucas  
*Sightlines Editor*

With higher paid attendance than ever before, USITT's 2008 Annual Conference & Stage Expo was a record-setting and innovative event which drew thousands to the George R. Brown Convention Center in Houston, Texas.

In looking back at a week filled with Professional Development Workshops, special regional events, and a galaxy of industry stars, Joe Aldridge, Vice-President for Conferences said "each year we attempt to present sessions for the whole range of people who are our audience. Feedback from our Houston efforts has been extremely positive."

The Houston event was also a sold-out success -- and USITT had to turn away companies who wished to be part of Stage Expo, the largest in the 48 year history of the organization.

"We obviously were providing the atmosphere and the audience our commercial and educational members wanted to see," Mr. Aldridge commented. "We already have 100 exhibitors who are signed up and ready to be with us for Stage Expo 2009 in Cincinnati, Ohio."

With such a variety of programming available, geared from entry-level to expert participants, choosing Conference highlights often depends on personal preference. Each of USITT's Commissions had outstanding sessions on many different topics, some for technicians, others aimed at designers, managers, or students.

USITT is already incorporating comments from attendees about their favorite parts of the Houston event in building the programming for Cincinnati. "We are always interested in providing our professional members with the inspiration they need to succeed," Mr. Aldridge said. "Our outstanding event in 2008 provides us with a springboard for the upcoming Cincinnati Conference and our 50 th anniversary celebration in Kansas City in 2010."

Information about the 2009 Annual Conference & Stage Expo, to be held March 18 to 21, will be available in late summer at [www.usitt.org/Cincinnati](http://www.usitt.org/Cincinnati).

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George Tsypin, right, talks about his USITT Golden Pen award for 2008 with Bobbi Owen, left, USITT Vice President for Communications, during a book-signing session at the Annual Conference & Stage Expo in Houston, Texas.

Photo/Richard Finkelstein

## Nominate Books Now for 2009 Golden Pen Award

**Martha Marking**

*USITT Golden Pen Award Committee*

Nominations for the 2009 USITT Golden Pen Award are being accepted until **June 15, 2008**. All USITT members are eligible to nominate books for the USITT Golden Pen Award, which honors an outstanding publication in the field of design and production for the performing arts.

Books are eligible for a three-year period from the date of publication. Nominations do not automatically carry over from one year to the next, but it is possible for a book to be nominated more than once.

Members can easily nominate a book by using the form located [here](#). Members can also navigate to the form from [www.usitt.org](http://www.usitt.org). Click on Major Activities, then the Awards link and follow it to the Golden Pen link.

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

The winning work should make a significant contribution to the field of theatre design and technology as an outstanding example of one or more of the following:

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

In the application, available online, nominators should address how the specific book fulfills one or more of these criteria. Nominations can be completed online.

Among previous Golden Pen Award recipients are 2008: *George Tsypin The Opera Factory: Building in the Black Void*, 2007: Andrew B. Harris, *The Performing Set: The Broadway*

*Designs of William and Jean Eckart*, 2006: Gordana Popovic Vasic and Irina Subotic, *M. Tabacki: A Design Monograph*; 2005: Meredith Chilton, *Harlequin Unmasked*; and, in 2004: Mark Cotta Vaz and Craig Barron, *The Invisible Art* and Rosamary Ingham and Liz Covey, *The Costume Technician's Handbook*.

A complete list of all USITT Golden Pen winners can be found [here](#).

The Publications Committee forwards its recommendations of potential award winners to the Board of Directors. Books that receive the USITT Golden Pen Award are added to the USITT Bookstore, where USITT members receive a discount on purchases.

Award recipients are invited to the USITT Awards Banquet as well as to the Annual Conference where members may meet the author(s) and have a purchased copy of the book personally inscribed.

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## Great Discounts on Books and Videos

Michelle L. Smith

Membership & Ad Sales Manager

**Theatre Arts Video Library - 20% off TAVL produced instructional videos.** Titles available include: *Firearm Safety Onstage*, *Fundamentals of Scenic Painting*, and *Costume Pattern Development*. To order, visit [www.theatreartsvideo.com](http://www.theatreartsvideo.com), call 800-456-8285 (US/Canada only), or e-mail [admin@theatreartsvideo.com](mailto:admin@theatreartsvideo.com) and identify yourself as a USITT member.



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**Music Books Plus - 10% off any purchase.** Titles available include: *Production Management*, *Sound for Stage*, and *An Introduction to Rigging in the Entertainment Industry*. To order, visit [www.musicbooksplus.com](http://www.musicbooksplus.com) and enter your USITT member number in the comments field or call 800-265-8481 and quote your member number when ordering.



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**Focal Press - 15% off all titles** including *Character Costume Figure Drawing*, *Scenic Art for the Theatre 2nd ed.*, and *The Automated Lighting Programmer's Handbook*. To order, visit [www.focalpress.com](http://www.focalpress.com) and enter "79623" in offer code box or call 800-366-2665 (US/Canada only) and mention offer code "79623."

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 number) 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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## Sapsis Award Winners Praise their Experience

For the past several years Sapsis Rigging Entertainment Services, Inc. and President Bill Sapsis have supported professional development of USITT student members with Sapsis Rigging Professional Development Awards. This year, Mr. Sapsis provided awards for three students who were attending the two-day Stage Rigging Professional Development Workshop held before the start of the 2008 Annual Conference in Houston, Texas.

The three student members, chosen at random from those registered for the PDW before the Early Conference deadline, were Rebecca Foster, Kyle Gettelman, and Mike Hamer. Below, recipients describe their experiences.

from Mike Hamer, University of Northern Colorado

What was the highlight of the 2008 USITT Conference? Well as a student of the University of Northern Colorado, I believe it was the Stage Rigging Professional Development Workshop. I was incredibly fortunate to be selected as one of this year's 2008 Sapsis Rigging Professional Development Award recipients.

I would like to express my extreme gratitude to Bill Sapsis and all of his colleagues at Sapsis Rigging. Through their generosity I will be able to use the training received from this workshop as a cornerstone for many of my future endeavors. The workshop was an intense two day course that covered everything from the basics of stage rigging to much more advanced topics; including calculating point loads and professional liability. The instructor, Jay Glerum, had an overwhelming knowledge of stage and arena rigging. The class was a mix of professionals, educators, and students; and because of its small size, individual attention was received by each member. The first part of the course covered professional liability, a topic I found particularly interesting. From there we moved into rigging hardware and wire rope.

A considerable amount of the subject matter presented was above and beyond many things that are presented in other courses. One of the more intriguing sections was on how wire rope is made and tested. We were able to see a video presentation of aircraft cable being tested, and what occurs when the cable reaches its breaking point. We were also given incredibly valuable information that I am sure will become practice for most of us. A prime example of a practical application is developing and maintaining a fly log, along with basic maintenance of a counterweight fly system.

All in all, I consider the Stage Rigging Professional Development Workshop to be the best part of the 2008 USITT Conference, an experience that might not have been possible for several individuals had it not been for the generosity of Sapsis Rigging.

from Rebecca Foster, University of Virginia

As a graduate student in Technical Direction, learning safe rigging practices has become one of my primary focuses. I am sure I am not alone in realizing there are quite a few myths about rigging out there. The stage rigging workshop with Jay Glerum was a great opportunity to dispel those myths, focus on learning how to use the tools you have at your disposal, or in some cases, accept that you may need to start over with new hardware and tools. Mr. Glerum

Bill Sapsis in his trademark Hawaiian shirt, is a well-known figure at the USITT Annual Conference & Stage Expo. At right, he lends a hand to the Behind the Scenes raffle. He is also a member of many technical panels, heads the *Stump the Riggers* session, was promoting his book, *Heads! & Tales* as a member author. Mr. Sapsis and his company also provide scholarships to Professional Development Workshops at USITT each year.

Photo/Tom Thatcher

was able to give the members of the class real world examples of rigging done incorrectly, then explain ways of accomplishing the same effect correctly. As a class, we also learned about the different types of rigging hardware that should be used in our theaters. The opportunity to learn from the author of one of the first technical theater books I owned was a rewarding experience.

**from Kyle Gettelman, University of Virginia**

The Jay Glerum stage rigging workshop was a great opportunity. The benefits of his workshop are two-fold. First, Mr. Glerum's vast wealth of knowledge and experience in stage rigging provided an opportunity to learn about rigging systems and situations we may not have had the opportunity to work with. Second, Mr. Glerum's thorough approach to teaching stage rigging served as an excellent review of practices in which I am already familiar. I would strongly recommend this workshop to anyone who is interested in learning more about stage rigging.

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### Costume Symposium Deadline Extended

Although the official deadline has passed, there are a handful of spots remaining in the 2008 USITT Costume Symposium, so the deadline for applications has been extended until June 6, 2008.

Guest artists Janet Bloor, Jeffrey Lieder, Lori Hartenhoff, and Colleen Muscha will lead hands-on workshops in fabric modification from July 30 to August 1 at the event which will be held on the campus of the University of North Carolina, Chapel Hill, from July 30 to August 2.

The symposium is limited to 40 participants. 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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### Found Items Still Unclaimed

Several articles found at USITT's Annual Conference & Stage Expo in Houston remain unclaimed.

Anyone who recognizes one or more of these items is asked to send an e-mail to [michelle@office.usitt.org](mailto:michelle@office.usitt.org) including the name of the owner (if it is not you) and a brief description of the item.

Still looking for owners are 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?); a ring (solid band style, appears to be a man's); and tortoise shell sunglasses (designer maker) in a case. We welcome members' assistance in getting these items back to their owners.

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### Revised DMX 512-A in Public Review

A revised version of *ANSI E1.11 - 2004, Entertainment Technology-USITT DMX512-A, Asynchronous Serial Digital Data Transmission Standard for Controlling Lighting Equipment and Accessories*, is available for public review on the ESTA web site at [www.esta.org/tsp/documents/public\\_review\\_docs.php](http://www.esta.org/tsp/documents/public_review_docs.php) through July 7.

ANSI E1.11, and this revised draft version, BSR E1.11, describes a protocol for transmitting digital data used to control entertainment lighting equipment and accessories including dimmers, robotic luminaires, color changers, robotic mirrors, dousers, color wheels, motion effects wheels, and pattern rotators. The revision is being done to correct errors, clarify text, and add an Alternate START Code for UTF-8 transmission so that languages other than English can be used for sending diagnostic text messages.

In addition to being asked to review the BSR E1.11 document to see if it is technically correct and clearly written, reviewers are asked to look for protected intellectual property in the draft standard. Any protected intellectual property in the document should be pointed out in the comments.

For more information, contact Karl G. Ruling, Technical Standards Manager, ESTA, 875 Sixth Avenue, Suite 1005, New York, NY 10001; 1-212-244-1505; fax 1-212-244-1502; or e-mail [standards@esta.org](mailto:standards@esta.org).

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## Staff Profile: Tracy Davis - Bookkeeper

Barbara E.R. Lucas  
*Sightlines Editor*

The start of 2008 brought a new person to the USITT National Office in Syracuse. Tracy Davis joined the National Office staff as bookkeeper, handling the day to day financial activities of the Institute.

Ms. Davis came to USITT from Medical Liability Mutual Insurance Company where she was a claims assistant. As USITT's bookkeeper, she has been able to return to working with numbers, which she loves.

Carol Carrigan, Administrative & Finance Manager for USITT, said that having Ms. Davis as part of the organization gives the Institute a knowledgeable and detail-oriented person handling this crucial aspect of USITT's operations.

Ms. Davis first studied accounting to earn her two-year degree and then worked for a local newspaper before continuing at LeMoyne College to receive her BS in business administration.

While at LeMoyne, one of her favorite experiences was an internship with the Defense Contract Auditing Agency. There, she enjoyed "making the numbers dance into place," as she helped with report correlation and automating the process.

Ms. Davis is handling accounts receivable, accounts payable, and account reconciliations for USITT, but her most visible role, for most of the membership, may be her coordination and reconciliation of event catering at the Annual Conference. "I enjoyed that, it was something different, and I always look forward to getting involved in something new."

Ms. Davis enjoys spending time with her extended family, including outdoor adventures. Their motto seems to be "any reason to have a party," and that can mean anything from camping to karaoke.

She is an avid Syracuse University basketball fan who also admits to a strong interest in baseball, especially the New York Yankees.



Tracy Davis

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Members of the OISTAT Technology Commission met during the Houston 2008 Annual Conference & Stage Expo. The three days of meetings were hosted by USITT and its Technical Production Commission.

Photo/Tom Thatcher

## OISTAT Commission Meets, Plans International Activities

**Loren Schreiber**

*OISTAT Technical Production Commission*

USITT and its Technical Production Commission hosted a meeting of the OISTAT Technology Commission (TC) during the Houston 2008 Conference & Stage Expo.

The official delegates representing the various OISTAT centers were: John Mayberry, Canada; Bert Determann, Netherlands; Pu Lin, Taiwan; Pavel Dautovsky, Czech Republic; Fritz Schwenker, United States; and Tamas Szabados, Hungary.

The Commission meetings also included several invited guests: Michael Ramsaur, United States (OISTAT president); Csaba Nasadi, Hungary; Loren Schreiber, United States; Ian Evans, United Kingdom; Kazumi Satomura, Japan; Scott Parker, United States; and Scott Henkels, United States.

The group held business meetings each morning of the conference. Highlights of the discussions of new and ongoing activities included:

- The exhibit tours for students during the Prague Quadrennial 2007 and Scenofest in Prague, led by OISTAT-TC members, were identified as a particularly successful activity of the Commission. The sessions hosted by members of the Commission also were very well attended, and Commission agreed that expanding participation during the next PQ is a goal. A particular goal will be to offer more sessions and an even closer collaboration with the students in attendance.
- Discussions as to the various technical standards and practices across various nations, such as the organizational structure of performance groups, rigging, and fire safety curtain systems, has opened interest in collecting and organizing brief summaries for distribution on the Web.
- The Commission has started to identify a mechanism for staffing its "Support to Practitioners Project." The project will assist technicians in locations that have limited resources or training for the safe and efficient practice of the profession. Models for exchange programs have been proposed, and several of the invited guests have offered their experience of organizing university level exchanges. The next order of business will be to get a formal request from colleagues in Belgrade for an initial invitation.
- Loren Schreiber has been invited to help the Commission develop an international prize in technical theatre. The goal is to develop a small program to recognize excellent practical solutions in the field. One impetus for the project is the success of projects like USITT's Tech Expo and similar ones in the Netherlands. The working title for the project will be "Technical Solutions Prize."

In addition to meetings, OISTAT guests were involved in several Houston area theatre tours. Thursday concluded with an evening of real barbeque and a visit to a Texas dance hall.

The participants concluded the Conference by hosting an open session for USITT attendees called *Technical Practice in World Theatre*. The session included a video presentation of the new Palace of the Arts facility in Budapest, a photo documentary on the challenge of shoe-

horning Broadway-style tours into traditional Japanese venues, and a summary of touring theatre traditions in the Netherlands. Participants and attendees used the ensuing Q&A session to grill each other on the similarities and differences of their various experiences.

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**Congratulations to Karel**

Karel Blakeley of LeMoyne College in Syracuse, New York was named the Non-Performing Person of the Year during the 2008 version of the Syracuse Area Live Theatre (SALT) Awards. Mr. Blakeley, whose *Projects for Teaching Scene Design - A Compendium* is offered through USITT's Bookstore, received the award during ceremonies held in April.

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Frank Willard, of Syracuse Scenery & Stage Lighting Co., Inc., and Helen Willard, USITT Stage Expo Sales Manager, recently paid a visit to Ronald Grant at the Frank Collymore Hall in Barbados. Mr. Grant, a USITT Professional Member, attended the 2005 Annual Conference & Stage Expo in Toronto, Ontario, Canada.

He asked Ms. Willard to extend his warm greetings to all at USITT, and we are happy to assist her in passing along his message.

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A contingent of USITT's Conference Committee and staff members Tracy Davis and Barbara Lucas spent part of the Memorial Day weekend in Cincinnati as part of the planning process for the upcoming 2009 Annual Conference & Stage Expo.

The group stayed at the stunning and historic Hilton Netherland, which will be the headquarters hotel for USITT next March, and enjoyed meeting and exploring the city during its massive Taste of Cincinnati celebration.

Joe Aldridge, VP Conferences, was seen briefly on the 6 p.m. NBC local television news, having left the hotel in search of a bit of barbecue to enjoy.

The small group of USITT people did not make much of a dent in the hundreds of thousands of others enjoying a vast variety of regional and international foods, music, and other amusements.

[To Top](#) **Sorry, Steve!**

In the April issue of *Sightlines*, we incorrectly identified a winner of the Behind the Scenes raffle held at the 2008 Annual Conference & Stage Expo.

One of the raffle winners was indeed Steve Rees of State University of New York at Fredonia, not Steve Reese as was stated.

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Karel Blakeley

Greetings from Barbados

Cincy Planning

Correction - Steve Rees



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**Virtuoso Brings Light to Musical**

The Roundabout Theatre Company's Broadway production of *Sunday in the Park with George*, the award winning transfer from London, by Stephen Sondheim and James Lapine, is a musical celebration of life, love, art, and the spirit of creation. The Pulitzer Prize-winning love story takes inspiration from painter Georges Seurat's masterpiece, "A Sunday Afternoon on the Island of La Grande Jatte."

This technically innovative production makes extensive use of projections and LED screens, so precise control of the lighting was of paramount importance to lighting designer Ken Billington. The lighting was supplied by **Production Resource Group (PRG)** using the Virtuoso console.

Roundabout Theatre Company's production of *Sunday in the Park with George* runs through June 29 at the Studio 54 theatre in New York City.

For more information on PRG, visit [www.prg.com](http://www.prg.com).

**This month:**  
PRG

J.R. Clancy, Inc.

Rose Brand

UC Berkeley

City Theatrical

Creative Stage Lighting

[To Top](#) ↑**Clancy Achieves ISO Recertification**

**J.R. Clancy, Inc.** was recently recertified for ISO 9001 and revisited a three-year-old installation project at the Music Center at Strathmore in Montgomery County, Maryland.

For the third time since 2002, J.R. Clancy, Inc. has been recertified for the international quality standard ISO 9001:2000, the only rigging company in the American technical theatre industry to achieve this.

The company completed its first ISO audit in 2002 and became the first U.S. designer, manufacturer, and installer of theatrical rigging to have its quality management system certified to the rigorous ISO 9001:2000 standard. Each year, J. R. Clancy undergoes an audit by the ISO Registrar, and a complete recertification audit is required every three years. The company has now completed and passed its third full audit.

Three years after the opening of the Strathmore, the venue's management continues to rave about the concert hall's extraordinary acoustical quality.

It was an innovative and highly original project back in 2004, one that required an intensive collaboration between **Theatre Projects Consultants**, **Kirkegaard Associates**, and **J.R. Clancy, Inc.**, to create an array of variable acoustic devices and a control system that could not only organize and control a total of 110 electromechanical elements, but display them in a way that provides critical information to the acoustician and the system's operator.

When the expert acousticians at Kirkegaard took on the challenge of creating these precise, adjustable acoustics, they called on J.R. Clancy to provide the individual controls. The project required 43 clear acoustic panel reflectors (APRs) and 14 variable acoustical banners, as well as banner rollers and a large quantity of soft goods.

In addition to the acoustical system, Clancy provided a speaker cluster winch and door actuators, 17 curtain door actuators, six concert lighting winches and a distributed arch.

More information is available from J. R. Clancy at 800-836-1885 or [www.jrclancy.com](http://www.jrclancy.com); Kirkegaard Associates of Chicago at 312-441-1980 or [www.kirkegaard.com](http://www.kirkegaard.com); Theatre Projects Consultants at 203-299-0839 or [www.tpcworld.com](http://www.tpcworld.com); or the Strathmore and the Music Center at 301-581-5194 or [www.strathmore.org](http://www.strathmore.org).

[To Top](#) ↑**Rose Brand Names Rental Manager**

**Rose Brand** announced the addition of Steve Schweitzer as manager of its West Coast Rental Operations as well as a partnership with The Paper Mill Playhouse.

Mr. Schweitzer's background in business management, most recently as managing director of Angstrom Lighting, and his theatrical production experience in technical direction gives him a unique perspective into Rose Brand's customer's needs and priorities. He received a BFA and an MFA from California Institute of the Arts and is Treasurer of the Southern California Regional Section of USITT. In addition to his artistic and production background, he has a chef's certificate from Ma Cuisine Cooking School.

Mr Schweitzer can be reached at [steve.schweitzer@rosebrand.com](mailto:steve.schweitzer@rosebrand.com).

Rose Brand is partnering with and assisting The Paper Mill Playhouse by announcing a limited offering of painted backdrops from the scene shop inventory available exclusively through the company on its [website](#). These backdrops were used in productions at The Paper Mill and are unique items from *Camelot*, *Showboat*, *Phantom of the Opera*, *Carousel* and others. Read the descriptions carefully since the drops vary by size and quality.

Rose Brand is the premier supplier of production supplies, rental goods and custom sewn creations to live entertainment, theatre, visual design, and houses of worship.

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### **Berkeley 'Graduates' to ETC Lighting**

Zellerbach Playhouse at the University of California, Berkeley, recently underwent a \$1.1 million lighting systems renovation -- a long-awaited project that equips the school's technical theater program with the latest tools of the trade including state-of-the-art controls, dimming, distribution and fixtures by **ETC**.

The renovation was needed to keep pace with UC Berkeley's philosophy of exposing students to equipment they'll use in their professional careers. Part of that training now includes ETC's newest lighting control consoles, Eos® and Ion®. Two ETC Net3™ Remote Video Interfaces also let students view and program data remotely from anywhere in the theater.

Zellerbach's lighting rig now sports more than 200 ETC Source Four® conventional fixtures of varying degrees, as well as many automated lights, including six Source Four Revolutions®. Eos and Ion control all these fixtures, allowing UC Berkeley students to experiment more in their designs.

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### **City Theatrical Opens London Location**

**City Theatrical**, the Carlstadt, New Jersey-based manufacturer of unique lighting accessories, announced the opening of its new London office serving the United Kingdom and European markets. The opening is timed to coincide with the European launch of SHoW DMX, City Theatrical's new, next generation, wireless DMX system.

City Theatrical's London office is headed by Martin Chisnall, well known for his work in the UK theatre industry as a production electrician for West End shows, and national and international tours.

All City Theatrical products will continue to be available through existing dealers. Information for the new office is: City Theatrical, Office 5, Units 1-3 Wyvern Estate, Beverley Way, New Malden, Surrey, KT3 4PH, United Kingdom; telephone 44-0-208-949-5051; fax 44-0-207-183-6061; e-mail: [mchisnall@citytheatrical.com](mailto:mchisnall@citytheatrical.com); and [www.citytheatrical.com](http://www.citytheatrical.com).

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### **Creative Stage Lighting Adds Szukalewicz**

**Creative Stage Lighting** has appointed Joan Szukalewicz as western division dealer sales manager.

Ms. Szukalewicz's sales background spans over 30 years. She brings experience most recently from Hilton Hotels. She also was with Creative Stage Lighting for eight years as a member of the dealer sales team.

As western dealer sales manager, Ms. Szukalewicz will be responsible for dealer sales in the western United States including Washington, Oregon, Idaho, California, Nevada, Alaska, and Hawaii.

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### Wybron Appoints TMB as Distributor

**Wybron Inc.** announced that, effective immediately, **TMB** is the exclusive distributor for Wybron products in Asia, Australia, and New Zealand. Quotations and purchase requests will be handled by TMB's offices primarily in Los Angeles, with support from the London and Beijing offices.

"TMB has built a strong presence in Asia and the Pacific Rim. I'm thrilled that we can work with them to expand both our businesses there," said Dusty D. Hudgins, Sales Manager for Wybron. "We've worked with TMB for a long time, I'm confident they will help our customers, and provide that unique TMB service."

TMB Sales Manager, Lisa Curran, concurs: "Dealers will benefit from the innovation and quality of Wybron products, combined with our commitment to fast and friendly service. Together we will accomplish great things in these rapidly growing markets."

Wybron has had a long relationship with TMB, going back to the very beginning of both companies.

**This month:**  
Wybron Inc.

Wireless Solution Sweden AB

Auerbach Pollock Friedlander

Staging Concepts Inc.

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### W-DMX Shows Off in Times Square

**Wireless Solution** is prominently showing how there are just some things that can't be done without W-DMX.

Chevrolet has a new 61 by 40 foot billboard on one of the most prominent city corners in the world -- One Times Square in New York, New York. **Fisher Theatrical** was contracted to program the LED fixtures on the billboard, which was built by the entertainment division of Oceaneering International. The challenge was how to program the lighting from a distance to allow visibility.

The design team at Fisher Theatrical designed the layout of the fixtures and made recommendations to purchase Martin Architectural Units. To send the signal, they recommended W-DMX by Wireless Solution. They tested the W-DMX in their parking lot ahead of time, which spanned the distance they were going to have to cover in New York to be sure it would work. An IP65 rated W-DMX receiver and directional antenna system were installed to complete the setup. They installed an ETC Sensor rack then programmed the ETC Congo Console and downloaded the looks to an Alcorn McBride Show Control Unit.

Fixtures used to light the billboard include 18 Articlight Spectacolor 600 LED RGB, six Articlight Spectacolor 1200 LED RGB, five Articlight Spectacolor 1800 LED RGB, six Martin Architectural Exterior 600 Projectors, 48 Permlight ENBS LED Floods, six Articlight Aqua HP LED RGB, six Articlight UV Pars, an Articlight Quazar Strobe, and three Rope Lights.

The Chevy sign can currently be seen prominently displayed on the junction of Broadway and 7th Avenue in New York City. For more, visit [www.wirelessdmx.com](http://www.wirelessdmx.com).

W-DMX by Wireless Solution Sweden AB is the only system on the market for Wireless DMX that has received awards on both sides of the Atlantic Ocean, first at PLASA 2004 and then again at LDI 2005 in Orlando. It has been used in projects all over the world including the 2007 Eurovision Song Contest, 2006 Nobel Prize Banquet, the Pyramids of Giza, and Cirque du Soleil's *Delirium* show.

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### New Shareholders at Auerbach

**Auerbach Pollock Friedlander** announced the addition of three new shareholders to its leadership team -- Paul Garrity, Mike McMackin, and Tom Neville.

Mr. Garrity, a principal in the New York office, serves as Auerbach Pollock Friedlander's primary sound, audio visual, and multimedia systems specialist and has over 30 years' experience designing systems for theatres, sports arenas, industrial plants, churches, military facilities, luxury hotels, and casino/hotel showrooms. He joined the firm in 1996 and is the design principal for the sound, video and communication systems for the Qatar Education-City Convention Centre in Doha, Qatar; the Brooklyn Arena, Barclay's Center in Brooklyn, New York; the Venetian's new Cirque du Soleil theatre, soon to open in Macau, S.A.R.; and the Cirque du Soleil Theatre at the MGM City Center, in Las Vegas, Nevada. He was named sound designer of the year by the Lighting Design Institute at the 2004 Entertainment Technology Show.

Mr. McMackin, ASTC, a principal in the San Francisco office, joined Auerbach Pollock Friedlander in 1983 bringing his diverse theatrical production background and hands-on experience in theatre operations and film to the firm. His current projects include principal consulting roles for the August Wilson Center for African American Culture in Pittsburgh, Pennsylvania; the Agua Caliente Casino Headliner Showroom in Rancho Mirage, California; and the Cathedral of Christ the Light in Oakland, California.

Mr. Neville, ASTC, the principal-in-charge of Auerbach Pollock Friedlander's Minneapolis office, provides hands-on response to many projects from his base in the central United States. He provides leadership for the functional details of some of the firm's most complex projects including principal project management, technical design, and coordination. He is actively involved in ongoing work for the MGM City Center in Las Vegas, Nevada; the Venetian's new Cirque du Soleil theatre in Macau, S.A.R.; and the New Adams Theatre at the Utah Shakespearean Festival in Cedar City, Utah. He joined the firm in 1996.

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### **Staging Concepts Adds Seats for NCAA**

Thanks to a new NCAA-approved seating configuration with custom seating riser installations from **Staging Concepts Inc.**, thousands of additional fans were able to attend the NCAA Basketball Tournament in Detroit and Houston on March 28 and 30. This new and enhanced seating configuration involved a major dramatic move of the basketball court from the end zone to the middle of the arena, giving thousands of fans — primarily students — a chance to be near the action.

Almost 4,000 portable platforms were used for this year's Sweet Sixteen tournament. The installations also will be used at the Final Four Tournaments scheduled for Ford Field in Detroit and Reliant Stadium in Houston. In the course of two days, Ford Field was expected to exceed 105,000 in paid attendance placing it as the top regional site of all time. NCAA officials estimate that the expansive seating configuration will provide the NCAA with \$4 million in additional revenue, while enhancing the collegiate atmosphere with thousands of loyal students in the new sections.

The new configuration consists of Staging Concepts' SC90 Single Sided Platforms that are supported by the SC9600 Bridge Support System and SC100 Folding Supports. Once assembled, the installation added 15,000 seats to Ford Field and 10,000 seats to Reliant Stadium.

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## The Fondest of Farewells

**Sylvia Hillyard Pannell**  
*USITT President*

The secret of a good sermon, George Burns advises, is to have a good beginning and a good ending; and to have the two as close together as possible.

I shall take George Burns's advice as I bid adieu to you as outgoing president and prepare to join the august ranks of USITT past presidents.

It has been an honor and my pleasure to serve as President of this wonderful organization that has been so important in the professional and personal lives of many of us here tonight, and I thank you all for giving me this opportunity. As I review the plans and promises that I made at this banquet two years ago, I find that in some areas we have made good progress; others await new leadership and another day. What is certain is that accomplishments that have occurred during my term as President could not have happened without collaboration and support of the leadership and membership of the organization and the professionalism, business acumen, generosity, depth of understanding, and concern for USITT of our office staff. I sincerely thank you all!

At nearly 50 years of age, USITT has had a good run. Approaching such a milestone signals a time to take stock of our organization. However, the past should be a guidepost -- not a hitching post. At its fall 2006 Retreat, the USITT Board of Directors issued a warning that, if our organization is to continue to be valuable to the theatre and the entertainment industry, we must make some deliberate changes.

To quote Andy Warhol, "They say that time changes things, but you actually have to change them yourself."

The Board of Directors called for USITT to become better defined, more current, more visible, and more efficient. With the understanding that an impartial viewpoint was needed to obtain a realistic appraisal of USITT and to plan for our future the firm of McCarthy Arts Consulting was selected to conduct an assessment of our organization. After a yearlong study, McCarthy Arts Consulting will deliver its final report in June -- a strategic plan for USITT to embark on as we approach our 50th birthday and beyond.

With this assessment, we are seeking to assure that USITT will attain both its service goals and assume its proper position within the field at large. Thanks to those of you, possibly most of you, who have participated one way or another in this organizational study through surveys, focus groups, and other data gathering tools.

Change is afoot; some has already occurred. In October USITT's National Office moved

USITT President Sylvia Hillyard Pannell spoke about her two years in office at the conclusion of the 2008 Annual Conference & Stage Expo in Houston, Texas last March.

Photo/Richard Finkelstein



from Ridings Road, an isolated location on the outskirts of Syracuse, New York to South Crouse Commons, a location within Syracuse's Cultural Corridor, kitty-corner to Syracuse Stage and just a few blocks north of the heart of the Syracuse University Campus. For the first time, our Fall Board of Directors meetings were held at the USITT National Office, which is spacious, conveniently located, nicely appointed, and, thanks to our staff, quite comfortable. We hope that you will have the opportunity, someday, to visit USITT's National Office, the epicenter of USITT activity.

And then there is change -- in the more literal sense, coin of the realm. Many of you have given generously to the USITT funds of your choice, and I thank you most sincerely for that. As these funds grow, they will continue to support many of the projects that are so meaningful to our membership and the entertainment industry. The oldest of these, the Eddy Kook Fund, has supported USITT members' research and development for more than a quarter of a century. Tonight you have seen striking examples of that process at work with Grants & Fellowship Chair Tim Kelly presenting four grants in support of very interesting research.

The Samuel H. Scripps International fund has made it possible for our members to have many international experiences -- in particular the Prague Quadrennial. But there is much more we can do to provide USITT with ample monetary underpinnings. It is time for us all to continue or begin giving back to our professional organization that has done so much for us.

At the Keynote Address and Annual Meeting we heard Larry Hill report on our successful fund-raising campaign currently underway -- USITT@50 Honoring our Past, Securing our Future. Thanks to all of you who have heeded the call. This is our opportunity to assure that our future generation of theatre designers and technologists may have the advantages that this very special organization has provided its membership for nearly 50 years. As your president, I am asking you to contribute to one or more of USITT's funds throughout the remainder of this campaign and beyond. To those of you who have already contributed, thank you!

In closing, I offer my most sincere thanks to the Executive Committee, Commissioners, Committee Chairs, contractors, staff, and the wonderful membership for giving me the opportunity to serve as President of USITT. It is an honor and a privilege and, most of the time, it is lots of fun!

So Carl, with a new National Office site, exciting strategic plans forthcoming, an energized fundraising effort underway and developing, a 50th Birthday Conference/celebration upcoming, winds of change prevail. Your term of office will inaugurate USITT's next half century. And membership, I assure you, you have placed this job in very capable hands.

As we pass the gavel, and having begun my speech with a quote from George Burns, it seems appropriate to end with Gracie Allen who observed, "The President of today is just the postage stamp of tomorrow."

Thank you all!

*Presented at the USITT Awards Banquet, March 22, 2008 in Houston, Texas*

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### Midwest Section Looks at Cirque Backstage

Join the Midwest Regional Section as it presents a backstage tour of Cirque Du Soleil's *Kooza* 11 a.m. to 1:30 p.m. Saturday, July 12 in the United Center Parking Lot, Chicago, Illinois.

Participants will have a chance to see, up close, the unique way Cirque sets up in the parking lot and is able to completely control the performance and audience environment. Heads of departments who are available will talk about their respective responsibilities for the show with a chance to dialogue with participants. Following the session there will be time for a late lunch before the 4 p.m. or 8 p.m. performances. Registration is limited to current USITT Midwest Section members only and is limit is 50. E-mail Steve Jacobs at [sjacobs192@comcast.net](mailto:sjacobs192@comcast.net) for more information or view the [registration form](#).

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### Upstate NY Elects Officers, Sets Locations

Some new officers and some familiar faces are in the Upstate New York Regional Section. As a result of spring elections, the regional section will have the following officers: P. Gibson (Trish) Ralph, Chair; Johan Godwaldt, Vice-Chair for Programming; Jeff Reeder, Vice-Chair for Membership; Kitty Macey, Secretary; and Don Guido, Treasurer.

At the March 20 annual meeting in Houston, the section set locations for 2008-2009. The fall meeting will be hosted by SUNY Fredonia, the fourth annual job fair will be at SUNY Oswego in January, and a spring meeting will be hosted by the University at Buffalo. Collin Ranney, student designer at UB, has volunteered to get the web page up and running. Details concerning programs should appear there soon.

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### Chesapeake Plans Stage Expo

The Chesapeake Regional Section's annual Stage Expo will be held on September 13 at Towson University in Towson, Maryland. The section will wrap up celebrations of its 30th birthday and kick off festivities leading to the celebration of the National organization's 50th year.

Sessions will be geared toward beginners and intermediates. Professional level workshops will be announced once final schedules are set. The Section is also looking for anyone interested in helping generally, presenting workshops, or taking over the charge of the Dress Black Ball, the newest addition to the Expo. Interested people should contact Chair Kacey Fisher at [kacey@fishertheatrical.com](mailto:kacey@fishertheatrical.com) or First Vice-Chair Patrick Wallace at [pwallace@shepherd.edu](mailto:pwallace@shepherd.edu).

More information will be in the next few issues of *Sightlines* and on the section website, [www.usittchesapeake.org](http://www.usittchesapeake.org) as workshops, vendors, and details are finalized. But this is a good time to mark the event on calendars for the beginning of next academic year.

Chesapeake is proud to announce the return of its bi-monthly newsletter, *In the Wings*. It will be distributed via e-mail to members and interested parties who belong to the USITT Chesapeake Yahoo Mailing Group. Among other things, this publication has an at-a-glance listing of the activities of the section; in depth articles on activity, members, and programs; reviews of new products; tours of vendors, manufacturers, schools, and theaters in the section; and a place to make the members' voices heard.

Those interested in receiving the newsletter may contact Patrick Wallace at [usittchesapeakepublicity@gmail.com](mailto:usittchesapeakepublicity@gmail.com) or become a member at [www.usittchesapeake.org](http://www.usittchesapeake.org) and receive it as a benefit of joining. *In the Wings* is always looking for people interested in submitting articles or helping to edit. Volunteers can contact the Publications Committee at the same e-mail account.

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## Houston - Proper Conference for Prop People

**John Lavarnway***Vice-Commissioner for Properties, Scene Design Commission*

The Houston 2008 Conference & Stage Expo kept the prop person busy, excited, and tired. Not since Pittsburgh have there been so many prop-related sessions to attend.

On Tuesday, Joel Orr of the Bobbindoctrin Puppet Theatre Co. led an informative Professional Development Workshop (PDW) in puppetry. Wednesday, the prop person could attend *Iron-on Embellishments* sponsored by the Costume Design & Technology Commission, *More Great Stuff Not Made for Us* from the Scene Design Commission, an exhibitor session on *Wireless Dimming and DMX in Practice*, and the Technical Production offering *Lifting, Moving and Stopping: tools and machines that help!*

Thursday's session *Make it Stick- Painting Challenging Surfaces* was very interesting and then Friday brought a session on *Animals in Production* with a live porcupine at eight in the morning. Then there was the choice between *Simple Machines in Technical Theatre* and *Creating Creatures, Costumes, and Problem Solving Using Vara Form Thermoplastics*, followed by the excellent session, *I Love Props - Now What?* The day ended with a performance by Mr. Orr of an amazing piece called *Crucifer*.

Saturday started with the marvelous *Beyond the Pie in the Face* with Barbara Taylor of Late Night with David Letterman and ended with the highly instructive and energetic *Swords in Your Show- What You Need to Know* presented by Tom Fiocchi.

With the variety of sessions offered from across the Commissions, it was hard to top this Conference for the prop person, though next year in Cincinnati looks promising. With Scene Design Commission sessions on *Tricks of the Stage*, and *Garbage to Grandeur*, and a Regional two day PDW called, *Make It and Break It*, an intensive workshop of molding and casting and making different forms of break-away glass, as possible offerings, planning for 2009 is off to a good start.



Joel Orr of the Bobbindoctrin Puppet Theater shows one of his many props during a special session at the 2008 Annual Conference & Stage Expo.

Photo/Courtesy Nathan K. Lee

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Lighting sessions, such as *Lighting from the Crazy Horse Paris*, created excitement for those attending the 2008 Annual Conference & Stage Expo in Houston, Texas in March. Session presenters and Lighting Commission leadership and volunteers make such sessions possible.

Photo/Richard Finkelstein

## Volunteers Make Conference Events Successful in 2008

**Anthony Phelps**  
*Lighting Co-Commissioner*

It is hoped participants all had a great time at the 2008 Houston Conference & Stage Expo. With 15 sessions from the Lighting Commission on a variety of topics, plus a two-day Professional Development Workshop, conference participants had many choices available. Attendance was great at these sessions, especially in the Lighting Commission I and II meetings where many ideas for programming for the 2009 conference in Cincinnati came out. Everyone should have gotten a chance to catch a session or two at the Light Lab at the George R. Brown Convention Center.

It takes many people to present all of these sessions. The Lighting Commission leadership helped make the programming for Houston happen including: Buddy Combs, Dave Borron, Tracy Fitch, Steve Holliday, Deb Lockwood, Todd Proffitt, Luis Ramirez, Robin Schraft, Todd Studebaker, Vicki Scott, Sabrina Hamilton, Rob Rowlands, and Steve Smith.

Many people worked in the Light Lab this year and they all deserve a round of applause. First, thanks go to the Light Lab committee Todd Proffitt, Tracy Fitch, Steve Smith, Jennifer Griffin, Joshua Williamson, Andrea Bilkey, and Jason Tollefson who have worked all year making preparations for the conference. They help arrange labor, gather site information, find equipment to use in the lab, and help the session chairs with their technical needs. Second,

there were a large number of adult and student volunteers to help load in, load out, and staff all the sessions in the Light Lab. Their help is integral to making the Light Lab run.

The session chairs dedicate many hours to developing a session, submitting information, and finding panelists. Few people realize how much research, planning, and thought goes into each session. Thanks go to the many individuals who came to Houston to be panelists and presenters. The value of the information these individuals impart is impossible to measure.

One person who deserves a big thank you and a lot of credit for keeping all the Lighting sessions running smoothly is Todd Studebaker, Vice-Commissioner for Programming in the Lighting Commission. For an entire year Mr. Studebaker has kept track of all the session chairs, their panelists, their bios, AV requests, and the details that go into creating a session. Over that year, session chairs change, panelists have to be replaced, and sessions can take new directions requiring changes to the program. Mr. Studebaker has kept up with all of this and helped create the sessions everyone enjoys.

Finally, thanks to all who came to the sessions. Your enthusiasm and participation inspire us to continue presenting quality programming.

Those interested in getting involved as a panelist next year can contact one of the Commission leaders. Let them know your interest and expertise, and they can pass your name on to the session chairs. The Lighting Commission works because so many people bring their talent and energy to these sessions. So get involved, and join us in Cincinnati!

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## 'All the World's a Stage' When Studying Abroad

**Lauren Lowell**

*Costume Design & Technology Commission*

At the 2008 USITT Annual Conference & Stage Expo in Houston, it was refreshing to hear about the successful creation of five diverse summer study abroad programs geared toward students of theatre and/or the fine arts.

While each program presented was different in scope, duration, courses offered, and eligible population, the existence of these opportunities specifically tailored for students of the artistic disciplines gives hope that there will be more such programs in the future. Furthermore, the presentation gave inspiration to start laying the foundation for additional programs.

Gretel Geist Rutledge of Michigan State University sought connections with study abroad programs based in London. Scholar Services Ltd. has been particularly helpful in helping her make arrangements across the pond -- aiding in securing facilities and other arrangements. The program that MSU offers is best described as "Theatre in the United Kingdom" as their program typically visits three locations. Regularly scheduled Stratford and Bath itineraries are combined with one other destination (variable upon the UK events in the given year of travel). Past locations have included Brighton and Oxford. MSU opens the program to any student of theatre including those from other United States universities. The five-week course generally costs approximately \$450 plus tuition and travel. Typical courses offered include Theatre History, Period History, and Acting (which is taught by Londoners hired as teaching guest artists).

In contrast, the program overseen by LaLonnie Lehman from Texas Christian University takes another approach to studying the theatrical arts. The main course of study is entitled "Modern Trends in Theatre." This five-week program is open only to TCU students. During their adventures in the United Kingdom, students attend approximately 20 productions at prominent venues in London, Stratford, and Bath.

The TCU Office of International Study Programs arranges for classroom and housing for the students. Tickets are secured for these productions in advance through a professional residing in London who makes recommendations and takes requests for shows. The group meets as a formal class each day following the performance for detailed discussions.

Classroom time also includes opportunities to visit museums and British libraries. Students have time in their schedules to explore the three locales independently. Costing approximately \$11,000 (including tuition and theatre tickets), the program can accommodate eight to 14 students.

Yet another unusual program is sponsored by Utah State University. Spearheaded by Nancy Hills, this course includes performance opportunities as well. Days are structured with morning classes and afternoon activities (possibly including rehearsal time), and shows at night. Nine credit hours of class time are included in this four-week program. Students choose from topics including Historical Clothing, Period Styles, Contemporary Theatre, Design Studies, Specialized Projects, and a Performed Show.

Michael Billington, top center in white shirt, theatre critic for the *Guardian* newspaper, met with Texas Christian University students as part of a month-long London adventure studying modern trends in theatre in 2006. LaLonnie Lehman, top right, led the group.

Photo/Courtesy LaLonnie Lehman

Locale plays a role in this program, as instructors teach wherever they may be. For example, for a unit on Antiquities, class is held at the British Museum. As a result, students benefit from exposure to primary research and visual aids. Enrollment of about 20 includes USU students and those from other United States universities. Tuition is included in the cost of about \$4,000 plus airfare. Two faculty members usually accompany the group.

A group of University of Iowa students participated in a different kind of adventure. Loyce L. Arthur has completed on-site research in many places studying the celebration of Carnival. On her latest journey, she arranged for her students have a role in her look at London's Carnival activities. The group researched Carnival designs, created costumes, and participated in the Carnival Parade, dancing alongside more than 300 other performers and dancers.

While the trip would be better described as an "experience" or internship rather than classroom study, it provided a truly unusual educational experience. The students spent six to eight hours a day working side-by-side with Londoners realizing the designs of Clary Salandy, the company designer at Mahogany Studios. In addition to gaining an understanding of Carnival culture, the group also gained personal experience with London immersed in the professional studio culture and local life of the city. The trip lasted 10 days and cost each participant \$600 (which covered the flight and housing).

The final program discussed in Houston, Costume and Character in the London Theatre, is overseen by Linda Pisano at Indiana University. Its focus is reading plays and looking at them from different points of view as London plays, by definition, tell a story with a differing perspective than those in the United States.

In addition to this rather broad topic, there is generally a focus of study to help demonstrate this shifting of perspectives. A common focus of study is placed upon 18th century costume, theatre, and social histories. All of these topics can be studied first hand in London where the students stay in renovated 18th century dormitories in Chelsea to facilitate their immersion.

Faculty plan the itinerary, productions, and the types of scholars with whom seek interaction. The IU program works through the International Education System (their office is located in Bloomsbury) to make all arrangements. The three-week course is open to 300 and 500 level Indiana University students (participants must be enrolled at IU or one of its satellite schools to be eligible to participate) and costs approximately \$4,300 plus airfare.

Beyond the details of the specific programs, the panel members at the session also gave valuable advice to those interested in planning a study abroad trip. One suggestion was to seek out other groups/programs that are occurring at the same time, even if study topics are very different. By working together, money can be saved on site tours and other services.

Another imperative was to become educated on the true costs of the trip including meals and incidentals to avoid surprises or having student wallets running dry.

The speakers stressed the importance of networking with international faculty members and artists in any manner available. Faculty should strive to make professional connections with Londoners, or those any desired study location. Local residents tend to have insight in finding the freebies -- yet another great use of personal connections and resources.

Another tip for enrolling students in an international program is to have a screening process. The coordinating faculty member/chaperone is responsible for the group, their behavior, and education. It is also necessary to become thoroughly educated about liability issues, which can be one reason why it is best to coordinate the program with an institution's Office of International Study Programs.

Final words of wisdom referred to the educational experience itself. A trip can be really overwhelming for students, particularly if they have little experience traveling away from the familiarity or comforts of home, family, or university. Faculty were urged to assist students in getting the most out of the experience by finding creative ways for them to seek out information. One example was creating a museum scavenger hunt to force the group to explore rooms they might otherwise skip. Allow students time to explore on their own. Require them to have a map and a watch and encourage them to find their own way around the city.

Regardless of the program specifics, students return from programs such as these not only with a greater world view, but a better sense of themselves. It is such an enriching experience for any budding artist. All of the session panelists had glowing things to say about the growth of their students upon return from their programs.

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## Cincy Offers Active, Varied Museum Scene

**Kathie Brookfield**

*Cincinnati Promotions Coordinator*

Those who visit the Greater Cincinnati area for the 2009 USITT Annual Conference will find a wide range of museums which provide valuable resources on subjects ranging from local cultural and natural history to the fine arts.

There are museums dedicated to contemporary arts, baseball, horticulture, religion, American commercial signage, history of police and fire departments, and historic homes and sites of ancient civilizations. Clearly, Cincinnati provides educational and entertaining experiences for all ages.

The links to the web sites of many of these museums are listed below to show what Cincinnati has to offer. It also will make it easier to plan staying a day or two longer to take advantage of these fine resources before or after the USITT 2009 Annual Conference.

Click on the following links to explore the heights, depth and breadth of Cincinnati, Ohio.

[www.signmuseum.org](http://www.signmuseum.org) American Sign Museum

[www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org) Cincinnati Art Museum

[www.cincyfiremuseum.com](http://www.cincyfiremuseum.com) Cincinnati Fire Museum

[www.cincymuseum.org](http://www.cincymuseum.org) Cincinnati Museum Center at Union Terminal

- Cincinnati History Museum
- Duke Energy Children's Museum
- Museum of Natural History & Science

[www.reds.com](http://www.reds.com) Cincinnati Reds Hall of Fame and Museum

[www.contemporaryartscenter.org](http://www.contemporaryartscenter.org) Contemporary Arts Center, Lois & Richard Rosenthal Center for Contemporary Art

The Contemporary Arts Center, left, is just one of the broad spectrum of cultural, sports, and arts museums available to those who attend the 2009 USITT Annual Conference in Cincinnati.

Photo/Courtesy Greater Cincinnati Convention & Visitors Bureau

[harrietbeecherstowecenter.org](http://harrietbeecherstowecenter.org) Harriet Beecher Stowe House

[www.huc.edu/museums/index.html](http://www.huc.edu/museums/index.html) Hebrew Union College Jewish Institute of Religion

[www.heritagevillagecincinnati.org](http://www.heritagevillagecincinnati.org) Heritage Village Museum

[www.cinci-parks.org](http://www.cinci-parks.org) Krohn Conservatory

[www.freedomcenter.org](http://www.freedomcenter.org) National Underground Railroad Freedom Center

[www.taftmuseum.org](http://www.taftmuseum.org) Taft Museum of Art

[www.gcphs.com](http://www.gcphs.com) The Greater Cincinnati Police Historical Society Museum

[www.creationmuseum.org](http://www.creationmuseum.org) The Creation Museum

[www.rosemaryclooneyhouse.com](http://www.rosemaryclooneyhouse.com) The Rosemary Clooney House Museum

The museums listed will have phone numbers and e-mail addresses to contact for making personal or group tour arrangements. Enjoy exploring!

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## Stage Set for 2009 Stage Expo

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

The 49th Annual USITT Conference & Stage Expo will be held at the Duke Energy Center (DEC) in Cincinnati, Ohio. The recently redesigned DEC contains over 750,000 square feet of exhibit, meeting, and entertainment space. The multi-level main concourse provides easy access to ground level exhibition halls, second level meeting rooms, and third level ballrooms, while showcasing views of downtown Cincinnati and the Ohio Valley.

USITT Stage Expo 2009 will take place in Exhibit Halls A&B, a 150,000 square foot exhibit hall on the first level of the DEC. This large exhibit hall will be filled with a variety of exhibits during Stage Expo 2009. More than 80% of the available booth space has already been booked, and special exhibits will include Cover the Walls, The Endowment Art Auction, and Tech Expo 2009.

On level two of the DEC there are 31 meeting rooms with the flexibility to accommodate small and large groups. Each room has full telecommunications connectivity with individually controlled sound and lighting. Level two also features the exhibit hall overlook and a connection to Cincinnati's Skywalk system that links the DEC to surrounding hotels and parking garages.

On the third level of the DEC is the spectacular 40,000 square foot Grand Ballroom, the biggest ballroom in Cincinnati, and one of the largest in the Midwest. There also is a 17,000 square foot Junior Ballroom, which can be divided into four separate rooms. Both ballrooms have plenty of pre-function space with views of the Cincinnati skyline and the hills of northern Kentucky.

The headquarters hotel for the 2009 Annual Conference & Stage Expo is



The Duke Energy Center, top, be the setting of the 49th Annual Conference & Stage Expo. Photo/Courtesy Cincinnati USA Convention & Visitors Bureau

**Already Booked for Stage Expo 2009  
as of May 1, 2008**

- A..C. Lighting Inc.
- A.C.T Lighting, Inc.
- The University of Alabama
- American Harlequin Corporation
- Apollo Design Technology, Inc.
- Automatic Devices Company
- Barbizon Lighting Company
- Ben Nye Makeup
- California Institute of the Arts
- Cirque du Soleil
- City Theatrical, Inc.
- J.R. Clancy, Inc.
- Clarice Smith Performing Arts Center
- Clark Transfer, Inc.
- Clear-Com Communication Systems
- Conductix, Inc.
- d&b audiotechnik
- Dazian Fabrics, LLC
- Disney Cruise Line
- Electronic Theatre Controls (ETC)
- Electronics Diversified, LLC

- Martin Professional, Inc.
- MDG Fog Generators
- Mehron, Inc.
- Meyer Sound Laboratories, Inc.
- Mongol Global Tour Company, Inc.
- Norcostco, Inc.
- North Carolina School of the Arts
- University of Oklahoma
- On Location Lighting
- Osram Sylvania
- The Painter's Journal
- Penn State University
- Period Corsets
- PRG
- Production Intercom, Inc.
- RC4 Wireless
- Robert Juliat America
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- Sapsis Rigging Entertainment Services, Inc.



the Hilton Cincinnati Netherland Plaza, one of the world's finest examples of French Art Deco. The Hilton has 40,000 square feet of meeting and banquet space, with 31 meeting rooms, and three elegant ballrooms, the Hall of Mirrors, the Pavillion Caprice, and the Continental Ballroom. Additional room blocks have been booked at the Hyatt Regency Cincinnati and the Millennium Hotel Cincinnati, which is connected to the DEC by a skywalk.

A preliminary list of exhibitors for Stage Expo 2009 is at right. For more information on exhibiting at Stage Expo 2009, contact [hpwillard@aol.com](mailto:hpwillard@aol.com).

- Entertainment Services & Technology Association (ESTA)
- The ESTA Foundation / Behind the Scenes
- Entertainment Technology
- Florida State University
- Foy Inventerprises, Inc.
- Future Light
- GALA Systems, Inc.
- GAMPRODUCTS, INC.
- H & H Specialties Inc.
- heatshrink.com
- HME®
- I. Weiss
- IATSE Local 1
- InterAmerica Stage, Inc.
- International Alliance of Theatrical Stage Employees
- Irwin Seating Company
- Kenmark, Inc.
- Kryolan Corporation
- Le Maitre Special Effects Inc.
- LEE Filters
- Lehigh Electric Products Co.
- Leprecon
- Lex Products Corp.
- Limelight Productions, Inc.
- Live Design Magazine /LDI Show
- Lycian Stage Lighting
- Mainstage Theatrical Supply, Inc.
- Make-Up Designory

- Sculptural Arts Coating, Inc.
- SeaChanger by Ocean Optics
- SECOA
- Selecon
- Serapid
- Show Distribution Group Inc.
- Smooth-On, Inc.
- Stage Research, Inc.
- Stage Technologies
- Stagecraft Institute of Las Vegas
- StageRight Corporation
- StageSpot
- Steeldeck Inc.
- Strand Lighting
- Strong Entertainment Lighting
- Syracuse Scenery & Stage Lighting Co., Inc.
- James Thomas Engineering
- Tiffin Scenic Studios, Inc.
- TMB
- Turning Star Inc.
- Union Connector Co., Inc.
- United Scenic Artists Local USA 829
- VectorWorks Spotlight by Nemetschek North America
- Vortek, a division of Daktronics
- Walt Disney Entertainment
- Wenger Corporation
- Wybron, Inc.
- ZFX



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- Martha Marking
- Brian Reed

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- Andi Lyons
- Donna Ruzika
- Bill Teague

2007-2010

- Lea Asbell-Swanger
- Nadine Charlsen
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- Bright Star Productions, Inc.
- University of California - Davis
- California Institute of the Arts
- Center Theatre Group
- Checkers Industrial Products Inc.
- Chicago Spotlight, Inc.
- Clarice Smith Performing Arts Center
- Cobalt Studios
- Columbus McKinnon Corp.
- Cosler Theatre Design
- The Crosby Group, Inc.
- Dazian Fabrics, LLC
- Designlab Chicago
- Electronics Diversified, LLC
- Fisher Theatrical, LLC
- Foy Invenrprises, Inc.
- GALA Systems, Inc.
- Gerriets International Inc.
- Grand Stage Company, Inc.
- Hall Stage North America, Inc.
- 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.)
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- LEE Filters
- Lehigh Electric Products Co.
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- LVH Entertainment Systems
- Lycian Stage Lighting
- LynTec
- The MAGNUM Companies, Ltd.
- Mainstage Theatrical Supply, Inc.
- Make-Up Designory
- Mehron, Inc.
- Musson Theatrical, Inc.
- Mutual Hardware
- Niscon Inc.

- North Carolina School of the Arts
- On Location Lighting Systems
- Ontario Staging Limited
- OSRAM SYLVANIA
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- Penn State University
- Period Corsets
- Production Intercom, Inc.
- Prolyte Products Group
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- RC4 Wireless/Soundsculpture Inc.
- Robert Juliat America
- Sapsis Rigging Entertainment Services, Inc.
- Schuler Shook
- Sculptural Arts Coating, Inc.
- Selador/Shine Lighting
- Selecon
- Serapid, Inc.
- Show Distribution Group Inc.
- Skjonberg Controls, Inc.
- Smooth-On, Inc.
- South Dakota State University
- Spotlight S.R.L.
- Stage Decoration & Supplies, Inc.
- Stage Equipment and Lighting, Inc.
- Stage Technologies
- Stagecraft Industries, Inc.
- Stagecraft Institute of Las Vegas
- StageLight, Inc.
- StageSpot
- Staging Concepts, Inc.
- Strong Entertainment Lighting
- University of Texas Performing Arts Center Scene Shop
- Theatre Arts Video Library
- Theatre Consultants Collaborative, LLC
- Theatre Projects Consultants, Inc.
- Theatre Victoria
- Thematics
- Thern Inc.
- James Thomas Engineering
- Tiffin Scenic Studios, Inc.
- TMB
- Tobins Lake Sales
- TOMCAT USA, Inc.
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- Turning Star Inc.
- Union Connector Co, Inc.
- VectorWorks Spotlight by NNA
- Wayne State University Dept. of Theatre
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Costumes displayed in "Celebrating the Fiber Arts: The Helen Geier Flynt Textile Gallery" at Historic Deerfield in Connecticut are shown at left. This, and museums like it, can be a great primary resource for research.

Photo/Courtesy Linda Kelley-Dodd

## Hunting for Primary Research? Sources may be closer than you think

**Linda Kelley-Dodd**  
*Costume Design & Technology Commission*

Tucked away in the Connecticut River valley of western Massachusetts is a wonderful example of an infrequently used museum resource. Historic Deerfield, one of the best documented small communities in the United States, offers a look into a colonial New England village.

Account books, diaries, letters, and various other reading materials at the Memorial Library span nearly 300 years of village history. As you turn from the main road, you are greeted with giant elm trees and 13 museum houses built between 1730 and 1850. Founders of Historic Deerfield, Helen Geier Flynt and Henry Needham Flynt, saw the need to preserve the fragile fading history of this community in the 1930s when they first came to the village. Today the museum organization maintains 52 buildings and 93 acres of land and is open 362 days of the year.



At the heart of Historic Deerfield is the Flynt Center of Early New England Life. The museum opened in 1998 and is home to the permanent exhibition "Celebrating the Fiber Arts: The Helen Geier Flynt Textile Gallery." On display are a wide range of textiles, needlework, and costumes from America and Europe between the 17th and 19th centuries. At any given time there are roughly 200



pieces on display. Pieces are rotated on a regular basis to give new acquisitions a chance to be seen and give protection to others from the damaging effects of light. Edward Maeder, director of exhibitions and curator of textiles at Historic Deerfield, has extensive knowledge of the world of costumes, fabrics, and needle work and has much to share about the current collection.

The gallery space is divided by the four most commonly used fibers in Colonial America: cotton, linen, wool, and silk. Each section includes a history of the fiber, its role in Colonial America, and costume choices representative of the various ways the fiber can be used in a woven textile. There are paintings, fashion plates, needlepoint scenes, and other visuals that give the costumes on display a broad range of context. For example, there is a man's white silk embroidered waistcoat circa 1770 along with five gouache painted samples of possible variations of additional waistcoat designs. A woman's block-printed cotton day dress circa 1780-90 is reflected by a similar fabric used in a mosaic quilt made by Emiline Ellery.

Of the many museum highlights, there are a few that stand out. The man's court suit in three pieces circa 1750-1760 is made of gisele silk velvet with a floral pattern in shades of tan, lavender, green, and black. It is one of only four known complete suits using a weaving style known as *en disposition* or woven to shape in which the pattern motif on each garment piece of the suit is created while the fabric is being woven on the loom. This style was perfected in the heart of the silk industry in Lyon, France. The fabric was made 50 years before the Jacquard loom was invented in 1801.



A personal favorite is the man's silk waistcoat circa 1760 then remade around 1790. It is a wonderful example of how garments can be updated to accommodate the changes in fashion. The garment is also a cautionary tale of how damaging light can be to fabrics. One corner of the pocket flap is turned up to reveal a waistcoat that was once a bright coral color but now is a faded grayed pink.

Other displays in the gallery include a multi-drawer unit that allows visitors to see smaller, more fragile items of both men's and women's accessories such as collar stocks or reticules. While looking at the shoe and hat display, take note of the mirror at the bottom of the case for a chance to reflect on your own footwear.

Janet Arnold wrote in *A Handbook of Costume*, "We should gain some enjoyment from the looking at fashionable dress in its own right. This is a study of another art form." In theatre, we are always looking to other art forms for inspiration and a visit to Deerfield just might inspire you.

To plan your visit to Historic Deerfield, call 413-775-7214 or visit them on the web at [www.historic-deerfield.org](http://www.historic-deerfield.org).



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