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Scenic drops created for Masonic use have a rich history. The sketch, top-left, and the realized drop of the 17th Degree, or Isle of Patmos, were created by the Great Western Stage Equipment Company of Kansas City which began operations in 1925. This realized drop is from Kansas City, Kansas.

C. Lance Brockman will lead a session *Preserving Our Past: Documenting, Digitizing and Restoring Our Theatre Heritage*, as part of USITT's 50th Annual Conference & Stage Expo in Kansas City, Missouri from March 31 to April 3, 2010. To learn more about this extraordinary session, click [here](#).

More information about the upcoming Annual Conference & Stage Expo is included throughout this issue.

Images/Courtesy C. Lance Brockman



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Artists at the Great Western Stage Equipment Company created this sketch of Solomon's Audience Chamber which is now part of the Great Western Collection at the University of Minnesota. The art of preserving our past will be part of a special session at the 50th Annual Conference & Stage Expo in Kansas City, Missouri.

Images/Courtesy C. Lance Brockman

Preserving Our Past

C. Lance Brockman

Scene Design Commission

For the celebration in Kansas City, Missouri of USITT@50, one particular session should not be missed. *Preserving Our Past: Documenting, Digitizing and Restoring Our Theatre Heritage* celebrates the efforts to preserve the collection of Masonic sketches produced by the Great Western Stage Equipment Company of Kansas City (1925-1960s). This local scenic factory, like the legion of studios located across the country, equipped vaudeville and legit theatres as well as Masonic Temples providing richly detailed painted and illusionary backdrops until 1929.

With the rise in popularity of picture shows, followed by the advent of television, most of the surviving studios turned their energies away from painted illusion and focused on producing rigging, lighting, seating, and occasionally painted drops for the numerous academic theatres built during the period from 1930 through the 1960s.

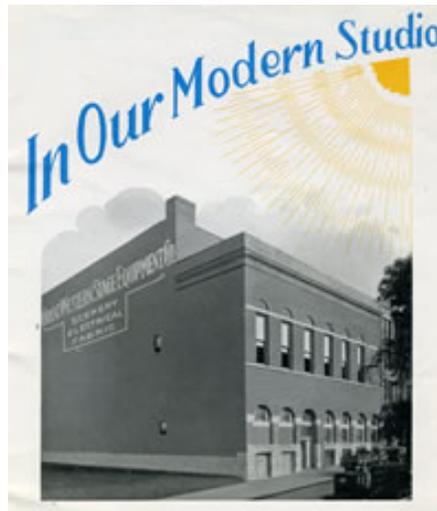
For many, the sense of theatrical heritage is limited to a few surviving historic theatres and movie palaces restored as a means of economically revitalizing downtown business districts in America. However, the important ingredients that always seems to be missing in those lovely gems is extant examples and representation of the theatricality that filled those stages with beautifully painted scenery, lavish costumes, and extraordinary spectacle.

Fortunately, for a fuller understanding of American theatre history, many collections of sketches, photographs, and extant memorabilia are now emerging allowing us to fully comprehend and appreciate those essential elements while “preserving our past.”

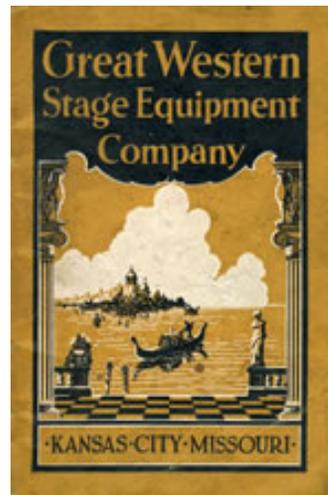
This session is devoted to efforts to process and digitize two immense treasure troves: the Great Western Stage Equipment Company Collection at the University of Minnesota and, more recently, the Daphne Dare Collection at Ohio

State University. The latter visually documents the extraordinary work of a designer who created costumes for theatre, television, and film on an international stage. Join us for a discussion of how these collections came to light and how they were processed and ultimately disseminated through the Internet to interested students, designers, and theatre scholars. In addition to these critical design documentations, full-stage scenery is being discovered requiring a whole “new” approach to preserving theatre’s past. Many of these artifacts are located in Scottish Rite Temples of Freemasonry that were built in every large emerging city in America throughout the 20th century. These valuable assets give designers and painters a necessary connection to a rich past and previously “lost” craft. For those Temples that are still financially viable, the scenery and vintage stage mechanics need specialized attention.

In addition to the discussion about archiving the design



The Great Western Stage Equipment Company building.



A page from the 1927-28 GWSE catalog.

materials, this conference session will introduce the newest challenges of preserving these historic treasures. Hopefully, this will be followed by a session at a future conference devoted to this important subject.

Participants include: C. Lance Brockman, designer and historian, University of Minnesota; Nena Couch, curator for the Jerome Lawrence and Robert E. Lee Theatre Research Institute, Ohio State University; and Wendy Waszut-Barrett, coordinator for the Digital Scenery Collection and scenery preservationist, University of Minnesota. The presentation will be 3 to 4:15 p.m. Saturday, April 3.



A GWSE paint frame.

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The Prague Quadrennial is the most visible of USITT's international activities, but it is just one part of an extensive web of connections between individuals and organizations fostered as part of USITT's commitment to global collaboration.

Photo/R. Finkelstein

Financial Support Aids International Activities

Sandy Bonds

VP-International Activities

In a recent poll of current USITT members, when asked the primary advantage of membership in the organization, 92 percent listed networking as the most important. Through connections made in USITT, members can call upon professional colleagues for advice, problem solving, and inspiration.

These associations reach beyond the United States borders, too, as USITT and its individual members become increasingly involved in networking with colleagues across the globe. As an organization, USITT participates in and strongly supports the activities of OISTAT, the international umbrella for scenographers, theatre technicians, and architects, and prepares the U.S. presence at the Prague Quadrennial (PQ). Individual members are forging alliances with projects on several continents in education, research, and design. This international interface creates enduring links to friends and colleagues throughout the world.

USITT, in continuing an ongoing commitment to internationalism, supports travel awards for members and students to go abroad to extend their theatre related experiences, and invites notable international designers to present at annual conferences.

Frank Mohler and Peter Beudert have received travel awards to continue their research in the Czech Republic and France. They have shared their findings with USITT members through articles in TD&T. Travel funding also helped send students Annelie Thurin, Ryan Fletcher, and Olivera Gajic to the Prague Quadrennial. A USITT Fellowship contributed to further exploration in Africa and Mexico for Deborah Bell's ongoing research on mask makers around the world.

USITT supports other avenues of international engagement through biennial study tours abroad. Recently, USITT members participated in a study tour to Egypt and Jordan. Upon return, tour member Tracey Lyons, costume designer at the University of Wisconsin-Whitewater, commented, "Not only did the history of centuries come alive, I connected with a modern culture and a budding modern theatre."

Ron Naversen is professor of scenic design at Southern Illinois University Carbondale and has joined several of the study tours. For him, "the exposure to the styles of architecture, décor, and dress we experience on the tours gives me much greater understanding than what I can get from my books and internet research. I am always awed at what people could build without electric saws, diesel trucks, and cranes. I find the study tours are an excellent complement to the national conference."

As an individual member, Annie Cleveland has embraced international experiences in several countries, including a Semester at Sea. She describes her global experiences with enthusiasm. She notes they "have given me a genuine appreciation for diverse artistic expressions and interpretations as well as providing the opportunity to discover what I really value in my own culture... My close friendships with colleagues in other countries surpass language barriers and time differences."

The Samuel L. Scripps International Fund provides an enduring legacy through these international links and programs. Many have experienced the advantages of international theatre-related activities and have benefited from the programming supported by this fund. The Institute's ability to carry out and enhance international activities depends upon the financial support of individual members to continue to strengthen this fund.

There are three easy ways to give. Just check off a box on the membership renewal form (paper or online), when registering for the Annual Conference & Stage Expo, or by visiting the secure online site www.usitt.org/giving. Donors can select the fund or funds they wish to support, list the amount (USITT will automatically make a 50 percent match), and fill in the details.

Generous gifts enable USITT to continue to strengthen ties with theatrical artists and technicians around the world.

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Seek Nominees for 2010 YD&T Awards

USITT is looking for young, talented members of the performing arts industry for its annual Young Designers & Technicians Awards. The Institute is pleased its sponsors for this program continue to support and encourage new talent in the performing arts of the future.

The nomination process will open at the beginning of October. Each submission will require an entry fee and specific materials, which may include photographs, appropriate paperwork, drawings, and renderings. All nominees and nominators must be current USITT members. Interested applicants are encouraged to visit www.usitt.org/activities/awards/YDTAwards.html for more information.

All nominations must be received by noon on October 30, 2009. The deadline for submissions is November 16. Awards will be presented March 31, 2010 at the YD&T Awards Luncheon during USITT's 50th Annual Conference & Stage Expo in Kansas City, Missouri.

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Riggers and electricians can demonstrate abilities to employers by taking the ETCP exam.

All three ETCP examinations will be given at the November 2009 LDI show in Orlando, Florida. The entertainment electrician exam is scheduled for Friday, November 20; the arena rigging exam the morning of Saturday, November 21, and the theatre rigging exam that afternoon. Candidates who wish to take multiple exams will receive a discount for the second exam. Interested individuals must submit an application, along with supporting materials and fee, to the ETCP office no later than October 26. Space is limited, so submit application soon.

Candidate information, including eligibility requirements and applications, is available on the [ETCP website](#), or contact Meredith Moseley-Bennett, ETCP certification manager, at 212-244-1505 or certification@esta.org to have materials mailed.

Rigging examinations are given daily at over 190 computer based testing centers across the United States and Canada. After applications are received and accepted, candidates will be sent information on how to schedule the examination at a convenient

This month:
YD&T Awards to Open
ETCP Exams
Certified Riggers
Required

site, date, and time.

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Center to Require ETCP Certified Riggers

Effective October 1, the Washington State Convention & Trade Center (WSCTC) will require an ETCP Certified rigger for any rigging, either ground support or aerial, which falls within specified categories. In addition, rigging supervisors, who must be ETCP Certified, are required to submit inspection and approval documentation to the WSCTC of all rigging installations.

Certified riggers may be employed from service contractors authorized by the event license holder or secured from labor organizations which are signatories to the WSCTC Labor Council Agreement. All service providers and labor organizations must submit their employees' ETCP Rigging Certification documentation to the WSCTC director of operations, and WSCTC will maintain an approved list of ETCP Certified riggers.

Information regarding ETCP certification can be found at etcp.esta.org. Questions regarding the ETCP requirements at the WSCTC can be directed to Ed Barnes at 206-694-5040.

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BENDA POSES WITH DANCER - MARGARET SEVERN C.1920



BENDA IN A MASK, C.1920

Exhibit, Session to Feature 'False Faces'

Images/Courtesy
Elizabeth Popiel**Elizabeth Popiel**
Exhibit and Session Chair

The Scenic Design Commission will present an exhibit, **The "False Faces" of W. T. Benda**, at the 50th Annual Conference & Stage Expo in March in Kansas City, Missouri. It will include masks made by the artist, historical information about his life and work, and a unique step-by-step 3D illustration of his process. There will also be a Conference session with the same title.

This presentation is made possible with the support of Ann Taylor, Mr. Benda's granddaughter; and Elly Bostelmann Shimler, his daughter. The Conference session will be co-moderated by Elizabeth Popiel, the exhibit curator, Nadine Charleson, and Thatcher Taylor (Mr. Benda's great-grandson).

Long before his fame as an intricate mask maker, Wladyslaw Theodore Benda (1873-1948) was one of the preeminent illustrators of the 20th



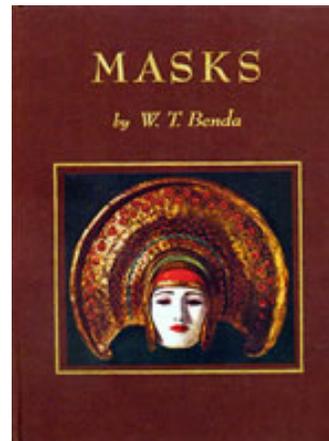
century. Through his countless illustrative works for such publications as *Cosmopolitan*, *Colliers*, *Saturday Evening Post*, and *Hearst* magazines, his name became synonymous with the “Benda woman” -- graceful, confident, exotic.



Mr. Benda began his life in Zakopane, Poland where he later studied engineering at the Pozna School of Technology and then studied at the Krakow Academy of Fine Arts. When in the 1890s he was accepted into Vienna's prestigious School of Fine Arts, his future became sealed by his new attention to training in the Old Masters style. His work in sketching the female form became evocative of the Mannerist and Baroque artists.

In 1898, at 25, Mr. Benda moved to America with his father and two sisters. They first resided in California with Mr. Benda's aunt, famed Shakespearean actress Helena Modjeska (1844-1909). It was here he first became connected with the theatre through his aunt's friends Ellen Terry, Lilly Langtry, and Sarah Bernhardt.

His early work began in Los Angeles with sets, costumes, and props for such productions as Shakespeare's *Cleopatra* (in which his aunt starred). This began his early interest in theatrical pursuits.



His main goal was to be an artist, and in 1905 he left for the East Coast to continue to pursue his art studies. With his strong grounding in international art studies, it was only a short time before this “Viennese style artist” (a movement which was becoming popular at the time) led him to a series of prestigious illustration commissions.

It was approximately 1914 when Mr. Benda began his more sculptural pursuits leading to his “Benda Masks” which he later referred to as “False Faces.” He built a reputation for these beautiful, realistic theatre masks, which were mostly constructed out of paper mache over bamboo or wire armatures. They first appeared in the production of *Greenwich Village Follies* (1920) and at New York's Coffee House in a piece specifically written to feature them. Benda Masks also found their way into such staged

works as those by Noel Coward and Eugene O'Neill.

The popularity, uniqueness, and high realism of these masks made them a highly desirable commodity. Hollywood took notice and there were many commissions of importance including the famous Katharine Hepburn mask for her role of Jade in *Dragon Seed*, which was used on tour as a promotional device.



Katherine Hepburn mask, 1944
"Dragon Seed"

Mr. Benda's masks range in style from the delicate female portrait, elegant and cat-eyed, to the grotesque and bizarre. Each handmade mask is a unique work of sculptural art in tribute to the subject as well as manifestation of the detail oriented mind of this gifted and passionate artist.

More information can be found on his life and technique in his book *Masks* published by Watson-Guptill, 1944.

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Work by Sean Sevoie, at left, was recognized with the 2009 Rising Star Award, created and sponsored by Live Design/LDI show. Nominations will open October 1 for the award, which includes national recognition and a cash prize.

Image/Sean Sevoie

Rising Star Nominations Open October 1

Shannan Hoerger
Administrative Assistant

Nominations for USITT's 2010 Rising Star Award, sponsored and created by LDI/*Live Design*, can be made through the USITT website starting October 1.

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. Recipients must be in the first four years of professional, non-academic work following the completion of their highest degree.

Current USITT members are invited to nominate young professionals. Once nominated, candidates 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 2010 Rising Star Award winner will receive \$1,000, a one-year individual membership to USITT, and complimentary

registration to the 2010 Annual Conference & Stage Expo in Kansas City, Missouri where the award will be presented.

All nominations must be received in the USITT office by November 2. Approved nominees will be notified to login to the online portfolio submission pages through December 7. Contact the USITT Office at 800-938-7488 ext. 101 or info@office.usitt.org for more information about how to submit a portfolio.

Past winners include: scenic designer Kelly Hanson (2005) and scenic, lighting, and sound designer Justin Townsend (2006), lighting designer John Horan (2007), sound designer Elisheba Ittoop (2008), and lighting designer Sean Savoie (2009)

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Save on Certification Exam Fees

Michelle L. Smith

Membership & Ad Sales Manager

USITT members receive a \$100 discount on the fees when all three Entertainment Technician Certification Program (ETCP) exams are offered at the LDI tradeshow in Orlando, Florida this November. The entertainment electrician exam is scheduled for Friday, November 20. The arena rigging exam is scheduled for Saturday morning, November 21, and the theatre rigging exam is scheduled for that afternoon.

To receive the discount, members must provide proof of current membership (such as a copy of current membership card) with the application. Application deadline is October 26.

Individuals must meet eligibility requirements to take the exams. Candidate information and applications are 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.

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.

For 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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Students Take Charge of PQ2011 Exhibit

Tom Burch
USITT/USA PQ 2011 Committee

The committee for the USITT/USA PQ 2011 Student Exhibit is already hard at work creating what it hopes will be a fascinating and challenging exhibit – and experience – for American students at the upcoming PQ.

The committee consists of Rachelle Beckerman (SUNY-Buffalo, Ohio University), Nick Nussrallah (Carnegie-Mellon), and Collin Ranney (SUNY-Buffalo, now a graduate student at University of Maryland), with Yu Shibagaki (California State-Fullerton) as alternate. Though aided and mentored by Tom Burch (Chicago-based scenic designer and lecturer at University of Chicago), in a new twist for PQ2011, the power rests with the students, who are taking the lead in designing, marketing, curating, and running the exhibit. The group has its own [website](#) and is on Facebook ([Emerge Pq-usa](#)).



Rachelle Beckerman

The 2007 Prague Quadrennial student exhibition area included representation from a wide variety of theatre programs from throughout the United States. Work is already underway for the exhibitions which will be part of the 2011 exhibition in the Czech Republic.

Photos/R. Finkelstein

The USITT/USA PQ 2011 Student Exhibit will focus on the process of creation and has added a new and interactive participatory element to the display. Part of the exhibit space will be a work area where American students will be given a short text and some basic materials from which to create a new design in a short period of time, all while viewers watch and walk through the exhibit. These new creations will then be added to the display allowing it to be an ever-evolving and differently-engaging entity.



Collin Ranney

The title for the exhibit is *Emerge*, with a dual context speaking directly to the evolution of ideas through the process of design and collaboration, as well as to the emergence of student designers from academia into the professional ranks.



Yu Shibagaki

The team is now actively seeking students from across the country to participate in both portions of the project including entries in all areas of design and all disciplines of performance, both theoretical and realized works. While professors/mentors are urged to encourage their students to submit work, it is the students' responsibility to do so. Students can submit images/files of their work for consideration. Students may submit directly through our website, or through the [main USITT/USA PQ11 site](#). The deadline for display-only consideration is December 1. The submission deadline for active participation is April 1, 2011. Those interested in the participatory part of the exhibit should plan to attend the Prague Quadrennial in June of 2011 before applying.

The team will curate the display portion of the exhibit over the Christmas holidays. The team will unveil the participatory elements during a trial run at the 2010 USITT Conference & Stage Expo in Kansas City. There will be a break-out session with students who have attended past PQs.



In 2003, 23 schools had students participate. In 2007, 31 schools were represented. The committee is working to make this PQ even bigger and further reaching in its involvement of students through

their own initiative. Further information can be obtained at www.pqusastudent.com, and questions can be addressed at the website, or to tomburch@uchicago.edu.

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USITT to Unveil New Look

Coming soon to a computer near you -- a revamped USITT website. The address will be the same, www.usitt.org, but the look, feel, and navigation will be fresh and easy. Work is underway now to create the site, which will still contain the huge volume of information which members have come to rely upon, with the added bonus of having that information easier to find.

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Conference Committee Tours

Members of the USITT Conference Committee met in Kansas City, Missouri for two days of intensive tours, discussions, and decision-making to help ensure that the 2010 Annual Conference & Stage Expo will be filled with innovation and still include time for discussion and camaraderie. Food options, as always, formed a major part of the non-business discussions.

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Commissioners Meet

In addition to the Conference Committee, members of the leadership from USITT's 10 Commissions (and VP Commissions Kim Williamson) were in Kansas City for a retreat focusing on the future. Commissioners participated in the tours to see what spaces would be used as part of the upcoming 50th Annual Conference & Stage Expo, including the large room which will be used for the blockbuster speakers and the Fellows Address. To learn about some of the food choices available in KCMO, [visit here](#) and [here](#).

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Riders Raise \$42,000

This month:
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Long Reach Long Riders

The Long Reach Long Riders announce the successful completion of their sixth annual charity motorcycle ride.

The 2009 ride raised over \$42,000 for the ESTA Foundation's Behind the Scenes program and Broadway Cares/Equity Fights AIDS, making it the second largest amount raised to date. The combined LRLR total raised since the first ride in 2004 has now exceeded \$200,000.

Donations for the 2009 ride will be accepted until September 1.

The participants, 18 motorcycles and as many as three chase vehicles, enjoyed a weeklong ride that took them over mountains, past lush farmland and sweeping vistas, and through a number of national and state parks. The 2,500 mile ride, which began in Richmond, Virginia and ended in Dahlonega, Georgia, visited five states and cruised on many scenic highways including the Skyline Drive, the Blue Ridge Parkway, and the Cherohala Skyway. The group also tempted fate by riding some of the most famous twisting mountain roads in the USA including The Snake in Shady Valley, Tennessee and the Dragon's Tail in Robbinsville, North Carolina.

This year's riders and chase car drivers hailed from 13 states, the District of Columbia, British Columbia, Canada, and London, England.

The ride was organized by Greg Williams, Alice Neff, and Moe and Christine Conn. Next year's ride will start in San Francisco, California. For more information on the riders, joining the ride or making a donation, visit lrlr.org.

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Clancy Adds CFO, Dealer Project Manager

The addition of Chief Financial Officer Raymond Carrock and Patrick Finn as Dealer Project Manager signals continued growth at **J. R. Clancy, Inc.**, the nation's leading designer, manufacturer, and installer of theatre rigging.

Mr. Carrock has 33 years of financial management experience for manufacturing companies. Most recently, Mr. Carrock was vice president and CFO for ECR International, a maker of boilers, furnaces, and air conditioning units based in Utica, New York.



Mr. Finn began his career as a carpenter, quickly becoming a technical director and working at theatres including the Long Wharf Theater in New Haven, Connecticut; and City Theatre Company in Pittsburgh, Pennsylvania. He has hands-on experience with every kind of rigging, from the simplest hemp houses to computer controlled automation.

Most recently, Mr. Finn served as a consultant with Cosler Theatre Design in New York City. In his new position at Clancy, he will have direct responsibility for all projects that originate with dealers working closely with dealers and customers on the majority of Clancy's projects.



More information on J. R. Clancy is available at www.jrclancy.com, or by calling 800-836-1885.

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This month:
J.R. Clancy

ETC

Creative Handbook

Creative Stage Lighting

GAMPRODUCTS Inc.

SeaChanger

School Gives A's to Ion

The Thacher School, a private secondary school in Ojai, California, with an ambitious performing arts program offers students a variety of specialized classes, including a technical theatre course that provides a hands-on opportunity to learn about the nuts and bolts of stage-lighting and to design the lightplots for any one of the 40 to 50 events held annually. In January, the students got a new tool for their artistic arsenal: an **ETC** Ion lighting control console.

As the school began to add more and more moving lights to its inventory, Thacher School staff recognized the need for a console that could seamlessly control a mixed rig without being too difficult for students to learn. All of Thacher's tech theatre students are given the chance to use the board.



The Thacher School also employs an Ion Universal Fader Wing with the console, adding further functionality to the main board. It allows the students to store several basic looks on the Wing, so they can access them quickly during shows or lectures in the hall.

The first major performance using their new Ion was in March when Thacher staged *Guys and Dolls*.

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Creative Handbook

Creative Handbook, California's premier entertainment production source book, is noting three milestones – celebrating 20 years, mobile availability, and Facebook presence.

The Toluca Lake, California company has been *the* source for production-related companies and services in the area for 20 years and invites everyone to sign its online [anniversary card](#).

In addition to online and print offerings, the handbook can be accessed through a mobile phone updated daily. And the company now has a [Facebook presence](#).

For more information on Creative Handbook, visit its [website](#) or call 818-752-3200.

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CSL Names Purchasing Manager

Creative Stage Lighting has hired Zachary Terbeek as purchasing manager. A recent graduate of Clarkson University in Potsdam, New York, he holds a bachelor's degree in global supply chain management. He also brings experience from Bechtel Corp where he worked in the corporate Six Sigma department.



Mr. Terbeek's responsibilities at Creative Stage Lighting include managing inventory control and stock purchases along with close communication with CSL vendors.

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GAM Introduces New Gel Kits

GAMPRODUCTS, Inc. of Los Angeles, California has introduced a series of GamColor Gel Kits for film and video production.

GamColor is an optically clear high temperature color filter and diffusion material. The new series of six kits offers a selected sampling of color correction, diffusion, and theatrical colors. Each kit is packaged in a reusable, clear plastic cylinder for convenient handling and storage.



GamFusion, also polyester based, is a GAMPRODUCTS original series of sequentially stepped diffusion that allows users to alter the spread and intensity of the light easily to any setting. All the sheets in the GamColor Kits are a full 20 by 24 inches to allow use on a wide range of lights.

For more information about these new kits contact GAMPRODUCTS, INC. online at www.gamonline.com or by phone at 323-935-4975.

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Lighting, Color App Available

So you downloaded the free colorBUG application from iTunes; now what? It's time to get the colorBUG from **SeaChanger**.

The colorBUG is a handheld sensor for testing color and luminosity in studio, architectural, and theatre applications. Perfect for lighting designers, photographers, and producers, colorBUG is no larger than a typical mobile phone and allows users to determine output with greater precision than ever before. In concert with a free downloadable App on the iTunes App Store, the colorBUG allows data sharing with iPhone or iPod touch. With its wireless capabilities, colorBUG communicates directly to an iPhone, iPod touch, or Mac Wireless Router.

The colorBUG is available to purchase at www.SeaChangerOnline.com or through a SeaChanger distributor. The app can be downloaded free at [iTunes App Store](#).

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Company Upgrades Membership

Trizart-Alliance upgraded its membership level in USITT from Supporting to Sustaining. The company, based in Montreal, Quebec, Canada, is a professional arena and theatre design and consulting firm offering a full range of integrated services as well as audio video design. Francois Morrison is Principal and General Manager of the company.

To learn more, visit www.trizart-alliance.com

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Names PR, Marketing Coordinator

Wybron, Inc. recently named Aaron Retka as public relations and marketing coordinator. Mr. Retka, an-award winning writer and musician, has a background in arts journalism and alternative media and brings a unique perspective to the Wybron team. He will generate press materials, case studies, and communication, including education and outreach, for Wybron.

Wybron, Inc. is an industry leader in innovative lighting products for entertainment, church and architecture.

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What a Summer!

After exploring flying, fog, fresnels, and frequencies, students at the **Stagecraft Institute of Las Vegas** ended the summer with a make-up session that oozed with excitement! Kris Hanssen, professor at Sam Houston State University took students headfirst into the world of Mouflage Make-Up. Don Holder, lighting designer for *The Lion King*, provided a quick break from make-up when he spoke about the importance of realism in lighting design and the use of color. The end of the week was all about making life masks and using the life-size concrete faces to make custom fit molds out of cold foam.

What an exciting way to wrap-up an absolutely outstanding summer! The year was all about exploring new ideas and taking risks. Students learned about live entertainment technology from an unparalleled group of teachers from all over the world.

Visit [Stagecraft Institute of Las Vegas](http://www.stagecraftinstitute.com) online for more information.

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Wybron, Inc.

Stagecraft Institute of
Las Vegas

TMB

Sapsis

The University of North
Carolina School of the
Arts

StageLight, Inc.

Schuler Shook

Hippotizer Performs at Birds Nest, Beijing

The Bird's Nest Summer Concert was held at the Beijing National Stadium last month, the first major event at the venue since the 2008 Summer Olympics. The visual spectacular featured performers from China, Taiwan, and Spain and a massive stage set including six 80 foot columns wrapped in low-res LEDs, plus 19 large LED screens. Production companies Kingsmark Enterprises Ltd. of Hong Kong and ETG Staging Connections China installed the equipment, including eight Hippotizer HD media servers provided by TMB.

Manufactured by Green Hippo Ltd. of the UK, Hippotizer media servers are continually specified for high-profile events worldwide and are recognized by many to be the industry standard for real-time creative content delivery and manipulation.



For more information about Hippotizer, visit the [TMB Hippotizer web page](#).

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Firm Aids Festival Debut

Sapsis Rigging, Inc. provided the rigging package for the inaugural Castleton Festival, held in Castleton, Virginia.

The festival, which will be an annual event, was held on the 550 acre estate of Lorin Maazel, who finished his final concert as music director of the New York Philharmonic a week before the start of Castleton. The venue played host to four fully staged chamber operas by Benjamin Britton over the course of the month.

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Cirque Featured at Conference

The University of North Carolina School of the Arts and the Thomas S. Kenan Institute for the Arts announce the UNCSEA Southeastern Regional Entertainment Technology Conference will be held October 8 to 10 on UNCSEA's campus in Winston-Salem.

The event is a three day conference presented by Cirque du Soleil Resident Shows Division and will include demonstrations of Cirque's automation techniques, rigging, show creation, and digital projection systems. The conference also will offer training sessions on the unique production environment of Cirque shows.

Visit the event website to download the [registration form](#).

Registration is limited to the first 175 participants and details about the conference will be updated on the website.

For more information, contact Emily Nettin Earle, conference administrator, or Dennis Booth, project administrator at techconference@unca.edu.

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Named Sales, Rental Associate

Emily Jarrell has joined the **StageLight** organization, a lighting systems, supply and service company, as a sales and rental associate in its Dallas office. She can be reached at emily@stagelight.com or 214-446-1700.

A recent graduate of Rollins College in Winter Park, Florida, and discovered by StageLight at the USITT Conference Employment Service, Ms. Jarrell has experience in a wide range of theatrical disciplines but her ability to grasp the big picture and bring a team together led her to stage management.

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Four Receive Green Building Accreditation

Four more designers at **Schuler Shook** are now LEED Accredited Professionals: Michael White, senior designer in the Minneapolis office; Paul Whitaker, lighting designer and theatre planner also in Minneapolis; Giulio Pedota, principal in the Chicago office; and Miory Kanashiro, lighting designer in the Chicago office.

The four recently passed the United States Green Building Council's LEED Professional Accreditation exam. This rigorous test identifies individuals who have the necessary knowledge and skills to participate in the green design process and support and encourage integrated design. They join Jim Baney, partner; Emily Klingensmith, principal; Maureen Mahr, senior designer; and Jim Hultquist, project consultant, as LEED accredited professionals at Schuler Shook.

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Modern communication techniques have enhanced the way USITT volunteers exchange information.

USITT Building Technology Bridges

Carl Lefko
President

A little over 18 years ago, I became the first faculty member in my college and building to have Internet access. Few faculty outside of the computer science department knew about the emerging Internet as a communication tool. My justification was to communicate with colleagues throughout the Southeast region as a member of the Nashville Conference Committee.

The flow of information and coordination of logistical elements became ongoing, often daily using e-mail to transmit important data. In today's world, I can often see well over a hundred e-mails in a single day. One often feels like a slave to this technology.

The emerging technologies of Skype, Facebook, and Twitter are connecting people all over the world in ways only the writers of *Star Trek* and *Dick Tracy* could have imagined. As we work to increase communication within the Institute, it is important examine ways that the Institute incorporates technology to achieve better communication and possibly save money at the same time.

Historically, we have held Board Meetings, Commission and Section retreats, and Conference Committee meetings which required participants to travel thousands of miles to attend. This usually meant a day of travel to reach the meeting and another day

to return. Boards, corporate executives, architects, and design teams have discovered the ability to save thousands of dollars in airfare and hotel expense, not to mention the expenditure of time lost in travel, by using web conferencing as a forum to communicate ideas and conduct business.

For over a year our Executive Committee has held bimonthly conference calls in an effort to conduct business in a condensed timeframe thus freeing up valuable hours of Internet and hundreds of e-mails. On July 20 the Executive Committee conducted a trial web conference in preparation for its first official meeting via web conferencing on August 2.

We have engaged the services of Syntela Conferencing, a company based in Syracuse. The system requires no software and can be accessed anywhere in the world with a phone line and a web connection. Features include the ability to share a Powerpoint presentation, an Excel spreadsheet, and any document that can be opened on a computer desktop. Later this fall, a video feature will be added allowing users with a web camera to share live video pictures of participants on their desktops.

As our reorganization plans shift from two to four Board of Directors meetings each year, we must look at alternate methods for bringing large groups together to conduct business. Without the use of electronic web conferencing, this would be cost prohibitive in today's economy. Through web conferencing we are able to bring people together more often with less expense.

Last year alone USITT spent over \$50,000 to transport people to meetings conducting business. I sincerely hope we can find ways to incorporate web conference to allow groups to meet more often, thus increasing the level of communication at a lower cost.

Members of USITT are, generally speaking, technologically savvy and should be able to take advantage on the advances available today. Yes, technology has come a long way in 20 years, and as a technology driven community we should be able to capitalize on the new tools available in today's high tech world.

Just as we introduced streaming video to the conference for the first time at the 2009 Conference in Cincinnati, Ohio I look forward to facilitating communication across the Institute in a more efficient and green technology.

I challenge each of you to join me in following a more green path as we move toward celebrating our 50th anniversary in Kansas City, Missouri in March 2010.

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Section Gets New Chair

Kathleen Donnelly is the new the chair of the Midwest Regional Section. She replaced Ann Archbold who has resigned due to time commitments. According to the Section bylaws, the Vice Chair takes over if the Chair can not serve.

Ms. Donnelly was both Vice Chair and the Section's Chair-Elect so was already in line to assume to higher office.

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University of Kansas Site of Fall Workshop

Delbert Unruh will be the kickoff speaker for the Heart of America Regional Section's Fall Workshops & Mini Expo September 11 to 12 at the Lied Center, University of Kansas in Lawrence, Kansas.

His presentation is "Exploring and Documenting the changing perceptions of space in theatrical design." Mr. Unruh, professor of scenography and author of *The Designs of Ming Cho Lee*, *The Designs of Tharon Musser*, and most recently *The Designs of Jules Fisher*, will be the featured speaker Friday evening.

Saturday will include a USITT/ The ESTA Foundation joint training workshop on rigging covering establishing an inspection record, and Richard Wolpert of Union Connector discussing theatre electricity safe working practices. Additional workshop topics include costumes led by Ashley Bellet of University of Tulsa; adapting other technologies for theatre by Ed Baker of Wichita State University; and a tour of Kansas University's Lied Center. Several regional vendors will also be represented at a mini expo. More information and registration material is available at www.usitttheartofamerica.com.

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Symposium Slated for Labor Day Weekend

This month:
Midwest
Heart of America
Southwest
Northern Boundary

The Southwest Regional Section will hold its Fall 2009 Labor Day Symposium, TechXperience Weekend, September 5 to 6 in Oklahoma City, Oklahoma. Events will be held at the Stage Center Theatre in the Arts District of downtown OKC, and at Oklahoma City University.

Workshops include: Men's Tailoring with Kristina Hanssen and George Curry; Scene Painting with Jenny Knott and Heidi Hoffer; Theatre Architecture tours with Jack Hagler; Moving Lights & Ion demo with Eric Marsh; Color Theory and design by Joe Tawil; Designing for Outdoor Theatre; and more. The keynote speaker will be Robert Benedetti, Lighting Designer, Emmy winning director, producer, and author. His address will be about the director/designer relationship. There also will be a Professional Design Exhibition that is open to all Regional members.

As USITT National celebrates its 50th anniversary, the Southwest Regional Section will turn 40 years old. The Section will kick off its 40th year during the TechXperience. During the symposium there will be opportunities to see three local productions: *Death of a Salesman* at the Pollard Theatre, *Twelfth Night* at Oklahoma Shakespeare in the Park, and *Compleat Female* at the Stage Center.

Registration is \$5 for student members and \$20 for regular members. For more information, check out www.usitt-sw.org.

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To Hold Fall Regional Meeting in Minnesota

The Northern Boundary Regional Section will hold its Fall Regional Meeting September 18 and 19 at the Rarig Center in the West Bank Arts Quarter at the University of Minnesota and the Guthrie Theater in Minneapolis. The event is hosted by University of Minnesota Department of Theatre and Dance students and staff.



Events include: *Cover the Walls*, a chance for all to exhibit design work; a barbecue dinner Friday evening; Northern Boundary Membership meeting; bowling at Memory Lanes; workshop sessions Saturday; and a wrap-up session where Design Awards will be announced.

Go online for a [detailed daily schedule](#).

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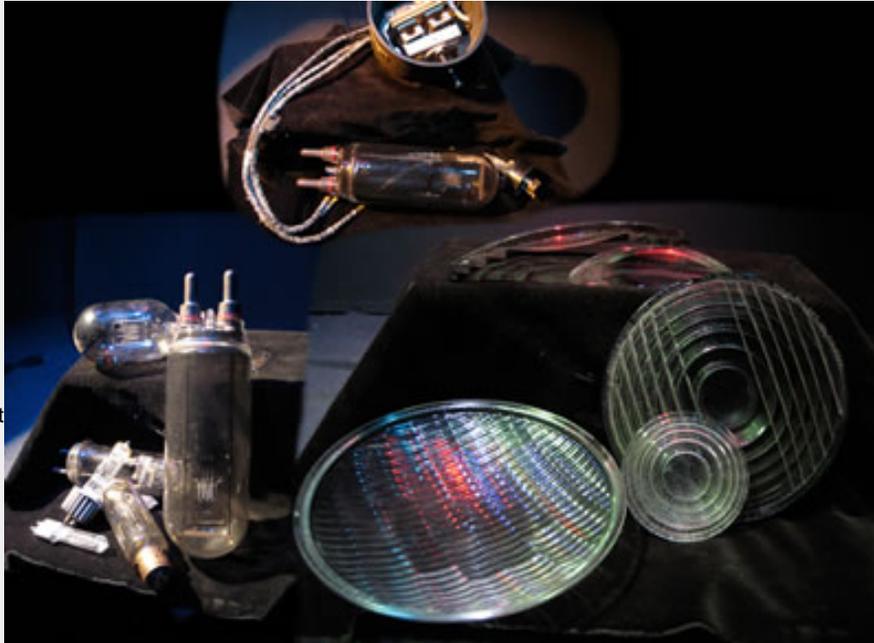
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Lighting technology has changed dramatically over the past 50 years, providing options for designers that their peers in 1960 would envy. The Lighting Commission is planning a special exhibit to be part of 2010's Stage Expo which will feature several of those major steps forward.

Images/Andrea Bilkey

50 Years of Lighting Technology Highlighted in 2010 Exhibit

Andrea Bilkey
Lighting Commission

The other day, a lighting designer was discussing with a colleague some of the software tools they are using today to aid in their design work, and one casually mentioned to the other how he feared technology would make them “lazy.” Perhaps this concern stems from the fact that, in actuality, technology has made the process of design much more freeing; there are far more options for getting from A to Z than there were even just one decade ago.

This year USITT celebrates 50 years. When preparing to celebrate such milestone birthdays, quite often there is a moment of reflectivity: “how did we get here” or “wow, what a journey,” or occasionally “I don’t remember when that happened!” So, often, old friends gather together for a trip down memory lane through stories and photographs taking pause to show respect before moving forward. This year at USITT’s 50th birthday celebration, the Lighting Commission is working to do just that.

This spring, at Stage Expo, Commission members plan an exhibit to showcase



many of the lighting industry's major steps forward in technology during the past 50 years. There have been some major leaps and bounds across the board in everything from how color is used to how lighting design is thought about and visualized, to lamp and fixture design to control



desks. For desks alone, how can the list of great icons be narrowed down including (but not limited to) Colortran's ChannelTrack, Kliegl's Performer, Strand-Century's Light Palette, ETC's Express, and FPS' Whole Hog? How about the Berkey Colortran ERS with the stepped lenses or the oval beamed Kliegl Fresnel? Explore, reminisce, and share stories on the show floor during the 50th Annual Conference & Stage Expo in a journey through the equipment of the past.

Some of these pieces are still used on a daily basis, while others may only be the "stuff of legends" in the classroom, textbooks, or trade articles. In either case, this will be an excellent opportunity to get up close and personal with those grand pieces of technology that paved the way to the present frontier. For those who never had the opportunity to use some of these objects of the art, it will be a good time to visit with and learn from those who once used them as staples of their own toolboxes.

Volunteers are needed to help set up the exhibit and assist on site, as well as folks willing to loan their historical gear. Stay tuned to *Sightlines* for more information on who to contact and how to get involved.

There will be a lot to do in Kansas City, Missouri but be sure to stop by and visit the USITT 50 Years of Lighting Technology Exhibit. Honor the path that got us here, reminisce on "the way things were," and ponder where the next steps will lead.

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Name: 2007 Pillow Ridge basecamp
Type of Image: Scenery
Photo Date: 29 June 2007
Primary Features: Geomorphology
Geographic Description: Pillow Ridge
Photographer: Ben Edwards
Secondary Features: Geomorphology
Latitude and Longitude: Unknown
Description:
View looking approx north at 2007 basecamp on the northeast flank of Pillow Ridge.
References:
Unknown

Full view and description
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Name: Aerial view looking south at the Pyramid
Type of Image: Volcano Morphologies
Photo Date: July 2004
Primary Features: Edifice Morphology
Geographic Description: Canada (BC)
Photographer: Ben Edwards
Secondary Features: Lava Domes
Latitude and Longitude: Unknown
Description:

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Database Shows Costume Storage Solutions

Sherry Harper-McCombs*Costume Design & Technology Commission*

Ever wanted to travel around to other storage facilities in order to get ideas on ways to improve your storage facility? Ever thought, “Wow, I wish I had pictures of different storage ideas in order to show the powers that be what I would like my costume storage to look like”? Ever just wanted to feel better about a storage situation by looking at the shape in which other costumers find themselves, particularly costumers who are willing to qualify their facility as a “house of horror”?

Then log on to the online [Costume Storage Solutions Database](#). Logging on is simple. At the ICON page, enter “guest” in the user field, “guest” in the password field, then toggle the “guest account” button, and click log in. On the selection screen, click on “costumes” and this will go directly to the database. Once in, browsers can search a variety of categories from drop-down menus or simply click “search” in order to see all the storage photos currently in the database.

A facility that is not represented in the database can be by uploading photos to ICON. For specific instructions on how to upload to the database and a temporary access login and password,

Adding information to the Costume Storage Solutions database allows others to use the ideas which have worked well for keeping track of a multitude of items. To log on and view the current information on file, see the article at left.

e-mail Sherry Harper-McCoombs at harpermc@dickinson.edu.

Many costumers find this site to be a useful resource for ideas on how to improve storage and have found the photos to be useful communication tools for expressing their needs to people who are not costumers. The resource will be even more useful if as many facilities as possible are represented in it.

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Kansas City is full of fountains, such as this bubbler across from the Marriott Kansas City. In the background are the Municipal Auditorium and the Convention Center portions of the Kansas City Convention & Entertainment Facilities.

Photo/Mark Putman

Going to Kansas City

Tom Mardikes

Kansas City Promotions Coordinator

Think of Kansas City as the puppy with big feet. Really big feet. KC probably has more highway miles per capita than any metropolitan area in the world, and as a car town it's easy and fun to drive. Kansas City as a metro area has one of the most diverse economic engines in the world. Major industries include telecommunications, architecture (especially sports arenas), engineering, computer hardware and software, banking, mutual funds, agribusiness, and a lot of government services. Some interesting statistics and apocrypha concerning Kansas City:

- More government per capita than anywhere else in the world;
- More land per capita than anywhere else in the world;
- More people attend performing arts than professional sports in a given year;
- More fountains than any city in the world, but Rome.

People coming to Kansas City for the USITT 50th Bash, are probably thinking they will be going to the State of Kansas. But the city is actually in Missouri and 90% of attendee's time will be spent in downtown KCMO, which is the largest city in the State of Missouri. Visitors will probably say Mi-ZOU-rie, but residents say Mi-ZOU-rah, and it's a nice 'tell' as to whether one's talking to a local or a visitor.

Where New York astonishes in that you can have the wealthiest and poorest people right upon each other, Kansas City is equally fascinating in that you can have the most educated and least educated interacting, friendly and engaged. The mix of conservative and liberal seems evenly split. To make things interesting KC also has a fair number of people who believe the world is only 6,000 years old and they only read one Book.

But everyone is quite polite and friendly; just basically avoid talking politics and religion, two words that seem to have become synonymous. Otherwise, everything is cool.

Kansas City is not a busy city in an impersonal rush. People will give you a nod, a smile or a 'hello' while passing on the street. Most even slow down a bit when driving through green lights. Really infuriates east-coast types.

The Kansas City area is an expansive mix of urban, suburban and rural. It is spread out over some 15 counties, with a population of over 2 million. The area is quite beautiful, with lovely green rolling hills, many forested areas, large expanses of grass, and interesting bluffs overlooking the river areas. Cyclists love Kansas City because they can actually go through all of their gears, making cycling more fun. Great cooperation between the numerous cities and counties is a growing an extensive system of trails to support that fun.

Missouri is known as the Show Me State, which can be translated as being a bit conservative and cautious. It manifests itself in ways of being skeptical and difficult to convince. Area banks maybe practice this the best. Borrowers really have to work to get a loan, and basically put up so much collateral that people come away wondering if they only loan money to people who don't need it. But, it may work for them. None of our banks went through any financial difficulty these past few months, and none needed or asked for TARP funds! And because of the diversity of business and the cautious nature of embracing something totally new, this city never bursts with activity the way Seattle or Denver have in the past. Because of that diversity however, Kansas City never suffers harshly during economic downturns.

So Kansas City is spread out, diverse, yet in many ways unorganized and unconnected. Maybe blame so much government: two states, 15 counties, 40+ municipalities. But every once in a while this place comes together to really make something work, and it just might be that the 21st century is *the* century for Kansas City, where the puppy becomes the big dog standing tall in the middle of the country.

Next month: Getting to Kansas City, the fabulous airport, and a new downtown KCMO.



The diverse skyline of downtown Kansas City.

Photo/Courtesy Kansas City Convention & Visitors Association

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Members of the USITT Conference Committee check their notes as Dan Denhart, VP Special Operations, makes a point during the recent Conference Committee meeting in Kansas City, Missouri.

Photo/Barbara E.R. Lucas

Kansas City Adventures

Helen P. Willard
Stage Expo Sales Manager

When members of the Conference Committee and the Commissioners gathered in Kansas City, Missouri July 31 to August 2, there was a full agenda of meetings and facility tours. Planning for USITT's 50th anniversary celebration as well as for future conferences and projects is in high gear. Members met and stayed at the Crowne Plaza Hotel, which is one of the conference hotels in addition to the Marriott, Aladdin Holiday Inn, and Hilton President hotels.

During lunch breaks and in the evening, committee members found it convenient to explore the numerous options of the Power & Light District just a few blocks' walk from the hotels. You can eat and shop in Cosentino's Market; belly up to the bar at the Flying Saucer, McFadden's, or Raglan Road; bowl at Lucky Strike Lanes & Lounge; catch a movie at the AMC Theatres; or play "Beat the Clock" at the College Basketball Experience at the Sprint Center.

A tour of the Municipal Auditorium inspired several members of the group to return to the Arena to see the Kansas City Roller Warriors in action featuring bouts between the Black-Eye Susans, Dreadnought Dorothys, Knockouts, and Victory Vixens, all battling it out in the Rink of Fire Championship. The stunning art deco auditorium, site of the NCAA Final Four competition in earlier days, provided a impressive visual backdrop for the battling skaters. Those who attended have a whole new set of

signals for “stop right now.”

Some group members attended a Kansas City Actors Theatre performance of David Mamet’s *Glengarry Glen Ross* at H&R Block City Stage in Union Station. Others dined at the nearby Lidia’s, which feels like an Italian farmhouse, built in an historic railroad house. Owned by chef Lidia Bastianich of PBS fame, Lidia’s menu includes a daily pasta special, featuring a trio of fresh handmade pasta dishes.

Having sampled the BBQ at Arthur Bryant’s, Gates, and Fiorella Jack Stack’s on previous visits to KC, this time we ventured to the Kansas side for a taste of Oklahoma Joe’s. Listed by TV chef Anthony Bourdain as one of the “13 Places to Eat Before You Die,” Oklahoma Joe’s is located a 10 to 15 minute cab ride from downtown KCMO in a gas station -- not an old, converted gas station, but in one with functioning gas pumps, and a small convenience store. The bonus is the attached BBQ restaurant, whose popularity was confirmed by the long line, even as closing time neared. Tony might be right that OK Joe’s has the best BBQ in KC. Come to the conference next March and find out for yourself.

Plan now to be in Kansas City March 31 to April 3 for the 50th Annual USITT Conference & Stage Expo. For information about exhibiting at Stage Expo 2010, contact hpwillard@aol.com.



The cornerstone of the Municipal Auditorium, part of the Kansas City Convention & Entertainment Facilities.

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Student Volunteers Needed for Kansas City

As the excitement builds for USITT's 50th Annual Conference & Stage Expo, the need for student volunteers is exceptionally important. USITT needs 100 student members to participate in the 2010 Student Volunteer Program.

For those interested in reading the experiences of a 2009 Student Volunteer, [click here](#) for an account from Sara Burnham.

In exchange for at least 15 hours of work at the 2010 Conference & Stage Expo in Kansas City, Missouri, USITT will waive the conference registration fee. Assignments vary from conference office support, A/V and computer assistance, Stage Expo special exhibition set-up and tear down, and many other opportunities to help make the 50th Annual Conference & Stage Expo a success.

The Student Volunteer Program registration form will be available online starting October 1. At that time, current USITT Student members may download, complete, and submit the application form to the USITT office.

After October 14, the Student Volunteer Program will be open to anyone wishing to become a USITT member. Forms will be available online. Any student who is not a current USITT member may sign up for the program and apply for membership at the same time.

Applicants are selected for the program on a first come, first served basis. Forms *must* be completely filled out – including arrival and departure dates. Incomplete applications will be returned. For more information about the Student Volunteer Program, contact Monica L. Merritt, monica@office.usitt.org or 800-938-7488 ext 104.



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- Daniel Denhart, *Vice-President for Special Operations*
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- Nadine Charlson
- Michael Monsos
- Mark Shanda
- Sherry Wagner-Henry
- Craig Wolf

2008-2011

- Dan Culhane
- Mary Heilman
- David Krajec
- Carolyn Satter
- John S. Uthoff
- Monica Weinzapfel

2009-2012

- William Browning
- Jonathan Darling
- Linda Essig
- Mitch Hefter

- Martha Marking
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- SECOA
- Stage Research, Inc.
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The scene design work of Joe Holbrook was recognized as part of the Kennedy Center American College Theater Festival awards event in April 2009. At left is Mr. Holbrook's design for *Urinetown*.

Photos/Courtesy KCACTF

KC/ACTF Announces Winners

The John F. Kennedy Center for the Performing Arts announced 38 national awardees at the 41st annual Kennedy Center American College Theater Festival (KCACTF) in April. Students from universities and colleges from across the United States secured their places at the national festival and the opportunity to earn awards, scholarships, and fellowships through their success at regional festivals in January and February.

Developed by Roger L. Stevens, Kennedy Center founding chairman, the KCACTF is dedicated to encouraging, recognizing, and celebrating the finest and most diverse work produced in college and university theater programs. The eight regional festivals and national festival provide an opportunity for college and university theater departments to present their work, especially new or student-written work, and to receive outside assessment. Since its establishment in 1969, the KCACTF has reached more than 17.5 million theatergoers, students, and teachers nationwide.

The recipients of the design awards, scholarships, and fellowships announced at the national festival follow.

The Barbizon Awards for Excellence in Scenic, Costume, and Light Design proved an honorarium of \$500 and an expenses paid trip to New York City for the National Design Portfolio Review at the Lincoln Center, as well as a professional development residency to all recipients.

The Barbizon Award for

Excellence in Costume Design goes to **Marian Cooper** of Temple University. Honorable mentions go to **Stephanie Kucsera** of University of Indianapolis, **Mercedes O'Bannion** of Mesa Community College, and **Bich Do** of Sam Houston State University.

The Barbizon Award for Excellence in Lighting Design goes to **Marciel Greene** of Ball State University. The runner-up was **Gregory Contreras** of Florida International University. An honorable mention goes to **Stephanie Malone** of Linfield College.



In the Blood, costumes design by Marian Cooper



The Darker Faces lighting design of Marciel Greene, shown here, was recognized with The O'Neill Playwrights' Conference Design Fellowship and the Barbizon Award for Excellence in Lighting Design. She is a student at Ball State University.

The Barbizon Award for Excellence in Scenic Design goes to **Joe Holbrook** of California State University-Fullerton. The runner-up was **Nick Quinn** of University of Illinois-Champaign Urbana. An honorable mention goes to **Jessica Emerson** and **Emily Gorecki** of the University of New Haven.

The KCACTF and Alcone Make-Up Awards give outstanding student designers national recognition and the opportunity to exhibit their work at the Kennedy Center. The 2009 Award goes to **Kelly McBane**, Slippery Rock University.

The KCACTF Sound Design Award goes to **Patricia Cardona**, Penn State University.

The O'Neill Playwrights' Conference Design Fellowships go to **Ms. Greene**, for lighting design, and **Ms. Cardona**, for sound design. Both recipients receive a residency at the O'Neill National Playwrights' Conference in Waterford, Connecticut.

The National Partners of the American Theater Award for Design Excellence is presented to one of the Design Award finalists displaying their work at the Kennedy Center. The award is co-sponsored by the Korean National University of the Arts (KNUA), and the 2009 recipient, **Nick Quinn** of the University of Illinois-Champaign Urbana, will spend an expense-paid week in Seoul, Korea visiting theatre design and traditional arts classes, visiting various design studios, and attending performances.

For over 35 years, the Kennedy Center Education Department has provided quality arts experiences through performances, residencies, workshops, conferences, career development programs, symposia, and on-line and print resources. In the past year, the Center's education programs have directly impacted more than 11 million people across the nation. For more information, visit the [Center's web site](#).

Theater at the Kennedy Center and the Stephen and Christine Schwarzman Legacy Award for Excellence in Theater are presented with the generous support of Stephen and Christine Schwarzman. The Kennedy Center American College Theater Festival is sponsored by The U.S. Department of Education; Dr. Gerald and Paula McNichols Foundation; The Kennedy Center Corporate Fund; and The National Committee for the Performing Arts.

For more information about KCACTF, visit www.kcactf.org.

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