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The USITT Costume Symposium, Fabric Modification, filled three action-packed days at the end of July and beginning of August. Participants were able to view and use a variety of techniques on different types of fabric. A complete report of the Symposium, held at the University of North Carolina-Chapel Hill, will be available in the October issue of *Sightlines*. Until then please enjoy these results from the session on *Screenprinting with EZ Screen*, taught by Jeff Lieder.

Photo/Rachel E. Pollock



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The Theatre Royal at Bury St. Edmunds was one of only two Honor Awards selected for 2008 USITT Architecture Awards. Accepting the award are Rachel James of Levitt Berstein Associates, Ltd., the building's London architects and Jim Niesel of Arup Acoustics, the acoustical consultant.

Photo/Casey Kearns

## Architecture Awards Marks 16th Year

The Architecture Awards program is celebrating its 16th year in bringing public and professional recognition to architecture design of theatre projects. The program is open to any new construction or renovation completed since January 1, 1998. Architects practicing anywhere within the seven continents may enter one or more submissions.

The USITT Architecture Awards jury will evaluate projects on creativity, contextual resonance, functional operation, exploration of new technologies, and community contribution.

Architecture Commissioner John Prokos, FAIA, and Vice-Commissioner for Awards William Murray, AIA, have named Robert Campbell; Graham Gund, FAIA; and Benton Delinger as jurors for the 2009 awards.

Mr. Campbell, an architect, has worked both in private practice and as a consultant. He received a Pulitzer Prize for Criticism as a columnist and author. Mr. Gund is president and founder of Gund Partnership. His firm has earned more than 100 awards for design excellence. He is a trustee of the Boston Museum of Fine Arts and a member of the American Institute of Architects' College of Fellows. Mr. Delinger is the director of project management for Theatre Projects Consultants in Connecticut. He is a former production manager for the San Jose Repertory and was a founding member of the LORT Production Managers Forum.

November 7 is the deadline to submit an entry. Submission information, requirements, and entry forms are available at [www.usitt.org](http://www.usitt.org) or by contacting the USITT office at 800-938-7488, ext. 101 or [info@office.usitt.org](mailto:info@office.usitt.org).

Jurors are expected to meet in November, and all those submitting entries will be notified of results in December. Representatives of projects chosen to receive Honor or Merit awards will be invited guests of USITT at the Annual Conference & Stage Expo March 18 to March 21 in Cincinnati, Ohio where the awards will be presented.

An annual review of all 2009 entries will be examined at a special Conference session in Cincinnati; projects from the United States may also be considered for inclusion in future exhibits such as the 2011 Prague Quadrennial.

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Elisheba Ittoop, center, winner of the 2008 Rising Star Award receives congration on the honor from Ellen Lampert-Greaux, left, and David Johnson, right, from *Live Design/LDI*. Ms. Ittoop is a sound designer.

Photo/Casey Kearns

## Rising Star Nominations Due by October 17

Nominations are now open for USITT's 2009 Rising Star Award, sponsored and created by LDI2008/*Live Design*. The Rising Star Award recognizes young professionals in the first four years of their careers for artistic excellence in the areas of lighting, sound, scenic, and projection design or the convergence of design disciplines. A recipient must be in the first four years of professional (non-academic) work following the completion of his or her highest degree.

Current USITT members are invited to nominate young professionals for this award. Nominees will be contacted by USITT and asked to electronically supply a professional resume, two letters of support, an application, and no more than eight representative examples of their work. A jury of professional theatre designers and technicians, and the editor of *Live Design* magazine will review submissions. Nominees are judged for the range of knowledge displayed and for the best integration of skills, craft, and artistry.

The 2009 Rising Star Award winner will receive \$1,000, a one-year individual membership to USITT, and a complimentary registration and banquet ticket to the 2009 Annual Conference & Stage Expo.

Online nominations are available [here](#) and must be submitted and received in the USITT office by October 17, 2008. Approved nominees will be notified to login to the online portfolio submission pages through November 30. Contact the USITT Office at 800-938-7488 ext. 101 or [info@office.usitt.org](mailto:info@office.usitt.org) for information about how to submit a portfolio.

The Rising Star Award will be presented at the 49th USITT Annual Conference & Stage Expo Awards Banquet March 21 in Cincinnati, Ohio.

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## Great Discounts on Certification Exams

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

Entertainment Technology Certification Program (ETCP) exams will be offered at the LDI tradeshow in Las Vegas, Nevada in October and USITT members receive a \$100 discount on the fees. The entertainment electrician exam will be held Friday, October 24, the arena rigging exam will be held in the morning of Saturday, October 25, and the theatre rigging exam will be in the afternoon on the same day.

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

To receive the discount, members must provide proof of current membership (such as a copy of current membership card) with the application. Application deadline is September 25.

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 extension 102 or [michelle@office.usitt.org](mailto:michelle@office.usitt.org).

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Michael Mehler, new USITT Vice-President for Programming, takes a moment out from helping shepherd sessions through the approval process to enjoy the fountain made famous by *WRKP in Cincinnati*. Fountain Square is just steps from the Conference hotels which will be used when USITT visits the Queen City in March of 2009.

Photo/Barbara E.R. Lucas

## Officer Profile: Michael Mehler

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

While Michael Mehler may be USITT's new Vice President for Programming, Mr. Mehler has a long history with the organization and the Conference Committee, on which he has served for more than 10 years.

Mr. Mehler, who took office July 1, says that part of the reason he may be perceived as being young for the job is that one of his first major assignments was as the Conference Student Volunteer Coordinator in 1997 in Pittsburgh, Pennsylvania, when he was at times mistaken for a student.

Since then, Mr. Mehler has assisted in producing the Conference as a troubleshooter, assistant Programming Coordinator and then, for the past three years, as Programming Coordinator. It seemed a logical step to the officer position, he said, and proves that hard and consistent work as a volunteer lead, almost inevitably, to a job in leadership.

As VP Programming, Mr. Mehler is responsible for the tracking and scheduling of Conference sessions, including special session presenters and the various needs and issues which can arise from presenting more than 200 individual events that require everything from Visqueen to animal wranglers. Mr. Mehler also serves on the USITT Executive Committee and has been a member of the Board

of Directors, and the Southeast and Ohio Valley sections.

When he is not volunteering for USITT, Mr. Mehler is settling into his new position with Allegheny College in Meadville, Pennsylvania which has a new theatre and video production facility, the Vukovich Center for Communication Arts, coming online in January. Mr. Mehler became Allegheny's faculty designer in August.

Previously, he was on the faculty of William & Mary in Williamsburg, Virginia and before that was a teaching fellow at the University of Pittsburgh while studying for his doctorate in theatre history. He plans to defend his dissertation this fall.

Mr. Mehler said that one of the things he enjoys most about USITT is the camaraderie and the networking, how it allows members to meet new people and find out what is new or interesting. "That's especially important for people that work in small or isolated communities," he noted.


He also finds connections at ATHE, where he is USITT liaison and a former Focus Group Representative (equivalent to a USITT Commissioner) for design and technology. For ATHE's 2008 Conference he presented a session about assessment of student production work.

There is a strong family connection to performance as well. Mr. Mehler's brother Jack is a freelance lighting and scenic designer and his sister-in-law Marquerite is stage manager for New York City Ballet.

Mr. Mehler and his wife, Sara (a pediatric intensive care nurse) have a two-year-old son, Joshua, who keeps them extremely busy as well.

With all that fills his life, some people wonder how Mr. Mehler can seem to remain so calm. One asset may be his practice of yoga. "I'm not stellar, but I'm persistent," he says.

That calm demeanor has proved an asset to all the organizations he has been affiliated with, and will carry forward into his enlarged role with USITT.

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Rosemary Ingham holds her Distinguished Achievement Award and floral tributes at the 2006 USITT Annual Conference & Stage Expo in Louisville, Kentucky. Patricia Martin, far left, was USITT Costume Design & Technology Commissioner in 2006 and presented the award.

Photo/USITT Archive, Casey Kearns

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## In Memoriam: Rosemary Ingham 1936-2008

Liz Covey

It is with great sadness that I write these words in tribute to Rosemary Ingham who died of a stroke on July 13, 2008 at the Mayo Clinic in Rochester, Minnesota.

There is so much to tell about Rosemary's full and varied life that it is hard to know where to begin and what to include in this brief tribute. She was a writer, costume designer, teacher, mother and good friend, who loved life and lived it to the fullest.

Rosemary was born in Charlottesville, Virginia and was raised by her grandparents. Her grandfather sold Singer sewing machines and her grandmother was a tailor who taught Rosemary to sew as a child. While studying to be a nurse at the University of Virginia, she volunteered to sew costumes for the theatre department where she met Bob Ingham, an actor and playwright. They married and had three sons before moving to New Haven, Connecticut where she studied playwriting and costume design at the Yale School of Drama, and where she became a founding member of the Long Wharf Theatre.

She completed her B.A. with high honors in English at the University of Montana in 1973, after giving birth to a fourth son, and later earned an M.A. in the liberal arts from St. John's College in Annapolis, Maryland.

During her long and varied career, Rosemary worked as an

editorial assistant, court reporter, costume shop manager, and stage director, and was part owner of a fabric store in Charlottesville. She taught at Southern Methodist University in Dallas, Texas and the University of Mary Washington in Fredericksburg, Virginia. She gave numerous workshops both in the United States and abroad.

She loved Shakespeare, was an avid reader, had a great thirst for knowledge, and a wonderful sense of humor. In recent years she traveled extensively visiting the United Kingdom, Italy, China, Hong Kong, and Prague.

Her costume designs have graced the stages of some of the most prestigious theatres across this country including the Kennedy Center, The Alley Theatre, Long Wharf, Dallas and Illinois Shakespeare Festivals, The Utah Shakespearean Festival, Arena Stage, Woolly Mammoth Theatre, and American Players Theatre.

Rosemary was a founding member of the Great River Shakespeare Festival in Winona, Minnesota in 2003 and designed seven of its first eight productions.

USITT honored her with the Golden Pen award in 2004 for *The Costume Technician's Handbook* and the Distinguished Achievement Award in Costume Design in 2006.


At the time of her death, she was working on a new book about the collaborative design process (a follow-up to her book *From Page to Stage*), writing a novel, planning a trip to Italy to visit her youngest son and daughter-in-law in Verona, and had recently acquired a small canine companion, Jo, whom she adored - life was good.

She touched so very many lives as was evident in the thousands of visitors and hundreds of eloquent tributes that were posted on the Caring Bridge web site set up by her family during her last days.

She is survived by sons Richard, Ted, Jim, and Stephen; daughters-in-law Leslie, Alice, and Lawren; and grandchildren Nate, Rosemary, Emmy, and Harriet.

There will be a celebration of her life at the Woolly Mammoth Theatre on Saturday, October 25, 2008 at 2 p.m. All are welcome.

*Ms. Covey co-authored with Ms. Ingham The Costume Designer's Handbook and The Costume Technician's Handbook.*

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**Holiday Card Deadline September 2**

The deadline to order Behind the Scenes holiday cards is earlier this year.

Orders for holiday cards will be taken until Tuesday, September 2 and will be shipped to arrive in late October. Don't miss the chance to celebrate the holidays and offer support to colleagues throughout the year. Choose from six designs created especially for Behind the Scenes by some of the industry's top designers. Cards can be personalized with a company's logo and custom message. They also are being sold in packages of 10 and electronically as a PDF, JPG, or GIF. All proceeds benefit Behind the Scenes.

Visit [www.estafoundation.org/bts/holidaycards.htm](http://www.estafoundation.org/bts/holidaycards.htm) to place an order today! For more information, call 212-244-1421.

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The Korea Theatre Artist Association (KTAA, Korean Center of OISTAT) recently announced the official opening of the World Stage Design (WSD) 2009 to be held September 19 to 30 in Seoul, Korea. The WSD 2009 is a joint project of the Korea Theatre Artists Association (KATT), and the International Organization of Scenographers, Technicians, and Architects of Theatre (OISTAT). An international exhibition of set, costume, lighting, and sound design will be mounted concurrently with the 2009 OISTAT World Congress.

For more information, contact SungChul Kim, WSD 2009 director, at [WSD2009@live.co.kr](mailto:WSD2009@live.co.kr).

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**This month:**  
Holiday Cards

World Stage Design

ETCP Certification

Riggers or electricians in lead or supervisory positions should consider obtaining ETCP Certification. It is industry accepted proof of knowledge - it validates both the technician and the employer when a company is represented with ETCP Certification.

All three ETCP examinations will be given at the October 2008 LDI show in Las Vegas, Nevada. The entertainment electrician exam is scheduled for Friday, October 24; the arena rigging exam the morning of Saturday, October 25, and the theatre rigging exam that afternoon. Candidates who wish to take multiple exams will receive a discount for the second exam. Interested applicants must submit their application, along with supporting materials and fee, to the ETCP office no later than September 25. Space is limited. Candidate information, including eligibility requirements and applications, is available on the [ETCP web site](#). To have the information mailed, contact Meredith Moseley-Bennett, ETCP Certification Coordinator, at 212-244-1505 or [certification@esta.org](mailto:certification@esta.org).

Can't make it to Las Vegas? Rigging examinations are given daily at over 190 computer-based testing centers across the United States and Canada. After a candidate's application has been received and accepted, he or she will be sent information on how to schedule the examination at a site, date, and time that is convenient.

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## Publish Second Edition of Recommended Practice

**Mitch Hefter**

*ESTA / USITT DMX512 Revision (ANSI E1.11) Task Group Chair  
USITT Engineering Vice-Commissioner, DMX512 Subcommittee Chair*

Adam Bennette, a leading authority on DMX512 in the lighting industry, has released a new edition of his book *Recommended Practice for DMX 512: A Guide for Users and Installers*.

The DMX512 standard was developed by USITT in 1986 and is the standard lighting control protocol for the entertainment industry. After an update in 1990, in 2004 a revision to DMX512 became an ANSI standard through the ESTA Technical Standards Program, and the name was changed to USITT DMX512-A (formally known as *ANSI E1.11-2004 - Entertainment Technology - USITT DMX512-A - Asynchronous Serial Digital Data Transmission Standard for Controlling Lighting Equipment and Accessories*). Two years later, an extension to DMX512, known as Remote Device Management (RDM), became an ANSI standard (*ANSI E1.20 - 2006 - Entertainment Technology--Remote Device Management over USITT DMX512*). It was time for an update to the Recommended Practice to address the new features of DMX512 and the RDM extension.

Mr. Bennette again took on the task, and the revised edition is now available. This second edition contains information for both users and installers of DMX512, DMX512-A and RDM systems.

The need for new version of this guide has arisen due to the revision of the DMX512 specification as well as the publication of a new Standard, Remote Device Management (RDM). The new specifications add features to the original DMX512 control protocol. Some of these features require systems to be set up

differently from the previous simpler systems. It is recommended that all new systems be set up in the way described in this edition.

This document is a joint PLASA/USITT Recommended Practice, not an ANSI, USITT, or PLASA standard. Readers wishing to design DMX512-A compliant equipment must refer to the ANSI E1.11-2004 (USITT DMX512-A) and ANSI E1.20 2006 (RDM) standards, and the EIA 485 A standard. This Recommended Practice does not replace the USITT DMX512 (1990) nor the ANSI E1.11 2004 (USITT DMX512-A) and ANSI E1.20 2006 (RDM) Standards.


The recommended practice explains the DMX512-A specification and offers examples and professional advice on how to set up a successful DMX512-A system. While it also offers advice on certain aspects of the design of actual DMX512-A equipment, it does not necessarily contain all the information required to design DMX512-A compliant equipment.

Steve Terry, the chair of the original USITT committee that wrote DMX512 in 1986, said, "Adam's book has been used for many years by thousands of entertainment technicians and equipment designers. When DMX512 was updated in 2004 to become the new ANSI E1.11 standard, and when the new E1.20 Remote Device Management (RDM) standard was published, it left Adam's book somewhat out of date, and left the industry clamoring for an updated version. No one was better suited than Adam to write that update."

According to Mr. Bennette, "Users who only require a simple DMX system, without any of the new features, may still use the original advice in the first edition if they wish. However, systems set up in that way may not be upgradeable in the future. I therefore recommend that all new systems be set up in the way described in this second edition."

The new edition was made possible through the help of ETC, a longtime supporter of entertainment-industry standards and a founding contributor to the ESTA Technical Standards Program. Mr. Terry, who is also ETC's vice president of R&D, was the founding co-chair of the ESTA Control Protocols Working Group, which is now responsible for the maintenance of the DMX512 standard. Mr. Bennette is also technical director for ETC Ltd. in the United Kingdom. Mr. Terry said, "We're very pleased that ETC could help make this much-needed new edition happen in a very short period of time."

The guide, published by USITT and PLASA, is available for purchase through both organizations. USITT members receive a discount when purchasing through the [USITT Bookstore](#).

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Members of the USITT-USA Exhibits committee, including Sandy Bonds, standing and Mike Monsos, are already planning for the work which will be needed to create an outstanding entry for the 2011 Prague Quadrennial which will also tour the United States.

Photo/Carol Carrigan

## USA Exhibits Committee Begins 2011 Work

**Sandy Bonds***VP International Activities*

The USITT-USA Exhibits Committee has initiated plans to create the National Exhibit representing the United States at the Prague Quadrennial in 2011 and to tour the country afterwards. USITT has taken the lead on this project since 1983, when the United States participated for the first time. The Prague Quadrennial, the premiere international exposition and celebration of theatre design, is held once every four years in the Czech Republic. In 2007, 60 countries participated and over 23,000 people attended.

To reflect the structure of theatre organizations, the USITT-USA Exhibits Committee has created a new position of Artistic Director and announced that Susan Tsu has accepted this position. Ms. Tsu is an internationally known and award-winning costume designer, including New York Drama Desk and New York Drama Critics recognitions. She has designed for most of the major LORT theatres in this country and for companies in Europe, Asia, and Russia. She is professor of costume design at Carnegie Mellon University and acted as a Curator for Costume Design for the USITT PQ USA 2007 National Exhibit, as well as a part of the curatorial team for the Student Exhibit for that year.

Additional members of the committee have administrative and

curatorial responsibilities.

**Daniel Denhart**, Managing Producer, is technical director for Ohio University where he has overseen more than 80 productions, and is USITT Vice-President for Special Operations. He also has designed lighting and scenery, including computer generated video imaging for *Big River*.

**Alexandra Bonds**, who served as the Commissioner for all three USITT-USA Exhibits shown at PQ 2003 and PQ 2007, continues as the International Liaison for 2011. She is professor of costume design at the University of Oregon, USITT Vice-President for International Activities, and author of a recently published book on Beijing opera costumes.

**Mike Monsos**, Exhibit Projects Coordinator, is head of the design/tech division at the University of Montana, in Missoula, where the exhibit will be constructed. He has designed sets and lights for Missoula Children's Theatre and served as designer and technical director for Bigfork Summer Playhouse.

**Alessia Carpoca**, Assistant Exhibits Projects Manager, is costume designer for University of Missoula, has designed costumes for operas touring to the Czech Republic and Germany, and has designed sets and lighting in Italy.

**R. Eric Stone**, Steering Committee, recently became chair of the scenic design program at the University of Iowa. He was resident scenic designer for six seasons at the PCPA TheatreFest and associate designer for the USITT PQ USA 2007 Exhibit.

**Christopher Akerlind**, Curator for Lighting Design, has designed over 600 productions of theatre, opera, and dance nationally and internationally. He received a Tony Award for lighting design for *The Light in the Piazza* and an Obie Award for Sustained Excellence.

**Ursula Belden**, Curator for Scene Design, has designed throughout this country and overseas in Berlin and Prague, and has taught at London's Central St. Martin's School of Art and Design. Now at Ohio University, she co-designed the USITT USA National Exhibit for PQ 2003 and designed the Student Exhibit for PQ 2007.

**Christopher Barreca**, Curator for Scene Design, is head of scenic design at Cal Arts and has designed over 200 productions for major theatres such as the Guthrie, Hartford Stage, and Seattle Repertory Theatre. He received an American Theatre Wing Award for his designs of *Chronicle of a Death Foretold* at the Lincoln Center.

**Linda Cho**, Curator for Costume Design, has designed for the Royal Shakespeare Company and Old Globe. She was the nominated for the Lucille Lortel Award for her designs for *The Two Noble Kinsmen* at the Public Theatre and will make her LA Opera debut with the double bill of *The Dwarf* and *The Broken Jug*.



**Don Tindall**, Sound Curator, now at Ithaca College, was the Resident Sound Designer for the Alabama Shakespeare Festival for six seasons, in addition to a wide-ranging free-lance career. He curated the sound design for the USITT PQ USA 2007 Student Exhibit.

For recent PQ exhibits, the goal of the curators has been to reflect the range and depth of design across America in the four years since the last Prague Quadrennial. With this exhibit, the committee will depart from the encyclopedic approach to develop an exhibit focused on a specific theme. In two days of dynamic meetings held recently in Cincinnati, the curators collectively discussed thematic ideas, sharing conversations about works they found definitive and life-altering.

The dialogue led to an aspiration to seek performances and companies incorporating practices for social and artistic change, and empowering the designers through the collaboration process. With an overarching vision of "courage from the edge," socio-political issues, such as multiculturalism, green theatre, and building community, fused with devising, site-specific pieces, and works incorporating pioneering technology will be in the forefront. The curators are additionally investigating the efforts of seminal innovative artists and directors in America and the discourse that arises when theatre artists inspired by them create subsequent work, inventing their own forms of theatre with a modern sensibility.

This exhibit will have influence beyond its time in Prague by later touring through targeted cities across the nation, aiming to reach a wider range of the American public. It will be designed to be flexible to allow for individualized installations in galleries and museums, as well as the display for the Prague Quadrennial 2011. A catalog will be published once again in tandem with the exhibit to provide permanent documentation of the productions chosen to signify the theme and represent American design to the country and the world.

In addition to the National Exhibit, a Student Exhibit representing the next generation of designers, and an Architecture Exhibit featuring recently designed or renovated theatre spaces will be sent to Prague. Positions are still available for additional volunteers to staff these three committees. Please contact Sandy Bonds at [abonds@uoregon.edu](mailto:abonds@uoregon.edu) for details about opportunities.

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Cirque du Soleil staff members were gracious hosts to members of the Midwest Section who enjoyed a tour and performance when *Kooza* was in Chicago.

Photo/M.C. Friedrich

## Bonjour Cirque in Chicago!

**M.C. Friedrich**  
*Midwest Section*

On Saturday, July 12, 35 people (27 members and eight guests) from all four states of the USITT-Midwest Regional Section trekked to Chicago to take full advantage of the opportunity to tour the backstage then enjoy a performance of Cirque du Soleil's travelling big-top show, *Kooza*. Steven Jacobs arranged the tour with the host, Michael Wilder, *Kooza*'s technical operations director. The two-and-a-half-hour tour was conducted by Mr. Wilder; David Millman, head of lighting; George Mercier, head of carpentry; and Remi Lemieux, assistant head of rigging.

The tour began in the parking lot of the United Center behind the massive system of blue- and yellow-striped tents and semi trailers. *Kooza* comes completely self-contained including a trailer of four huge electrical generators and a sea of cleverly specialized road cases for quick set-up and strike. From the moment the trucks roll into a city and the crew begins to set up the four impressive masts that support the big-top and the complex rigging, it is just one week to the first performance.

Just inside the back of the tent was the artists' practice/warm-up area containing a trampoline, a 2-foot high tightrope wire, comparatively small trapeze rig, assorted other props, and a lounge area complete with a big-screen monitor. Next to this is the dressing room/make-up area; each artist has an individual road case that opens up into a personalized mirrored vanity. A physio-

therapist retreat is nearby. Across the practice area from the dressing rooms is wardrobe, equipped with all the necessary tools of the trade, including a cobbler's workstation, as well as spare costumes and replacement pieces.

A tunnel/hallway, lined with additional props ready for the show, leads to the big-top and the more immediate backstage area behind swaths of green-printed poly-silk drapery. Mr. Wilder said they work to use as much inherently fire-retardant fabric as possible to minimize the need for environmentally questionable chemicals. This space looks as familiar as any backstage area with all the platforms and scenic elements stacked and stored in preparation for shifting during the performance. Backstage extends circularly under the seating units where more equipment, conveniently nestled in customized road boxes, is stashed.

In the house, the tour included a close-up look at the complex masts with rigging, cabling, props, and followspot crows nests. There were hanging truss front-of-house lighting positions and speakers between the masts. High center of the big-top was a sizeable "cupola" with shaped truss on a winch system housing much more lighting, speakers, trapeze rigs, and other Cirque paraphernalia. There was a front-of-house sound position and a control booth, but also a winch system control area for the complex uses of high-wire and trapeze acts.

The tour then circled around to the scene shop where various prop, electrical, and sound equipment repairs can take place. The company tours with a spare of every critical (show-stopper) piece of equipment, and the shop is equipped to repair almost anything else. The tour walked past the office trailers and the kitchen trailers that provide three meals a day for all crew and performers.

Most of the participants had tickets for the matinee performance, so there was time to walk from the United Center for a lunch of cheeseburgers at the Billy Goat Inn, made famous in a *Saturday Night Live* sketch from the 1970s.

The show was entertaining and the experience was made richer by the backstage tour information. After the performance, Mr. Wilder again met with participants to answer additional questions which invariably began with "How did you do...?" He also was encouraging and generous in offering advice to the students on the tour about getting started in the business and what the work is like. He encouraged them to search Cirque's web site for further information. As one student was overheard saying at the end of the day, "Today was amazingly, overwhelmingly awesome!"  
Merci, *Kooza!*

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**Pamela Howard Awarded OBE**

Our sincerest congratulations to Pamela Howard of Great Britain who has been awarded the Order of the British Empire for "services to drama." Ms. Howard is noted as a designer, director, author, and teacher. She has been extremely involved in the Prague Quadrennial and Scenofest.

Ms. Howard was also the keynote speaker at the 2001 USITT Annual Conference & Stage Expo in Long Beach, California.

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**August in Cincinnati**

Many different segments of USITT's leadership met for four days in Cincinnati at the beginning of August. The weather was just perfect for strolling around and seeing all that the city has to offer, including vibrant theatre and musical offerings, and a four-day home stand by the Cincinnati Reds, giving baseball fans multiple opportunities to enjoy their favorite sport.

Those attending also had the opportunity to see a bit of history because presidential candidate John McCain spent the night at the Hilton Cincinnati Netherland Plaza. The presence of the Republican candidate and many members of his staff and entourage meant added security and some inconvenience for local members of the Conference Committee who had to cope with blocked streets and many people with earbuds talking into their lapels.

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**NATEAC Ends With Rave Reviews**

The North American Theatre Engineering and Architecture Conference (NATEAC) closed with rave reviews from attendees and panelists alike.

Over 250 people from nine countries attended the New York City event. Keynote addresses were given by Richard Brett and Hugh Hardy, and the Plenary Session was led by Steven Ehrenberg and David Taylor. Ron Austin, executive director of the Lincoln Center Development Project, showed his intimate understanding of the vagaries of the industry at the conference dinner at Sardi's and left the audience in hysterics.

Bill Sapsis, conference director, noted, "The conference exceeded my wildest expectations. It ran smoothly and we accomplished our main objective...communication."

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Pamela Howard  
August Meetings  
NATEAC

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### PRG Adds Product Specialist

**Vickie Claiborne** has joined Production Resource Group (PRG), a leading supplier of entertainment technology, as a product specialist for its proprietary consoles and media server.

Based in PRG's Las Vegas office, Ms. Claiborne will provide training, programming, and applications assistance for PRG's Virtuoso lighting control console and Mbox Extreme media server as well as products such as MagicQ console by ChamSys, Ltd., offered exclusively in the United States by PRG Distribution.

She previously worked as a lighting director/programming consultant for four years in Austin, Texas. Prior to that, she was with High End Systems for 10 years. She has a bachelor's degree in technical theatre from the University of Central Florida in Orlando.

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

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### ETC News

Back in April, the 2008 SIB lighting and sound trade show in Italy saw over 21,000 visitors. One of them was Diego Stefani who won an ETC SmartFade ML lighting control desk. Mr. Stefani was attending the show to look at lighting and audio products for his company, Dea Service in Italy. He was delighted to win the control desk. It not only was totally unexpected, but it arrived on his birthday.

Dea Service, based in the province of Vicenza, rents entertainment technology equipment and solutions mainly in the mid-eastern regions of Italy.

SmartFade ML is the newest member of ETC's Smart Solutions family and offers professional moving light control in a compact, lightweight package.

For the second year running, ETC has supplied Congo lighting control systems to two of Edinburgh's leading Festival Fringe venues, both run by Universal Arts.

Congo and Congo Jr lighting systems are being installed at Hill Street Theatre - one of the Fringe venues - and at the prestigious Universal Arts Theatre in Freemason's Hall on George Street.

ETC is supplying the desks and sending in expert Florian

**This month:**

PRG

ETC

Barbizon

J.R. Clancy

Baeumier to train the technical staff in both venues.

For more information on ETC and its products, visit [www.etcconnect.com](http://www.etcconnect.com).

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### **Barbizon Helps Illuminate Graham Legacy**

The Billy Graham Library and Visitor's Center is dedicated to celebrating the life and work of the legendary evangelist who has had strong spiritual influence on people worldwide and has, in the process, become one of the most visible personalities of the 20th century. This brand new 40,000-square-foot library depicts Mr. Graham's life and is designed to inspire visitors as part of the ongoing mission of the Billy Graham Evangelistic Association (BGEA).

ITEC Entertainment Corp. served as the designer and producer for this unique and immersive experience and among their responsibilities were producing, installing, and commissioning all of the exhibit displays, audio and video media, lighting, projection systems, animated figures, and control systems. ITEC brought in **Barbizon** Charlotte to help realize its design, commissioning Barbizon to furnish, hang, and focus the lighting fixtures and accessories.

The library offers visitors a look at Graham's historic evangelistic events, his innovative use of radio, television, and film to reach out to millions of people around the world, meetings with presidents and world leaders, his work for racial equality and religious freedom, and a glimpse into his personal life.

For more information on Barbizon and its products, visit [www.barbizon.com](http://www.barbizon.com).

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### **Clancy Adds Managers, Designer**

As part of an ongoing expansion, **J. R. Clancy, Inc.** has added two dealer project managers and a technical designer at its corporate headquarters in Syracuse, New York.

The design, manufacturing, and installation company for theatrical rigging equipment will continue to add staff throughout 2008 to meet the large and growing demand for rigging systems for current and upcoming theatre construction projects.

Geoff Stock joins the staff as a dealer project manager. Formerly a project manager with Grand Stage Company, the Midwestern production house, Mr. Stock will work directly with dealers and will oversee the in-house completion of their projects. He is a graduate of Webster University in St. Louis, Missouri, and relocated to Syracuse from Chicago.

Bridget Cox came to Syracuse from the New York City Opera to take the position of dealer project manager. She served as assistant technical director at the opera, and she holds a bachelor

of fine arts degree from East Carolina University in theatre design and production. She will work closely with dealers to ensure the successful completion of their rigging projects.

Technical Designer Charles Rouse comes to J. R. Clancy from Schott North America, where he was a mechanical designer for fiber optic and LED products for medical and industrial applications. In his new position, Mr. Rouse designs the plan and layout of detailed rigging systems. He holds a degree in CAD and drafting from Corning Community College in western New York.

For additional information, contact J. R. Clancy at 800.836.1885 or [www.jrclancy.com](http://www.jrclancy.com).

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### Wybron Creates iPhone App

Two new iPhone and iPod touch applications developed by **Wybron** are bringing an innovative, high-tech approach to choosing and mixing colors for the company's color scrollers.

The Gel Swatch Library lets users browse, compare, and search nearly 1,000 gel colors made by GAM, Lee, and Rosco showing similar and complementary colors for each shade. The CXI Color Calculator lets users create nearly 500 different colors for the CXI IT dual-gelstring color-mixing scroller.

The Gel Swatch Library condenses the information found in gel swatch books into a simple interface for the sleek Apple devices already in the pockets of many lighting pros. The CXI Color Calculator simulates the color-mixing capabilities of the CXI with two overlapping gelstrings of cyan, magenta, and yellow. The application also displays the values necessary to produce several GAM, Lee, and Rosco gels.

Wybron was part of a select group of programmers chosen to join Apple's developer program. As of the Apple World Wide Developer Conference last month, only about a sixth of those who applied had been accepted – about 4,000 approved developers out of an estimated 25,000.

The Gel Swatch Library costs \$9.99, and the CXI Color Calculator costs \$4.99. Both can be downloaded from the Apple App Store, accessible through an icon on the iPhone and the iPod touch or the iTunes store.

To go directly to the Gel Swatch Library in iTunes, click [here](#).

To go directly to the CXI Color Calculator application in iTunes, click [here](#). For more information about the applications, visit [www.wybron.com](http://www.wybron.com), or call 719-548-9774.

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### Period Corsets a SCORE Hero

**This month:**  
Wybron

Period Corsets

Sapsis Rigging

Auerbach Pollack

Friedlander

Serapid, Inc.

Stage Technologies



The Seattle Chapter of SCORE, the U.S. Small Business Administration's volunteer arm, presented its 104th HERO Award to **Period Corsets** of Seattle, Washington. Co-founders Becky Kaufman and Susan Davis were recognized at its meeting.

Period Corsets began in 1997 when Ms. Kaufman and Ms. Davis laced together their knowledge of historical costume and costume technology. The business developed from their love of theatrical costuming and fine, precise stitching; they wanted to create historically accurate costumes while adding an artistic touch. Both have worked in professional costume shops around the country since the mid 1980s. Past clients of Period Corsets include Madonna, Metropolitan Opera, Disney Productions, Jane Austin Society, Civil War reenactment, television, and British theatre.

For more information, visit their website at [www.periodcorsets.com](http://www.periodcorsets.com).

The HERO program identifies and recognizes successful small business firms. The selection criteria measure each candidate according to revenue, profitability, growth, years in business as well as innovation, problem solving, and service to the community.

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### **Sapsis Rigging Goes to the Opera**

**Sapsis Rigging, Inc.** was part of the critically acclaimed Lincoln Center Festival production of *Die Soldaten* at the Park Avenue Armory in New York City. The firm provided rigging consultation, design, and equipment for this landmark opera production from 20th-century German composer Bernd Alois Zimmermann. The rigging equipment for *Die Soldaten*, which included over 150 chain hoists and approximately 3,000 feet of truss, was part of an overall load-in that took two weeks to complete.

For more information, contact Bill Sapsis at [bill@sapsis-rigging.com](mailto:bill@sapsis-rigging.com).

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### **Firm Part of Sandler Center Design Team**

**Auerbach Pollock Friedlander** was a key member of the design/build team for the new Sandler Center for the Performing Arts in Virginia Beach, Virginia. The design team was led by Clancy & Theys Construction Company and included CMSS Architects with consulting architects Philip Johnson / Alan Ritchie, as well as acoustical consultants Kirkegaard Associates.

Preparations for the new Center began in 2001 when a 43-member advisory committee determined the need to replace the area's aging 1,000-seat Pavilion Theatre. Auerbach Pollock Friedlander's work included the planning of the facility, development of the Performance Hall seating configuration, and

design of the theatrical systems including the theatrical lighting and rigging systems for both venues.

The Sandler Center was recently recognized with an Award for Design Excellence by the Hampton Roads Chapter of the AIA.

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### **Serapid to Showcase Stage Lifts at LDI**

**Serapid, Inc.**, a leader in customized stage lifts and scenery wagons, will exhibit at the 2008 LDI Show in Las Vegas, Nevada October 24 to 26.

Serapid's patented, award-winning LinkLift is currently lifting stages, platforms, pianos, and orchestra pits all over the world.

Stage wagon systems feature high transfer speeds and low noise levels. Their silent chain technology, which incorporates sound-proof materials for the chain rollers and guides, allows it to glide along at a whisper.

Serapid will also exhibit the Telescopic Seating Module (TSM) for use in telescopic seating and retractable bleacher systems.

For more information about Serapid solutions for stage engineering visit their booth at LDI 2008 (#2641), call 586-274-0774, e-mail [info-us@serapid.com](mailto:info-us@serapid.com), or visit [www.serapid.com](http://www.serapid.com).

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### **Adds Equipment for Staging of *Candide***

English National Opera has added automated scenic effects to its new production, *Candide*, using a **Stage Technologies'** rental system. *Candide* is a co-production with the Théâtre du Châtelet, Paris, and Teatro alla Scala, Milan, and is now at the London Coliseum for a limited season.

Stage Technologies worked with English National Opera in 2003 to install a permanent, emergency stop infrastructure into the entire stage house.

For more information, visit [www.stagetech.com](http://www.stagetech.com).

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## A Bridge to Membership

**Carl Lefko**

*USITT President*

Membership is the heart and soul of USITT. Our vision statement supports this belief:

*USITT will grow and provide valuable services to our membership and insure that interests of members are represented regionally, nationally, and internationally.*

At the banquet in Houston, I told a personal story describing my first encounter with USITT and the Southeast Master classes. Each of us has a similar, well remembered, and oft told story describing our introduction to this organization. We can list a multitude of ways the Institute has benefited us in our careers and personal lives. In many cases, life-long friendships have developed out of professional encounters. In essence we are a family, albeit a very large family consisting of Sections, Commissions, exhibitors, and individuals with a strong international interest to name just a few.

To maintain the best of USITT as we plan for future growth and for providing valuable service to our membership, the Board of Directors carefully considered how USITT should develop and keep pace with the rapidly evolving, exciting 21st century. A New Vision of USITT was suggested, and the McCarthy Arts Consulting (MAC) was chosen to perform a year-long assessment of USITT toward that end.

The MAC report, available [here](#), introduced the idea of a smaller

Members of the USITT Transition Team met in Cincinnati in early August to help shape their recommendations for the future of the organization. From left are Carl Lefko, Tom Young, Lea Asbell-Swanger, Bill Byrnes, and Larry Hill.

Photo/Barbara E.R. Lucas

Board of Directors (BOD) whose mission is governance rather than operations. A governance board is a model that encourages strategic representation that mirrors the membership of the Institute. Board members serve in a true governance capacity; develop the mission, vision, and goals; provide fiduciary oversight; ensure the availability of resources; and monitor the overall performance of the Institute rather than deal with day-to-day activities.

Both the 21st Century Task Force and the new Transition Team, led by Lea Asbell-Swanger, enthusiastically support the concept of developing a working model for a governance board. I introduced the beginning of the formation of the Transition Team in the August issue of *Sightlines* and have expanded the group in an effort to assure broad representation to now include:

- Lea Asbell-Swanger  
ela1@psu.edu
- Joe Aldridge, VP Conferences  
joe.aldrige@unlv.edu
- Bill Byrnes  
byrnes@suu.edu
- Carol Carrigan  
carol@office.usitt.org
- Dan Culhane  
culhane.dan@gmail.com
- Michael Gros  
rmgros@ksu.edu
- Lawrence J. Hill  
lawrencehill@charter.net
- Raymond Kent  
rkent@wrldesign.com
- Carl Lefko, USITT President  
clefko@radford.edu
- Sylvia Hillyard Pannell, USITT Immediate Past President  
hillyard@uga.edu
- Carolyn Satter  
carolyn.satter@sandiegotheatres.org
- Tom Young  
tomyoung@jrclancy.com

On August 9, the Transition Team conducted a joint working session with the Executive Committee and produced working models for new board configurations. The Executive Committee then charged the Transition Team with distilling the models and presenting them to the BOD for further deliberation and review. The Transition Team also was charged with developing a job description for an Executive Director to increase USITT staffing and provide consistent outreach. These, combined with proposed staff realignments, will be considered by the BOD at its fall meeting.

The desired goal is to explore the advantages made possible by a

strong governance board. This is a board that continually assesses the Institute. It looks toward the future and sets goals, priorities, and direction. As we look at new governance models, it is vital that we embrace the potential found in doing our business in a different manner. I am extremely hopeful that we will be able to bridge to organizations beyond our current affiliations, but most importantly bridge to our membership by investing them in a new governance structure. Please contact me or any member of the [Transition Team](#) with suggestions and questions.

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### Upstate New York Gets Technical

Upstate New York Regional Section's September 13 Fall Kick-Off at Fredonia offers something for everyone. Host Stephen E. Rees, chair and technical director, has put together a great lineup. Morning sessions include *Using Apple's iPod in the Design Classroom* and programming automated lighting fixtures. In the session that looks at using the iPod as a tool to enhance design classes and professional work, presenter Dixon Reynolds, costume designer at SUNY-Fredonia, will explore new ways of creating and organizing research for projects and productions as well as new methods of creating digital portfolios.

In the afternoon, Bill Sapsis of Sapsis Rigging, Inc will conduct a rigging workshop. Todd Proffitt, lighting designer at SUNY-Fredonia will referee a *Light Control Board Shootout* using EOS, Emphasis, and possibly a Hog. For costumers, *Remember Silhouette?* will explore the importance of silhouette in costume rendering as well as the costume on stage. Silhouette artists will test your knowledge and creativity at silhouettes.

Details and up-to-the-minute news can be found on the newly launched section website [usittupsny.org](http://usittupsny.org).

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### Southwest Plans Symposium

The Southwest Regional Section will hold a symposium September 20 to 21 at Texas Christian University in Fort Worth, Texas. The theme of the symposium is "Presentation." It will include a faculty and professional exhibition.

Cost to attend the symposium is \$20 for members, \$40 for individual non-members, and \$25 for student members. Non-member fees include an annual membership in the section.

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### BBQ/Workshops by Northern Boundaries

**This month:**  
 Upstate New York  
 Southwest  
 Northern Boundary  
 Ohio Valley

The Northern Boundaries Regional Section's Fall 2008 Meeting will be held September 12 and 13. It will be hosted by University of Northern Iowa Theatre Department students and staff.

Events include BBQ dinner Friday evening and Saturday lunch in Strayer-Wood Theatre Courtyard, workshops, and student exhibits.

The cost is \$20 for individual member, \$35 for renewing or non-member, \$5 for student member, \$10 for renewing on student non-member, and \$20 for individuals designated by organizational member. Student members participating in Cover the Walls, the first individual designated by a Sustaining member, and the first two individuals designated by Contributing members may attend for no fee.

Maps, directions, food, and additional lodging information is available at [www.cedarfallstourism.org](http://www.cedarfallstourism.org) or [www.uni.edu/theatre](http://www.uni.edu/theatre).

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### **Ohio Valley Announces Fall Event**

This fall, the Ohio Valley Regional Section will return to Cleveland, Ohio on October 11 for an exciting day exploring Playhouse Square. The focus of the day will be the newly renovated Hanna Theatre, home of the Great Lakes Theater Festival. Ray Kent, OVS Board Member and an architect with Westlake Reed Leskosky, will lead a tour of the space and host a panel discussion with other members of the renovation team. Participants also will visit the House of Blues and the Ideastream building, have a section membership meeting, and welcome new board members.

Playhouse Square is the second largest performing arts complex in the United States, and Cleveland now ranks fourth in the nation in the number of active theatres.

A highlight of the event will be the display of design work for the Peggy Ezekial Awards. An added bonus this year will be inclusion in a special regional exhibit at the 2009 USITT Conference & Stage Expo in Cincinnati. Details are available on the OVR website.

A detailed schedule and registration information for the fall event will be posted on the section website [www.usittohiovalley.org](http://www.usittohiovalley.org).

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## Share Those Big Ideas!

**Loren Schreiber**  
*Tech Expo Committee*

What's the big idea? Tech Expo wants to know!

The 12th Biennial Tech Expo will be a featured part of the 2009 Cincinnati Conference & Stage Expo, and good ideas are sought. Developed a unique device, process, tool or technique? Found a creative use for a new (or old) material that others might find useful? Ideas from all facets of the entertainment industry are welcome: scenery, scenic art, costumes, properties, lighting, sound, stage management, etc. If it's a good idea, show it to the world. Past exhibits have included a computerized clock, armor made from egg cartons, and self-propelled platforms.

Tech Expo is a juried exhibition, and several of the accepted entries will receive special recognition and a modest cash prize. The application process is simple: put together an article of 500 to 1,000 words describing the entry and send it in along with two or three drawings or photographs and the application form (available [here](#) and on the [USITT Conference website](#)). Winning entrants will be asked to prepare an exhibit to be displayed at Stage Expo. The accompanying article will be published in the 2009 Tech Expo Catalog. Click [here](#) for submission instructions.

The deadline for submission is October 31 this year, so get those creative juices flowing. For more information, contact Rob Kerby, Tech Expo Committee chair, at [kerbyr@nku.edu](mailto:kerbyr@nku.edu) or 859-572-1427.

Patrick H. Wallace created the sparkers needed for Sam Shepard's *God of Hell*, and then entered the idea as part of Tech Expo 2007. His display, shown here, was part of the exhibit at Stage Expo in Phoenix, Arizona, and a complete write-up of the process was part of the Tech Expo catalog that year. Entries are being accepted now for 2009.





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The Hilton Cincinnati Netherland Plaza is more than just a hotel. It is part of a complex that includes an office tower, stores including retailers and booksellers, even a food court. The hotel, completed in 1932, has been updated and placed on the National Register of Historic Places.

Photo/Barbara E.R. Lucas

## Cincy Conference Hotel: A City Within a City

**Kathie Brookfield**

*Cincinnati Promotions Coordinator*

A high point of interest for 2009 USITT Annual Conference & Stage Expo attendees will be taking a self-guided walking tour of the Conference headquarters hotel, the Hilton Cincinnati Netherland Plaza. The innovation of designing a "city within a city" was a challenging concept that John Emery, Walter W. Ahlschlager, and the City of Cincinnati were willing to try in 1929. The complex building was to house the Carew Tower office building, an arcade of shops, department stores, restaurants, and a hotel built for the convenience of the downtown residents, workers, and visitors.

Of special interest to USITT members should be the interior designs in the Palm Court credited to George Unger, theatre designer during the 1920s and 1930s. USITT meetings and events will be held on the building's hotel floors, and the Awards Banquet will be in the sumptuous Hall of Mirrors.

Mr. Emery tried to get his bank to finance the building project, but it declined. He decided to take his money out of the stock market, financing this building venture himself, a decision that paid off in the long run. Not only had he saved his fortune made in

processing by-products of Cincinnati's stockyards from the disastrous economic "crash," but this construction project provided the city with jobs for many of its citizens during the years after that fateful time.

Construction began in January of 1930 and was completed one year later. Colonel William Starrett of Starrett Brothers, Inc. building company in New York was involved in the design and construction of this complex. This company built the Empire State Building.

The original name for the hotel was the St. Nicholas Plaza, but, due to a naming rights conflict with a local realty company just before its opening in 1931, the name was changed to the St. Netherland Plaza. The St. came from the builder's name, Starrett, and Netherland from the location of the building between the Ohio River and the surrounding hills, and Plaza being part of the original name choice. The real reason for the final name was the small fortune that had been invested in monogrammed linens, china, silverware, and stationery with "St. NP." "Netherland Plaza" is the name that is now famous.

This arrangement was improved upon in 1990 with the redevelopment of the Carew Tower Shopping Arcade and Office Tower that added specialty shops, restaurants, a 13,000 square foot fitness center, and 500,000 square feet of office space. Prior to the redevelopment of the office and shops portion of the complex, renovation and restoration of original interior details of the hotel took place in the early 1980s restoring most of its 1930s Art Deco glory. This earned the hotel a place in the National Historic Register and gave it National Landmark status. Having gone beyond the requirements of the Secretary's Standards for Rehabilitation, the hotel became a charter member of the Historic Hotels of America in 1989.

From the street level main entrance and grand staircase, through the lobby and mezzanine levels to the third and fourth floor meeting rooms and banquet halls, there is an incredible array of sumptuous materials used to create Art Deco motifs as well as French Regency Louis XV details. Carved Roman-Breche marble; metal work in brass, nickel-silver and gold; rare Brazilian rosewood; painted murals; fountains; wall sconces; chandeliers; and gold plated mirrors are just some of the spectacular examples.

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## Table Spaces Available for Cincy Stage Expo

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

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

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

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

Table guidelines were developed to insure that each of the eight

At Stage Expo 2008 in Houston, Texas the table area had a great deal of traffic. Commercial and non-commercial tables are now available for Stage Expo 2009 in Cincinnati, Ohio.

Photo/Tom Thatcher

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

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

A total of 64 Commercial and Non-Commercial table spaces are available for Stage Expo 2009. These tables are a great deal for colleges, universities, and other organizations who wish to promote their programs at the conference. Anyone who wishes to reserve a table should contact [hpwillard@aol.com](mailto:hpwillard@aol.com).

Plan now to be in Cincinnati March 19 to 21 for the 49th Annual USITT Conference & Stage Expo. The preliminary Stage Expo layout and list of exhibitors may be found [here](#). If there are exhibitors who are not on this list, e-mail their contact information to [hpwillard@aol.com](mailto:hpwillard@aol.com).

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## New Forum for Young Technicians

**Holly Cole**  
*YTF Chair*

For the first time, the Cincinnati 2009 Conference & Stage Expo will present Young Technicians' Forum, a portfolio competition to establish the top student technicians in USITT. Following the model set by the Young Designers Forum, the selected participants will be invited to display their portfolios at the Annual Conference and interact with guest professionals in private and public review sessions.

Final year graduate or undergraduate students who are embarking on their professional careers may enter work in the following categories: Technical Direction and Engineering, Scenic Technology, Scene Painting, Props, Costume Technology, Costume Crafts, Make-up and Hair, Lighting Technology, and Sound Technology. Unlike the Tech Expo, the focus of this competition is the presentation of a full portfolio of work rather than one outstanding project. Participation is by juried selection and limited to no more than 15 students. The Forum will be held on Friday and Saturday at the annual conference.

YTF is being established as an annual event in which outstanding

A new Young Technicians' Forum, similar in format to the Young Designers' Forum, will debut in Cincinnati, Ohio. Young Technicians' Forum will provide review and interaction with technical professionals much as Young Designers' Forum has done for more than 10 years.

Photo/Tom Thatcher

student technicians can get guidance from a host of outstanding industry professionals. Student work will be reviewed by personnel from theatres and production companies across the country. Final participation is determined by faculty nomination and juried selection. A small fee is required with the application, and all selected participants must be members of USITT. Students selected for participation in the Forum will have their conference fee waived. Deadline for submission of work is January 5.

All portfolios must be submitted in CD format and should include 16 to 24 examples of work. Acceptable formats for submission include: .doc, .jpg, .xls, .ppt, .pdf, and .mp3. Visit the USITT Conference website ([www.usitt.org/Cincy](http://www.usitt.org/Cincy)) to download an application in mid-September or call the USITT office to have one sent.

For more information, contact Holly Cole at [cole@ohiou.edu](mailto:cole@ohiou.edu).

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2008 Costume Symposium

Photo/Rachel E. Pollock

Colleen Muscha taught Devoré and Discharge Printing as part of USITT's 2008 Costume Symposium. Because of the chemicals involved, this part of the seminar was conducted in the prop shop area of Center for Dramatic Art at the University of North Carolina at Chapel Hill, where it was possible to get maximum ventilation. Here, a symposium participant carefully aligns her screen on a length of velvet.

A complete report on the Costume Symposium, held July 30 to August 2, will be included in the October issue of *Sightlines*.

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