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Visitors to the National Performing Arts Convention in Denver, Colorado in June were able to view the USITT Prague Quadrennial USA 2007 National Exhibit. The PQ exhibit was seen by more than 27,000 people during its visits to Prague, Texas, and Colorado. To read more about the final public appearance of the exhibit which included designs from 120 productions, [click here](#).

Photo/Sandy Bonds

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Key USITT members who helped bring the USITT Prague Quadrennial USA 2007 National Exhibit to the National Performing Arts Convention are, from left, Tim Kelly, Denver Center for the Performing Arts; Sandy Bonds, USITT VP for International Activities and PQ Commissioner; Susan Tsu, one of the exhibit's curators; and Robert Scales, Exhibit Tour Director. Not pictured is Tom Korder, Exhibits Project Manager.

Photo/Bill Byrnes

PQ USA 2007 Exhibits Wows NPAC in Denver

Sandy Bonds*VP for International Activities*

The last public appearance of the USITT Prague Quadrennial USA 2007 National Exhibit was during the National Performing Arts Convention (NPAC) held in Denver, Colorado June 11 to 14.

NPAC is a consortium of non-profit arts organizations across the disciplines of dance, music, opera, and theatre. The Denver convention was its second quadrennial combined meeting designed to realize the common goals that cross over the individual disciplines such as education, creativity, audience development, and new technologies. "Taking Action Together" was the theme with the purpose of building a foundation for future cross-disciplinary collaboration and advocacy. Among the organizations attending were Dance/USA, Literary Managers and Dramaturgs of America, National Performance Network, OPERA America, Theatre Communications Group, and University/Resident Theatre Association.

The USITT PQ USA 2007 National Exhibit was a major presence in the exhibition hall at NPAC, introducing USITT, the

Prague Quadrennial, and the work of 100 designers to a new and very appreciative audience of performing arts colleagues. Artistic directors, directors, producers, and board members from theatre and opera companies were among the visitors who eagerly perused the display. Peter Bilotta of the Portland Opera noted, "The exhibit was the highlight of the conference. It was thrilling to imagine these designs on stage."

Another ardent devotee, Clinton Turner Davis, associate artistic director of the New Federal Theatre and professor at Colorado College, exclaimed, "I have been waiting for my goose bump moment here, and this is it. This exhibit should be required viewing."



Photo/Sandy Bonds

Viewers delighted in the innovation observed in the production designs, in recognizing productions they had attended, and in viewing the work of designers they had worked with on productions with their companies. One artistic director, who lingered in the exhibit longer than most, described the display as a "shopping mall for designers," a potential bonus for those whose work was included in the exhibit.

Tim Kelly and the Denver Center for the Performing Arts were instrumental in bringing the exhibit to the convention and providing both financial support and volunteers to help with the set-up and strike. Generous contributions also came from D. L Adams Associates, Barbizon Light of the Rockies, Design Works, and Randal and Jean Martines. Tom Korder and Bob Scales headed the assembly team with assistance from Bill Brewer, Susan Tsu, Dick Devin, and a dedicated team of technicians from the Denver Center led by Brook Nichols.

The exhibit has now been viewed by the 23,000 visitors of the Prague Quadrennial, the thousands of members of USITT attending the Annual Conference & Stage Expo in Houston, and some of the 3,500 registrants at the NPAC gathering. The 2007 exhibit has now returned to the Krannert Center at the University of Illinois for dismantling. The Steering Committee for 2011 has already begun deliberations for planning the next exhibit to highlight and celebrate theatre design across the country.

A cross-section of the other organizations which participated in the National Performing Arts

Convention were:
Alternate Roots, American
Association of Community
Theatre, Americans for the
Arts, Association of
Performing Arts
Presenters, Creative
Capital, Dance/USA, The
Future of Music Coalition,
Grantmakers in the Arts, International Society for the Performing
Arts, Music Critics Association of North America, National
Association of Latino Arts and Culture, OPERA America, and
Theatre Communications Group.



Photo/Sandy Bonds



Photo/Sandy Bonds

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Great Discounts on Publications

Michelle L. Smith

Membership & Ad Sales Manager

Members can obtain topical and interesting industry publications at reduced prices from USITT. Check out some of our newest additions, including the 2008 Golden Pen Winner and the latest in the monograph series.

George Tsypin Opera Factory:

Building in the Black Void

by George Tsypin

Winner of the 2008 Golden Pen, this is a remarkable book about George Tsypin's designs to date, mainly for opera. It is more than a retrospective because it allows the reader to experience, through lavish and multiple illustrations, his creative and imaginative designs for opera.

Member Price: \$55.00

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The Designs of Abe Jacob

by Richard K. Thomas

The most recent monograph from USITT chronicles the work of "the Godfather of Theatre Sound Design" Abe Jacob. Mr. Jacob virtually created the position of sound designer and his work spans the country, beginning in San Francisco mixing sound for 1960's rock stars to Broadway shows such as 'Jesus Christ Superstar', 'A Chorus Line' and 'Chicago' among many others.

Member Price: \$30.00

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USITT also offers a variety of publications authored by our members. [Click here](#) to visit the online store and start adding to your library today! To purchase by phone, call the USITT office at 800-938-7488 ext. 104.

[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 no.) 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 ext. 102 or michelle@office.usitt.org.

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Training for Lighting, Power, and Luminaries Offered in Illinois

The Joint Training Initiative of USITT and The ESTA Foundation will hold Lighting, Console, and Electrical Training Sessions in the Chicago area August 18 to 21. The four-day schedule consists of parallel tracks designed for lighting programmers, technicians, and electricians. Sessions will be held at the facilities of Intelligent Lighting Creations, Arlington Heights, Illinois.

Console Training will be conducted by a team of experienced programmers headed by Steve Irwin of the Show Training Network as well as programmers / lighting designers Dabney Forest and Rick Smith.

The Electrical and Automated Lighting courses will be taught by ETCP Recognized Trainer Richard Wolpert and Richard Cadena, ETCP Certified Entertainment Electrician and an ETCP Recognized Trainer.

ETCP Certified Entertainment Electricians will receive renewal credits towards re-certification for attending these sessions.

Course descriptions, fees and the registration form are available [here](#).

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Projects for Teaching

Thinking about lesson plans for the new academic year? Remember the Costume Design & Technology Commission's ongoing endeavor, Projects for Teaching Costume Design and Technology.

The editors, Martha Marking and Judy Adamson, are still accepting projects for the second volume of this resource. Information about the project and a PDF form to submit a project can be found on the Commission's web page.

Those interested in trying some of the submissions and providing feedback can e-mail Ms. Adamson at jadamson@email.unc.edu.

The first volume is available from the USITT Bookstore.

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CITT/ICTS is still accepting registrations for its Rendez-Vous in Ottawa, Ontario, Canada from August 14 to 17. The Canadian performing arts industry in planning professional workshops, sessions, social events featuring lighting and sound technology, design, architecture, management, and production.

A RF Microphone MasterClass with Klaus Willemsen, sponsored by Sennheiser will be held Wednesday, August 13.

To learn more, [click here](#) or visit www.citt.org.

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The Commercial Pattern Archive Project continues to grow. Special Collections Archivist Sarina Wyant and students have completed a detailed, 15-page finding-aid to the Betty Williams research papers, books, journals, and fashion periodicals. The database, CoPA, also continues to grow. There now are over 44,000 records dating from 1868 to the present. Several pattern donations have come in which include a collection of pre-1960s patterns.

Some dedicated students and volunteers are scanning design images and pattern schematics including the 1990s patterns in the archive.

The database is now on the University of Rhode Island test web server and is in beta testing. Meanwhile, the *CoPA Vintage*

This month:

Teaching Costume Design
CITT Rendez-Vous
Commercial Pattern Archive
Standards Undergoing Review

Patterns CDs are available. There are four CDs: *Volume I 1868-1943*, *Volume II 1944-1956*, *Volume III 1957-1968*, and *Volume IV 1969-1979*. Information and order form are available at www.uri.edu/library/special_collections/COPA.

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Documents Regarding ACN in Public Review

Ten documents that are part of *BSR E1.30-200x, Application level equipment interoperability for control of commonly encountered entertainment technology devices using ANSI E1.17*, are posted on the ESTA website at www.esta.org/tsp/documents/public_review_docs.php for review through August 25. The draft documents add to the functionality of ANSI E1.17, ACN, by specifying how to do common tasks in ACN. The ten draft documents are:

BSR E1.30-1-200x, EPI 23, Device Identification Subdevice, which specifies a templated device for device identification as typically used for remote hardware and software devices.

BSR E1.30-2-200x, EPI 24, Internet Protocol Properties Subdevice specifies two template devices, each describing a block of properties used for supplying information on and configuring the Internet Protocol (IP) configuration of a device using DMP. These devices may typically be used for remote hardware or software devices to allow configuration over the network.

BSR E1.30-3-200x, EPI 25, Time Reference in ACN Systems Using SNTP and NTP specifies restrictions and guidelines for establishing a common time reference across components within an ACN system using SNTP (Simple Network Time Protocol) and optionally NTP (Network Time Protocol). This EPI does not define a control synchronization model.

BSR E1.30-4-200x, EPI 26, Device Description Language (DDL) Extensions for DMX512 and E1.31 Devices defines protocol specific extensions to Device Description Language for describing DMX512-type devices.

BSR E1.30-5-200x, EPI 27, Operation of SDT on Wireless Networks outlines issues with SDT usage over wireless networks, specifically 802.11g. It proposes changes to EPI 18 constants and speculates on 802.11n.

BSR E1.30-6-200x, EPI 28, Independent Device Location Properties specifies a non-templated device for Independent Device Location properties as typically used for remote hardware and software devices.

BSR E1.30-7-200x, EPI 29, Allocation of Internet Protocol Version 4 Addresses to ACN Hosts obsoletes ACN EPI 13 (Allocation of Internet Protocol Version 4 Addresses to ACN Hosts). The principal reason for this revision is to allow assignment of static IP addresses and provide guidance for how

to manage systems using these methods.

BSR E1.30-8-200x, EPI 30, Time Code Properties specifies a non-templated device for Time Code properties as typically used for remote hardware and software devices.

BSR E1.30-9-200x, EPI 31, MIDI System Exclusive Properties specifies a non-templated device for MIDI System Exclusive properties as typically used for remote hardware and software devices.

BSR E1.30-10-200x, EPI 32, Identification of Draft Device Description Language Modules specifies how draft DDL modules that may be changed frequently during development shall be marked as experimental.

Reviewers also are asked to notify ESTA of any protected intellectual property in the draft standards. For more information, contact Karl G. Ruling, Technical Standards Manager, ESTA, 875 Sixth Avenue, Suite 1005, New York, NY 10001; phone 1-212-244-1505; fax 1-212-244-1502; or e-mail standards@esta.org.

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Michael Monsos Named to Board

Michael Monsos has joined the USITT Board of Directors as of July 1, 2008. He replaces Michael Mehler who was elected Vice-President for Programming. Mr. Monsos is head of design and technology at the University of Montana and serves as a member of the Publications Committee and the Conference Committee. He is also the brother of USITT VP Members, Sections & Chapters Holly Monsos. His term runs until 2010.

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Rosemary Ingham

Rosemary Ingham, distinguished author and costume designer, died on Sunday, July 13 at St. Mary's Hospital, associated with the Mayo Clinic in Rochester, Minnesota. Ms. Ingham received the USITT Distinguished Achievement Award in Costume Design in 2006.

A memorial service is being planned for the fall, and more information will appear in the September issue of Sightlines. A website, <http://www.caringbridge.org/visit/rosemaryingham>, has been established so friends can post messages for her family.

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Tech Expo to Return in 2009

Tech Expo, USITT's biennial display of creative use of technology, will again be a featured part of Stage Expo in Cincinnati next March. Loren Schreiber has passed the torch of chairing the committee which is responsible for the exhibit and accompanying Tech Expo Catalog to Rob Kerby, who notes that the entry deadline for the 2009 Tech Expo will be October 31, 2008. The committee is planning another interesting and informative exhibit, so those who have creative ideas are urged to begin thinking about their entries. Anyone with questions can contact Mr. Kerby at kerbyr@nku.edu or 859-572-1427.

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Connective Corridor Continues Programming

This month:

Michael Monsos

Rosemary Ingham

Tech Expo

Syracuse Connective
CorridorJose Antonio Prades
Hung

Anyone who would like to visit the USITT office in Syracuse, New York can now participate in even more cultural activities. In July, the Connective Corridor, where the USITT office is located, was the setting for two linked events, the long-standing Syracuse Arts & Crafts Festival and the popular Jazz in the Square which were all part of the new Syracuse ArtsWeek in Downtown Syracuse from July 24 to July 27.

The Connective Corridor serves as the link to these and other cultural venues in the area. An arts walk acted as a pedestrian conduit between activities held in Columbus Circle and Clinton Square. Many area organizations worked with the Downtown Committee to coordinate ArtsWeek events, including the CNY Jazz Arts Foundation, Syracuse University, the Cultural Resources Council, the City of Syracuse Public Arts Commission, the 40 Below Public Arts Task Force, the Syracuse Convention & Visitors Bureau, the Syracuse New Times, the Onondaga County Public Library, the Arts Branch of the YMCA, the Writer's Center of the YMCA, the Everson Museum, the Red House, and the Syracuse International Film Festival.

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Cuban Artist Wins Award

Congratulations to Jose Antonio Prades Hung of the Cuban OISTAT Center, who was recently honored for his photograph "Reflexion" which won a prize in the contest held in conjunction with the tenth anniversary of the magazine *Excelencias del Caribe*. More than 86 million copies of the magazine are distributed in six languages and in 166 countries, Mr. Prades Hung says. His photograph won in the "smokers" category.

Mr. Prades Hung participated in the 2002 USITT Annual Conference & Stage Expo in New Orleans, Louisiana and was an OISTAT representative to the 2005 OISTAT World Congress held in conjunction with World Stage Design and the USITT Annual Conference in Toronto, Ontario, Canada.

The winning image appears below.



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Clancy Names Three Staff, Adds Winches

As part of an ongoing expansion, **J. R. Clancy** has promoted one staff member to the position of engineer, and added an estimator and an accounting manager at its corporate headquarters in Syracuse, New York. The firm also added two new models to its winch products.

Craig Eagleson was promoted to engineer from his project manager job. He joined the staff a year ago, and his bilingual abilities made him invaluable as he managed dealer projects in Latin America as well as in the United States.

Jennifer VanWaldick joins Clancy as the company's accounting manager.

Bill Jones brings more than 35 years of theatre experience to his new position as estimator for J. R. Clancy. He works closely with dealers to translate job plans and specifications into price quotes.

In response to recommendations and requests from customers, J. R. Clancy added two new models to its PowerLift motorized winch line -- the PowerLift Variable Speed 0-20 fpm motorized winch (product number 018-P0220V) and the PowerLift Fixed Speed, 20 fpm motorized winch with a load capacity of 1,200 pounds (product number 018-P0212).

For additional information, contact J. R. Clancy at 800-836-1885 or www.jrclancy.com.

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Acquires Hi-Tech Rentals, Opens Denver Office

Production Resource Group, L.L.C., a leading entertainment technology company, has purchased Hi-Tech Rentals, Inc. Headquartered in Atlanta, Georgia with additional facilities in Orlando, Florida and Las Vegas, Nevada, Hi-Tech supplies audio, video, lighting, and related services for trade shows, corporate meetings, and other events.

Hi-Tech will continue to operate out of its Atlanta office and warehouse, which will become a key depot for PRG's products and services.

PRG also opened a lighting systems and expendables sales office in metropolitan Denver, Colorado. The new location is seven minutes from Denver International Airport and 10 minutes from downtown, at 11801D East 33rd Avenue, Aurora, CO, 80010.

This month:

J.R. Clancy, Inc.

PRG

Vari-Lite

SeaChanger

City Theatrical

The office phone number is 303-341-4848.

Staffed by account executive Joseph P. Cervone, project coordinator Wayne Evans, and office manager, Beverly Evans, this office specializes in sales to theatres, houses of worship, and other places of public assembly; commercial office buildings, restaurants and retail spaces; and premium residential structures.

For more information on PRG, visit www.prg.com.

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Vari-Lite Lights 'Favorite Mom' Show

On Mother's Day NBC aired *America's Favorite Mom*, a reality show where five finalists vied to become the nation's favorite mom.

Lighting Designer Matt Ford lit the show with **Vari-Lite** luminaires supplied by PRG, consisting of 53 VL1000 luminaires and 6 VL3000 Spot luminaires. Mr. Ford's system also consisted of 32 VL5B and 25 VL6C+ luminaires.

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On the Prowl for Fowl

SeaChanger ducks really get around.

Officers are on the prowl for the newest "Most Wanted Duck" in the country -- Disco Duck -- last seen in the vicinity of a SeaChanger trade show, where the disco club-friendly rich colors of SeaChanger Studio Dichroics made their debut. The suspect is described as yellow, made of rubber, about three inches tall and fewer than seven ounces with a retro '70s orange Afro and wearing a blue collared shirt. He's known to enjoy karaoke and often carries a microphone (he's quite dexterous for a duck).

Officials have already apprehended two of Disco Duck's fellow flocking fugitives: the notorious Scuba Duck, a USITT favorite most often associated with the introduction of the soft-edged illumination SeaChanger Wash, and Pirate Duck, original member of the gang whose jaunty blue beret bears the jarringly unmistakable mark of the dastardly skull and bones.

SeaChanger Ducks are a crafty lot, always recruiting new members and staying one step (duck-paddle?) ahead of the authorities. The good news is, they tend to hang around at SeaChanger trade shows and are typically pretty easy to nab. Just be aware that the best hunting happens at the beginning of the show, as everyone wants to get their hands on SeaChanger Ducks.

Word on the street is, the newest duck on the pond is migrating its way to Las Vegas (the desert could be a challenge) for LDI 2008. Stay tuned for details.

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SHoW DMX Wins Second Award

City Theatrical's new SHoW DMX wireless DMX received the Live Design Lighting Product of the Year Award from *Live Design Magazine* at the Broadway Lighting Master Classes on May 20 in New York City. SHoW DMX was a nearly unanimous first draft pick by the judges in the Wireless Networking category.

City Theatrical, Inc. has offices in Carlstadt, New Jersey and London, England, manufactures unique lighting accessories, and has been the winner of 29 product and business awards. Products include the award-winning SHoW DMX, accessories for Color Kinetics, Auto Yoke, and Lightwright 4 as well as the world's most extensive catalog of theatrical lighting accessories.

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Serapid Announces New Staff Member

Greg Detlott was recently hired as project manager by **Serapid, Inc.**, of Sterling Heights, Michigan.

Serapid is an established leader of equipment movement technology. Its products are featured in a range of industries from automotive to stamping to nuclear applications and stage engineering. Its core product, the Rigid Chain, can push and pull loads of up to 1,000 tons.

For more information about Serapid, visit www.serapid.com, e-mail info-us@serapid.com, or call 586-274-0774.

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New Theatre Winch Debuts

Thern and **Hall Stage North America** recently announced the introduction of the North American version of the Hall Stage DGH variable speed curtain winch.

The 8DGH Series curtain winch is based on the popular DGH series by Hall Stage Limited, a manufacturer of stage rigging equipment located in the United Kingdom. It is an attractive and robust option for operators with small to medium sized venues looking for automated curtain control. It also supports low voltage remote control options giving it the added versatility desired by operators. Customers will have a range of customization options.

Celebrating its 60th anniversary in 2008, Thern, Inc. is a major designer and manufacturer of winches, cranes, and hoists for virtually any industrial application. Headquartered in Winona, Minnesota, it markets its products worldwide. Learn more about Thern products at www.thern.com or e-mail info@thern.com or call 1-800-843-7648.

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Focus Groups Yield Valuable Feedback

This month:

Serapid

Thern

Hall Stages

Wybron

TMB

Auerbach Pollock

Friedlander

Schuler Shook

Lighting professionals weighed in on **Wybron** products during a day of focus groups June 4 and July 9 in New York City. Electricians, designers and other experts critiqued Wybron lighting equipment and offered input on how product designs could be improved. The feedback went straight to Wybron engineers.

The event previewed some of Wybron's new products as well as changes to its Infogate software, which uses two-way communication protocols to let users manage their lighting rigs remotely.

Wybron, Inc. designs and manufactures innovative, practical, and high-quality lighting equipment for some of the biggest entertainment productions in the world. Learn more at www.wybron.com.

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Hippotizer V3 On A Roll

In the world of media servers, 2008 is the Year of the Hippo. At InfoComm 2008 in Las Vegas, **TMB** and Green Hippo will celebrate the overwhelming and positive response Hippotizer V3 has enjoyed since its North American launch last fall. The industry's most prominent productions, in a wide array of disciplines -- concerts, Broadway, opera, television, worship, corporate and more -- are now specifying the Hippotizer, moving it into the leading position in the world of projection, display, visual effects, and video playback.

Hippo V3 was selected to be a featured product on the Video Equipment Rental (VER) Roadshow, a nationwide training tour visiting over 20 North American cities featuring in-depth training in market-leading video and lighting equipment. TMB launched the Hippo School program offering full-day, intensive, hands-on Hippotizer training throughout North America. Go to www.tmb.com/hipposchool for the current schedule.

For more information about Hippotizer, visit the TMB Hippotizer web page at www.tmb.com/products/hippotizer. For information about other innovative and exciting products from TMB, visit www.tmb.com.

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Auerbach Completes Museum Consulting

Auerbach Glasow French and **Auerbach Pollock Friedlander** collaborated with the design team of Studio Daniel Libeskind and WRNS Studio on the recently opened Contemporary Jewish Museum in San Francisco providing architectural lighting design and theatre consulting services. The new museum is located just north of Moscone Center and the Yerba Buena Esplanade in San Francisco's South of Market/Convention Center district.

Auerbach Glasow French designed the architectural lighting for the interior public areas, event spaces, galleries, education center, and administrative offices. It also was retained to light the inaugural exhibits.

Auerbach Pollock Friedlander collaborated on the development of the museum's public assembly space, the Richard and Rhoda Goldman Hall -- a multi-use meeting and banquet facility with a telescopic seating system to accommodate lectures, media presentations, and arts events for smaller audiences. The plan relies on a telescopic seating system that requires little more than 30 minutes to set up, allowing the room to be converted from an open plan meeting space.

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Luebbers Named New Principal

Schuler Shook, a leading firm in theatre planning and architectural lighting design, announced Lorna Luebbers as the newest principal in the firm. Ms. Luebbers joined Schuler Shook's Chicago office in 1993, building its administrative and human resources components. As the lighting design and theatre consulting firm grew, her responsibilities expanded into marketing and business development. Ms. Luebbers has been instrumental in internal and external communication as marketing director for the firm's Chicago office. During her 15-year tenure, Schuler Shook has received significant local and national awards and publicity for a myriad of theatre and lighting projects.

Ms. Luebbers is a member of the Society for Marketing Professional Services and a graduate of Northwestern University.

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Bill Byrnes, right, led the 21st Century Task Force whose work recently concluded. He is shown at a retreat with USITT's Board of Directors led by Kerry McCarthy and Helen Blieberg of McCarthy Arts Consulting. The final MAC report and its Executive Summary are now available to all members.

Photo/Barbara E.R. Lucas

USITT Moving Forward On Organizational Initiatives

Carl Lefko
USITT President

After more than a year of planning, discussions, focus groups, and study, USITT has now received the final report from its experts at McCarthy Arts Consulting. Members and friends of USITT are urged to review the executive summary and full report of MAC's findings, along with the 21st Century report, which are [available here](#).

In Houston on March 18, Kerry McCarthy and Helene Blieberg of MAC and USITT's 21st Century Task Force Director Bill Byrnes discussed key aspects of the preliminary report with the USITT Board of Directors.

During the Annual Conference, Ms. McCarthy and Ms. Blieberg met with several constituent groups including Commissioners, Section Chairs, and Contributing and Sustaining members. They attended the Opening Night reception and, of course, the Stage Expo opening. Following the Conference, they began to compile their final report.

In June, the 21st Century Task Force met in the USITT Syracuse office to review the final report with the MAC team and begin to

discuss implementation strategies.

With the conclusion of the Task Force's charge, a Transition Team, led by Lea Asbell-Swanger, was formed to assess the report and make recommendations. Many exciting ideas and observations are included in the report, and the Transition Team's task is to bring recommendations to the USITT Board of Directors meeting in October.

I encourage you to examine the Executive Summary of the report because it outlines a strategic direction for change that positions USITT as the catalyst among the performing arts, design, and technology communities. Direct any questions or comments regarding the report to either Ms. Asbell-Swanger at ela1@psu.edu or 814-863-7101 or me at clefko@radford.edu or 540-831-5012.

Input from members is vital to discussions on the changes to reposition the Institute for the 21st Century. The bridge being constructed will ensure a vibrant dialogue among practitioners, educators, and students.

I would like to extend a special thanks to Ms. McCarthy and Ms. Blieberg of MAC and the 21st Century Task Force led by Mr. Byrnes for the outstanding work accomplished during the last two years. The blueprint they have provided in the final report will enable USITT to make strategic decisions based on sound research. I look forward to working with each of you as we begin to construct our bridge to the 21st Century and plan for our 50th birthday celebration.

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HOA Slates Master Class, Workshops

Heart of America Regional Section announces Fall 2008 Master Class and Workshops September 13 and 14 at Johnson County Community College in Overland Park, Kansas.

Saturday will feature John Ezell speaking about his career and work. The day will conclude with a backstage tour and production of *Les Miserables* at Kansas City's Starlight Theatre. Sunday will offer workshops on Projections and Virtual Scenery by KU's Mark Reaney, the Ion Lighting console and moving fixtures, Faux marble painting, using Sketch-Up as modeling tool, and brief business meeting. More information and reservations can be found at www.usittheartofamerica.com, the bright new website developed by the section.

[To Top ↑](#)**Fredonia to Host Upstate NY Fall Kickoff**

Rigging, and costumes, and lights, oh my! Something for everyone -- students, faculty and professionals -- will be at the Upstate New York Regional Section's Fall Kickoff Saturday, September 13 at SUNY Fredonia. Host for the all day event, Steve Rees, chair of the department of theatre and dance at SUNY Fredonia, promises a day of activities for all interests.

The day of workshops and a section meeting will serve as the season kick-off . A complete program break-down will appear in the September issue of *Sightlines*.

To receive further announcements and details, subscribe to the section listserv by sending an e-mail to listserv@listserv.binghamton.edu from the address to be added. In the body of the message, place the phrase "Subscribe USITTUNY, first_name last_name," or "Sub USITTUNY first_name last_name." Be sure not to include any other text and to turn off any automatically added signature block.

[To Top ↑](#)**Plan Master Classes in Tuscaloosa**

This month:
Heart of America
Upstate New York
Southeast

The USITT Southeast Regional Section reminds all members that the Southeast Section Master Classes will be hosted by the department of theatre and dance at the University of Alabama, September 25 to 28 on the campus in Tuscaloosa, Alabama. More information will be posted on the USITT-SE website in the coming months.

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The Newport Aquarium, on levee on the Kentucky side of the Ohio River, includes 70 exhibits and 14 galleries, including five seamless acrylic tunnels totaling over 200 feet in length, featuring an amazing variety of aquatic life from around the world.

Photo/Cincinnati USA Convention & Visitors Bureau

Cincinnati Area Offers Much

Kathie Brookfield

Cincinnati Promotions Coordinator

For those planning to attend the 2009 Annual Conference & Stage Expo next March, knowing a bit about the area can add to the enjoyment. Greater Cincinnati or the Tri-State area is made up of Southwestern Ohio, Northern Kentucky, and Southeastern Indiana all connected by the Ohio River. The 100-mile I-275 loop also connects and helps define the region.

Parks and nature preserves abound. The City of Cincinnati established Mount Airy Forest in 1911 as the first municipal forest in the United States claiming 1,466 acres of green space. It is the largest of over 100 area parks. The other most popular city parks are the Airport Playfield near Lunken Airport, Mount Echo Park in Price Hill, Ault Park in the Hyde Park area, Bicentennial Commons, Sawyer Point and Yeatman's Cove on the Ohio riverfront, Burnet Woods in Clifton across from the University of Cincinnati, and Eden Park in Mount Adams, home of Cincinnati Playhouse in the Park, Cincinnati Art Museum, Seasongood Pavilion, and Krohn Conservatory, one of America's largest public greenhouses.

Hamilton County Park District operates 19 parks that are open 365 days a year charging an annual fee of \$5 or a one-time pass for \$1 to any park visitor. Some have bike trails, walking trails, fitness

trails, fishing, boating, horseback riding, and Frisbee and regular golf Courses. Check out www.greatparks.org for further information.

Pyramid Hill Sculpture Park is an all outdoor exhibit area covering 265 acres with 35 sculptures. Visitors can choose to hike on one of the many walking trails or drive through the park. <http://www.pyramidhill.org>

There are over 100 golf courses in the Greater Cincinnati area. Some courses are private, but most are public. For Hamilton County Park District courses, reservations can be made up to two weeks in advance by calling 513-651-GOLF. The weather in this area allows for a long playing season.

For animal lovers, the Cincinnati Zoo and Botanical Garden is located up Vine Street not far from the University of Cincinnati. The Newport Aquarium is also located on the Levee. Thoroughbred racing can be found at Turfway Park in Kentucky. All are year-round attractions.

King's Island Theme Park, now owned by Cedar Point, is a seasonal attraction that draws people from all over the world for some of the best roller coaster rides anywhere. It has a water park and the best children's area in an amusement park with rides according to height and/or accompanied by a taller, responsible person. Some are only for the wee ones.

For visitors into indoor sports and mall walking, the most difficult course is Cincinnati Mills filled with outlet stores, a SuperSaver Cinema, food court, and WonderPark amusement arcade. [Jungle Jim's](#), the amusement park for "foodies," is an international food market that includes fresh, frozen, canned, and packaged goods from all over the globe. There are even reservations for an hour and a half guided tour over the six- acre complex that includes food samples. Tri-County Mall was Southwest Ohio's first mall, built in 1960, with a recent remodeling that includes an indoor amusement park. Kenwood Town Center is considered the top mall in the area. Northern Kentucky has Florence Mall and Newport on the Levee. Shopping on the Levee is accessible by foot bridge across the Ohio River from the Duke Energy Convention Center, by car, or via the TANK bus system.

Other indoor sports can be found at the riverboat and riverfront casinos located in Indiana. The closest to Cincinnati is *Argosy VI* in Lawrenceburg, Indiana. It is the largest riverboat casino in the world being the length of a football field with three decks. The *Belterra Casino Resort* and the *Grande Victoria II* are about 45 minutes from Cincinnati. These vessels no longer have to leave the dock for gambling to take place due to the changes in Indiana's laws.

There is something for everyone to do in the Greater Cincinnati Area!

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Stage Expo Exhibitors Plan Exciting Sessions for 2009

Helen Willard
Stage Expo Sales Manager

In addition to exhibiting at Stage Expo, several companies sponsor and present programs at the conference. Here are brief descriptions of some of the sessions which will be presented by exhibitors in Cincinnati.

Virtual Intercom -- Practical VoIP Solutions for Production *Sponsored by Clear-Com*

Analog TV is gone and HD is in. How has this paradigm shift affected wireless intercom frequencies? Is the move to digital the answer? What about virtual intercom and exactly what is it? Join this panel discussion with practical applications for live theatre.

Wireless DMX and Dimming in Practice -- Case Studies *Sponsored by RC4 Wireless Dimming*

Wireless dimming has made its way into hundreds of productions via battery-powered, DMX-controlled, and completely untethered lighting in props, sets, and costumes. This panel discussion will focus on digital radio-frequency technology, primary and rechargeable batteries, lamps, LEDs, motors, other loads suitable for low-voltage systems, and safety considerations. Guest designers and electricians will introduce their work and the design process that led them to using wireless.

Exhibitors at Stage Expo also offer sessions as part of the Annual Conference. Above are members of the panel on wireless DMX sponsored by RC4 Wireless Dimming in Houston, Texas.

Photo/Tom Thatcher

Choosing, Installing and Maintaining Dance & Performance Floors

Sponsored by Rosco

A panel of technical directors offer tips on what they have learned about working with vinyl and wood floors.

How We're Using Theatrical Fog & Smoke

Sponsored by Rosco

A presentation of new ideas in the use of theatrical fog and smoke by lighting and set designers.

Using and Mixing the New Theatrical Palette of Gels, Dichro, CS, and LEDs

Sponsored by Rosco

Now that LEDs have joined gels and dichroic glass as a medium for colored light in theatre, lighting designers need to learn to work with this varied and diverse palette. This session will help.

Make It Stick on Fabrics: Painting on Nontraditional Fabrics

Sponsored by Rose Brand

This session will focus on which paint techniques, treatment, and kinds of paint to use on different fabrics to keep them durable, flexible, and long lived. The panel will also discuss how to meet the other random requests that may be made by the production.

Media Servers as Scenic Tools

Sponsored by Rose Brand

A discussion and demonstration of how the Panorama Media Server can be used as a tool to supplement, enhance, and extend a scenic design with digital media. The session will include examples of multiple projector setups, preparing media for stage use, programming Panorama during tech week, and alternative projection surfaces.

Stump the Rigger

This session is a perennial USITT favorite. A panel of industry experts invites all to take pot shots at them. Bring the best (and worst) questions and try to stump them. Who knows? You could win a prize.

Character Creation

Sponsored by Walt Disney Entertainment

A demonstration and discussion led by Walt Disney Entertainment costuming and cosmetology artists of the transformation of an actor into a specific character.

American Idol/Theatre in a Theme Park

Sponsored by Walt Disney Entertainment

This will be a production case study presented by Walt Disney Entertainment producers based on *American Idol*. Learn how to develop a live, theatrical experience from a popular TV broadcast. The session will include a presentation and discussion of the issues and tasks involved in designing and producing the show in a way that maintains the integrity and popular elements of the television show, while supporting the need for multiple live performances every day of the year.

Join USITT in Cincinnati, Ohio March 18 to 21 for these and many other sessions.

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- Lea Asbell-Swanger
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- Michael Monsos
- Mark Shanda
- Sherry Wagner-Henry
- Craig Wolf

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- Dan Culhane
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- Carolyn Satter
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- Monica Weinzapfel

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Jenn Knott and Claire Dana used the photo at left as part of their illustration of finding ways to make paint stick to challenging surfaces such as ethafoam, non-cellulastic materials, and other difficult soft goods.

Illustrations/Claire Dana and Jenn Knott

Making It Stick -- A Challenge For Scenic Artists and Others

Pan Leung
Scene Design Commission

Upon entering into almost any theatre or craft shop, it is not to hard to find, lying on a drippy paint table or hanging on a wall, hand written 3x5 note cards. On those note cards are tested and time honored recipes that are favored answers to the elementary question, "How do we make it stick?"



What is that recipe? How were they created? How many are there?

Finding the answers to these questions was the premise behind the *Making it Stick: Painting on Challenging Surfaces* presented at the USITT Annual Conference & Stage Expo in Houston, Texas.

The session explored favorite materials, top notch recipes, and developing smart problem-solving techniques through rigorous testing. Though the title of the session suggests an emphasis to scenic painters, the information presented easily translates to all crafts artisans and technicians not only in theatre but toward every field in entertainment.

Experience reigns over all when it comes to getting advice.

Assembled on the panel were some of the nation's finest scenic artists and designers. The panelists included: Claire Dana, charge scenic artist, Indiana Repertory Theatre; Howard Jones, director of the scenic art program: set design and scenic art faculty, North Carolina School of the Arts; Jenny Knott, paint product manager, Rosco Labs; Lisa Lazar, charge scenic artist, Berkeley Repertory Theatre; Pan Leung, student at Cobalt Studios and graduate student at University of Missouri Kansas City; Bob Moody, professor theatre arts -- scenic art, murals, paintings and drawings, Brandeis University; and Joan Newhouse, charge scenic artist, Cobalt Studios.

Recipes Aren't Everything

Mr. Jones had said, "It is almost more important to adjust how you approach the problems you are presented with, than memorizing exact formulas."

It is all about the thought process. Batches, formulas, and recipes are great but this industry thrives on the unknowns and the never-done-before. When inventing formulas needed for adhesive success, remember one golden rule of the masters -- test, test, and test. This is most critical for those working in a time constraint. Testing first is a huge time- and money-saver.

To begin, it is important to ask the right questions. Consider the materials being worked with. What is intended for the final surface? The answer will guide most major decisions in regards to finish (i.e. glossy or flat), textures (i.e. rough or smooth), and color. What are the requirements for longevity, durability? Expectations and kind of materials differ if the piece is intended to last through a full repertory season as opposed to a show with a single run.



Closely related to durability is function. Does it need to be soft and flexible or rigid? Will an actor be standing on a sculpture or is it just for looks? Keeping these answers in mind will save time and heartache.

Some real bummers for good adhesion are a dirty surface and surfaces with not enough tooth. Thorough cleaning of surfaces is easy for some to overlook, but taking the time to degrease, dust, or wash down a surface will greatly increase the results of any adhesive purchased. So, keep in mind, sometimes soap and water isn't enough.

After cleaning, the project material may need some added bite. Abrade the surface to create tooth especially on smooth surfaces. An abraded surface will give the adhesive something to grab onto. Materials good for abrasion are sandpapers, steel wool, or wire brushes. There are solvents such as acetone that are very effective. However, chemical solvents are best kept to those who are experienced and knowledgeable of personal safety requirements. Adding on to the surface by covering with fabrics or paper might be faster than abrading.

Be Afraid... Be Very Afraid

Mr. Moody said, "In my career, I've been asked to make things stick to surfaces, and I had no idea how I was going to do it. Fear is a great teacher. Most of what you learn will start with 'I have no idea.'"

When developing a personal library of what works and what does not, stick to your guns; be a professional; tenacity under doubt is essential.



Don't Give Up Creativity.

Many types of glues are not made with the "larger than life" scale used by theatre professional in mind. Read the label, consider what is available, and always keep personal safety in mind. Sometimes, slip n' sliding down a raked platform on a plastic tarp is the best way to stick texturing to a surface. Experience builds up standard methods, but change and adaptability are essential. Don't limit imagination and creativity.

No Artisan Is an Island

There are many successful formulas that are used every day in theatres all across the country. Theatre professionals have the good fortune to have organizations dedicated to information sharing. The people at USITT or in online forums such as the [Scenic Artist Forum](#) on Yahoo, monitored by Ms. Lazar, can be priceless resources. The ever-expanding internet has among its ranks websites such as www.thisisthat.com which offers a drop

menu to select the type of materials and what glue works best, according to the manufacturer of the individual products. Test, test, test.

Things to remember

1. Experience makes a good adhesion expert.



2. A good thought process and great resources are the best tools.
3. You are not alone and most likely someone out there has made it stick. Innovative products are coming out all the time. Do not overlook the obvious and available.
4. Have the necessary safety equipment (gloves, respirators, dust masks, etc.) available
5. For best results, read and follow manufacturer directions for product uses.

Some recipes and valuable suggestions were from panelists and participants in the Scenic Artist Forum. Highlights of this handout are: favorite materials and their uses, frequently asked questions on the use of unique materials, and popular recipes from Ms. Dana. For a copy of the handout from the *Making it Stick* session, e-mail jknot@rosco.com or kansascityscenic@gmail.com.

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