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Sightlines

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Stage Expo will be filled with the work of scenic artists in 2010, with a new special exhibit that will occur for the first time ever. *From the Hand of a Scenic* is planned as a special place to display large format works, such as the illustration above from Mary Heilman. Members are being encouraged to submit works which are either eight foot by eight foot, or works that can be almost 12 feet tall and 15 feet wide. Both sizes of work will be showcased at Stage Expo which will be held March 31 to April 2 at the Kansas City Convention & Entertainment Facilities.

For specifics on how to participate, [click here](#) where an entry form is available within the article, or check online at www.usitt.org/2010.

Illustration/Courtesy Mary Heilman

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Dr. Joel E. Rubin has been chosen by USITT's Fellows to present their annual address on Wednesday evening, March 31, 2010 in Kansas City, Missouri.

Photo/Patrick Barrett

Founder to Speak at 50th Celebration

Dr. Joel E. Rubin, Co-Founder of USITT and second President, will present the Annual Fellows Address on the first day of USITT's 50th Annual Conference & Stage Expo in Kansas City, Missouri. Dr. Rubin was one of the first group of Fellows designated by USITT in 1977.

The Fellows Address will be featured on March 31 at the Kansas City Convention & Entertainment Facilities. In addition to the large audience at the Convention Center, plans are being developed to have Dr. Rubin's presentation streamed live on the USITT website to make it available to those who are unable to be present for this event.

The working title of Dr. Rubin's presentation is "USITT: How It Began Two Generations Ago and Who Made It."

Dr. Rubin will reminisce about the founding of USITT and, before they get lost to history, will portray a few of the early group of founders who were especially influential in USITT's development. What was the vision then, and how would it translate today?

Dr. Rubin served as USITT's second President from 1963 to 1965. His distinguished career as an author, theatre planner, theatre consultant, and industry leader has spanned more than six decades.

In addition to his work to establish USITT, Dr. Rubin was instrumental in forming OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians. He served as President of OISTAT from 1971 to 1978 at a time when the Iron Curtain separated European countries. He produced the United States exhibits at the Prague Quadrennial in both 1987 and 1991.

Dr. Rubin is a Fellow of the Institute, and one of only 10 people who have received the Honorary Lifetime Member award. The Founder's Award was initiated in 1970 and is given to a member to recognize outstanding and continued service to the Institute. Dr. Rubin was the recipient in 1973, and the award was later renamed. It is now the Joel E. Rubin Founder's Award and is presented annually.

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Newly elected OISTAT officers gathered in Seoul, South Korea as part of the 2009 World Congress and World Stage Design 2009.

Photo/Courtesy Sandy Bonds

OISTAT Events in Korea**Sandy Bonds***VP-International Activities*

Members of OISTAT met in Seoul, South Korea September 18 to 20 for a World Congress and the second quadrennial World Stage Design Exhibition.

During the three days of meetings and events, the Commissions and Working Groups met, and members attended a variety of sessions, seminars, and performances. The keynote speaker was Stan Lai, noted Taiwanese playwright and director, who had recently staged the opening and closing ceremonies for the 2009 Summer Deaflympics in Taipei. Two performances created as a part of the OISTAT sponsored "From Ritual to Theatre Workshop" in Taiwan last year were revived and revised for a showing in Seoul. Another highlight of the gathering was an exhibit of small-scale costumes designed by Rien Bekkers, proclaimed one of the Honorable Scenographers from The Netherlands at PQ 2007. Chris Lievaart, also from the Netherlands, introduced his new book celebrating the first 40 years of OISTAT.



USITT was represented by several delegates to OISTAT including Michael Ramsaur, OISTAT President; Sandy Bonds, USITT Vice President for International Activities; Laura Crow, head of the Costume Working Group; Fritz Schwentker, Technology Commission; Bobbi Owen, Publications and Communications Commission; and Rick Thomas, alternate for the Sound

Commission.

The World Stage Design Exhibit showcased scenic, costume, lighting, and sound designs. The catalog presented all of the 247 selected entrants, while the gallery exhibit featured the work of the designers in attendance. The winners of each category were announced in last month's *Sightlines*.

A new event for this WSD was the on-site creation of interpretations of *The Selfish Giant* by international teams of students. Ms. Crow and Frank W. Ballard brought a group of 10 students from the University of Connecticut to collaborate with a team of students



from Sangmyung University in Seoul to present a charming puppet/live action version of this tale. Eight of those students worked with students from Sangmyung University on the performance. There were 17 dancers from Seoul, including one who played the Giant, and three puppeteers from UConn, as well as the rest of the designers who performed. Jung Ae Yoo, a Korean graduate student from the University of Connecticut who had returned to Korea after gaining her MFA degree, acted as co-coordinator and associate scenic designer. The scenery was built at Kaywon School of Art & Design outside of Seoul. After just two weeks of rehearsal, a performance was held on the night of the World Stage Design Awards.

Elections were held as a part of the World Congress with 20 countries present to vote. The newly elected OISTAT officers. Louis Janssen, The Netherlands, was elected president. Elected to the executive committee were: Richard Bauer, Sweden; Duncan Chang, Taiwan; Al Cushing, Canada; Bert Determann, The Netherlands; Sarka Havlickova, Czech Republic; Jerome Maeckelbergh, Belgium; and Mr. Ramsaur, United States. Mr. Ramsaur completed his term as OISTAT President, and Leon Brauner ended his service as Secretary to the Executive Committee as well as the OISTAT Center for the United States. Mr. Ramsaur is now head of the USA OISTAT Center, working together with Alexandra Bonds to coordinate the international participation of USITT.

All members of USITT are automatically members of OISTAT and are welcome to attend all OISTAT gatherings. The Commissions and Working Groups generally meet once a year in a different country each time. Along with the business meetings, they often plan innovative workshops and collaborative challenges. Details of upcoming events are announced in *Sightlines* or available on the [OISTAT webpage](#).

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Announcements

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2010 Grants Available

USITT's Grants & Fellowship Program fulfills the Institute's mission of "promoting the advancement of the knowledge and skills of its members" by supporting research projects that promote lifelong learning and creative development. Many USITT members have benefited from funding by USITT as a result of founder Edward F. Kook's foresight and the generosity of members.

Anyone interested in submitting a proposal for funding during the 2010 grant cycle should make sure completed applications and supporting documentation are submitted before the January 12 deadline. More information and applications are available [here](#).

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Conference Employment Service Program

USITT again will offer an employment service at the 2010 Annual Conference & Stage Expo in Kansas City, Missouri March 31 to April 3. Carolyn Satter, Management Commissioner and member of USITT's Board of Directors, will coordinate the program.

Forms are now available on the web [here](#) as part of the Conference Opportunities section of the [USITT website](#). The employment service provides those looking for new employees, interns, or graduate assistants, or people seeking such positions, a place for face-to-face interviews. Interviews will be conducted at specific times at the KC Marriott Downtown from April 1 to 3.

Those with specific questions may contact Ms. Satter at carolyn.satter@sandiegoteatre.org.

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Voting Begins for 2010 Board

 This month:
 USITT Grants

 Employment
 Services in KC

2010 USITT Elections

OISTAT Grants

Followspot Standards

Stagecraft Calendar

Electronic balloting will begin in December for the 2010 USITT election cycle. Voting will continue through January for members of the USITT Board of Directors. An additional item, concerning the official spelling of the name of the organization, has been placed on the ballot at the recommendation of the organization's legal counsel. This addition has been ratified by the Board of Directors.

Members will receive an e-mail with a link to the on-line balloting. Any member voting via a paper ballot must return the ballot to the USITT office by the January deadline.

Any USITT member current as of noon, Eastern Standard Time on December 7 is eligible to vote.

Members can access online voting from USITT's home page by clicking on the "vote" button. For members who prefer not to vote electronically, paper ballots are available. For questions contact Shannan Hoerger at shannan@office.usitt.org or call 315-463-6463 extension 101.

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OISTAT Offers Grants

OISTAT recently announced that members can apply for OISTAT Grants. The deadline for application is December 6 for 2010 grants.

Project-based grants awarded to individuals and organizations are intended to produce more public programs to foster the development and exchange of diverse and challenging ideas about theatre technology and its role in the arts, culture, and society.

Guidelines and application forms are available on the [OISTAT website](#).

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Followspot Guide Available for Review

The latest version of the draft standard, BSR E1.28 - 200x, *Guidance on Planning Followspot Positions in Places of Public Assembly*, is available for public review through December 28. The document can be downloaded for free. Comments should be submitted before the end date shown on the website.

The E1.28 document offers guidance on planning permanent followspot positions. It is a guidance document, not a mandatory compliance document.

For more information, please contact Karl G. Ruling, Technical Standards Manager, ESTA, 875 Sixth Avenue, Suite 1005, New York, NY 10001; 1-212-244-1505; or standards@esta.org.

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Stagecrafters Pose for Calendar

Members of the Stagecraft Mailing list, an Internet group of theatre technicians, are pictured in a new 16-month calendar that takes its cue from the famous Maple Glen Farmers calendars of years gone by. Proceeds from the sale of the calendar will benefit the Behind the Scenes program, an initiative of The ESTA Foundation.

Paul Schreiner and Kelly Robertson came up with the idea for the calendar. The initial photo shoot at USITT's 49th Annual Conference & Stage Expo in Cincinnati, supplemented by further sessions which produced a whimsical 16-month calendar of technicians posed in front of scenic backdrops and various places backstage.

Greg Williams, of Appalachian State, admits that the idea of using slightly risqué or suggestive calendars to raise funds for a worthy cause is certainly not new. However, "This may well be the first time that so many people who are used to being clothed in all black and unseen in the shadows actually stepped into the light and posed for one of these things."

The calendar is published by Greg Williams and Alice Neff and sponsored by eventsbum.com, Fisher Theatrical, lightplotdeconstructed.com, USITT Chesapeake Section, Sapsis Rigging, Stageworks Lighting Ltd., positivecontrast.com, and pitzermedia.com.

Calendars may be purchase by visiting www.estafoundation.org/bts/calendar or calling 212-244-1421.

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In Memoriam

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Horace Robinson inside the theatre named for him at the University of Oregon.

Photo/Courtesy University of Oregon

Horace Robinson 1909-2009

Sandy Bonds

USITT VP-International Activities

Horace Robinson, professor emeritus at the University of Oregon and theatre education pioneer, died recently in Eugene, Oregon. Mr. Robinson joined the university faculty as technical director and scene designer, and became the director of the University Theatre between 1946 and 1970. In 1949, he designed a new, innovative theatre building for the campus. It was named for him when he retired in 1975, after 42 years of teaching and directing over 100 productions.

Joel Rubin, USITT Co-Founder and Past President, remembered Mr. Robinson clearly. "He had always seemed to me to be a giant in educational theatre. He was already president of AETA when I met him and, unlike most of his predecessors, took great interest in the theatre architecture and technical development committees.

"Horace published definitive arguments for including working theatres in schools rather than the then prevalent 'gymnatoriums' and 'cafetoriums.' He nurtured our interest in theatre architecture, particularly the design of theatres on a scale proper for student training. I also remember Horace in board meetings of AETA. He had a stentorian voice that commanded attention, and he was normally brief and always very logical. Horace was a great mentor to those seeking to make theatre our profession, and particularly helpful to those of us who wanted to work in the more technical areas."

USITT recognized Mr. Robinson's contributions to the field with a Special Citation in 2008 for his "pioneering and enduring contribution to the establishment of educational theatre in America and prodigious efforts advocating for design excellence in the theatre architecture for these programs, ... and extraordinary lifetime of leadership and inspiration for generations of theatre students and faculty."

A memorial was held for Mr. Robinson on the University of Oregon campus in the Robinson Theatre, a place he had not only built but instilled with his long-standing commitment to theatre and education.

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Apollo written and directed by Nancy Keystone was created in collaboration with Critical Mass Performance Group.

Photo/Nancy Keystone

Tour of US Entry to PQ Being Planned for 2011-12

Susan Tsu
USITT-USA PQ Curator

The curatorial team for the USITT Prague Quadrennial USA 2011 is putting together an exciting new exhibit called *From the Edge* to be unveiled in Prague June 16 to 26, 2011. Exhibit opportunities are offered to galleries and museums for a tour between August 2011 and December 2012 with proposed stops in New York City, Chicago, San Antonio or Austin, and Los Angeles. The exhibit can be the core around which a constellation of events may be planned for each location including working with local university theatre and art departments, curatorial walks, and attendant workshops. The Curators are poised to show the world a uniquely American view of theatre that is not typically exhibited.

Funded by the Institute, *From the Edge* is self-critical and political in nature. It will contain such work as *Waiting for Godot* staged by Paul Chan in the ruins of the city of New Orleans, works from Ping Chong's *Undesirable Elements* series, the direction and design of Nancy Keystone, notably in her production of *Apollo*, Phamaly Theatre's production of *Side Show* performed entirely by a talented disabled cast, and Bond Street Theatre working in

concert with Exile Theatre of Afghanistan. Videotaped interviews with theatre artists will accompany costumes, models, props, photographs, and paintings to help contextualize the work.

Although limited at PQ11 to a defined space, the exhibit will be designed to be assembled in different ways and allow each gallery and museum to format the exhibition to its own needs. However, the design, created by veteran scenic designer Bill Bloodgood, will be so compelling that curators will want to install the exhibition as originally conceived. It is not too early to contact Tour Director Ken Martin at [kmartin\(at\)coastal.edu](mailto:kmartin(at)coastal.edu) or [kjgc.design\(at\)gmail.com](mailto:kjgc.design(at)gmail.com).

The Prague Quadrennial has occurred every four years in the Czech Republic since the Cold War and brings together theatre artists from as many as 60 countries on five continents. Each country presents a curated exhibition of their top theatre artists and students. The PQ has been likened to the Venice Biennale and is considered the “Olympics of Design.” The USITT PQ USA '11 website offers information about the United States’ exhibit. Richard Finklestein has two related photo websites, one specifically for PQ '07 and some on his public gallery.

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Fifty Dollars for Fifty Years

'Grant' Institute Support

Lawrence J. Hill
USITT @ 50 Chair

Recently, a comment was made that the Institute had not employed patriotic appeals to build the principal being developed for major awards and recognitions. Apologies to all for the lack of bunting, fireworks, or a WAVE file of Sousa's *Stars and Stripes* in the nearly five years we have appealed to members and friends for donations.

Look closely at the image in the snow globe! Look closely and realize that the image of the 18th president of the United States serves as a gentle patriotic reminder of the special appeal, Fifty Dollars for Fifty Years, in this last year of the campaign. A gift of \$50 will receive a 50 percent match approved by the Board of Directors. A \$50 gift means \$75 will be added to the principal of one of the following four funds: Samuel H. Scripps for international activities; Edward F. Kook for research; New Century for student activities; and the USITT fund for the organization's future.



So, philanthropic reader, whose visage is found on a \$50 bill? "Grant" us the sensibility of staying with the \$50 motif.

As sure as there are little red bottles, those members who forward the appropriate images of Washington, Lincoln, Hamilton, or

Jefferson (or checks or credit card donations in similar amounts) in support of our efforts will have the same 50 percent match.

There is also a “taxing” consideration during December of each year – the rules about annual year-end giving put forth by the Internal Revenue Service may increase the incentive for answering the Fifty Dollars for Fifty Years appeal.



There could be bunting, fireworks, and loud music. This year the image of Ulysses S. Grant is a great reminder of the importance of 50 in USITT’s world.

There are three easy ways to give. Just check off a box on the membership renewal form (paper or online), when registering for the USITT Annual Conference & Stage Expo, or by visiting the secure [online site](#). 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.

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Save on Workshops

Michelle L. Smith*Membership & Ad Sales Manager***Sapsis Rigging Entertainment Services, Inc.**

Save \$75 off the regular price for hosting a day-long seminar (member negotiates the contract and provides the facility). For more information or to arrange a seminar call 800-727-7471, e-mail sales@sapsis-rigging.com, or visit the [Sapsis Rigging website](#).

**TOMCAT Workshops**

Save \$75 off the regular price for TOMCAT USA workshops in hoist, rigging, truss, and fall protection (Texas location only). For more information, contact Lisa Jebson at 432-694-7070 or lisa.jebson@tomcatusa.com, or visit the [TOMCAT USA website](#).



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.

Any questions or suggestions for a new benefit can be sent to Membership & Ad Sales Manager Michelle L. Smith at 800-938-7488 ext. 102 or michelle@office.usitt.org.

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A special Asian Ritual Festival Workshop, the second in a series started in 2008, was held this summer after the conclusion of the OISTAT World Congress and World Stage Design 2009. It allowed participants to interact with five international teachers on the Chun-an campus of SangMyung University.

Photos/Sandy Bonds

Korean Rituals Focus of Workshop

Sandy Bonds

USITT VP-International Activities

Last summer, OISTAT sponsored the initial Asian Ritual Festival Workshop, centered on the celebrations of the Ghost Festival in Taiwan. Participants from several points on the globe experienced different traditional events from a variety of ethnic groups around Taipei, and then created performances as an artistic response to what they had observed.

A second workshop in this series, designed to integrate local culture and lifestyle with the exploration of design motifs, was held this summer in South Korea after the meetings of the OISTAT World Congress in Seoul in September. Building on the essential belief that theatre is a reflection of society, the objective of the 2009 workshop was “to express a creative outcome through diverse experiences in a new environment, the locality of Korea, and its historical era.”

Five international teachers, Maija Pekkanen and Reija Hirvikoski from Finland, WeiWen Chang from Taiwan, John Mayberry from Canada, and Sandy Bonds from the United States, were invited to serve as team leaders to the student participants, primarily from Korea and Taiwan. The workshop was based at the Chun-an Campus of SangMyung University and was organized by Hyesook

Chang, dean of the school of art. She coordinated diverse field trips to introduce the participants to different aspects of inspiration from Korean culture.

Yongin Korean Folk Village was the first destination providing inspiration from everyday life. An open-air museum, the site contains over 260 traditional buildings from the late Joseon Dynasty (1392-1910) complete with furniture, examples of food and traditional medicine, and a staff dressed in clothing of the era.

The Global Fair and Festival in Incheon, an international exhibition juxtaposing technology and traditional arts, introduced the teams to city cultures. Pavilions included a wide range of displays from floral arrangements, a street of international vendors, dancers, and arts from Vietnamese water puppets, to high tech robots, and digital arts.

The third inspiration, from nature, came from a stay at the Sudeoksa Buddhist temple in a beautiful mountain setting, where all participants shed their worldly identities for 24 hours and lived the daily lives of Buddhist monks, rising before dawn for meditation and a traditional breakfast ceremony. The final inspiration came from sound through an animated lecture/demonstration on Korean traditional music which skillfully incorporated audience participation to illustrate rhythms and melodies.

Fortified with the riches of these insights into Korean customs, the five teams then deliberated about their impressions and aesthetic reactions to what they had experienced. In a few short hours, the teams sketched, selected the locations for their sites, collected materials and made shopping lists fusing their individual ideas into five ritual installations for presentation the next day. Though each team response was unique, they shared conceptual outcomes in their use of natural materials, interactive participation, and wishes for positive future. Though the introduction to technology had been fascinating, all teams gravitated towards nature and traditional values.

John Mayberry reflected on the experience, “I embarked on this project with few preconceptions. An esteemed colleague of mine, Don Rubin, once counseled me that the key to international workshops was to prepare as well as possible, but also be prepared to throw all preparation out the window when faced with the realities of the situation. I must say that in this case, Hye Sook Chang did an admirable job preparing the students and arranging all the logistics for this ambitious project, so there were few surprises. My favorite memory is of the busload of international students (mostly Korean and Taiwanese, but including a Bangladeshi and a Czech) laughing together the whole way from Chunan to Seoul – a noisy, multilingual celebration of art, language, and goodwill that would make anyone think there is hope for our species. I am lucky to have been a part of this workshop, and glad to have been able to work with Maija Pekkanen, Reija Hirvikoski, Wei-Wen Chang, and Sandy Bonds,

as well as my team of students from Korea and Taiwan.”



John Mayberry guides a flaming paper boat carrying wishes for a good future as part of the rituals workshop.

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USITT Board Meeting

USITT's Board of Directors spent several days in Orlando, Florida in late November, attending the BoardSource forums and meeting to discuss the USITT's next steps in its transition to a governance model of leadership.

More complete information on board and committee meetings will be part of the January issue of *Sightlines*.

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USITT staff members Barbara E.R. Lucas and Michelle L. Smith had an opportunity to see several members and meet many potential new members during LDI 2009, which was also held in Orlando. More complete information about that event will also be part of the January issue of *Sightlines*.

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December brings a plethora of deadlines for USITT members. Save money by registering for the 2010 Annual Conference before the December 17 Very Early deadline. Application deadline for the Student Volunteer Program is the same day.

Those seeking to be part of the Stage Management Mentoring Project have until December 29 to apply.

There are additional deadlines in early January – for Young Designers Forum, Young Technicians' Forum, Travel Awards, and USITT Grants.

Find important dates concerning USITT at the organization's online calendar [here](#).

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This month:
Board Meeting in Orlando

LDI

Application Deadlines

USITT Office Visitors

Seasons Greetings

The USITT office in Syracuse was happy to provide warm and wonderful fall weather when members of the Executive Director Search Committee visited for a meeting in early November.

President Carl Lefko, President-Elect Joe Aldridge, Director at Large and Committee Chair Dan Culhane, and Director at Large Sherry Wagner-Henry traveled to Syracuse while other committee members participated from remote locations. For more information, see News from the President.

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A Time of Fun

We wish all our members, colleagues, associates, and friends a joyful holiday season, in whatever way it is spent.

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SHoW DMX Popular Choice

Since **City Theatrical** launched SHoW DMX at LDI 2007, it has become the choice of lighting professionals around the world when they need wireless DMX. SHoW DMX is used on nearly every Broadway, off Broadway, West End, and Las Vegas show that uses wireless DMX, as well as in live music and permanent installations.



City Theatrical says it is the only wireless DMX manufacturer that backs up its claims with laboratory data.

Some recent uses include: U2 360° tour, *Ragtime* (Broadway), *West Side Story* (Broadway), *Happiness* (Lincoln Center), *In The Heights* (National Tour), *Avenue Q* (National Tour), *Grease* (National Tour), Philadelphia Avenue of the Arts, Colorado Avalanche at the Pepsi Center in Denver, *Dirty Dancing* (Berlin), *Hairspray* (West End), *Legally Blonde* (West End), Royal Opera Copenhagen, Somerset House (London), *Priscilla, Queen of the Desert* (West End), Bosphorus Bridge (Turkey), and Kinderdijk windmills (Netherlands).

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'Green' Theatre features Eos, Ion Controls

A state-of-the-art venue needs state-of-the-art equipment, and the newly rebuilt Henry Miller's Theater, sustainably designed and constructed to LEED standards and billed as the first "carbon-neutral theater," is chock full of efficient features including an **ETC** lighting package. The premiere show was the musical, *Bye Bye Birdie*, with lighting design by Ken Billington whose design was programmed on the theatre's new Eos and Ion lighting control consoles.

Henry Miller's Theater operates under the umbrella of Roundabout Theater Company. Virtually all Broadway and off-Broadway theaters use some form of ETC lighting equipment,

This month:
City Theatrical

ETC

PRG

J.R.Clancy, Inc.

and current shows like *South Pacific*, *Rock of Ages*, and *Next to Normal* employ ETC Eos-family control consoles.



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Firm Aids Miley Cyrus Tour

For the North American, United Kingdom, and Ireland dates of the Miley Cyrus Wonder World tour, **Production Resource Group (PRG)** supplied and supported the lighting system. For more information, visit www.prg.com.



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Company Adds Mechanical Engineer

Nathan Jones was hired to **J. R. Clancy, Inc.**'s mechanical engineering staff. He will work with Clancy's product development team on the design and specifications for new products.



A recent graduate of Lehigh University in Bethlehem, Penn., with two bachelor's degrees -- one in mechanical engineering, and one in theatre -- Mr. Jones completed two internships before arriving at Clancy. One involved special events management and daily operations at Walt Disney World Entertainment in Orlando, Florida, and for the other he worked in the mechanical department of Fisher Technical Services in Las Vegas, Nevada where he completed detail drawings and assisted in an installation of theatrical equipment at the Wynn Hotel.

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

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Welcome New Member

We welcome **Mallatt Pharmacy and Costume** as a new Sustaining member of USITT. The organization, which will be exhibiting at Stage Expo in 2010, is based in Wisconsin and offers a wide range of products and services including theatrical makeup, expert advice, masks, hats, colored hairsprays, face paint, wigs, and moustaches as well as rentals of costumes and accessories. Visit them at www.mallatts.com.

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Stage Technologies
Thern Stage Equipment
Theatre Projects Consultants, Inc.
TOMCAT USA Inc.

Light Used on Killers Tour

There's something about stumbling upon the perfect tool for the job, the one thing that can do exactly what is needed, that has obtained near-Holy Grail mythos among lighting designers. For Steven Douglas, that one thing was the **Wybron BP-2 Beam Luminaire**.



Mr. Douglas is the show/lighting/video designer on the current tour for the Killers, the Grammy-nominated post-punk revivalists.

The Wybron Beam Projector produces an extremely intense, narrow, soft-edge 10-degree beam of light several times more intense than an ordinary spotlight of similar wattage. It weighs in at only 11.3 pounds, light enough to use in hand.

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Company Supports Automation Education

As one of the leading specialists in the field of automation, **Stage Technologies** was instrumental in organizing the first United Kingdom Education Symposium on the subject hosted by the Centre for Excellence in Training for Theatre based at the Central School of Speech and Drama in Swiss Cottage, London.



Delegates attended from the Bristol Old Vic Theatre School, the Royal Scottish Academy of Music and Drama, Guildford School of Acting, Rose Bruford College, Royal Academy of Dramatic Art, and Guildhall School of Music and Drama. The event was chaired by Ric Green from Opera North.

While this symposium was UK focused, Stage Technologies continues to develop links with universities and colleges overseas as an increasingly international marketplace encourages graduates to move around the globe seeking jobs and further education.

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Front-Loading Arbor Convenient, Secure

The Brickhouse Front-Loading Arbor from **Thern Stage Equipment** (TSE) delivers a level of convenience and security unavailable from conventional arbors, providing stagehands with a solution that solves many of the problems of traditional counterweight rigging.



Using a revolutionary new front-loading design, it makes operation ergonomic and convenient for users.

To learn more about the Brickhouse Front-Loading Arbor, call TSE at 800-553-2204, e-mail info@thernstage.com, or online at www.thernstage.com.

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Firm Helps Design Theatre

In collaboration with REX/OMA, **Theatre Projects Consultants, Inc.** designed the versatile, multiform Dee and Charles Wyly Theatre in Dallas, Texas. The theatre can be configured for up to 575 seats in proscenium, thrust, traverse, and flat floor arrangements. The theatre is part of the AT&T Performing Arts Center.

For more information, visit theatreprojects.com.

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Products Offered at Charlotte Exhibition

TOMCAT USA Inc. was on hand for this year's WFX Exhibition October 29 to 30 at the Charlotte Convention Center in Charlotte, North Carolina.

TOMCAT manufactures staging, lighting, and support systems for the entertainment, audiovisual and exhibit industries, as well as products suited for worship facilities. For more information, visit www.tomcatglobal.com.



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USITT's leadership spent time in Orlando in November working on the best way to position the organizations for the years beyond 2010.

Positioning USITT for the Future

Carl Lefko
USITT President

USITT's first 50 years produced remarkable achievements! To assure an even more vibrant future, the Board of Directors (BOD) spent the last four years visioning, assessing, and planning and has chosen to embrace change and seek improvement.

In March 2009 the BOD voted to pursue changes so that our organizational structure would comport with a Governance Policy structure. John Carver, in his book *Boards That Make A Difference*, describes a modern approach to governing that allows part-time individuals or groups to lead. This group may not have the time nor the skill to control every operational aspect of the organization. He goes further to say that, even if they did have the ability, the organization would often grind to a halt as they worked to complete their tasks. Good governance requires the separation of policy and oversight from the operational needs of the organization.

The principles of policy governance have guided the Board of Directors and the Transition Advisory Team (TAT) over the past six months. Four Transition Advisory Team Subcommittees have worked diligently to

- complete the search for an executive director,
- review and offer revisions to the by-laws which support the Board approved move toward a governance structure,
- review and offer suggested changes in our current job descriptions, and
- identify and review existing policies and procedures and make recommendations for modifications needed to shift to a governance model with the addition of an executive director.

The Executive Director Search Subcommittee initially created a job description for the position and, following a review of potential search firms, contracted the Albert Hall & Associates, LLC to assist with the search. On October 16, the firm closed the search and prepared briefing books for each candidate. November 8, the committee met in Syracuse and via teleconferencing to review and select a final slate of individuals to be considered in the second phase of the interview process.

Early in its review, the By-Laws Subcommittee realized a complete overhaul of the by-laws would be required to

- create and incorporate protective clauses now required for non-profits,
- assure that the by-laws accurately reflect the intent of our corporate charter,
- remove policies and procedures that had crept into the by-laws over time, and
- provide effective tools and structure for an executive director to manage the Institute.

The committee adopted a two-fold goal to guide its work: to maintain central control by the membership of operations and to distill the by-laws into a set of guiding principles for the organization, thus moving the day-to-day operational instructions to a separate policies and procedures manual, rather than as part of the Bylaws.

The subcommittee provided a draft for review and comment to the Board on August 6 and requested feedback by August 31. Many responded with comments and questions, which the committee appreciated, and revisions to the draft by-laws continued throughout the vetting period. The committee's goal with the extensive review process was to allow careful consideration of the document prior to the fall Board meeting and, if necessary, allow for further consultation with the USITT attorney so the discussion in Orlando could be meaningful and substantive.

Job Descriptions

The Job Description Review Subcommittee has worked to confirm accuracy of existing documents and make recommendation for possible changes as required with the addition of an executive director. The subcommittee interviewed incumbents and past Presidents, Vice-Presidents, Secretaries, and Treasurers. While

considering the impact of adding an executive director, the committee drafted proposed job descriptions which were then shared with other TAT members, the Executive Committee, the By-Laws Review Subcommittee, and finally the Board of Directors for review and comment.

Policies and Procedures

The Policies and Procedures Subcommittee was charged with reviewing all existing policies and procedures and identifying those that require modifications with a shift to a governance structure and the addition of an executive director. The initial review of the by-laws indicated they have become entangled with procedural guidelines which should be housed elsewhere. As policies and procedures were removed from the by-laws they were collected by this committee to assure that no current operational practices would be lost.

Additional documents identified as policy, procedures, or guidelines were collected from a variety of sources such as the Board Manual, the Commissioners' Manual, and Committees Manual. As omissions were identified through review of by-laws and job descriptions, they were collected to determine whether other formal documentation was needed. Ultimately the goal of the Policies and Procedures Subcommittee is the creation of a Policies and Procedures Compendium that will include all operational documents and definitions so that standard practices can be incorporated and regularly evaluated.

The Policies and Procedures Subcommittee's process has included solicitation of input on existing documents from those most closely and recently involved in either their creation or use. Items identified as needing substantial changes and/or board action are being flagged for subsequent review. Existing policies and procedures documents pertaining to Annual Conference, Archives, and Publications have been reviewed and returned to the committee. Still under review are Finance, Commissioners' Manual, and Employee Manual. Much of the revision work will not be possible until the proposed by-laws are approved.

As we cross the horizon of our 50th anniversary, extensive preparations are underway to prepare and position USITT for a prosperous future. I know that everyone is excited about joining the celebration in Kansas City in March, now only three months away, where we will Honor Our Past and Celebrate Our Future in grand style.

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Section Offers Award, Activities

The last quarter of 2009 has been busy for the Desert State Regional Section. In October there was a great workshop for students, *How to Market Yourself*. The presenters represented a cross section from the community of educators and professionals. Rebecca Marks shared her experiences as a recent college graduate and what tools she has used to obtain employment. The board thanked Scottsdale Community College and everyone who made this event possible.

There is still time for students to enter the Student Award Program. This award is given for excellence in design, technical production and stage management. Each recipient will be given a full conference pass to the 2010 USITT Annual Conference & Stage Expo in Kansas City, Missouri and a National Student Membership for one year. For additional information, including submission address and details, go to www.desertstate.usitt.org. The deadline is December 11.

Desert State is celebrating its 10th anniversary! Join the annual meeting at Horizon High School, 5601 E. Greenway, Scottsdale, Arizona 85254, on Monday, January 18. There will be several new things this year. The sessions will consist of discussions, lectures, and hands-on workshops. Bruce Brockman, Past President of USITT, will give the keynote. To cover material cost, there will be a nominal fee for some workshops, and advance registration is required. Workshop topics include *How to Tape a Floor*, *How to Make Your Own Gel*, *Working with Foss Shape*, *Draping*, *Wig Making*, and *Mic Placement*. For more information and to register, visit the new [website](#).

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Ohio Valley Issues Challenge

Winners of the Ohio Valley Regional Section Tech Olympics are already gearing up for a run at the title at the 50th Annual Conference & Stage Expo in Kansas City, Missouri.

The group, from Otterbein College, sent a note to the USITT Office in Syracuse expressing their appreciation for the support provided for the recent Ohio Valley event, but noting that they plan to be in Kansas City and are looking forward to the competition.

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Shuttlecocks, displayed on the lawn of the Nelson Atkins Art Museum in Kansas City, Missouri were created by Claes Oldenburg, and Coosje van Bruggen and fabricated by Merrifield-Roberts, Inc. in 1994. Made of aluminum, fiberglass-reinforced plastic, and painted, the four pieces can be seen at the museum, near the campus of the University of Missouri-Kansas City.

Photo/Barbara E.R. Lucas

History, Art Abound in Kansas City

Tom Mardikes

Kansas City Promotions Coordinator

Fifteen million people died in World War I. This sobering fact brought Kansas City civic and business leaders together within two weeks of the November 11, 1918 armistice with a drive to create something to honor those who had served in the war and the millions who died. They created the Liberty Memorial Association in 1919 and, in just 10 days, raised a staggering \$2.5 million (nearly \$39 million today).

The winner of the design competition for the memorial was Harold Van Buren Magonigle, sculpted by Robert Aitken, approaches designed by Wight & Wight, with park and landscaping by George Kessler. The 1921 dedication was attended by General Jacques of Belgium, Admiral Beatty of Great Britain, General Diaz of Italy, Marshal Foch of France, and General John “Jack” Pershing of the United States. Strangely, this was the only time these war leaders were ever together.

The prominent highlight of the design is a 217-foot tower topped with an eternal flame. To the left and right of the tower are two small buildings which house WWI artifacts. It’s hard to miss the symbolism of the design – a giant, erect phallus with a flaming tip centered between a pair of testicles. But beginning in the 1960s,

this monument became a powerful beacon for the gay sex trade and later the illegal drug trade. The monument fell into a state of disrepair and was closed for safety reasons in 1994.

Work began to restore the monument and building as a world-class museum. The metropolitan area voted for a half cent sales tax measure in 1998. In 2004 Congress dedicated the Liberty Memorial as the national WWI memorial, and in 2006 a restored monument with a new, huge underground museum opened as the National WWI Museum.

It is a stunning experience to visit, and can easily be reached by walking directly south of the convention center for about 30 minutes. The erect tower in the sky will be your guide. The “Eternal Flame” hasn’t been that eternal. The significant cost of operating it has put it on a limited schedule, but at night, it is quite amazing. And it is a theatrical trick: lighting and steam give the compelling impression of fire from the tip.

One would think AIDS would have put an end to the nighttime adventures in the park, but no, it took the Patriot Act and the 2008 opening of the new Federal Reserve Bank of Kansas City across the street to clean it up. Under heightened security concerns, the gay sex and drug trade in the park came to an end.

Another “must see” attraction in Kansas City is the Nelson-Atkins Museum of Art. Opening in 1933 with a classical Beaux-Arts architectural style, it has been internationally known for its extensive collection of Asian art. In 2007 a massive addition opened, known as the Bloch Building (after H&R Block co-founder Henry Bloch). This new complex was designed by architect Steven Holl and was ranked by *Time* magazine as number one on its list of “The Ten Best (New & Upcoming) Architectural Marvels.”

With the opening, Henry & Marion Bloch donated their amazing collection of French Impressionist paintings, and the Hall Family and Hallmark cards donated a massive and world-class historical collection of photography. This November, the Sosland Family donated a stunning collection of American Indian art from the Pacific Northwest, which will be part of the just-opened American Indian Collection featuring exceptional pieces from all North American cultures.

What is fascinating in this collection is that both historical works and the work of living contemporary artists are displayed together. The Nelson Atkins is free to the public, and is accessible by taking the Main Street bus due south to around Cleaver Blvd. (47th Street) and then walking east a couple of blocks.

During this USITT Conference & Stage Expo, on April 2 will be the first Friday of the month. There is an ongoing First-Friday in the Crossroads Arts District where dozens of artist studios, art galleries, and restaurants open their doors to several thousand people who roam, look, sample, and mingle. This is centered around 18th & Main Streets, directly south of the Convention

Center, is free, and runs from about 7 to 9 p.m.

Finally, a trip about 14 miles east to Independence, Missouri reveals the Harry S. Truman Presidential Library and Museum. The 33rd President was a fascinating, plain-speaking fellow, and this museum does an excellent job of portraying his decision-making process for two of the most significant issues of the 20th Century: the use of the atomic bomb to end World War II and his executive order to integrate the U.S. Military. This museum underwent extensive renovations in 2001 and was the first Presidential Library to feature a full-scale replica of the Oval Office.

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Stage Expo will open a bit later in 2010, at 11 a.m. on Wednesday, Thursday, and Friday, March 31 to April 2, 2010 to allow all those attending the Annual Conference to enjoy blockbuster speakers.

Photo/Tom Thatcher

New Hours & Days for Stage Expo

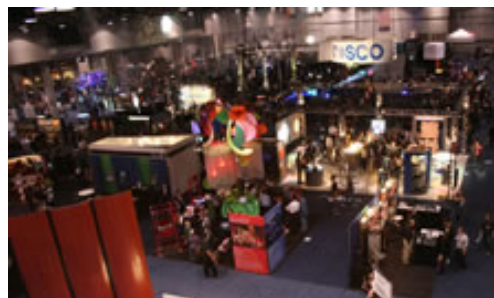
Helen Willard

Stage Expo Sales Manager

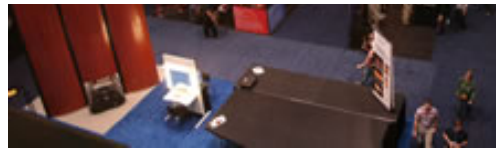
USITT's 50th Annual Conference & Stage Expo will be held March 31 to April 3 at the Kansas City Convention & Entertainment Facilities in downtown Kansas City, Missouri. Stage Expo will be held on Wednesday and Thursday from 11 a.m. to 6 p.m., and on Friday from 11 a.m. to 4 p.m. so that exhibitors can attend the conference blockbuster sessions each morning.

Stage Expo 2010 will fill exhibit halls A, B, & C, located on the second level of the Kansas City Convention & Entertainment Facilities. Bartle Hall A/B/C is a 190,000-plus square foot space, approximately 25 percent larger than the exhibit hall in Cincinnati in 2009. Plan now to spend plenty of time to see all of Stage Expo, the annual showcase of businesses, products, services, and educational opportunities for the performing arts and entertainment industry.

Stage Expo 2010 will include several Cyber Cafes so attendees can check e-mail and surf the web, as well as the USITT Booth & Boutique, where



conference goers can learn more about the Institute, purchase logo items, or attend book signings. There will be a plethora of special exhibits at Stage Expo 2010, celebrating 50 years of theatre design and technology.



For more information about Stage Expo 2010 exhibitors, visit the [Stage Expo web page](#) to see the layout and a current list of exhibitors. Click on a highlighted booth to find contact information and a brief description for each exhibitor. Links are provided to exhibitors' websites to learn more about products and services prior to the show.

A limited number of Commercial tables for small companies meeting criteria, and Non-Commercial tables for colleges, universities, and other non-profit organizations are available. Suggestions for companies or organizations to be included at Stage Expo 2010 in Kansas City, but who are not listed as exhibitors, can be e-mailed, with contact information, to hpwillard@aol.com.

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Seek Scenic Art for Display

Mary Heilman
Exhibit Chair

For the first time, the 2010 USITT Conference & Stage Expo will have exhibit space large enough to include an exhibit of scenic art work. Scenic artists from all aspects of the entertainment industry and from all levels of expertise, both student and professional, are invited to submit work for *From the Hand of A Scenic*, a large format scene painting exhibition March 31 to April 2 at the Kansas City Convention & Entertainment Facilities, Kansas City, Missouri.

There will be two areas and formats for display. One area will include 8 by 8 foot panels on which smaller pieces may be attached, and the other area consists of 72 feet of pipe, about 12 feet tall, allowing for small backdrop displays. All submissions must be on soft goods with finished edges. Pieces to be hung on the pipe must have grommets and ties. See the [application form](#) for more



important information and guidelines.



Scenic art has been well served by many sessions and Professional Development Workshops but it became apparent at the last annual conference that there was a need to display scenic work alongside Design Expo and other exhibits.

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Executive Committee

- Carl Lefko, *President*
- Patricia Dennis, *Secretary*
- Travis DeCastro, *Treasurer*
- Kim Williamson, *Vice-President for Commissions*
- Bobbi Owen, *Vice-President for Communications*
- David W. Will, *Vice-President for Conferences*
- Alexandra Bonds, *Vice-President for International Activities*
- Michael Mehler, *Vice-President for Programming*
- Holly Monsos, *Vice-President for Members, Sections & Chapters*
- Daniel Denhart, *Vice-President for Special Operations*
- Joe Aldridge, *President-Elect*
- Sylvia Hillyard Pannell, *Immediate Past President*

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Directors at Large

2007-2010

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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
- Kim Scott

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- Apollo Design Technology, Inc.
- Automatic Devices Company
- Barbizon Lighting Company
- Cirque du Soleil
- City Theatrical, Inc.
- J.R. Clancy, Inc.
- Clear-Com Communication Systems
- Creative Handbook
- Creative Stage Lighting Co., Inc.
- d&b audiotechnik
- Disney Entertainment Productions
- Electronic Theatre Controls (ETC)
- Entertainment Services & Technology Association (ESTA)
- Future Light
- GAMPRODUCTS, INC.
- H & H Specialties Inc.
- Hall Associates Flying Effects
- InterAmerica Stage, Inc.
- KM Fabrics, Inc.
- Kryolan Corporation
- Live Design Magazine/LDI Show
- MDG Fog Generators
- Meyer Sound Laboratories, Inc.
- Morris Architects
- Musson Theatrical, Inc.
- Norcostco, Inc.
- PRG
- Production Advantage, Inc.
- Protech Theatrical Services, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- SeaChanger
- SECOA
- Stage Research, Inc.
- StageRight Corporation
- Steeldeck Inc.
- Strand Lighting
- Syracuse Scenery & Stage Lighting Co., Inc.
- Texas Scenic Company
- Vincent Lighting Systems
- Vortek, a division of Daktronics

USITT gratefully recognizes the individuals and businesses in these special categories of membership:

Contributing Members

Sustaining Members

- Walt Disney Entertainment
- Wenger Corporation
- ZFX, Inc.

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Sustaining Members

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- AKT3 Company
- ALPS/Advanced Lighting & Production Services, Inc.
- Altman Lighting, Inc.
- Auerbach Pollock Friedlander
- A V Pro, Inc.
- Bandit Lites, Inc.
- Ben Nye Makeup
- California Institute of the Arts
- Center Theatre Group
- Checkers Industrial Products Inc.
- Chicago Spotlight, Inc.
- Clarence Smith Performing Arts Center
- Cobalt Studios
- Columbus McKinnon Corp.
- Cosler Theatre Design
- The Crosby Group, Inc.
- Dazian Fabrics, LLC
- Designlab Chicago
- DeSisti Lighting - Desmar Corporation
- Dragon & Phoenix Software, Inc.
- Entertainment Lighting Services
- Entertainment Technology - a Philips group brand
- Fisher Theatrical, LLC
- Foy Invention Enterprises, Inc.
- GALA Systems, Inc.
- Georgia College & State University
- Gerriets International Inc.
- Grand Stage Company, Inc.
- Harkness Screens (USA) Ltd.
- heatshrink.com
- I. Weiss
- InCord Ltd.
- International Alliance of Theatrical Stage Employees
- Irwin Seating Company
- James Thomas Engineering
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- KUPO Industrial Corp
- LCS Series (Meyer Sound Laboratories, Inc.)
- LEE Filters
- Lehigh Electric Products Co.
- Leprecon
- Leviton/NSI/Colortran

- Lex Products Corp.
- Lighting & Electronics, Inc.
- Limelight Productions, Inc.
- Lite-Trol Service Company, Inc.
- LVH Entertainment Systems
- Lycian Stage Lighting
- The MAGNUM Companies, Ltd.
- Mainstage Theatrical Supply, Inc.
- Make-Up Designory
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The Last Word

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Find out why Rebecca Marks knows "it *could* happen" if you read about her experiences.

Photo/Fran Sutherland

It *Could* Happen**Rebecca Marks**

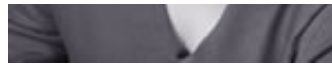
Recent NAU Graduate and Stage Manager for Arizona Broadway Theatre

Once upon a time, in the height of a so-called economic downturn, I had the audacity to graduate from college with a degree in theatre. I held my head high and, with a prompt-book-turned-portfolio in my hand, I went in search of the dream job: to be a stage manager. But just as we all suspected it wasn't easy. I scoured backstagejobs.com, joined linkedin, spent hours on artsearch, talked to teachers and their contacts and their contacts' contacts.

At the end of my summer season at a California Shakespeare Company, my big moment came.

"Hi Rebecca, this is the production coordinator at Arizona Broadway Theatre, how are you today?"





“I’m great thanks”

“Well, I’m hoping to make your day even better”

And he did. In fact, that production coordinator and his theatre company have made my days a whole lot better in the past few weeks, where I’ve been working as the new stage manager for ABT.

It’s been a long road to get here. Every day, as I sit in rehearsal, I realize the things I learned in preparation for this job hardly came from class time but rather the walls of a design lab and within the minutes of weekly meetings. Every week during undergrad, I got together with classmates who could appreciate my documents and dilemmas. We could laugh, talk, commiserate, and brainstorm about all things backstage. Yes, I read Kelly’s book in my intro stage management class, but it was the workshops and the interviews, the USITT meetings, and the national and state conferences that made me really believe that I could make a career out of technical theatre.

Last year, I was lucky enough to partake in the USITT Stage Management Mentoring Project and it was amazing. The experience changed my whole outlook on professional theatre. I would have never expected that, at age 22, I would be a professional, fully capable and eager to assist in the growth of the wonderful company for which I work.

Looking back, if USITT has taught me one thing, it’s that educational theatre and professional theatre aren’t so different. We’re creating theatre and putting it on stage. We’re teaching ourselves how to network. We’re sharing documents, skills, tips, tricks, and stories. USITT is the perfect re-creation of a production team and the collaboration that a theatre company represents. From Phoenix to Houston, Cincinnati and to the future, thank you USITT. I can only hope that I’m able to “pay it forward” and be a part of the next 50 years of USITT. ‘Cause who knows?

That little freshman absentmindedly walking into this week’s Northern Arizona University USITT meeting might just turn out to be the next stage manager for Arizona Broadway Theatre. I mean, hey, it *could* happen.

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