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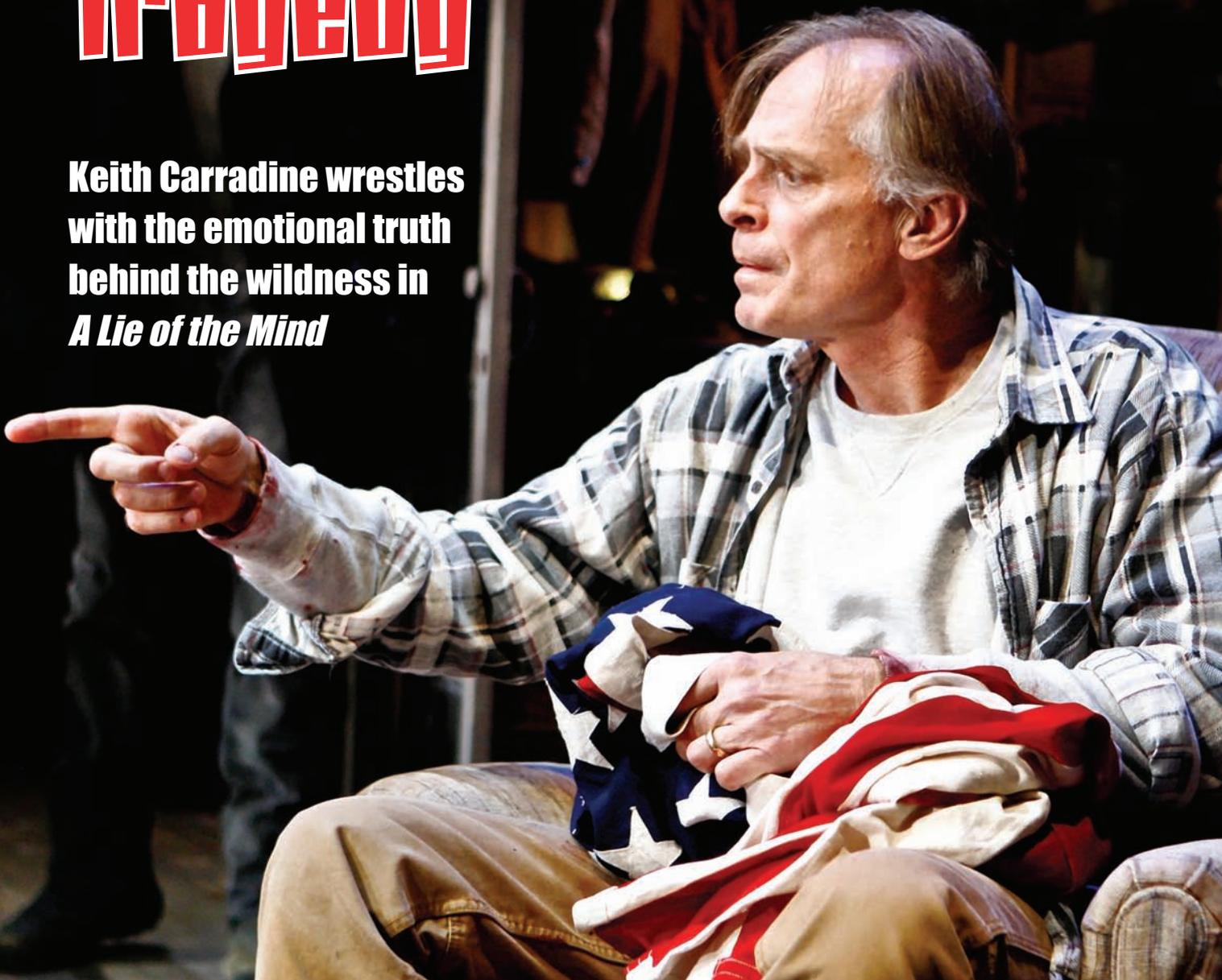
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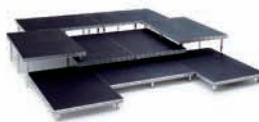
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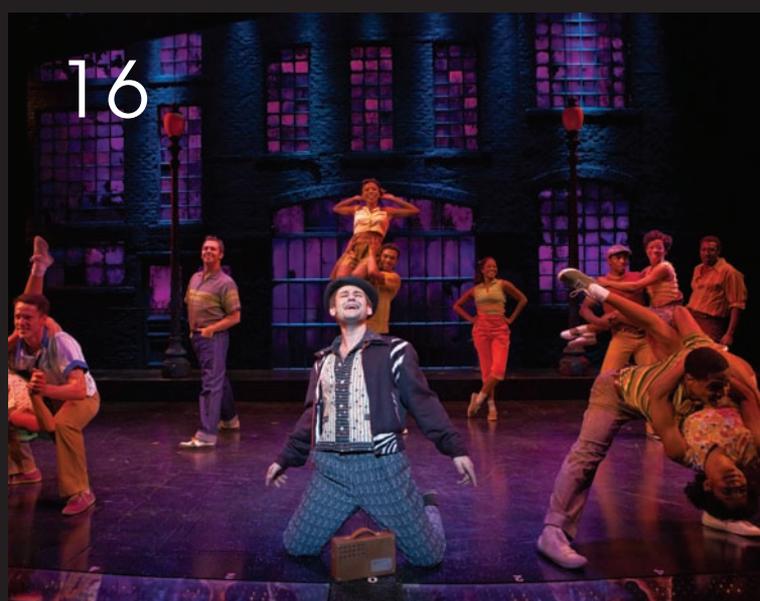


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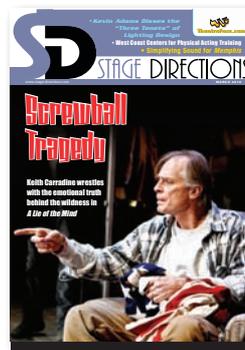
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ON OUR COVER:
Keith Carradine as Baylor in the The New Group's production of Sam Shepard's *A Lie of the Mind*

PHOTOGRAPHY BY:
Monique Carboni

● Editor's Note

Take It Down a Notch

I can argue, or I can learn

LINDA EVANS



I live in Las Vegas, which means I know a few things about bad math. Actually, they can be boiled down into three bed-rock assumptions: 1) They didn't build all those huge casinos because people win in them; 2) I'd rather buy groceries than lose at craps (or blackjack, or video poker, or ...); 3) If you don't know the odds, assume they're ginormously against you.

That last one is really important to me, mainly because I have a hard time calculating odds. Not sure why—I mean, I like to think I'm a smart guy, and at one point in my life I even understood calculus. Still, something about calculating odds makes my brain go hinky. Friends have tried explaining it to me in the past—and while I finally get the basics, it wasn't without a lot of shouting and angry yelling on my part about how the whole thing was stupid, and they were explaining it stupidly.

I used to run into a similar situation with VCA's. (Voltage Control Amplifiers—they're a way of controlling multiple channels of audio on a mixing console simultaneously without having to send them all through a group buss.) I had a devil of a time grasping the concept, and would argue with anyone who tried to explain them to me.

Point being that for this month's issue I was helping write about some changes Studer has made to their console's software to make life easier for theatre mixers, specifically relating to VCA's. In order to really explain the changes, I had to understand VCA's. And again I struggled with it mightily. I kept visiting a co-worker's office, bugging him about the changes, asking him questions, trying to wrap my brain around why this was important, why mixers used VCA's so dang much. I did research on the Web, I looked up my sound books and went over it again—and it just wasn't clicking. The deadline was approaching, the panic was rising. How could I write about this if I didn't understand it at all? But I soldiered on. I avoided getting into arguments with my co-worker as he patiently tried to explain to me how they worked and why they were an elegant mixing solution. And, at some point, the penny dropped. I got it. All without yelling.

To me, that's as important as the fact that I finally understood VCA's. That I was able to look at the problem, confront my ignorance, and not completely devolve into a whirlwind of frustration and yelling is a good thing. Dave McGinnis talks about the necessity of learning new things in his column this month, and I'd like to add that it's also important how you learn. At least it is for me. The unknown is out there, especially in a field faced with as many production challenges and as much advancing technology as ours is. How you deal with the unknown, and learn from it, counts for a lot.

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OTHER TIMELESS COMMUNICATIONS PUBLICATIONS



● Letters

The Grass is Always Greener

TheatreFace.com denizens discuss growing a lawn.

I would like to cover my stage with fake/artificial/synthetic turf/lawn/grass for an upcoming production. It's a thrust stage with audience very close, looking down on the stage floor. I'll need about 600 square feet, so even \$1/square foot seems too expensive. Any suggestions for cheaper alternatives than AstroTurf or other commercially available turf?

I would like something softer, like cemetery graveside grass carpet. Anybody know how to find the maker/distributor of that stuff? Calls to local funeral homes and cemeteries have come up blank so far. Thanks!

Diane Malone

I worked on a production of *Love's Labours Lost* and we covered the entire stage in carpet to make it look like grass. I'm not entirely sure what look you're going for but it worked out well for me. I called a bunch of carpet stores and got donations, so the only money spent was on gas driving around to pick up the samples and paint to make it look like grass. We used shag carpet.

Heather Sinclair

Have you tried real grass? There are artists that use matting and spray adhesive to fasten grass seed to. They then water and fertilize it to keep it sprouting and alive. They have done it on suits, cars, etc. Who knows? It might work on a set. Could be just crazy enough to work. Try testing some on heavy muslin.

Jeffrey D. Byrd

You can check out the Joseph M. Stern Co. They make what they call display grass mats. www.jstern.com/other.html

Larry Pisano

Thank you! That's just what I am looking for.

Diane Malone

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In the Greenroom

Theatres Seeing Fundraising Successes

Despite the tough economy, there are some theatres still moving ahead with fundraising campaigns and meeting success.

On January 14, Southern Utah University President Michael T. Benson announced a \$3 million grant to the Utah Shakespearean Festival from the George S. and Dolores Doré Eccles Foundation, earmarked as the “lead gift” for the campaign to construct a new Shakespearean Theatre. The new theatre, along with the current Randall L. Jones Theatre, will anchor the Utah Shakespearean Festival Centre for the Performing Arts. To be built one block east of the current outdoor theatre, it will replace the aging Adams Theatre with a state-of-the-art facility designed to enhance the Festival experience for thousands of patrons in the years ahead. Patrons of the new theatre will enjoy the same unique experience that audiences found in the Adams Theatre, an intimate presentation of Shakespeare under the stars.

The Eccles Foundation grant—designed to “jump-start” the campaign for the new Shakespearean Theatre—includes an outright gift of \$1 million and an additional \$2 million “last dollar challenge” grant to be contributed when the remaining campaign goals for the theatre have been reached. More than \$16 million has been secured already toward the \$33.7 million needed for the new facility.

In Berkeley, Calif., the California Shakespeare Theater received a 2-year, \$160,000 grant from the Dean & Margaret Leshner Foundation, which was awarded to support of the Theater’s on-going operations, plus a capital investment of \$100,000 toward Phase I of their plans to reinvigorate the Bruns Amphitheatre as a permanent, sustainable and welcoming home for the Theater’s artists and audiences.

“We are so grateful to the Dean and Margaret Leshner Foundation for their generous support of Cal Shakes,” commented Managing Director Susie Falk. “2010 is a landmark year for Cal Shakes, with our first commissioned world premiere scheduled to open on our main stage, the 10th anniversary of Jonathan Moscone’s artistic leadership,



From left to right: Gerald R. Sherret, former mayor of Cedar City, R. Scott Phillips, Utah Shakespearean Festival executive director, Fred C. Adams, Festival founder, Jyl Shuler, Festival development director, Michael T. Benson, president of Southern Utah University



Rendering of Utah Shakes' New Shakespearean Theatre

and the scheduled completion this summer of the first phase of our construction project, The Campaign for the Future. With this award, the Leshner Foundation reaffirms its leadership in supporting significant cultural institutions in the East Bay.”

In Cleveland, Ohio, Tom Hanks supported classic theatre as well, donating an unspecified, but presumably large, gift to the Great Lakes Theater Festival. His donation allowed the GLTF to reach the amount necessary to trigger a \$1 million matching grant from the Kresge Foundation. The Foundation had extended its deadline so that GLTF could raise the necessary funds. Hanks has long had a connection to GLTF, having interned there

for several seasons when it was still known as the Great Lakes Shakespeare Festival. The grant will go towards paying off GLTF’s loan it incurred when rebuilding its new Hanna Theatre home as well as start an endowment for the company.

Finally, in Milwaukee, the Skylight Opera Theatre received gifts from nine generous donors to create a challenge fund of \$250,000. The challenge fund will match dollar-for-dollar new money from first-time or increased gifts to its 50th anniversary campaign. To date the Skylight has raised \$120,000 toward matching the \$250,000.

“We are so excited that these generous donors have the confidence in the Skylight to create this challenge fund,” said Amy S. Jensen, the Skylight’s managing director. “The combination of the challenge fund and the matching new or increased gifts is already enabling us to make great strides in stabilizing our financial situation. Our goal is to get the Skylight back on solid financial footing so we can honor this generous support by continuing to offer the high quality music theatre productions and free arts education programming the community has come to expect.”

In addition to this challenge fund, the Skylight received a generous gift of \$60,000 from the Richard and Ethel Herzfeld Foundation to support general operations and the Skylight’s arts-in-education program Enlighten.

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Results of Off-Off-Broadway Demographic Study Released

The New York Innovative Theatre Foundation has released the findings of their "Demographic Study of Off-Off-Broadway Practitioners." The study, conducted during September 2007 through February 2009, recorded and analyzed the specific population characteristics of the artists working in New York's Off-Off-Broadway theatre sector.

"These reports help to shed light on the Off-Off-Broadway community and the significant contributions it makes to New York City's cultural environment," said Shay Gines, executive

director of the New York Innovative Theatre Foundation. "It provides measured data to back up funding requests in this sector. It allows us to identify and leverage our strengths when negotiating for resources or advocating for the needs of this important arts community. It is proof that an investment in the Off-Off-Broadway community is an investment in NYC."

The document can be viewed online at <http://www.nyitaf.org/survey>.

Scholar and Composers Rewarded

The International Association of Theatre Critics—an association of theatre critics, theatre journalists and theatre scholars in over 50 countries—has awarded its highest honour, the **Thalia Award**, for 2010 to American critic-scholar Richard Schechner. Schechner, based at New York University's Tisch School of the Arts, has been editor of *TDR (The Drama Review)* for some 30 years. He first edited *TDR* from 1962 to 1969 and then returned to it again in 1986, still editing the quarterly journal today.

The American Theatre Wing will award the **2010 Jonathan Larson Grants**—given annually to honor emerging composers, lyricists and book writers, and help to continue Tony Award-winning composer Jonathan Larson's dream of infusing musical theatre with a contemporary, joyful, urban vitality—to Peter Lerman, Daniel Maté, and songwriting team Michael Kooman (music) and Christopher Dimond (book & lyrics). After considering 165 applications they were selected to receive the grants, totaling \$10,000.



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4Wall New York Signs Union Pact with IATSE Local 632

The employees of 4Wall Entertainment New York are now covered under a new collective bargaining agreement between the company and the IATSE Local 632 of Northeast New Jersey. In addition to providing Union membership for 4Wall employees, the agreement empowers 4Wall New York to bid on Union events for the first time in the company's history.

Kevin O' Brien, President of IATSE Local 632, spoke of the successful agreement: "I would like to commend the negotiators from both the Union and 4Wall on achieving a contract that is mutually beneficial and will enable the two parties to bring the best theatrical lighting to tours, industrials, motion pictures, and television, as well as the legitimate stages on Broadway. We are proud that 4Wall is now a union shop."

The agreement became effective January 9, 2010, and runs through January 9, 2013.



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USITT Planning Star-Studded 50th Celebration

USITT is planning a stellar line-up of special speakers and session presenters for its 50th Annual Conference in 2010. USITT, the United States Institute for Theatre Technology, connects performing arts design and technology communities to ensure a vibrant dialogue among practitioners, educators and students. Speakers include Sally Struthers, Dr. Joel E. Rubin, the founder of USITT, Oscar Brockett and legendary lighting designer Jennifer Tipton.

Sally Struthers will kick off the organization's four day lineup of focused sessions and special exhibitions on Wednesday, March 31 with her Keynote presentation at the Kansas City Convention Center. Also on tap will be Dr. Joel E. Rubin, a founder of the Institute and its second President, who will deliver the Fellows Address on Wednesday evening. On Thursday morning, the Institute will honor Oscar Brockett who will receive the 2010 USITT Golden Pen award, along with co-authors Margaret Mitchell and Linda Hardberger for their work, *Making the Scene: A History of Stage Design and Technology in Europe and the United States*.

Jennifer Tipton, who in 2008 was honored with a MacArthur Foundation "genius award" (the latest in string of honors for this amazing designer) will speak on Friday morning to start the Conference day.

The 50th Annual Conference, with events centered at the Kansas City Convention & Entertainment Facilities in Kansas City, Missouri, will conclude with a gala Anniversary Party on Saturday, April 3.

ETC Training to Become ETCP-recognized Electrical Training Program

Capping a year-long process, ESTA's ETCP Certification Council has approved ETC's application to become a certified trainer, confirming ETC as the first lighting manufacturer—and one of a handful of rigging manufacturers—to have courses recognized by ETCP. Attendees of ETC's courses who are already ETCP certified can now gain renewal credits by participating in one of ETC's technical training sessions.

"We are very proud and excited to offer this expertise and professional aid to the industry, said . It's a win/win for all involved, with the end result of raising the bar in installation knowledge and safety in our industry," said Dan Boggess, ETC's Field Service Manager.

ETC approached ETCP's certification manager, Meredith Moseley-Bennett, last year, and began exploring the need for electrical training classes as well as offering the model of ETC's own existing in-depth training programs (courses like ETC New Technician Training, Recertification Training, and Unison Paradigm Certification training) as well as the new ETC Prodigy-Rigging Installer Training. ETCP-certified technicians must maintain their standing by accumulating 40 renewal credits or retaking the ETCP exam every five years. At least 10 of these renewal credits must include training or professional development—which is where ETC's programs fit.

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Stan Wojewodski, Jr. Appointed Chair of SMU's Theatre Dept.

Stan Wojewodski, Jr., the Distinguished Professor of Directing in the Division of Theatre at Southern Methodist University's Meadows School of the Arts, and former dean of the Yale School of Drama, has been appointed chair of theatre effective June 1, 2010. Wojewodski succeeds Cecil O'Neal, who has served as chair for the past four years.

From 1991-2002, Wojewodski was artistic director of Yale Repertory Theatre and dean of the Yale School of Drama. During his tenure, he nourished the careers of playwrights Suzan-Lori Parks (winner of the 2002 Pulitzer Prize for drama) and Eric Overmyer and presented innovative dance-theatre by choreographer Ralph Lemon, whose cross-cultural interdisciplinary *Geography* trilogy received the 1999 Alpert Award. His own productions at Yale included the premieres of David Edgar's *Pentecost*, Dawn Powell's *Big Night* and *Figaro/Figaro*, and Eric Overmyer's adaptations of *Beaumarchais* and *Odon von Horvath*.

Steve Roudebush Promoted to VP of Sales at BMI Supply

Steve Roudebush has been promoted to the position of Vice President of Sales, Marketing, & Development at BMI Supply. In his new position, Roudebush will continue directing sales for New York State, in addition to coordinating overall sales efforts for BMI Supply and BMI Supply South.

"I am excited to have Steve in this key role as BMI Supply continues its steady growth," said Cynthia L. Barber, President and CEO of BMI Supply. "Steve will work hard to support BMI Supply's longstanding traditions of excellent customer service, broad product offerings, and industry expertise."

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the enhancements in the 4000 and 5000 series, the letter "a" will be added to the end of all 4000 and 5000 system model numbers. Product updates include a new backlit LCD on transmitters and locking battery door on UniPak body-pack transmitters; two-color (green/red) power/mute LED to indicate on/mute status; new 25 kHz spacing, providing up to 996 selectable frequencies; and a new v3.0 of the AEW Control Interface Software, which now works with all popular operating systems. A newly announced five-year warranty is also included. The 3000 series now has 1001 selectable UHF frequencies in 25 kHz spacing in three available frequency bands; receiver antenna input jacks that can provide power to operate Audio-Technica powered antennas and accessories or other in-line RF devices. The 3000 series now also has nine pre-coordinated frequency scan groups to simplify the selection of usable frequencies in a multi-channel wireless system as well as other improvements.

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lumens. Both feature 3D Keystone technology, a new four-corner geometry correction function for versatility in projector placement and easy display set-up. The projectors feature motorized lens shift, focus and zoom, and come with a suite of high performance lenses that can be switched with a one-button lens release.

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Gerriets Formtex Basic

Gerriets has expanded its Formtex product line with its new Formtex Basic. Formtex is a scenic product that combines the appearance of textile with the formable characteristics of aluminum sheeting. Normally Formtex, made of a 100-micron aluminum sheeting, has single- or double-sided lamination in five standard designs: canvas, granite, slate, moss and terracotta. The aluminum sheeting of Formtex Basic has a single sided or double-sided adhesive layer for customized lamination, allowing even more possibilities to model stage props of any shape or color. Formtex can be modeled, cut or sewn. The material can be printed or painted. Formtex is waterproof and flame retardant.



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i-Pix has developed a new 4 and 6 lamp Power Bar, to which its versatile new BB1 LED fixtures can be fitted. The rig is designed for all types of portable applications from film & TV shoots and location work to small stages, live concerts and performances and site-specific theatre. The BB1 is a sealed, low voltage, self-contained fixture, requiring only power and data, and is available in either 20 or 35 degree beam angles. Its customized RGB LED light engine is designed to have strong color mixing capabilities, including the sourcing of tungsten and daylight color temperatures. The BB1 is fully RDM/DMX enabled, with remote address mode and detailed fixture feedback. Both power and data are fed through a combined data/LV power cable. The user interface will receive and transmit either 8 or 16 bit DMX to the fixtures, and will run in stand-alone mode. Up to 20 memories can be stored, and a chase created from these.



www.i-pix.uk.com

L-ACOUSTICS Releases Soundvision 1.6 Upgrade

L-ACOUSTICS has launched version 1.6 of Soundvision, their 3D acoustical simulation program. Features of the new

1.6 software include: air absorption as a function of humidity and temperature, affecting target SPL calculation; updated data product library including the new K1, K1SB, 8XT, 12XT, 108P, 112P, SB15P, and SB28 products; the adoption of the unified contour template for WST line sources and a gain structure matching the new V2.0 preset libraries, allowing each product to reach the maximum SPL with the same input level; ergonomic improvements such as mapping mode custom color scaling and new, programmable quick keys for faster operation; new balloon export data for all WST and Point Source systems (except V-DOSC, dV-DOSC, and K1) compatible with EASE 4.0 and CATT 8.0.

www.l-acoustics.com

Shure PSM 900 Personal Monitor System

Shure Incorporated's new PSM 900 Wireless Personal Monitor System consists of a rugged, all-metal, ultra-thin wireless bodypack receiver (P9R) and a half-rack single wireless transmitter (P9T). The PSM 900 is also available with Shure's newly-introduced SE425 Sound Isolating Earphones, which feature enhanced sound signatures and premium dual speaker technology in a small, lightweight design. Unlike earlier SE models, the SE425



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With a simple mouse click, the new StarPort adaptor and proprietary software for Windows from Dove Lighting Systems instantly transforms a personal computer into a full-feature professional memory lighting controller.

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features a unique, detachable cable and formable wire at the earpiece giving performers accurate sound and a secure fit. The PSM 900 receiver features the same front-end filter as Shure's UHF-R Wireless System, as well as Active RF Gain Control that automatically reduces receiver sensitivity when an overload of RF signal is detected. The PSM 900 includes CueMode, a patent-pending feature that allows users to audition up to 20 different monitor mixes on a single bodypack at the touch of a button. Any P9R can be used in CueMode so that monitor engineers can quickly hear each performer's mix, without the need for any additional equipment.
www.shure.com

SnowMasters Zig Oscillator

SnowMasters Special Effects Studios' Zig Oscillator is a low-cost solution to greater special effects coverage, designed to increase coverage of snow, bubbles, smoke, scent and more by up to 70%. The machine allows for easy attachment of special effects equipment to be mounted and oscillated up to 90 degrees. The Zig Oscillator incorporates a motorized rotating mount that is easy to attach to any SnowMasters standard hanging bracket. Three various degrees of show positions are available (15, 45 or 90), with a maximum rotation of 90 degrees. The 4-Channel DMX control has variable standalone features. Available in 110V



and for 220V countries use. Included with the Zig Oscillator is a mounting plate and truss attachment via SnowMasters standard dual C-Clamps. The oscillating unit has the capacity of 75 pounds of hanging weight. An optional wired remote controller is also available as an accessory.
www.SnowMasters.com

Yamaha M7CL-48ES Digital Audio Console

The Yamaha M7CL-48ES digital audio console uses the SB168-ES remote stage box its main I/O interface, connecting via a single Cat5 cable and includes a built-in EtherSound interface with a third port for PC control and monitoring, eight Omni Ins (Mic/Line), eight Omni Outs, and three MY card slots. The M7CL-48ES supports up to three SB168-ES stage boxes and, like the M7CL-48, can mix up to 48 mono plus 4 stereo inputs to 16 Mix Buses, 8 Matrix Outs, Stereo and Mono Outputs. The new Stage Box Quick Set up feature provides plug-and-play connection of up to three SB168-ES units. With the built-in EtherSound interface, the M7CL-48ES gains all the benefits of a digital network infrastructure while allowing the card slots to be used for other purposes, such as personal monitoring systems and recording outputs.



www.yamahaca.com

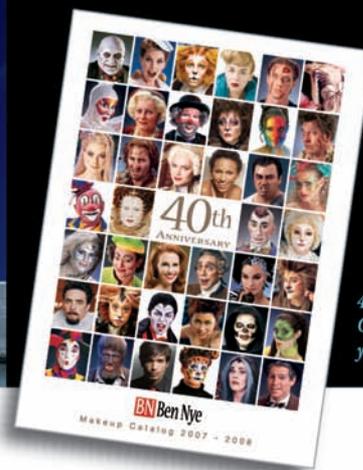
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Changing the Workflow

Studer puts their new software to the test on *Memphis*' Broadway run.

The cast of *Memphis*.

Audio consoles were not designed to handle the cue-based structure of running a live Broadway-style show. They were built around reinforcing audio for a fairly static rock band with uniform, and not generally large, orchestration. Sound designers and audio engineers have had to shoe-horn their needs into this model, inventing their own methods of working around the organization of a console and the extra work it entailed. Last year, though, console-maker Studer decided it was time for a change.

"Broadway shows have a lot of cues, and the biggest problem is you never really have a good idea if something is changing that shouldn't be changing." —Jamie Dunn

better console.

What they found wouldn't shock anyone who's designed, programmed or mixed a large show using a board's snapshot function.

"What we realized very quickly was that the biggest problem

"We wanted to deeply understand the problems sound designers faced, and see if we could provide

a unique solution to make this fit their workflow," says Jamie Dunn, Studer Sales Director. So Studer started talking to Broadway and West End sound designers, trying to discover the primary problems designers and engineers had with audio consoles and see if they couldn't build a

with snapshots and recall-ability on a board is that you've always got to understand what you're not wanting to recall," says Dunn. "Broadway shows have a lot of cues, and the biggest problem is you never really have a good idea if something is changing that shouldn't be changing."

They took another step back, and studied what changed most during each cue. What they heard was that 60–70% of cue setup was focused on VCA settings, channel mute settings and processor functions (EQ, delays, etc.). Seeing this Studer took the obvious, if somewhat radical, step of removing these functions from the snapshot feature, and giving them their own entry within a cue-based hierarchy. Now a cue could recall a snapshot, but it could also recall a VCA setting, a mute setting or a processor function—and because these were separate from the snapshot feature these settings could be programmed into a library and easily inserted into multiple cues. By removing them from the snapshot hierarchy they made programming cues more

www.stage-directions.com/KenTravis

ONLINE BONUS

For the full transcript of our interview with Sound Designer Ken Travis, including his comments on what it was like working with *Memphis* composer (and Bon Jovi keyboardist) David Bryan and what he REALLY thinks about theatre blogs, head over to

www.stage-directions.com/KenTravis

streamlined, and gave designers a more powerful tool.

How powerful? Powerful enough that the new software made its Broadway debut on a Studer Vista 5 console for the rock musical *Memphis*, which opened last October, with sound design by Ken Travis.

"We went with a Studer Vista 5 because we couldn't find a console that could handle all of the computations that were happening in a single cue," says Travis. "We can take a single cue that will have as many as 100 inputs changing. It was really complicated to do it out of town. In San Diego and Seattle it was on five consoles."

Cues, Not Snapshots

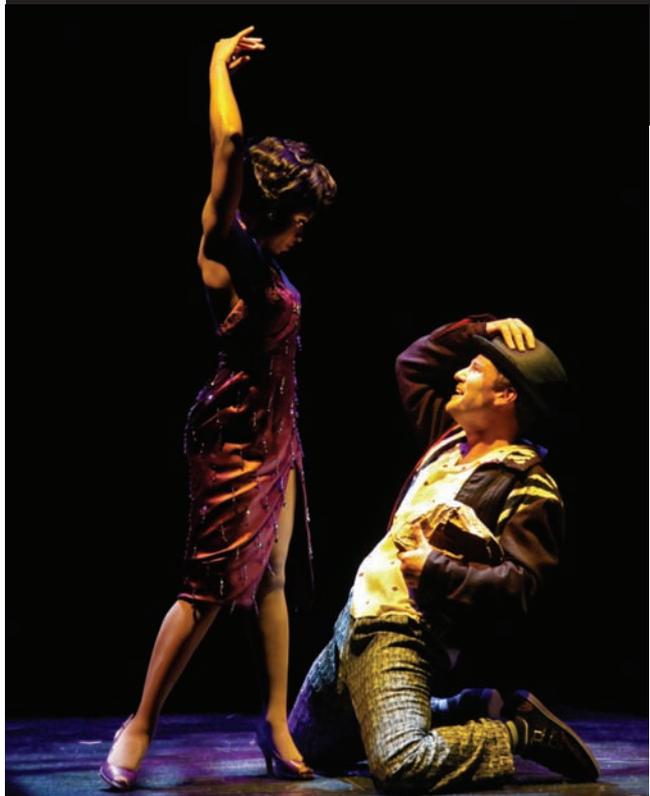
In Studer's new software, cues are presented in numerical order, with their elements right next to them: Snapshot, XFade, VCA and Events. Snapshot and Xfade are self-explanatory, telling the operator the name of the snapshot setting the cue recalls, as well as the time on the crossfade for a certain cue. Snapshots can cover huge, global changes to the board's setup, but for most cues that's not necessary, so the important details of each cue—VCA and processing events—each get their own column, so they can be programmed and monitored more easily.

"It's allowed us to make it cleaner for the sound designers to see very clearly within the cue list where changes occur—because that's important thing," says Dunn. "A VCA event named 'band faders,' for example, is enough to remind them that they'll see a big change in the balance of the band on that cue. The lack of a snapshot indicates there's not going to be any big change, the VCA event will deal with the VCA stuff that needs to get done."

Engineers can setup multiple VCA settings to determine how best they want to run the board in each configuration. The VCA settings are labeled, and can be placed into any cue desired. Furthermore, because VCA's now exist as "events" in their own right, as opposed to part of a snapshot, editing a VCA library entry will cause those changes to automatically replicate across any cue that calls on that VCA entry. It also speeds up board programming because VCA settings can be copied and pasted into a cue. In another nice little touch, if you're typing in the VCA name when programming a cue the Studer software will auto-complete the VCA name to speed up the entry.

On *Memphis* the VCA's help Travis manage band levels as the instruments traveled around the stage.

"Inside of a song the band can travel 20-something feet on platforms. You as an audience member never want to hear the music change, even though the drummer went from being 10 feet from the front of the stage to 20 feet upstage behind a solid wall inside the same song. We're constantly adjusting as the band is moving, turning up certain instruments and re-EQing as we're moving



Montego Glover and Chad Kimball in *Memphis*. Studer's new console software includes settings to make handling EQ for characters' costume changes (including hats) easier.

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Balancing levels and processing during an energetic number is part of a sound designer's job on a musical.

so that when the drums are downstage you're getting a lot of natural sound, but as they go upstage we have to start turning up the overheads so you get more cymbals that naturally carry in the house."

EZ EQ

Just like Travis mentions, a large part of each cue isn't just volume, but EQ and other processing. To make managing processing easier, Studer created a function called "Library Events" within each cue. They give the designers extreme granular control over any of the board's settings for a particular cue—or actor.

Like many consoles, Studer will let you assign a name to a channel. In the Broadway world, it's easy to see how labeling an RF mic on channel 33 "Elphaba" could be useful. Designers could then lock in EQ settings for that actor/mic combo and whatever cue they're placed in, the EQ settings are recalled.

But what happens when the Elphaba puts on her hat? The EQ and settings for that cue need to be different to keep the sound the same. Studer's new Library Events feature enables the engineer to create an EQ setting for when Elphaba is wearing her hat, and save it as a Library Event. This Event can be copied into any

"You never want to hear the music change, even though the drummer went from being 10 feet from the front of the stage to 20 feet upstage behind a solid wall inside the same song." —Ken Travis

cue that includes the hat. To change back to normal EQ settings, simply dropping the Normal EQ Event back into the cue list will make the change.

These Library Event settings can also be changed live, and will replicate throughout the show wherever that Library Event is placed. For example, if Elphaba's mic place-

ment is a little off one night and the sound is different, you can change a Library Event and those changes will propagate throughout the cue list—the Library Event makes sure the settings are carried throughout the show, as opposed to the engineer having to tweak every cue as it's brought up in a snapshot.

To further simplify things, these settings can also be automatically copied to a new actor—useful for setting up an understudy. You can copy an actor's Library, including all of their EQ events, to a new actor's name, tweak the settings to account for the understudy's voice, and you're set.

This was particularly important on *Memphis*, a demanding show which calls for a lot of swing actors and rotation of parts.

"It's very rare that we do a show where we have an original cast member of everybody in," says Travis.



Because *Memphis* is such a demanding show, the sound designers have to be able to keep up with the different sound demands of various actors playing different parts on a regular basis.

"One of the reasons we used this console is because I knew we were going to have a lot of swings, so if somebody goes in, my live engineer Ty Lackey just literally goes over and hits a button and says so-and-so is playing the lead today. It clicks over, and if that person has already played the lead role, we've already set up all the EQ changes and everything needed to deal with that actor for the show."

Yes, it took some time to set up the library, but now Travis says "It's pretty easy. He just spins a dial because almost everybody has already played a role. It's just one button on the console."

This is not to say that Lackey doesn't have to work each night.

"I have to say, for shows that I've mixed, because I've stepped in and messed around a little bit, it's definitely one of the harder shows to mix," adds Travis. It's also a hard show on the console. Travis pushed the Studer to the limit designing the show, with more than 100 individual changes in a cue, but the desk held solid.

"We crammed all the DSP we could put into it because we're using it so much harder than everybody else because so many things are moving," says Travis. "There's a lot of math; we're constantly adding and subtracting. I was really impressed. The thing just chugged along."

Of course, all of these improvements would mean nothing if the sound coming out of the board was sub-par. So how does Travis think the board sounds after all the software changes?

"Studer makes one of the best sounding consoles. They always have." **SD**



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Balance in a Curved Square

The Old Globe debuts its new arena stage, the Sheryl and Harvey White Theatre

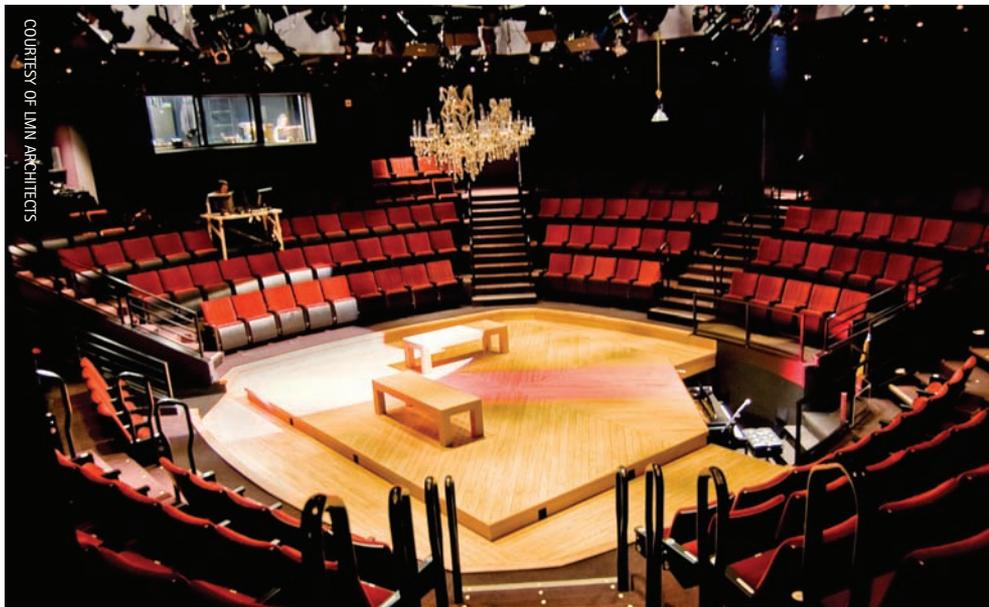
The Old Globe in San Diego is celebrating its 75th anniversary by christening the new Prebys Theatre Center and its centerpiece the Sheryl and Harvey White Theatre. The White is a 250-seat arena theatre that replaces the 225-seat Cassius Carter Centre Stage. While much-loved for its intimacy, the original theatre left a lot to be desired. The White retains the Carter's intimate audience-to-actor relationship but improves on the overall experiences for not only the audience, but especially for the actors, directors, designers and technicians who create in the space.

The Prebys Center is the result of a survey that Fisher Dachs Associates conducted for Globe CEO and Executive Producer Lou Spisto. FDA principal Joshua Dachs worked with Spisto and the Old Globe staff to create the study. "We had a conversation about their priorities," says Dachs. "Out of that, the first real projects turned out to be the theatre and the educational space." FDA worked closely with the architect for the Prebys Theatre Center, Seattle-based LMN Architects, to realize the spaces.

"The Carter was lacking quite a lot," comments Spisto. "It lacked flexibility; it lacked safety; it lacked proper lighting positions; there was no trap; actors had to make entrances from the same places that audiences did. The thing that it did have was the most perfect relationship between the audience and actor."

Dachs agreed the audience relationship needed to be preserved. "Everyone loved the shape and seating capacity, but there were all these other things that they hated. We came up with a design that was very similar to the original one but created things like stage level vomitories that they didn't have before. Now there is a huge variety of potential entrances which gives you an enormous range of new blocking possibilities that they never had before and new capacity to accommodate plays with wheelchairs and furniture that were extremely problematic before."

There is also now a trapped stage floor. "Instead of a fixed stage floor, it's a system of platforming that can be manipulated," comments Dachs. "For the first event, they carved out a corner and made an orchestra pit. For another show, they had a stair entrance up from the trap room to reflect the idea of the set being on the second floor of a building. From a design and technical perspective the stage floor is entirely malleable. That is a huge advantage that they didn't have before." The White's stage floor system is a slightly customized version of a stock product from Staging Concepts.



COURTESY OF LMN ARCHITECTS

The Sheryl and Harvey White Theatre at the Old Globe. This set served two productions. It was used for the Grand Opening on December 7th, 2009, with a performance by Kelli O'Hara and Paulo Szot (from *South Pacific* at Lincoln Center). A week later it was used for a production of *I Do, I Do*. In both productions the corner of the stage platform was opened to create a small orchestra pit.

Add Flexibility, But Keep the Intimacy

Above the stage got a complete makeover as well. "Overhead it's a completely new theatre; it's got great catwalks and a lot of attention has been paid to how one does rigging tasks in there," Dachs says. "There is steel at a slightly higher elevation to enable you to do spot line rigging, which is great if you need to drop a chandelier. Whatever you need to raise, lower or suspend, there is a network of steel above that makes that easy to do and the catwalks make it easy to get to. The new grid is higher than what they had previously, which was badly encumbered with all sorts of ductwork and trusses that were just in the way. Nothing is in the way now."

In terms of lighting, FDA added flexibility. "We created some perimeter positions over the seating that are very easy to get to and are rather flexible," Dachs explains. "Around the perimeter of the room there are a lot of Unistrut channels set into the wall. Above the stage, there is a perimeter catwalk with a tic-tac-toe pattern of catwalks within that are bristling with equipment, circuits and mounting positions. You can mount equipment up at a handrail position; there are also pipes that are set below the catwalk. You can put a fixture in just about any location."

The dimming and control system is from Electronic Theatre Controls with three ETC Sensor dimmer racks, an ETC Net3 Ethernet network, an ETC Ion 2000 console with fader wings and touchscreen monitors, as well as a radio focus remote and remote video interface and a Unison controls for house and cue lighting. A 48-circuit SmartSwitch relay panel provides both 120V and 208V

non-dim power for moving lights, LED fixtures and color changers. A new package of fixtures, purchased to supplement the existing inventory, include ETC Source Four PAR-EA units, Source Four JR Zooms, Selecon Rama 6" Fresnels and SeaChanger color changers.

The dimensions and the shape of the new space balance the technical needs and the audience/artist relationship. The trap room is nominally 10-feet deep to the typical stage floor level. From the typical stage floor to the bottom of the catwalks is 17 feet. The rigging steel above that is 25 feet from the stage floor, so there is plenty of room above. However, to maintain the intimate feel the audience has a lower ceiling overhead.

"We consciously kept a ceiling over the audience," explains Dachs. "The ceiling is about nine feet above the heads of the last row and

The new facility houses the Sheryl and Harvey White Theatre and Lady Carolyn's Pub on the ground level and the Karen and Donald Cohn Education Center, Hattox Hall and the Donald and Darlene Shiley Terrace on the upper level.



COURTESY OF THE OLD GLOBE

Construction Credits

Design Team

Architect: LMN Architects, Seattle, Wash.

George Shaw AIA, Partner in Charge

Theatre Consultant: Fisher Dachs Associates, New York

Joshua Dachs, Principal

Katie Oman, Project Manager

Jon Sivell, Lighting Systems

Acoustical and Audio/Visual Consultant:

Jaffe Holden Acoustics, Santa Monica, Calif.

Specialty Lighting: Horton Lees Brogden, Culver City, Calif.

Historical Consultant: Heritage Architecture and Planning, San Diego, Calif.

Structural Engineer: Hope Engineering, San Diego, Calif.

Key Vendors

Dimming and Control System: Electronic Theatre Controls, Inc.

Lighting System Installation: Helix Electric

Lighting Equipment Supplier: Entertainment Lighting Services (ELS)

Seating: Ducharme Seating,

Stage Platform System: Staging Concepts

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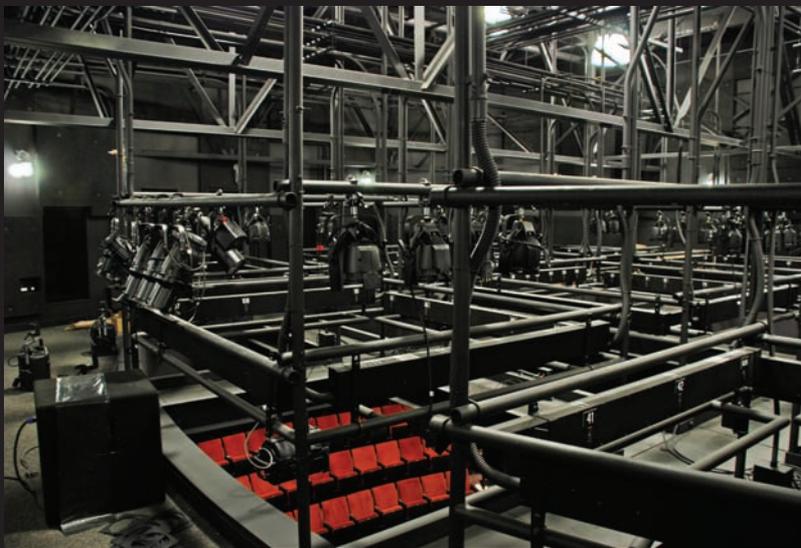
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The White Theatre features space to fly scenery and the flexibility to hang rigging points where needed.

COURTESY OF THE OLD GLOBE



There are now catwalks above the White Theatre with a wide variety of hanging positions and dimming circuits. There are also Unistrut rails mounted in the walls around the space to allow lights to be hung in the space.

extends out to cover the first row of seats; over the first row, it's about 15 feet above your head. Then the space pops up over the stage. The audience feels that they are in a very tight, intimate little chamber yet there is a lot of vertical scope that the artists have to work with."

Adding all the important requirements a modern theatre needs didn't keep Fisher Dachs from including all the little touches that make a theatre one of a kind.



"The footprint of the stage is nominally 24 feet by 25 feet and each of the sides is curved a little bit," comments Dachs. "Each of the rows of seating is curved to match. The perimeter walls are all gentle curves that echo the rows of seats and the stage edge. It is a serene little space; it doesn't consist of hard, straight edges. It is the size of many university black box theatres, but it is carefully tailored around producing in the arena form; it is far more sophisticated than you ever end up with in a studio theatre. It is a very purpose-built, very subtly designed version of an arena stage. They are really happy with it and we are really proud of it."

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Spisto is indeed happy with the final results. "We are very, very pleased with the new theatre," he says. "There are two aspects that work well for the Old Globe. The first aspect is that it is so easy to work in from a technical perspective. It is flexible and allows us all sorts of possibilities. The other thing that I think is equally—and in fact at the end of the day is more—important is that the relationship between the audience and the actor just works beautifully. And the acoustics are perfect."



CRAIG SCHWARTZ

Left to right: Steven Kaplan as Jay, Jennifer Regan as Bella and Austyn Myers as Arty in Neil Simon's Pulitzer Prize-winning play, *Lost in Yonkers*, in The Old Globe's new Sheryl and Harvey White Theatre.



The trap room below the White Theatre. The stage deck is a customized version of a standard product from Staging Concepts. The stage can be flush with the first row of seats or set one-foot higher or lower than the seats as well as having the ability to put a trap or entrance wherever needed.

Like theatre, architectural projects are a collaboration of many different partners. In addition to FDA and LMN, Jaffe Holden Acoustics was the acoustic and audio-visual consultants and Horton Lees Brogden consulted on specialty lighting. Spisto comments, "Working with LMN Architects and Fisher Dachs was superb." Spisto is equally pleased with the choice of LMN, out of two dozen firms interviewed. "We have loved working with LMN; they listened; they allowed us to lead the program. We are a theatre; it's like building a hospital for doctors; the people here don't just work in the building, we create in the building. I really loved both of these firms; they were tremendous. I think that if all of life was as successful as this building we would all have pretty darn wonderful lives." **SD**

FDA

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Getting Wild

Keith Carradine revels in the wild reversals of the “screwball tragedy” and his own life.

As an actor, Keith Carradine has done it all—theatre, film, television, even music. He received a Tony nomination for the title role in the Broadway musical *The Will Rogers Follies*. He won an Oscar and Golden Globe and was nominated for a Grammy for his Top Ten song “I’m Easy” from Robert Altman’s acclaimed film *Nashville*. He has appeared in television shows ranging from *Kung Fu* to *Deadwood*. He released two albums in the mid to late ’70s. Currently Carradine is appearing in The New Group’s Off-Broadway production of Sam Shepard’s *A Lie Of The Mind*, directed by Ethan Hawke and co-starring Laurie Metcalf and Frank Whaley, among others. The play chronicles the lives of two highly dysfunctional families unwillingly bonded by a couple comprised of a husband who thinks he has beaten his wife to death, but does not know she still lives. His fearful family wants to cover it up; her enraged brother plans revenge.

Stage Directions took the opportunity to sit down face-to-face in New York with this iconic American actor—who is part of the second of a three-generation family of actors—to talk about his craft, his passion, his history and making a living from make-believe.

Stage Directions: I enjoyed the play last night. In the usual Sam Shepard way, it was both compelling and quite grim.

Keith Carradine: I’ve coined a new term to describe this play. I refer to it as a “screwball tragedy”.

Obviously you and Laurie Metcalf have a lot of the funniest lines in *A Lie Of The Mind*.

A lot of what Laurie and I have together is darkly comic.

How do you bring levity to the whole process and not get too dragged down by the emotional weight of this material on a nightly basis?



ALL PHOTOGRAPHY BY MONIQUE CARBONI

Carradine characterizes Baylor (at least on the surface) as desperate to escape.

Ethan Hawke has been quite specific about how we approach the work on this piece. The humor is built-in, so you can’t really think about that, and you certainly don’t want to play anything for a laugh. The laughs are there. So our obligation is just to tell the truth, to be as truthful and emotionally honest as we possibly can given the circumstances, and given the fact that there are obviously some 180° turns in these characters and in events that take place during the course of a single scene. Things go wildly from one point to another, which on first blush to someone sitting and reading it might not strike one as being absolutely accurate in terms of how people are and how they behave. But the deeper we’ve gotten into the material, the more it’s come home to me that it is deadly accurate. People do act this way. So our obligation is just to be truthful, to be emotionally honest, be true to the characters, always be talking to one another, and in fact, go for the emotion. Then the humor will present itself.

What do you think is the truth for your character in *A Lie Of The Mind*?

I hesitate to talk too much about that because I don’t want to give away what’s behind my thoughts, but what is apparently true is that he is dissatisfied with his home life. He’d much rather be out in the woods than any place. The key to Baylor is that he’s responsible for his family and feels this onus of responsibility that at this point in his life

www.stage-directions.com/keithcarradine

ONLINE BONUS

To read a longer version of this interview, including Keith’s take on why awards are meaningless “unless you’ve won one,” head over to

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Carradine and Laurie Metcalf (pictured here) receive a lot of laughs for their darkly comic performances.

he seems to want to get away from. Escape seems to be his main need on the surface. There are obviously a lot of other things going on, and whatever the relationship with his wife at this point has become, he takes her for granted. His relationship with his children is strained at best. He has a son who is striving to please him but simply can't. There's nothing that Mike can do to please him, and his issues with Beth are historic. She is now in a state of injury and affliction. For Baylor it's another friggin' cross to bear. Those are the surface keys to him. I obviously have things in the back of my mind underneath the surface that I've made a part of who this guy is that explain for me as the actor what might appear to the audience to be odd, obsessive behaviors. His relationship to the American flag, which becomes quite apparent—I have my own personal explanation for that.

Shepard challenges the actor, and that's why actors love to play Shepard. It's not easy. There is no aspect of this that is easy from an actor's point of view. It's very, very challenging material, and as I say, this particular piece I refer to as screwball tragedy. Some of what goes on is so completely whacked, and at the same time in the midst of that there is a kind of manic, almost slapstick quality humor that's going on. The humor is really organic to the behavior of the people. It's laugh out loud funny a lot of the time, and then as soon as you laugh you're wondering, "Was it okay that I just laughed at that?" But life is like that, isn't it? There are friends of mine that you can't go to a funeral with because they just laugh. It's just wrong behavior, it's inappropriate responses to

things. I think that Sam really looks at that kind of circumstance, where inappropriate responses tend to happen, and then you wonder, why is that funny?

Didn't you go to college in Colorado for a short while?

I applied to Colorado State University as a forestry major. I think I was in my first half of my senior year in high school when I was applying to colleges, and I thought what I

really wanted to do with my life was sit in the woods and play my guitar, and how could I do that. I could be a forest ranger. I thought that would be cool. I could just wear the green uniform, hang out with the animals in the woods—my favorite place to be is outdoors—and I had all of these artistic leanings. I could draw and had a knack for music, and somewhere in the last year of high school, before I graduated, I realized particularly when I got the curriculum that was required of a forestry major at Colorado State University—which was a good agricultural school—and it was mostly science. Ecology and botany and...

Not playing your guitar out in the woods.

It wasn't what I had in mind. I finally giggled and gave in, as my friend Robert Altman used to say, and decided I might as well do what it appears I was meant to do.

I can't help feeling that I made the right choice in terms



Despite hairpin reversals of emotion in the play, Carradine believes that it's all truthful, how people really act, if you can understand the forces that act within people.

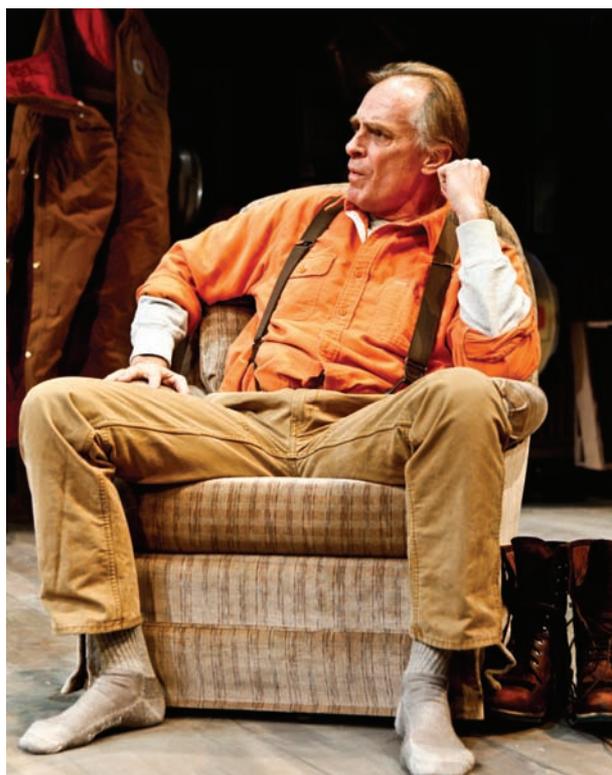
of what I chose to do, but I did begin my adult life at Colorado State University. I was there for one quarter, and by the end of the first quarter I had become involved with the theatre department. I was in the fall production. They did Anouilh's *Becket*, and I played Henry. I spent all of my time at the theatre. I was 19 years old and playing the King of England. It was absurd, but all college productions are absurd, and by the end of the first quarter I was flunking out of pretty much everything and didn't care. I wanted to be in the theatre. I wanted to act. So I dropped out and went back to San Francisco. Then, next year, in the fall of '68, the road production of *Hair* opened up at the Aquarius Theatre in Los Angeles. I actually played piano for my brother David's audition. Gerome Ragni and James Rado noticed me playing and asked me if I sang. I said yes, and they asked me to come back and sing. I did, and a couple of months later I was at the Biltmore. That was March of 1969 when I started performing in *Hair* on Broadway.

What is the best acting advice you ever gotten?

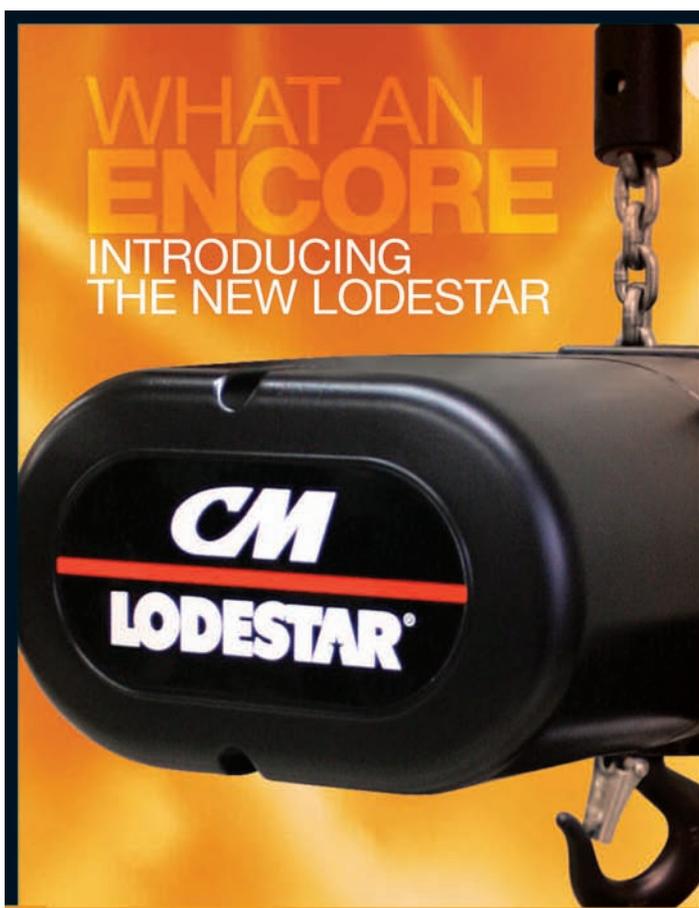
The best advice I ever got was from Robert Altman, who said, "Kid, I'm going to give you a piece of advice. Don't take advice from anybody."

What is the worst acting advice you have received?

You don't remember the bad advice. I don't. You sort of know it when you're getting it, so it just goes off into space. 



Keith Carradine plays Baylor in the New Group's Off-Broadway production of Sam Shepard's *A Lie of the Mind*



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Reviving Ragtime

ALL PHOTOGRAPHY BY JOAN MARCUS

The cast of the 2009 Broadway revival of *Ragtime*

Santo Loquasto made sure that the actors' garb didn't match the music's name.

The recent Broadway revival of *Ragtime* lasted a mere two months but featured a star-making turn from Quentin Earl Darrington as well as fantastic scenic and costume design. Given the economy, unfortunately, the expense of new shows and the known star power that this production lacked to boost ticket sales, it was probably not destined to last long, which is a shame. One of the people who worked on both versions of this show was Tony Award-winning costume designer Santo Loquasto, and he has a special insight into the show's backstory and how the versions varied.

The original production, done in Toronto and L.A. before hitting the Great White Way, ran between January 1998 and January 2000 in New York. Then the show toured and was bought out by

"People change their clothes a lot in *Ragtime*." —Santo Loquasto

a company that now rents the show to various theatres around the country. *Ragtime* was brought back for a limited run in Washington, D.C. last year, however Loquasto, who worked on the original production, did not work on it again until this subsequent Broadway revival at the behest of the director. Once on board he went to a storage facility in North Carolina that he calls the "elephant's graveyard for musicals" and pulled out the old costumes as a starting point.

Even though *Ragtime* had closed by the time that *Stage Directions* chatted with Loquasto, we felt that his work was powerful and important enough to be discussed here. He offered of plenty of insight into his career, working on the revival of a show he originally designed for and how he has tackled two disciplines in the theatre, scenic and costume design.

Stage Directions: How common is it for you to work on a show, and then years later work on its revival?

Santo Loquasto: It's not. It was interesting, and initially—I wasn't reluctant, but I was curious about it because I was very attached to the original team on the original production. It felt awkward initially, but Marcia Milgrom Dodge, who directed it, won me over in a matter of time.

How did you approach the costumes to the show originally, and what changes did you make to them for the revival?

Only when Marcia had very specific requests, where she saw a character differently and asked for some changes. And the number "The Crime Of The Century" she saw very much as vaudeville and less stylized. I mean, it was stylized in its burlesque look—it was red, white and blue—but it was more like a political satire in the original production—black, white and red, with Thomas Nast masks—and this time it was done more as a vaudeville act. This was more like caricatures, but right out of historic kinds of designs from the period.

How much research did you do, and how much did you learn about that time period?

I did masses, but I did all that originally, and I had all those delineators that I photocopied and enormous files which are here. Plus the books you acquire about firemen and baseball and the period. There was all that, which was great to have at your



Santo Loquasto, costume designer on the Broadway revival of *Ragtime* (and its original production).

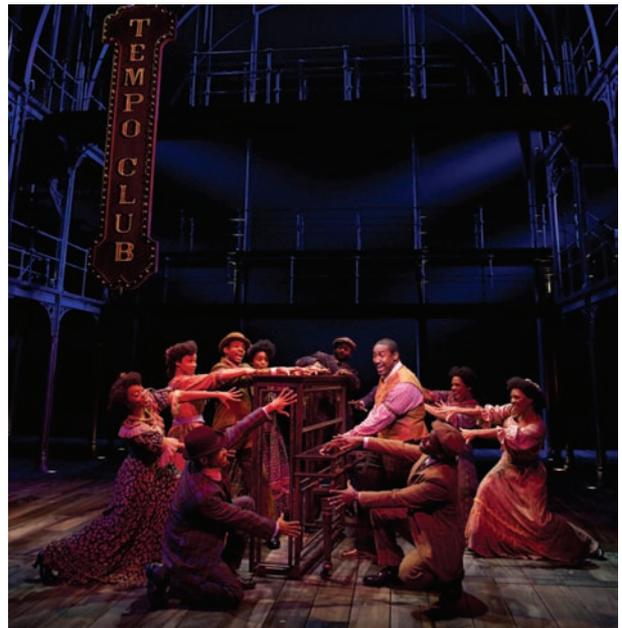
fingertips when you're doing it as quickly as we did it. We put it back together very swiftly.

Even when you're doing a period piece, how much of a temptation is there to slightly modernize the look of some of the clothes?

There are things that almost invariably happen to your eye, although not so much in this period—because I think this period is an attractive period; 1906, the beginning of the 20th century—but when you get into things like the '50s, men's trousers are so wide. There's a lot of clothing in those suits, and people look somewhat odd to us, and there is some vanity to do with where someone in the cast doesn't want a "sack suit" as they're called. They need a little more shape, and you often accommodate them. That wasn't the case with *Ragtime*.

How much work did you have to do to reshape the look of this production?

I really put a lot of things back into the production—and I put things back into the show that were not in Washington. The Ford workers in costume were not in Washington. I put back the quick changes that I knew were possible. They did it in Washington very quickly and with a small crew—and we had a small crew, too—but I was more specific and knew how it worked and had a great team of people who were so committed to it. One of the heartaches of its short run was that the crew on the New York show was so amazing. I've never seen a



The revival's costumes were constructed a little differently than the original to make quick changes easier.

wardrobe team so concentrated, focused, good-humored and hard-working.

How many people worked on it in New York?

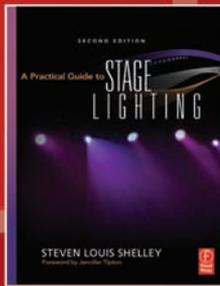
Fourteen dressers ran the show. Michael Hannah was the wardrobe supervisor.

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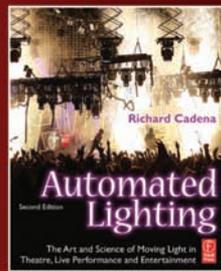
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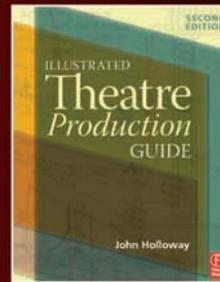
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Costumes were designed to bring out the diversity of characters and classes in *Ragtime*.



Ragtime's costumes used a lot of rayon in the women's dresses, details of which were scaled up to be more theatrical and visible from the audience.

How many people do you normally have working on a show like this?

It depends on the show. I think it was 14 in Washington, too. People change their clothes a lot in *Ragtime*.

On the average Broadway show, how many people usually work on wardrobe and costumes?

I don't think you can say because this had a sizable company, even though it was smaller than the original production. A show can have a chorus of 8 instead of 20. That's one of the reasons they have small choruses, because they can have a smaller crew.

What kind of changes have you seen in your craft over the last 10 years that are different from when you get *Ragtime* originally?

Well, we did use largely all the original costumes, and there were things we changed about the way they were made, just to make quick changes more efficient for the New York crew. Michael really expressed what he thought was a more efficient way from his experience, and I was invariably in agreement with him. Things were kind of cleaned up a little bit—a little sleeker, a little neater. Not that they didn't look fine originally, but it was a different way of doing things. The costumes were originally made at Livent Costumes in Toronto, and their shop was kind of geared towards an English construction notion. There were things that were more like English theatre than American, and we converted them more to our system.

What were the main fabrics used in creating these costumes?

There is certainly a lot of wool in *Ragtime*. [laughs] And that's because there was more beautiful wool available then than there is now. There's a ton of rayon in the show in the women's dresses, which is why they swirl about so much. It's a show, and the scale of things was pushed up to be theatrical so you could sense the detail, but the approach was kind of like a film. It was layered, and you tried to bring out the

character of all these people. That was the diversity of it—in the first few scenes, the immigrants and the Harlem people and the New Rochelle crowd—and you hope that it's this rich tapestry.

What are you working on right now?

I'm working on the scenery for *Fences* right now. I mostly do scenery.

How do the sensibilities of your two design skills inform each other?

It varies. Right now I'm doing scenery and costumes for a ballet based on Eugene Onegin. I'm doing scenery and costumes for *Dangerous Liaisons* in Stratford, so it's often the case that I do both. I don't know, I've always done it like that. There are costume designers that I like to work with, and it's rare that I've done just costumes. With *Ragtime* it was the scale of it and the people involved initially that made it a fascinating project. Years ago I did *Grand Hotel*, and it was the same situation. I thought it would be wonderful to work with Tommy Tune and Tony Walton.

Is it easier for you to do both costumes and scenic design?

I was talking to Ian MacNeil, who's in town getting the *Billy Elliot* tour on the road, and he used to assist me. He said he stopped doing costumes. He used to do both, but he found that he actually liked having another designer to talk to in the theatre. There were so many costume designers he liked working with that he preferred that. And it's often like that, the collaboration. I've worked with Suzy Benzinger and Jane Greenwood, and it's fun to have them in the house with you.

There a lot of people on Broadway who do scenic and lighting design.

I think there used to be more in the '50s and '60s because it was the tradition. These days it is so complicated doing the lighting that I don't know how you'd have time to do both. **SD**

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EFREN DELGADILLO, JR.



The ensemble of *Apollo [Part 1]: Lebensraum*, which performed at the Fertile Ground Festival in Portland

Left Coast resources which offer exceptional actor training for original works

When it comes to interpreting new works, a good actor needs a specific, and specialized, skill set. He or she should be exceptionally flexible in terms of collaboration, highly skilled in terms of physical movement capability, and completely in tune with the process of breaking down an original text as organically as possible. Seems like a tall educational order, but on the West Coast, a number of highly respected, uniquely focused training programs have met the challenge—and then some. Here's an insiders' view of how each program prepares its students to invaluable performance achievements.

Enriching the Actor's Unique Voice

At Cornish College of the Arts in Seattle, Wash., BFA candidates in theatre are challenged to develop every aspect of their individuality through personal and creative self-awareness. To this end, learning personalized strengths and weaknesses, plus discovering the most powerful ways to use the body and imagination, often occur via performance.

"One of the things of substantial interest to our students is not just established works, but experimental works," says Richard E. T. White, department chair. "Our

students think out of the box, and collaborating with playwrights and directors on original pieces is enormously helpful to them as actors. We want our student

actors to move fluidly, as one of our stated goals is to place acting at the center of the generative process."

Cornish is one of the few U.S. institutions that actually offers an original works major in addition to

more traditional acting and musical theatre concentrations. Students seeking an original works degree must audition their junior year with a 10-minute original piece; if accepted, they create their own original work senior year. Classes in ensemble, cross-disciplines and personal clowning sharpen their abilities along the way, as do numerous innovative teaching techniques. "Auto Core, for instance, presents students with a problem at the beginning of the week, and at the end of the week, the ensemble comes up with and performs a solution," White elaborates.

Another imperative of the program is to prepare student actors for the professional world. "As faculty, we are working theatre artists, and we understand the value of having a real tool box of performing multiplicities," White stresses. Graduates like Margot Bordelon, whose production *It Happened At Camp Chestnut* has been a hit

"One of the things of substantial interest to our students is not just established works, but experimental works." —Richard E. T. White



Nicole Yoba and Vinnie Duyck in *Living Out* at the Portland Actors Conservatory

on the fringe circuit, exemplify this goal: "We want our students to view themselves as actor-producers, to say, 'I can have a hand in creating my own destiny' through original works and/or solo performance—to craft a piece they can then perform as they enter the marketplace."

Success Through Support

At Oregon's Portland Actors Conservatory, the emphasis is on putting theory into practice—and when it comes to doing this through original work, students receive outstanding encouragement and feedback. The only professionally accredited two-year acting program in the state, PAC's artistic director Beth Harper founded the school "as a home for wayward actors," she explains. "My mission has always been driven by the work—that's my educational impetus." Harper and her faculty of master teachers immerse student actors in a well-rounded curriculum, including a full slate of performance instruction plus stage management, breath and

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Anne of Green Gables, 2009. Photo by Lee A. Butz

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energy, professional orientation and more. "My goal is to empower the artist, so if my students are going to create a piece of art, they need to see the big picture—that means taking tech classes so they can design their own performances."

Harper feels that breaking down original text is a vital element of her students' training. "In terms of collaboration, I don't want my actors to overtalk or overthink

"The actor is a poet whose language is the body, and thus an equal collaborator in bringing a play fully to life in the space of the stage." — Joan Schirle

feel and smell the work in the moment. That's success to me."

Revitalization Through Risk

The Dell'Arte International School of Physical Theatre in Blue Lake, Calif., reforms actors' traditional interpretive techniques through an innovative courseload of movement, melodrama, commedia and more. When it comes to creating an original role,



CAROL FOKSTEIN

A moment from the Dell'Arte International MFA production of *The Iliad*.

anything," she explains. "I do want them to feel the freedom to experiment, to try this or that; eventually, this will help the work settle into itself. Still, the text is everything—we find our imagination around it. I always say, the script is God, and we are worshipping at its altar!"

Movement is also strongly emphasized as a powerful tool for original interpretation.

"Performers need to have a clear understanding of how their instrument works, to allow for a free flow of expressive energy," says Philip Cuomo, PAC's project manager and teacher of movement, mask, clown and improvisation. "They need to understand how their physical relationship to the world of the play, the architecture onstage, and the audience." Self-created short pieces that are constructively critiqued by faculty and classmates help this process enormously. It all culminates in a lightbulb moment; Harper says, "when an actor gets so into the work in his or her head—all of a sudden, there's a ripple in their body, and they can see,

founding artistic director Joan Schirle believes in actors being as physically open as possible.

"The actor is a poet whose language is the body, and thus an equal collaborator in bringing a play fully to life in the space of the stage," she observes.

Dell'Arte offers an intense one-year professional training program that extensively encompasses disciplines such as Alexander Technique and performance labs. The school's three-year MFA program in ensemble-based physical theatre stresses the individual point of view, and students create their own projects—which are often daring, original and outspoken, and almost always lead to creative epiphanies. "Inviting students to take risks—physical, psychological or spiritual—moves them past habitual habits and 'trying to get it right,'" says Schirle. "The simplest breakthrough is realizing that acting *is* movement in space, that theatre is a spatial event with such possibilities for dynamic play that being fully focused on it leaves no room for self-consciousness.

Self-awareness—yes. Self-consciousness—no.”

Students also get the chance to observe and work with Dell’Arte’s professional acting company in residence; the company produces everything from collaboratively devised work to new pieces by single playwrights. Ultimately, says Schirle, “Students get a chance to observe professional actors, directors, writers and designers in production.”

Putting Training On Its Feet

Even after an actor completes one of these illustrious programs, their training isn’t finished—it’s vital

JAW festival director. “They must be able to think on their feet, and (the work) must be playwright-driven in order to fully realize a vision. My excitement is experiencing the collaboration of writers, directors and actors all getting in a room together and watching the growth of the play.” Interpretive performers may also find a home at the Fertile Ground Festival, an annual slate of more than 20 original play premieres held all across the city. Participating artists are given great responsibility, and good actors invaluable rise to the challenge, as the fest is always a huge audience favorite

“An actor in a new play has to be one part dramaturg, one part midwife,” says Trisha Mead, Fertile Ground’s festival director. “You have to be very conscious of the fact that your performance choices are actively shaping the final outcome of the play. We have performers aged



BARETT RUDICH

A stage combat class at Cornish College of the Arts.

they learn how to survive and thrive in real-time original works performance. In Portland, Ore., the esteemed Portland Center Stage offers talented actors the chance to do just that. PCS provides two affiliated top-notch festival settings that allow performers the freedom to flourish while working with locally and nationally distinguished writers and directors.

The JAW Playwrights’ Festival is noted for its extensive development process, which allows actors and writers to reshape pieces together. “The thing I look for in actors when casting new work is, first and foremost, flexibility,” says Rose Riordan, PCS associate artistic director and

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1436 SW Montgomery Street
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Dell'Arte International

131 H Street (PO Box 816)
Blue Lake, CA 5525
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8 to 80 participating in the festival, with a broad range of education and performance backgrounds. There can be a lot of advantage to that in new work, because the diversity of perspectives can make for a more robust finished piece."

Back at Portland Actors' Conservatory, grads can also find work through the school's Alumni Performance Network, which is overseen by Philip Cuomo and facilitates the creation and generation of self-produced pieces. Through an application process, participants are given full infrastructure support and mentoring in terms of business, marketing, fundraising and artistic concerns, and put up fully-realized productions of their own. "It's been my dream to champion this impulse in our alums as they gain a sense of ownership over the theatre they want to put into the world," says Cuomo. **SD**

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The size and scale of opera inspires Oshry. His work on *Faust* for Opera Tampa is shown here.

Painting with Fixtures

A conversation with lighting designer Joseph Oshry

By Marshall Bissett

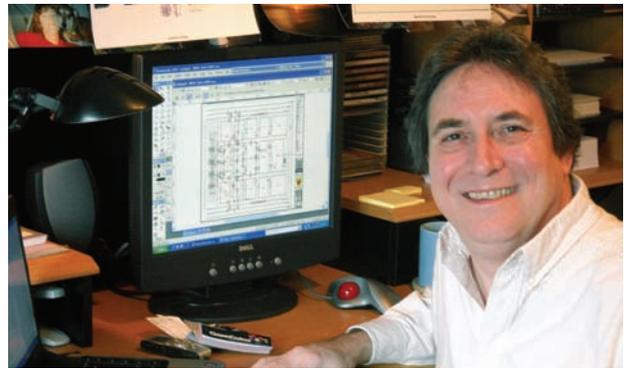
"Study the classical painters. Take art history classes" is the advice that lighting designer Joseph Oshry gives to young designers learning the craft. The rich textured looks he achieves owe a lot to painters Goya, Hopper and Seurat. In a telephone interview from his office in Bradenton, Fla., he explains, "I ask directors in design meetings which painter's work best describes their vision for the project—their answer gives me a good starting point."

On a more pragmatic note he adds, "You have to know that, however great an idea looks on paper, it is ultimately no good if it's impossible to implement. Designers should charge extra if they have to change the laws of physics." With a schedule of more than 20 shows a year and a resident position at the David A. Straz, Jr. Center for the Performing Arts in Tampa, he relies on good assistants, cyber commuting and lots of note taking.

Stage Directions: Did you grow up wanting to be a theatrical lighting designer?

I grew up knowing I wanted to have a career in the performing arts in some capacity. My first recollection of the arts came in the form of my father having taken me to see a production of *Hello Dolly* with Carol Channing at Clowes Hall in Indianapolis. All throughout my childhood, I was taken to see many shows on a variety of performance levels.

I began to volunteer with local theatre groups and developed an interest in lighting and lighting design. The intangible nature of the medium attracted me to it. I studied it in college and had an internship at the Asolo Theatre in Sarasota. Today I light 15 to 20 shows a year, mostly in Florida but in other parts of the country as well. What began as a casual exposure has grown into a life's work.



Joseph Oshry in front of his design for *Godspell* at the Performing Arts Center in Tampa

Your resume has a lot of musicals and opera – is that by chance or design?

It's a little of both. I'm relatively new to opera; it's the most recent foray into lighting design in my body of work. I am constantly impressed by the size, scale and scope of Grand Opera. I appreciate the training singers must have in order to perform in this medium and I always enjoy a live orchestra. At Opera Tampa I particularly enjoy working with Maestro Anton Coppola. He tells me he likes my work but I have to ply him with vodka first.

Musicals are just plain fun for me. They're a great deal of work but they're fun. I enjoy the opportunity to suspend disbelief as required, and it's the kind of lighting I do quite well. However, my first love and best work is in dance. I haven't had the opportunity to light as much dance as I would liked recently but I hope to change that. Dance lighting has a whole realm of possibility that, particularly in modern or contemporary dance, transcends reality. It allows your imagination to flow freely. Also in dance, one has the entire body to work with as a surface for accenting a performer's expression, not just the face.

How do you draft lighting plots?

Having worked a great deal in rotating repertory, my tendency is to place basic purposes (front, side, top, back, cyc light) first, and then fill in with specific choices as determined by script and meetings. On other occasions, I have built plots the same way I tend to build cues, in that, like the oil painters, I start by

ONLINE BONUS

To read more of this interview with Oshry, including how he manages several jobs at once and the influence Tharon Musser had on his work, visit

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Special Section: Lighting

placing the background instruments first and then working forward. On still other occasions, it's been necessary to place automated lighting first and then fill in with conventional elements. You must be flexible enough to tailor your design to the process at hand. Developing a lighting design is not the process of working through a flow chart. It is an act of

creating a tangible representation of your artistic being. Above all, the most important thing to remember about drafting a light plot is that you must meet the established deadlines. Part of calling yourself a professional is recognizing that deadlines exist for a reason and that the people you depend upon to faithfully execute your design are depending on you to put them

in a position to do that.

For drafting purposes, I'm currently using VectorWorks version 2009 and LightWright version 5. I really love the way these two programs interface. I began using LightWright when it was still DOS based and VectorWorks when it was MiniCAD version 7. With each new version of both applications, expressing

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Oshry's work lights up the set of *Fences* at the ATSC

a design tangibly on paper has become more and more easy. I have now begun to use an assistant to do finish drafting and cheat sheets in VectorWorks. He's also teaching me the intricacies of 3-D drafting and rendering.

Do you have favorite consoles to program on?

I'm particularly fond of those consoles that don't crash. I like the intuitive nature of ETC's consoles; I've discovered that, wherever possible, the programmer should, as least, have some say in which console is used. They are, after all, the ones that will be operating it so it only makes sense to consult them when occasion permits. I like boards that allow me to develop a syntax or language with the programmer. This, in turn, means the most work can be accomplished in as efficient a time as possible. I don't feel it's always necessary for me to know how to program the board myself as long as I can communicate to the programmer what I'd like to see happen in a way that he or she can convert into keystrokes.

What, in your view, is the best training for up and coming LD's?

Long answer long. To begin: Light is everywhere. Watch how it works in nature, in artificial environments, anywhere. Watch natural light at different

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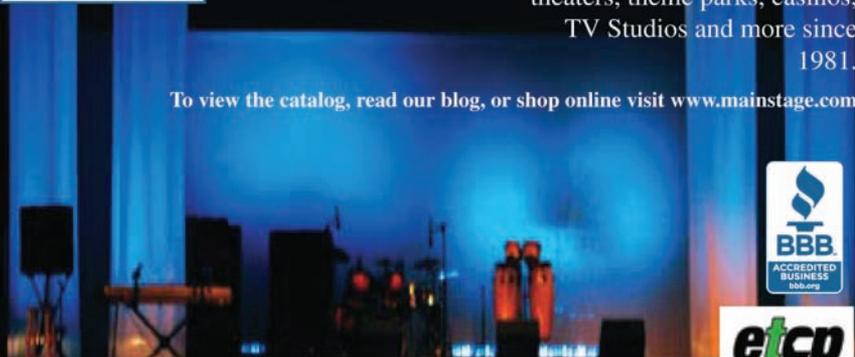
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times of day. God is a brilliant lighting designer, and God has a bigger budget.

The best example I've seen of a key-fill relationship is in a bar with the warm from the Budweiser sign juxtaposed against the cool from the television set.

Learn the business of design. Many schools, for example, emphasize the qualities and functions of light, which are by no means to be gainsaid. They are our design bread and butter. However, you can't apply them if you don't have a job. Learn



Oshry's lighting for *Into the Woods* at the Orlando Shakespeare Theater.

how to network and how to build relationships. The trend today is for the artistic directors of many regional theatres to hire directors and leave the choice of designers to the guest director. Get to know and become friendly with directors. Learn what your work is worth and how to charge appropriately for it.

Become affiliated with United Scenic Artists and, if possible a mixed or stagehands IATSE local. USA will give you credibility as a designer and the simple fact is, you can't light a show on Broadway without this card. Many of the top theatre schools also list USA membership as a requisite for teaching. I became a member of IATSE Local 412 Sarasota in 1987. I maintain membership because it's a good thing to fall back on if design work hits a slow patch. Further, many union stagehands will feel more kindly toward you if they know you're a brother or a sister. You will have been where they are and have done what you're asking them to do.

Moving lights or color changers? What do you prefer?

Yes. However, if I had to choose between the two, I would select a moving light that had full color changing (CMY) capability.

I would like to say that, because of the newness of this technology, a bit of a stigma has grown out of the use of these devices. I think it's important to understand that these items are not toys with which to be played, but rather, tools to be used for the greater benefit of a given production as a whole. They do take a bit of time to program. However, having a design element in your toolbox that does 22 things equates to greater time saving on the focus and more flexibility during lighting rehearsals than 22 individual units that do just one thing, not to mention the pipe space that is saved.

As an important but side note, I would like to point out that a moving light is not an effective substitute for a good followspot with a good operator. I run into this fallacy frequently. Believe me, I've tried. Moving lights are simply not followspots. 

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the art of motion

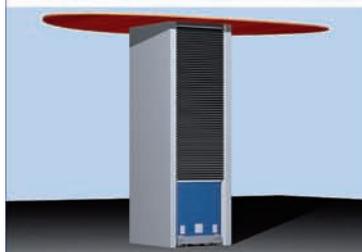
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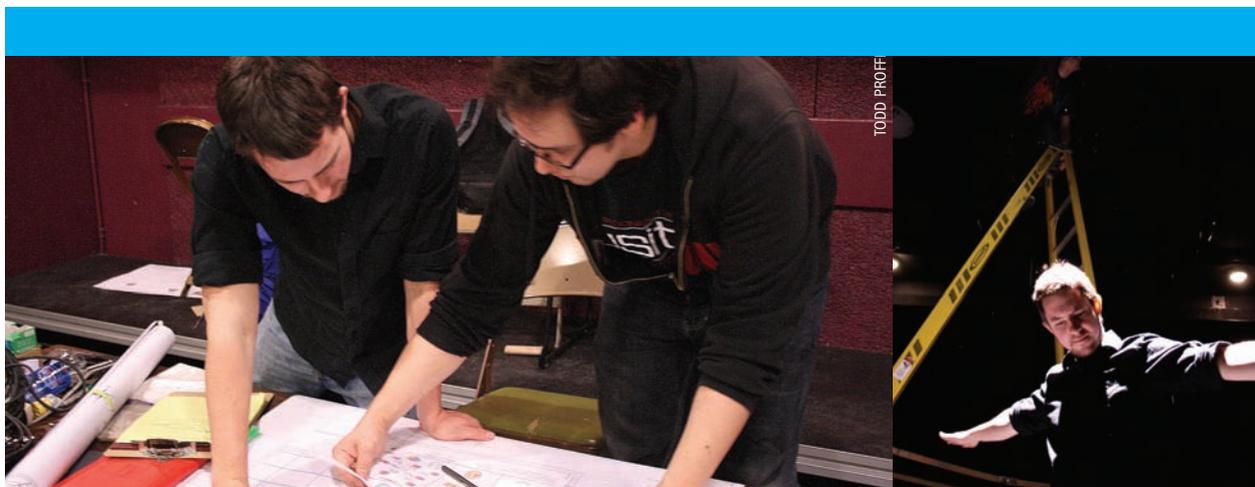
From the Cloud to the Wave

Google Wave can help a production team get on the same page when they can't be in the same room.

By Justin Lang

In the world of live events, it takes countless man-hours to produce the show well before the curtain rises on opening night. Teams of designers, technicians, directors, managers, producers and event staff are all required to turn out that two- to three-hour production. Because production staff can be working from different offices or locations around town and sometimes around the world, tracking and communicating with the entire

anyone can access, share or modify it. This approach could be a powerful tool for the production staff, allowing them—regardless of physical location—to stay in touch and share single versions of files, photos and schedules, letting anyone on the staff reference, update or comment on the correct version of files. One tool that gives production teams just this capability is Google's latest creation, Google Wave.



Colin Chauche, lighting and scenic designer, and Gerald Aragon, assistant lighting designer, discuss lighting paperwork for SUNY-Fredonia's production of *Elektra*. Google Wave facilitates communication among a production team when such face-to-face communication can't happen.

Colin Chauche during the focus for *Elektra*. Chris Swinn, one of the Master Electricians for the show, is on the ladder.

production team, let alone your department, can be tricky.

Before the personal computer revolution, almost all paperwork was either hand-written or typed, duplicated on carbon copies, and distributed to the necessary persons. Most times, after a meeting or run-throughs, paperwork had to be updated: re-written or re-typed, and re-carbon copied—a time-consuming and ungreen way to do things.

Then along came the Internet. Communicating with fellow production team members (even from across the world) suddenly became quicker and a lot more efficient. With the click of a button, designers now e-mail their notes to the entire production staff to team members who update paperwork or schedule changes. Designers can now “Skype” in for a face-to-face meeting.

And progress still continues—one of the newest trends on the Internet involves “cloud” computing—keeping your data not on local computers, but on servers on the Internet where

Wavelengths

In May of 2009, Google launched a beta version Google Wave, an online communication and collaboration tool that operates in real-time. Think of it as a cross between instant messaging, chatting in a forum, e-mailing, posting to a bulletin board, and document editor all in one location. A wave is a conversation with multiple users discussing and collaborating

This could be useful for tracking down mistakes made during the course of the wave, and reverting to an earlier version.

on the specific topics and content. Users can reply any time, anywhere within the wave, as well as edit content created by another user within the wave. A wave isn't limited just to words, either. Users can attach web pages, videos, photos, files—almost anything—to a wave to share with others.

For this reason, production teams will find Google Wave useful in their

work. Using multiple waves, design staff, such as the director and stage manager, can track progress, discuss changes and go over rehearsal notes, all in real time.

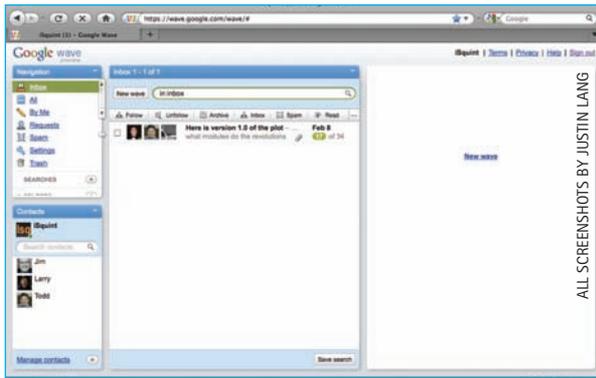


Figure 1 The main screen of Google Wave

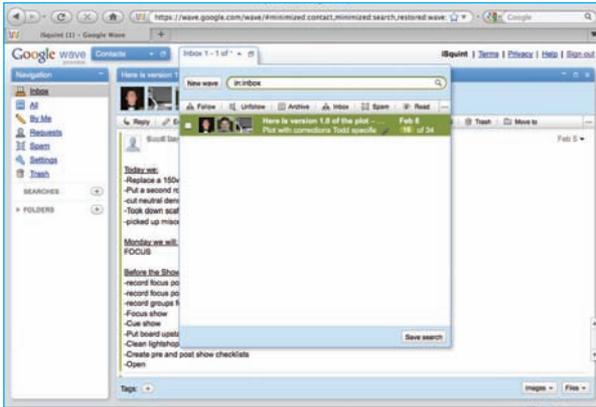


Figure 2 The inbox moved to the top of the screen.

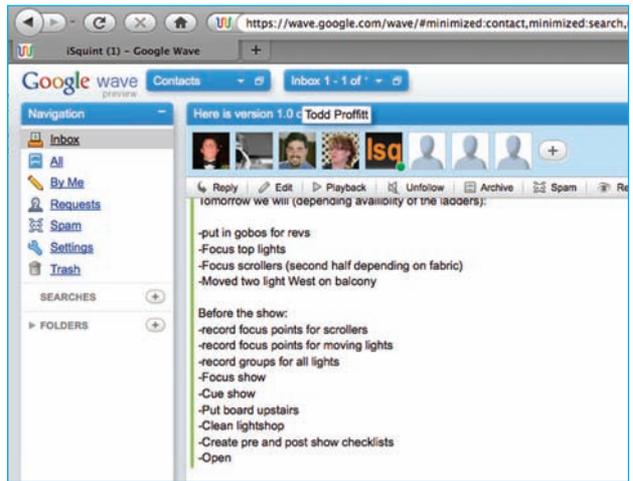


Figure 3 The contacts in a wave

Google Wave inbox, folders and filters, to narrow your view of waves. Below the navigation is the contacts window, where you can quickly search through your contacts and add or create waves with selected contacts. Next to the navigation and contacts windows is your inbox. Just like an e-mail inbox, waves are listed and show which waves have new content or have been updated recently.

When you click on a wave, that wave is brought up in an additional window, just like opening up an e-mail to read its content. In Figure 2, I rearranged the contacts and inbox to be at the top of my page so that the entire

For example, say the director changed the layout of set pieces at last night's rehearsal. Rather than typing a detailed e-mail describing the changes to the design team, the stage manager can take a photo and place it with in a wave to accurately show what changes the director made.

In Action

Additional waves can be set up so only certain production staff members have access, such as the lighting designer and his master electrician and crew. Lighting and Scenic Designer Colin Chauche and his crew for SUNY-Fredonia's department of theatre and dance production of *Elektra* did just this.

At the suggestion of Colin's design professor, Todd Proffitt, the lighting crew established a wave to keep track of multiple versions of paperwork and plots, design notes, nightly to-do lists and other lighting-related notes. All screenshots/figures are taken from their wave for *Elektra*.

In Figure 1, you'll notice that Google Wave looks very similar to Gmail or any other e-mail program on the market. On the top left is the navigation section of the page which contains your



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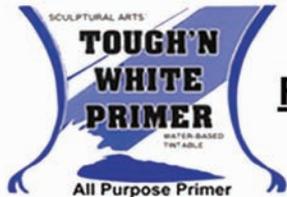
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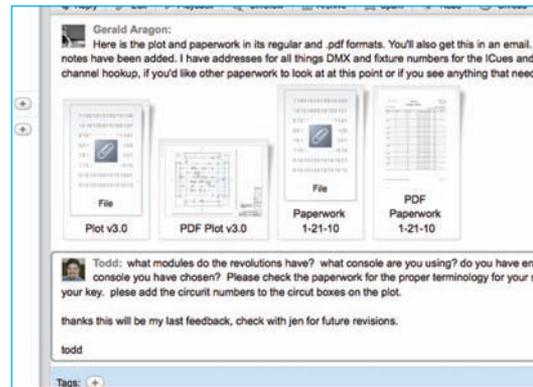
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Figure 4

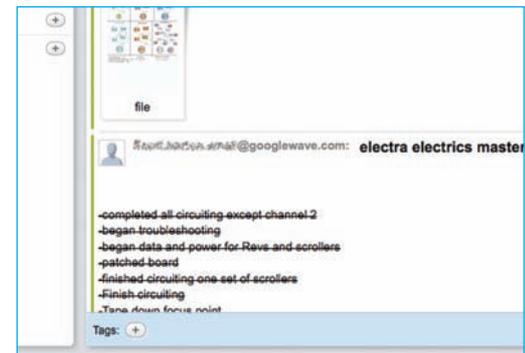


Files can be added to a wave so all that members can view and edit them.

wave for the lighting crew of *Elektra* is visible. I can still access other waves within my inbox by simply clicking back to the inbox.

At the top of the *Elektra* lighting wave is a listing of the contacts that have access to view, add, edit or comment within the wave (Figure 3). This specific wave was setup as a private wave so only certain contacts were able to view it. At any time, additional

Figure 5



As tasks were completed the electricians could instantly update the punch list, so everyone knew the status.

contacts can be invited to the wave to participate and discuss the wave. There is also an option for a public wave where any Google Wave user can add or edit that public wave.

At the beginning of the wave, Colin added paperwork and his plot for the lighting crew to review and ask questions. From Figure 4, we see that Colin added four files to the wave, two PDFs of his paperwork and his plot, and two copies of his paperwork and plot in their original format. When the files are attached in Google Wave, you can include a description of each of the documents and a version number. This is helpful for reviewing the wave for a specific version of the paperwork or plot that's needed.

Colin and his lighting crew also included to-do lists within the wave. At the beginning of the hang, Colin

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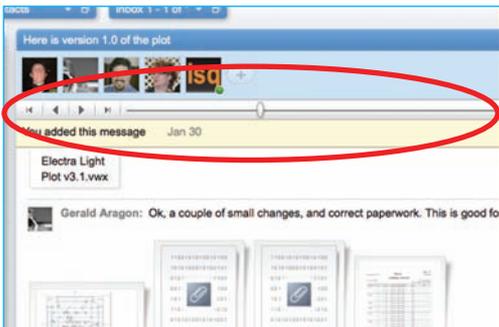
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separated some of the key items he wanted done. So, when Chris Swinn and Scott Barton, Colin's master electricians, completed tasks off the list, they went through and struck items off the list Colin originally started (Figure 5), allowing to see when tasks were completed, right in the same wave. Can e-mail do that? Only if you copy, paste and strike-out the list items and then re-send the e-mail.

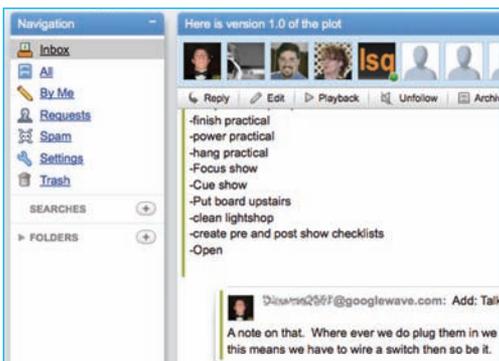
Figure 6



The timeline feature of a wave lets people roll back to previous versions of documents, before mistakes had been introduced.

Another trick up Google Wave's sleeve is the timeline view of the wave (Figure 6). Similar to skipping forward scene by scene in a DVD, Google Wave offers a timeline of the wave's progression. Notice the "Play" bar at the top of the wave, under the contacts pictures? You can move forward and backwards to track how, when, and who added to the wave. This could be useful for tracking down mistakes made during the course of the wave, and

Figure 7



Conversation within Wave.

reverting to an earlier version.

With all the features of Google Wave, collaboration and communicating with team members is almost as if you were speaking to them in person. An idea or question can be asked within the wave and everyone can simply reply to the statement rather than creating a new com-

ment that wouldn't be attached to the original statement or question (Figure 7).

Google Wave certainly has the potential to be a powerful communication tool within the live event industry. And there are features that are still missing that would make Google Wave more useful, such as automatic notification when someone replies to a wave. Google Wave is still considered a beta project and is only open to invited users, but its

expected to be formally launched to the public this September. **SD**

Justin Lang is lead writer and editor of iSquint.net, an entertainment lighting and technology blog. Lang has more than 15 years of experience in the industry working as a salesman for an international lighting company and is also a well-respected freelance designer and photographer in the Washington, D.C. area.



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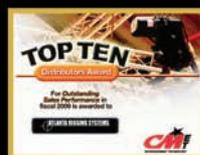
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Mind Over Fiscal Matters

Smaller venues may disallow LDs and directors from throwing money at challenges, but they do not disallow solutions altogether.

By Dave McGinnis

A great many of the theatre companies operating today—professional and amateur alike—work in spaces that house limited technical capacities, especially regarding lighting. For proof, peruse the requirements of new play contests at any one of the many theatres across the country. One who does so will find one commonality shared between the bulk of them—minimal technical requirements.

These minimal technical abilities can either stifle the artistic vision of a producing company or give rise to a more creative vision than many would have imagined possible. Having worked in such spaces as a designer on more than one occasion, I have developed a few basic techniques to combat any sense of stifled creativity and to allow the show to flourish with as few as 12 fixtures for a given production.

For the Lighting Designer

First and foremost, a lighting designer should know the space in which his/her show will go up to begin with, but smaller venues require a bit more, especially venues that utilize something in the form of a rep plot (a standard plot on which the bulk of the company's lighting designs are based). Specifically, I recommend focusing on the structural layout of the space and its power capacity.

Most theatres make blueprints and power capacities available to potential designers, especially designers working from elsewhere, but whenever possible, walk the space personally. Double check the angles and distances laid out in sectionals and plots. Most importantly, however—and most often overlooked—while walking the space, check for alternative hanging positions. These might include handrails on catwalks or stairs, locations on the set itself where a fixture can be affixed straight to a flat or platform or even empty space where one could

temporarily mount a light tree. Blueprints will usually illustrate these options, but not always. Because many intimate spaces were not initially designed as performance spaces, personally touring the space can illuminate lighting positions no one contemplated before and, as a result, expand

Smaller theatres generally make use of a specified inventory of lighting fixtures while larger shows tend to rent what the LD specifies.

the designer's ability to create the desired looks with limited capacity. This helps overcome the issues presented by 10-foot ceilings, a more common problem in intimate spaces than one may think.

Also, while most theatres will possess a schedule of available power and locations to tap, other options can exist. During a walk-through a designer can check for two critical things: breaker capacities and unused Edison plugs along the walls or in pockets.

Of course, one must check breakers for capacity. While many theatre companies install state-of-the-art dimming systems to handle standard fixture's power needs, some operate off of mobile dimmer packs that plug into standard Edison outlets and send that power to the fixtures based on DMX commands. Theatres in which these mobile units provide the power often experience unstable power supplies and breaker trips/fuse burnouts. When working in a theatre that utilizes dimmers jacked into standard Edison wall sockets, one most commonly experiences issues with the capacities of the breakers, usually around 110V. Ideally, one wants circuits rated AT LEAST to 220V to feed any mobile dimming system, specifically to avoid tripping breakers. To accomplish this, simply run through the breaker box and double check which breakers control which outlets/circuits. You want to run your

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ONLINE BONUS

To read how directors can help the lighting designer when working in intimate spaces, surf over to:

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The Leprecon 612 console

CONSOLES AND AESTHETICS

While most larger facilities have moved on to consoles specifically designed for controlling moving fixtures, such as the ETC ION or Flying Pig Systems' Wholehog III, many smaller spaces still house either simple computerized consoles, like the ETC SmartFade 1248 or even the simpler Leprecon 612. When working with simpler consoles, LDs should make certain that the console available can handle the necessary data to execute certain cues, loops or effects. This issue becomes especially important when dealing with two-scene—or even single-scene—in-house equipment. To combat such a condition, one might focus more on the artistry of the looks created than the technical wizardry necessary to execute them, or put more simply, work more aesthetic beauty than “razzle-dazzle.”



The ETC SmartFade 1248

dimming only through 220V or higher breakers, which essentially resemble double breakers because they run dual hots.

Sometimes, though, one can find no 220V breakers. In such instances, try to run dimmer packs out of separate 110V circuits altogether. This can mimic the effect of running through a single 220V circuit. (See Dimmers side panel).

Next, Design

Having addressed power and structure issues, one can then address how to illuminate a show in a way that will maintain the integrity of the theatre's power grid while still providing artistry and support for the overall vision.

Lighting in smaller theatres differs from grand houses in one significant way: smaller theatres generally make use of a specified inventory of lighting fixtures while larger shows tend to rent what the LD specifies. It behooves one to familiarize oneself with the instrument schedule (basically an inventory) of available fixtures at the theatre in question. Hopefully, they'll possess enough fixtures to mount the desired design, but if not, other options do exist.

Most LDs understand the basics of key-back-fill lighting, and we try our best to maintain all three on some level—

especially for washes—to create illumination, texture and depth. A lack of fixtures, a lack of circuits or a lack of hanging positions, however, can make implementing all three impossible. When one of these must go, sacrifice back light first. According to the McCandless theory of lighting, two fixtures (one warm and one cool) hung at 45 degrees up and 45 degrees out from the object they illuminate will give said object a three-dimensional image in a wash.

In the event that available resources continue to plague the design—even with a McCandless wash in place—more fixture reductions must follow. When key and fill light come into conflict, key must always win out. Should one find one-

Most importantly, of course, both the LD, director and everyone else must enter the space ready to adapt to whatever the space may throw at them.

self in this position, the style of the design will now call for change. A single key light with no fill or back will create a shallow image—one lacking three-dimensions to the viewer. It can also wash out actor's faces and detract from the LD's ability to mix color.

To address these issues, it now behooves the LD to create what this author calls a “highly theatrical” lighting design. Instead of trying to replicate physical conditions observable in reality, one now might consider trying to focus on the emotional content of a given moment and creating more extreme

DIMMERS

Many smaller portal dimming units, such as these Leprecon LD-360 Edison-pin units, use two pigtails to connect to power sources. This allows the LD, ME or TD to draw power from two different circuits instead of only one. As a result, the box can offer 440V if drawing from two 220V circuits or 220V if drawing from two 110V circuits. Be sure, however, to plug the cables into circuits controlled by different breakers to maximize power availability.



Photo A

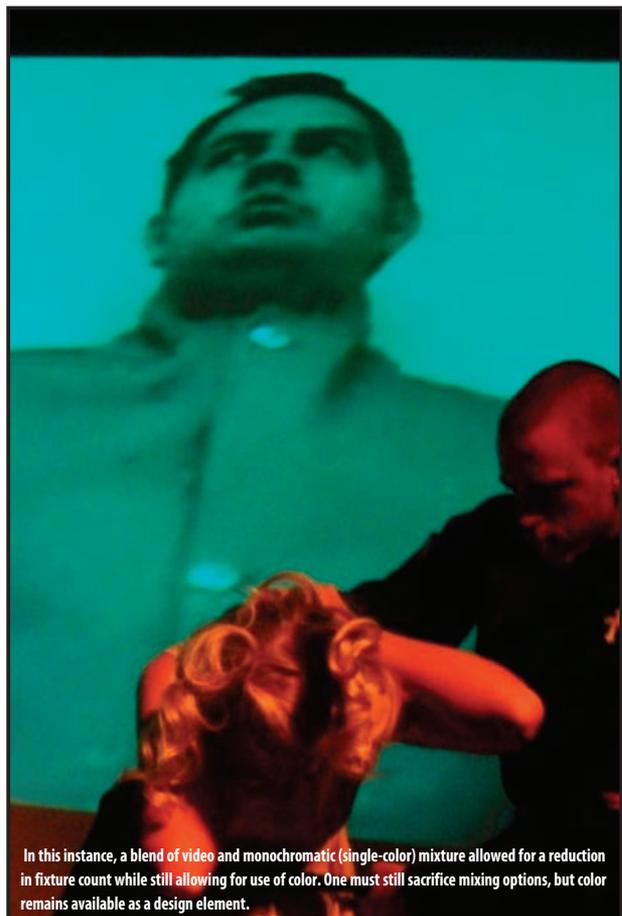


ALBIDO EXPLAINED

Albedo is the reflection of light from a given surface. Photo A illustrates the effect of a white surface behind the object being illuminated. Note the amount of light spilling over the background, even though only one fixture actually illuminates the model. Photo B also shows a single fixture illuminating a given space, but with the white background replaced with a black one. Note the decreased spill of light, or decreased albedo. As a result, the black offers greater control of light.



Photo B



In this instance, a blend of video and monochromatic (single-color) mixture allowed for a reduction in fixture count while still allowing for use of color. One must still sacrifice mixing options, but color remains available as a design element.

theatrical looks. This way, the design still augments the show while allowing for a lack of available resources. (A note, however: tread lightly along this path, as many directors will override such decisions and insist on a more “realistic” design.)

In the event that a “theatrical” design proves out of reach—whether as a result of directorial demands or low-angle approaches prohibiting high angles to avoid wash-out—one option remains: spreading the beams. Many contemporary fixtures, such as the ubiquitous Source Four series of ellipsoidals from ETC, allow designers to trade narrower barrels—such as a 19-degree—for wider throws, most often in the range of 50 degrees. Some companies (Altman, for one) also offer 90-degree fixtures that throw extraordinarily wide beams for tight spaces. Increasing beam angle might reduce intensity, but the increase in illuminated area per fixture reduces the necessary fixture count to cover the stage, thus allowing for better coverage in small spaces and reducing necessary power draw.

Finally, in small spaces, a designer must see to it that as much black surrounds the stage as possible. Albedo can destroy an otherwise beautiful design (see sidebar for an explanation of Albedo), so make certain to black whatever possible in small theatres...including the house itself.

For Everyone

Most importantly, of course, both the LD, director





In this production (for a 96-seat house), the space did not allow for enough positions for color mixing, so the designer opted to abandon color filters for a "realistic" look. This can enable an LD to reduce fixture requirements in a pinch, though it comes at the cost of losing color options

and everyone else must enter the space ready to adapt to whatever the space may throw at them. This author has personally worked in enough intimate spaces over the years to know that no blueprint or plot, no matter how detailed, can truly deliver all the information needed to mount a production.

Production team members must prepare to compromise. Some director requests simply cannot happen because of certain structural limitations with which directors tend to be unfamiliar, but some director requests must happen for the good of the show's aesthetic, regardless of what else must give for them to come to fruition. (For example, pyrotechnics may not be possible for a death scene because of code or structural limits, but such limitations then behoove the LD and director to concoct an aesthetically pleasing lighting solution that will work.)

Intimate spaces offer the greatest challenges because they confine the physical space available, but such challenges often offer the most ingenious solutions. Lest we forget, many of the lighting products on the market today came from LDs and MEs trying to solve certain problems for which no product exist-

ed at the time. The sheer quantity of those products available in the field testifies to the creativity of those in theatrical lighting, and its continuous expansion assures us that such ingenuity still lives.

Intimate spaces, for all their limitations, test our mettle in ways grand houses simply do not, because when our pocketbooks cannot solve our problems, our minds must. **SD**



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P: 954-578-8881
F: 954-578-8832
W: www.icd-usa.com

Innovate Show Controls
5 Jenner Ste. 100
Irvine, CA 92618
P: 949-502-8470
F: 949-502-8499
W: www.innovateshow-controls.com

Intelligent Control Devices
1019 3rd Ave. W
Ashland, WI 54806
P: 715-682-9673
W: www.icdevices.com

Intelligent Lighting Creations, Inc.
2461 E. Oakton St.
Arlington Heights, IL 60005
P: 877-875-5973
F: 847-933-9794

W: www.intelligentlighting.com

Interactive Technologies
5040 Magnolia Creek Dr.
Cumming, GA 30040
P: 678-455-9019
F: 678-455-9071
W: www.interactive-online.com

Interlight International Lighting Corporation
7939 New Jersey Ave.
Hammond, IN 46323
P: 219-989-0060
F: 219-989-1022
W: www.interlight.biz

Itt Interconnect Solutions
100 New Wood Rd.
Watertown, CT 06795
P: 860-945-0206
F: 860-274-4963

Jack A. Frost, Ltd.
3245 Wharton Way
Mississauga, ON L4X 2R9
P: 800-263-7678
F: 905-624-2386
W: www.jfrost.com

Jireh Supplies, Inc.
390 W. Pike St.
Ste. 218
Lawrenceville, GA 30045
P: 800-478-2591
F: 770-513-0697
W: www.jirehsupplies.com

John S. Hyatt & Associates
Main Office
420 Alabama Ave. Nw
Grand Rapids, MI 49504
P: 616-451-9245
F: 616-451-2813
W: www.jshaa.com

Johnson Systems, Inc.
1923 Highfield Crescent Se
Calgary, AB T2G 5M1
P: 403-287-8003
F: 403-287-9003
W: www.johnsonsystems.com

Kinetic Artistry, Inc.
7216 Carroll Ave.
Takoma Park, MD 20912
P: 301-270-6666
F: 301-270-6662
W: www.kineticartistry.com

Kinoflo
2840 N. Hollywood Way
Burbank, CA 91505
P: 818-767-6528
F: 818-767-7517
W: www.kinoflo.com

KLS Electronics
27587 Schoolcraft Rd.
Livonia, MI 48150
P: 734-425-6620
F: 734-425-2103
W: www.kls-usa.com

Kohler Rental Services

280 W. North Frontage Rd.
Bolingbrook, IL 60440
P: 877-620-7449
F: 630-226-1596
W: www.kohlerrental.com

L.e. Nelson Sales Corp.
4800 W. University Ave.
Las Vegas, NV 89103
P: 702-367-3656
F: 702-367-7058

Ledtronics
23105 Kashiwa Ct
Torrance, CA 90505
P: 310-534-1505
F: 310-534-1424
W: www.LEDtronics.com

Lee Filters
2237 N. Hollywood Way
Burbank, CA 91505
P: 800-576-5055
F: 818-238-1228
W: www.leefiltersusa.com

Legend Theatrical, Inc.
103 Whispering Pines Dr.
Ste. E
Scotts Valley, CA 95066
P: 831-438-3000
F: 831-438-3010
W: www.legendtheatrical.com

Lehigh Electric Products
6265 Hamilton Blvd.
Allentown, PA 18106
P: 610-395-3386
F: 610-395-7735
W: www.lehighdim.com

Leprecon
P O Box 430
10087 Industrial Dr.
Hamburg, MI 48139
P: 888-422-3537
F: 810-231-1631
W: www.leprecon.com

Leviton Lighting Control Division
20497 Sw Teton Ave.
Tualatin, OR 97062
P: 800-736-6682
F: 503-404-5594
W: www.nsicorp.com

Lex Products Corp.
401 Shippan Ave.
Stamford, CT 06902
P: 800-643-4460
F: 203-363-3742
W: www.lexproducts.com

Light Source
1900 Sun Valley Ln.
Ft. Mill, SC 29715
P: 803-547-4765
F: 803-547-5737
W: www.thelightsource.com

Lightbroker.com
215 W. Palm Ave.
Unit 101
Burbank, CA 91502
P: 818-557-0903
F: 866-836-5725

W: www.lightbroker.com

Lighting & Electronics
Market St. Industrial Park
Wappingers Falls, NY 12590
P: 845-297-1244
F: 845-297-9270
W: www.le-us.com

Lighting And Production Resources Llc
Orlando, FL 32856
P: 407-967-7716
F: 877-803-2183
W: www.mylpr.com

Lighting Management Systems Division, Leviton Manufacturing Company, Inc.
20497 Sw Teton Ave.
Tualatin, OR 97062
P: 800-736-6682
F: 503-404-5600
W: www.lms.leviton.com

Lighting Services, Inc.
2 Kay Fries Dr.
Stony Point, NY 10980
P: 800-999-9574
F: 845-942-2177
W: www.lightingservicesinc.com

Lighting.com
231 North Ave. W. #135
Westfield, NJ 07090
P: 908-233-1116
W: www.lighting.com

Lightinguniverse.com, Inc.
11730 118th Ave. Ne Ste. 100
Kirkland, WA 98034
P: 888-404-2744
W: www.lightinguniverse.com

Lightolier
631 Airport Rd.
Fall River, MA 02720
P: 508-679-8131
F: 508-674-4710
W: www.lightolier.com

Lightolier Controls, A Philips Group Brand
10911 Petal St.
Dallas, TX 75238
P: 214-647-7880
F: 214-647-8038
W: www.lolcontrols.com

Lightronics Inc.
509 Central Dr.
Virginia Beach, VA 23454
P: 800-472-8541
F: 757-486-3391
W: www.lightronics.com

Littlite
10087 Industrial Dr.
P.O. Box 430
Hamburg, MI 48139
P: 810-2322
F: 810-231-1631
W: www.littlite.com

Lumenyte International Corporation
74 Icon

Foothill Ranch, CA 92610
P: 949-829-5200
F: 949-829-5201
W: www.lumenyte.com

Lvh Entertainment Systems
300 Irving Dr.
Oxnard, CA 93030
P: 888-313-2033
F: 805-278-7709
W: www.lvhentertainment.com

Lycian Stage Lighting
P.O. Box D
Sugar Loaf, NY 10981
P: 845-469-2285
F: 845-469-5355
W: www.lycian.com

Magic Gadgets/Mcintire Enterprises
12986 Mapleleaf Ct Ne
Aurora, OR 97002
P: 503-678-6236
W: www.magicgadgets.com

Main Light Industries
1614 Newport Gap Pike
Wilmington, DE 19805
P: 302-998-8017
F: 302-998-8019
W: www.mainlight.com

Mainstage Theatrical Supply, Inc.
Tn Branch
2665 Broad Ave.
Memphis, TN 38112
P: 800-757-6884
F: 901-452-1878
W: www.mainstage.com

Marinco Specialty Wiring Devices
2655 Napa Valley Corporate Dr.
Napa, CA 94558
P: 707-226-9600
F: 707-226-9670
W: www.marinco.com

Martin Professional, Inc.
700 Sawgrass Corporate Pkwy.
Sunrise, FL 33325
P: 954-858-1800
F: 954-858-1811
W: www.martinpro.com

Mccarten Installation Devices, Inc.
2727 W. 6th Ave.
Unit A
Denver, CO 80204
P: 800-530-3979
F: 303-239-8750
W: www.mccartenco.com

Mega-Lite
5718 Kenwick St.
San Antonio, TX 78238
P: 210-684-2600
W: www.mega-lite.com

Meteor Light And Sound Co.
P.O. Box 578
Madison, AL 35758
P: 256-461-8000

F: 256-461-7708
W: www.meteor-global.com

Mole-rRichardson Co.
937 N. Sycamore Ave.
Hollywood, CA 90038
P: 323-851-0111
F: 323-851-5593
W: www.mole.com

Moo TV
750 Cowan St.
Nashville, TN 37207
P: 615-255-9957
F: 615-523-1195
W: www.mootv.com

Morpheus Lights
4350 Catapillar Rd.
Redding, CA 96003
P: 888-667-7438
F: 530-242-8927
W: www.morpheuslights.com

Multi-Tech Productions, Inc.
614 E. Hwy. 50 Ste. 227
Clermont, FL 34711
P: 352-455-0264
W: www.audiovisuaiconsulting.com

Murphy Lighting Systems
621 Brookhaven Dr.
Orlando, FL 32803
P: 800-511-8445
F: 407-894-2215
W: www.murphylighting.com

Musco Lighting
15311 Barranca Pkwy.
Irvine, CA 92618
P: 800-659-0117
F: 949-754-0637
W: www.musco.com

Musson Theatrical, Inc.
890 Walsh Ave.
Santa Clara, CA 95050
P: 800-843-2837
F: 408-986-9552
W: www.musson.com

N & N Productions
5540 High Rock Way
Sparks, NV 89431
P: 775-355-9080
F: 775-355-7859
W: www.brassgobos.com

Nelson Enterprises Theatrical Systems Integration Services
A Division Of Nelson Enterprises Theatrical Supply Co., Llc
1014 Route 173 East
Bloomsbury, NJ 08804
P: 908-479-6902
F: 908-479-6903
W: www.nelson-enterprises.com

New York City Lites, Inc.
242 W. 27th St. 6th Fl.
New York, NY 10001
P: 212-366-9800

F: 212-366-5040
W: www.newyorkcity-lites.com

Nexus Illumination Engineering
 16709 Amber Lake
 Weston, FL 33331
P: 954-608-2401
W: www.nexusie.com

Nomad Productions Inc.
 11345 Indian Trail
 Dallas, TX 75077
P: 972-966-3838
F: 972-966-3834
W: www.nomadproductions.com

Norcostco
 Headquarters
 825 Rhode Island Ave.
 South
 Golden Valley, MN 55426
P: 800-220-6920
W: www.norcostco.com

Northern Sound & Light
 11 Shingiss St.
 McKees Rocks, PA 15136
P: 412-331-1000
F: 412-331-1035
W: www.northern-sound.net

NSI Division, Levi-tion Manufacturing Company
 20497 Sw Teton Ave.
 Tualatin, OR 97062
P: 800-736-6682
F: 503-404-5600
W: www.nsicorp.com

Nutech Industries, Inc.
 P.O. Box 97276
 Las Vegas, NV 89193
P: 800-681-8954
F: 702-597-1049
W: www.nutechpower.com

Oasis Stage Werks
 249 Rio Grande St.
 Salt Lake City, UT 84101
P: 801-363-0364
F: 801-575-7121
W: www.oasis-stage.com

Ocean Optics, Inc.
 830 Douglas Ave.
 Dunedin, FL 34698
P: 727-733-2447
F: 727-733-3962
W: www.oceanoptics.com

On Stage Visuals
 420 Baker St.
 Lansing, MI 48910
P: 800-373-5483
F: 517-318-8202
W: www.onstagevisuals.com

Onyx Sound
 326 S. 650 E
 Orem, UT 84097
P: 801-223-9981
F: 801-223-9981

Optikinetics, Ltd.
 116 Sylvia Rd.
 Ste. A
 Ashland, VA 23005
P: 800-575-6784
F: 800-678-4575
W: www.optikinetics.com

Osram Sylvania Ltd..
 100 Endicott St.
 Danvers, MA 01923
P: 978-777-1900
F: 978-750-2152
W: www.sylvania.com

OVO Systems
 5718 Kenwick St.
 San Antonio, TX 78238
P: 210-684-2600
W: www.ovosystems.com

Packaged Lighting Systems, Inc.
 29 Grant St., P.O. Box 285
 Walden, NY 12586
P: 800-836-1024
F: 845-778-1286
W: www.packaged-lighting.com

Paradigm Production Services
 5607 Hiatus Rd.
 Ste. 400
 Tamarac, FL 33321
P: 954-933-9210
F: 954-933-9211
W: www.paradigmighting.com

Paragon Productions, Inc. (PPI)
 150 Grayson Rd.
 Rock Hill, SC 29732
P: 803-329-3939
F: 803-329-3592
W: www.paragon-productions.com

Pathway Connectivity, Inc.
 1439 17th Ave. Se
 Calgary, AB T2G 1J9
P: 403-243-8110
F: 403-287-1281
W: www.pathwayconnect.com

PDA Lighting And Sound
 2799 Three Lakes Rd.
 North Charleston, SC 29418
P: 843-554-3466
F: 843-554-0169
W: www.pdalightngandsound.com

Pegasus Theatrical, Inc.
 20570 W. 8 Mile Rd.
 Southfield, MI 48075
P: 248-353-6130
F: 248-353-5013
W: www.pegasusthe-

atri.cal.com
Penn Elcom
 2020 Halford Dr.
 Windsor, ON N9A 6J3
P: 519-737-9494
F: 519-737-9499
W: www.penn-elcom.com

Penn Elcom, Inc.
 12691 Monarch St.
 Garden Grove, CA 92841
P: 714-230-6200
F: 714-230-6222
W: www.penn-elcom.com

Penske Truck Leasing
 214 Hermitage Ave.
 Nashville, TN 37210
P: 615-254-5526
F: 615-254-5559
W: www.pensketruck-leasing.com

Performance Lighting Rentals, Inc. / Performance Production Supplies
 5200 Harrison St.
 Pittsburgh, PA 15201
P: 866-882-9466
F: 412-781-5705
W: www.perflight.com

Philips Lighting Co.
 200 Franklin Square Dr.
 P.O. Box 6800
 Somerset, NJ 08875
P: 732-563-3694
F: 732-563-3428
W: www.lighting.philips.com

Philips Solid-State Lighting Solutions/Color Kinetics, Inc.
 3 Burlington Woods Dr.
 4th Fl.
 Burlington, MA 01803
P: 888
F: 617-423-9998
W: www.colorkinetics.com

Phoebus Lighting
 2800 Third St.
 San Francisco, CA 94107
P: 415-550-0770
F: 415-550-2655
W: www.phoebus.com

Pittsburgh Stage, Inc.
 8325 Ohio Road Blvd.
 Pittsburgh, PA 15202
P: 877-734-3902
F: 412-734-5411
W: www.pittsburghstage.com

PR Lighting
 101 St. Andrew's
 Baie D'urfe, QB H9X 2V2
P: 514-231-9244
F: 514-457-6825
W: www.pr-lighting.com

Premier Lighting & Production Company
 12023 Victory Blvd.

North Hollywood, CA 91606
P: 818-762-0884
F: 818-762-0896
W: www.premier-lighting.com

PRG-production Resource Group, Llc
 9111 Sunland Blvd.
 Sun Valley, CA 91352
P: 818-252-2600
F: 818-252-2620
W: www.prg.com

Primelite Manufacturing
 407 S. Main St.
 Freeport, NY 11520
P: 516-868-4411
F: 516-868-4609
W: www.primelite-mfg.com

Pro Theatrical
 1501b Mountain Rd.
 Nw
 Albuquerque, NM 87104
P: 888-875-1850
F: 505-764-1837
W: www.protheatrical.com

Production Express, Inc.
 340 E. Boundary Ave.
 York, PA 17403
P: 717-854-5265
F: 717-843-7031
W: www.proexp.com

Proel USA
 1101 Kessler Rd., Ste. B
 El Paso, TX 79907
P: 915-591-5848
F: 915-591-5849
W: www.proelusa.com

Projec.com, Inc.
 1670 Semple St.
 Ste. 199
 Quebec, QC G1N 4B8
P: 18775297481
F: 418-529-8519
W: www.projec.com

Promolux Lighting International
 P.O. Box 40
 Shawnigan Lake, BC V0R 2W0
P: 800-519-1222
F: 250-743-1221
W: www.promolux.com

Prosound And Stage Lighting
 11070 Valley View St.
 Cypress, CA 90630
P: 800-268-5520
F: 888-777-5329
W: www.pssl.com

Pulsar/Elektalrite
 70 Sea Lane
 Farmingdale, NY 11735
P: 516-249-3662
F: 516-249-8870
W: www.g1limited.com

Quickbeam Systems, Inc.
 4201 Yale Blvd. Ne
 Ste. A
 Albuquerque, NM 87107
P: 800-227-6239
F: 505-345-4604
W: www.quickbeam.com

R & R Lighting Company Inc.
 813 Silver Spring Ave.
 Silver Spring, MD 20910
P: 301-589-4997
F: 301-565-5156
W: www.rrlighting.com

Rip-Tie, Inc.
 883 San Leandro Blvd.
 San Leandro, CA 94577
P: 510-577-0200
F: 510-553-0160
W: www.riptie.com

Robe America
 5299 Nw 108th Ave.
 Sunrise, FL 33351
P: 954-615-9100
F: 954-615-9105
W: www.robeamerica.com

Robe Lighting S. R. O.
 Hazovice 2090
 Roznov Pod Radh-ostem, Czech Republic 75661
P: 420-420-5721
F: 420-420-5721
W: www.robe.cz

Robe UK Ltd.
 3 Spinney View, Stone
 Circle Rd.
 Round Spinney Ind Est
 Northampton, United Kingdom NN38RF
P: 444416051
F: 444416051
W: www.robeuk.com

Robert Juliat USA
 48 Capital Dr.
 Wallingford, CT 06492
P: 203-294-0481
F: 203-294-0482
W: www.robertjuliat.com

Rock-n-Roll To Go Lighting Systems
 9816 Hermosillo Dr.
 Tampa, FL 34655
P: 72737676252
W: www.DJLightingSystems.com

Roctronics
 Roctronics Park
 Pembroke, MA 02359
P: 781-826-8888
F: 781-826-8889
W: www.roctronics.com

Rosco Laboratories, Inc.
 Corporate
 52 Harbor View Ave.
 Stamford, CT 06902
P: 800-767-2669

F: 203-708-8919
W: www.rosco.com

RZI Atlanta
 P.O. Box 58739
 New Orleans, LA 70158-8739
P: 504-525-5600
F: 504-525-5602
W: www.rzilighting.com

Sacramento Theatrical Lighting, Ltd
 950 Richards Blvd.
 Sacramento, CA 95814
P: 916-447-3258
W: www.stlltd.com

San Antonio Sound & Light
 207 Braniff Dr.
 San Antonio, TX 78216
P: 210-524-3910
F: 210-524-3911
W: www.sanantonio-soundlight.com

San Diego Stage & Lighting
 2203 Verus St.
 San Diego, CA 92154
P: 619-299-2300
F: 619-299-0058
W: www.sdstagelight-ing.com

Sanyo North America
 21605 Plummer St.
 Chatsworth, CA 91311
P: 818-998-7322
F: 818-701-4149
W: www.sanyo.com

Scharff Weisberg Inc.
 36-36 33rd St.
 Long Island City, NY 11106
P: 212-582-2345
F: 212-757-6367
W: www.scharffweis-berg.com

Seachanger By Ocean Optics
 8060a Bryan Dairy Rd.
 Largo, FL 33777
P: 727-545-0741
F: 727-544-2241
W: www.seachangeron-line.com

Selecon USA
 500-a Bynum Rd.
 Forest Hill, MD 21050
P: 410-638-0385
F: 410-638-0960
W: www.seleconlight.com

Show Partners Crewing, Llc
 689 Douglas Ave. Ste.
 101
 Altamonte Springs, FL 32714
P: 407-865-9551
F: 407-865-9579
W: www.showpartners.com

Silhouette Lights & Staging
2432 S. Inland Empire Way
Spokane, WA 99224
P: 800-801-4804
F: 509-456-3718
W: www.silhouettelights.com

Sitler's Supplies, Inc.
702 E. Washington St.
P.O. Box 10
Washington, IA 52353
P: 800-426-3938
F: 319-653-3198
W: www.sitlersupplies.com

Sky-Cannon
3856 California St.,
Ste. 4
San Francisco, CA 94118
P: 415-566-9100
F: 415-566-9101
W: www.sky-cannon.us

SLD Lighting
318 W. 47th St.
New York, NY 10036
P: 800-245-6630
F: 201-531-1979
W: www.sldlighting.com

Solid NRG
P.O. Box 578
Madison, AL 35758
P: 256-326-4990

Sound Source Productions, Inc.
244 Lime Quarry Rd.
Huntsville, AL 35758
P: 256-513-4739
F: 256-829-2277
W: www.soundsource-productions.net

Soundsculpture Incorporated / RC4 Wireless
Rc4 Wireless Dimming & Motion
60 Industrial Pkwy., #580
Cheektowaga, NY 14227
P: 866-258-4577
F: 866-237-6641
W: www.theatrewireless.com

Southern Lites
26 St. Augustine Dr.
Charleston, SC 29407
P: 843-769-9985
F: 843-769-0278
W: www.southernlites.com

Spacecraft Components
3040 N. Clayton St.
N. Las Vegas, NV 89032
P: 702-851-7600
F: 702-851-7624
W: www.spacecraft.com

Special FX Lighting
P.O. Box 177
Hurricane, UT 84737

P: 435-635-0239
F: 435-635-3929
W: www.fxlight.com

Spectrum Manufacturing Inc.
435 Horner Ave.
Unit 1
Toronto, ON M8W 4W3
P: 416-252-5955
F: 416-252-5958
W: www.spectrummfg.net

Stage Equipment And Lighting, Inc.
Main Office
12250 Ne 13th Ct.
Miami, FL 33161
P: 305-891-2010
W: www.stageequipment.net

Stage Research, Inc.
P.O. Box 670557
Cleveland, OH 44067
P: 888-2671
W: www.stage-research.com

Stage Technology, Inc.
3110 Washington Ave. N
Ste. 100
Minneapolis, MN 55411
P: 800-889-4081
F: 612-455-0224
W: www.stage-technology.com

Stage Tops USA
7486 Ragsdale Rd.
Nashville, TN 37355
P: 931-570-4500
W: www.stage-technology.com

Stagecraft Industries, Inc.
5051 N. Lagoon Ave.
Portland, OR 97217
P: 503-286-1600
F: 503-286-3345
W: www.stagecraftindustries.com

Stagegear, Inc.
411 Leroy Dr.
Corona, CA 92879
P: 714-632-7170
F: 714-632-7304
W: www.stagegear.com

Stagelight Inc., Houston
3355 W. 11th St.
Houston, TX 77008
P: 713-942-0555
F: 713-942-0556
W: www.stagelight.com

Stageworks
1510 S. Main St.
Little Rock, AR 72202
P: 501-375-2243
F: 501-375-2650
W: www.stageworks.com

Strand Lighting, Inc.
6603 Darin Way
Cypress, CA 90630
P: 714-230-8200
F: 714-899-0042
W: www.strandlighting.com

Strong Entertainment Lighting
4350 McKinley St.
Omaha, NE 68112
P: 800-262-5016
F: 402-453-7238
W: www.strong-lighting.com

Swisson Of America Corp.
2419 E. Harbor Blvd.
#34
Ventura, CA 93001
P: 805-443-7834
F: 805-648-1729
W: www.swisson.com

Syncrolite Systems
10760 Shady Trail #100
Dallas, TX 75220
P: 214-350-7696
F: 214-350-8051
W: www.syncrolite.com

Techni-Lux Inc.
10779 Satellite Blvd.
Orlando, FL 32837
P: 407-857-8770
F: 407-857-8771
W: www.techni-lux.com

TEI Lighting Inc.
750 W. 18th St.
Hialeah, FL 33010
P: 305-8882
F: 305-885-4950
W: www.teilighting.com

Texas Scenic Company
TX Office
5423 Jackwood Dr.
San Antonio, TX 78238
P: 800-292-7490
F: 210-684-4557
W: www.texasscenic.com

Theatre Effects
11707 Chesterdale Rd.
Cincinnati, OH 45246
P: 800-791-7646
F: 513-772-3579
W: www.theatrefx.com

Theatreworks, LLC
P.O. Box 787
Branson, MO 65615
P: 877-332-1821
F: 417-332-1915
W: www.theatreworks.com

Theatrical Associates, Inc.
1013 Kennedy Blvd.
Manville, NJ 08835
P: 888-685-4448
F: 732-960-2324
W: www.theatricalassociates.com

Theatrical Media Services, Inc/ TMS
7510 Burlington St.
Omaha, NE 68127
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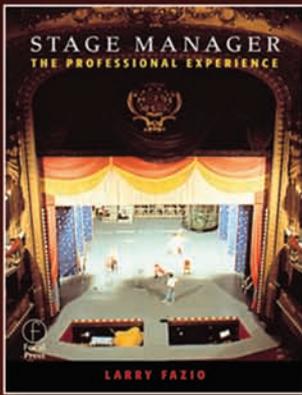
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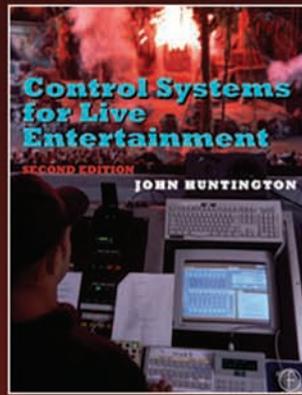
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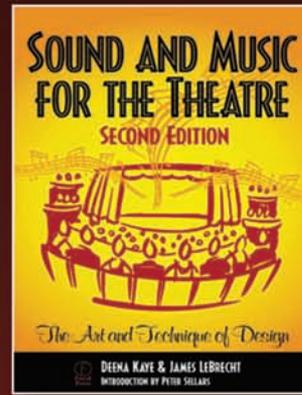
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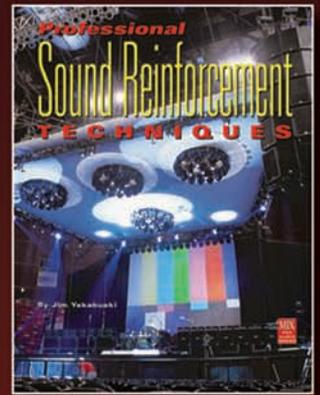
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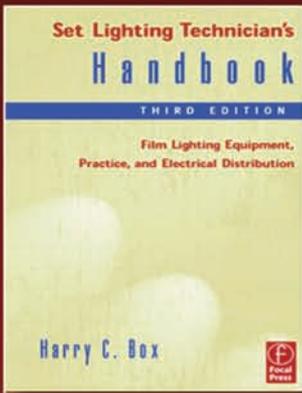
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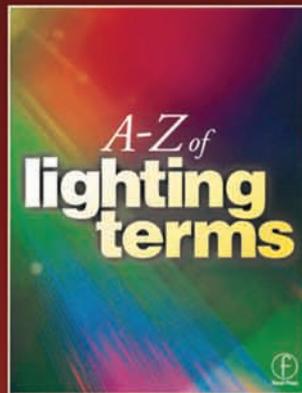
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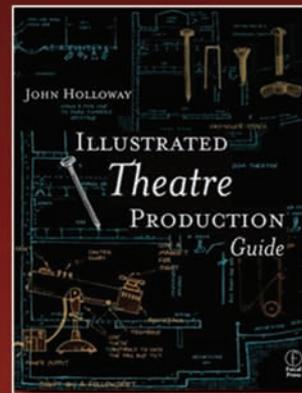
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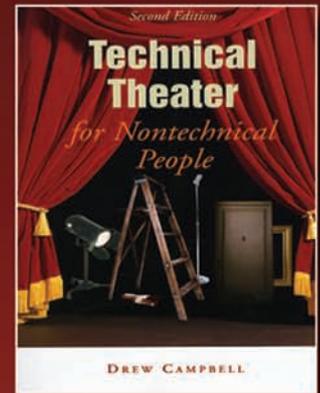
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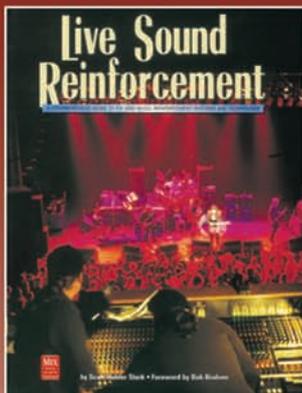
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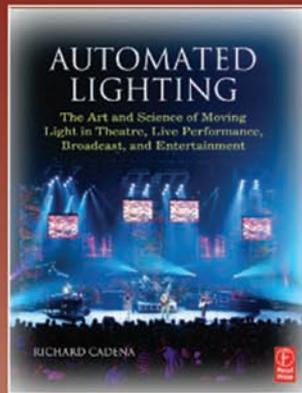
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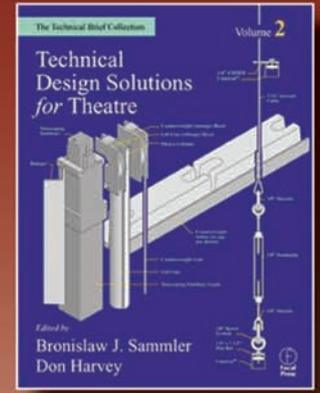
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What I Don't Know Now

Nobody knows everything, but it behooves us all to try.

Folk in tech world rarely—if ever—see ourselves as complacent. We traverse the globe in search of new technologies we might exploit to increase output, decrease energy expended or both. We take pride in our ability to overcome obstacles laid before us by the various spaces we inhabit, and in so doing expand our understanding of our given duties. I've noticed over the years, though, that some of us—and I openly admit to this sin myself—decide at some point that we know enough and can rest on our current experience and knowledge. A recent stint of boredom, however, proved to me that, just like our artistic counterparts, we bear a responsibility for constantly expanding our repertoire in terms of more than just equipment and tricks, but in training.

For those in tech world who feel deficient at times, two choices present themselves. First, one could hide one's deficiencies for as long as possible, constantly shucking and jiving to avoiding confronting them. I can't say that I recommend this course of action, but listen to bar-dwelling complainers long enough, and you'll soon realize that many apparently follow this path. Second, regardless of how much education one has previously attained or what one learned over the course of that education, one might opt to find training opportunities and utilize them. I've spent a great deal of time seeking out ways to expand my own skill set, and I've included some of my findings below.

Convention Classes

Virtually all conventions—SETC, USITT, LDI, etc.—host some form or fashion of training seminars available to those attending. These classes/seminars can include programming for lighting consoles (both newly released and currently in circulation), rigging techniques or even construction techniques. Some will lack the necessary time to go truly in-depth (though many will go as deep as necessary), but most will offer at least a cursory glance that acquaints one with the subject being taught. Regarding certification, some offer it, and others do not. To see what classes await at a given convention,

just peruse their information or contact the organization hosting it.

Union Classes

Most IATSE locals offer training throughout the year in virtually every technical discipline. Most of these courses result in some form of official certification. Some will limit training to members, but many will allow non-members to take classes at a higher cost. To learn what opportunities exist with your local, simply contact the local office or visit the IATSE Web site—www.iatse-intl.org/home.html—to find your local's office Web site.

Your Local College/University

Continuing education means exactly what it says. Granted, few, if any, of these programs will offer programming courses on the grandMA, but they can provide TDs with chances to learn different welding techniques, updated OSHA codes or even shop management strategies. Some will even offer courses in construction techniques for new or existing materials, and most will offer some form of credit or certification upon satisfactory completion. Best of all, these courses usually meet regularly over an extended period—up to a semester—which allows in-depth

exposure. They also tend to cost less than equivalent courses taught in other venues and meet in your community.

Private Instruction

This option presents both the greatest and least outcomes of all mentioned here. In this scenario, the TD asks a practitioner of the necessary skill to teach him/her the trade one-on-one. This option provides numerous obvious advantages: depth of study (and I do mean DEPTH), negotiable compensation for the tutor (ranging from a six-pack of beer to thousands of dollars), ease of scheduling (both time and place to meet) and freedom of both the tutor and learner to guide the pacing. Sadly, however, private tutelage often results in great learning outcomes without official certification. The TD can add the skill to his/her resume, but every likelihood exists that no certification will exist to substantiate that claim.

For the TD in need of a skill update, one or more of these options will usually suffice, but which to use depends heavily on availability and the TD's ability to meet the process's demands. Where and how one learns a new skill, however, means far less than the fact that one has learned it. **SD**

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Inside & Out

New plays—and new books about plays



The play is indeed the thing this time around, sometimes viewed from inside the work, sometimes from outside—and sometimes both.

As an example of the latter, editor Ben Hodges asks 19 of today's best playwrights "What was the play that inspired you; that showed you something entirely new; that was so thrilling or surprising, breathtaking or poignant, that you were never the same?" The responses are as fascinating as they are varied, and all gathered into ***The American Theatre Wing Presents: The Play that Changed My Life***. There is Edward Albee's 1935 visit to New York's Hippodrome Theatre to see Jimmy Durante (and an elephant) in Rodgers and Hart's *Jumbo*, and Diana Son's 12th-grade field trip in 1983 to see Diane Venora play Hamlet at the Public Theater. David Henry Hwang describes his first encounter with *Equus* in San Francisco, while Beth Henley reveals her epiphany after seeing her mother in a "Green Bean Man costume." Also included are pieces by David Auburn, Jon Robin Baitz, Nilo Cruz, Christopher Durang, Charles Fuller, A. R. Gurney, Tina Howe, David Ives, Donald Margulies, Lynn Nottage, Suzan-Lori Parks, Sarah Ruhl, John Patrick Shanley, Regina Taylor and Doug Wright, as well as an introduction by Paula Vogel. Nicely done all around. [\$18.99, Applause Books]

The new "Playwrights in an Hour" series focuses on the most produced and studied playwrights, from the ancient Greek to contemporary writers. Each of the 27 books is under 100 pages, placing the playwright and his or her work in historical, social and literary context. These are not Cliff Notes-style summaries, then, but an attempt to bridge the gap between playwrights and those who read, watch or perform their work. Robert Brustein, founding director of the Yale and American Repertory Theaters, writes an introduction for each volume. There's also an "In a Minute" chronology, a summary of global events that influenced the playwright's world view; a complete listing of the playwright's work; a list of the playwright's contemporaries in all fields; excerpts from the playwright's significant works; and a bibliography. Titles include ***Sophocles in an Hour***, ***Shakespeare in an Hour***, ***Chekhov in an Hour***, and ***Albee in an Hour***, plus similar volumes on Aeschylus, Aristophanes, Euripides, Coward, Hansberry, Ibsen, Miller, Moliere, O'Neill, Schnitzler, Shaw, Strindberg, Wedekind, Wilde, Wilder, Williams, Ayckbourn, Beckett, Rebeck, Ruhl, Shepard, Stoppard and Wilson. These 27 books should be especially welcomed by actors and directors. [\$9.99 each, Smith and Kraus]

2009: *The Best New Playwrights* collects seven recent scripts that cover a wide range of subject matter. In *American Hwangap*, a comedy-drama by Lloyd Suh, a Korean father reunites with the now-American-based family he deserted years ago. Rajiv Joseph's comedy, *Animals Out of Paper* centers on a high school teacher and origami enthusiast who thinks a gifted student of his might be the next origami superstar. *Beachwood Drive*, by Steven Leigh Morris, is a chilling drama about a Ukrainian woman who works as a prostitute in Los Angeles, and the police detective who's determined to bust the gangsters with whom she is involved. In *Crooked*, by Catherine Trieschmann, a teenaged girl with a crooked spine meets a young woman who changes her life. *End Days*, by Deborah Zoe Lauffer, is an uplifting comedy about an amazingly dysfunctional family. Beau Willimon's *Farragut North* is a compelling drama about skullduggery on the campaign trail. And in *Jesus Hates Me*, Wayne Lemon has fun with characters at a run-down miniature golf course with a religious theme. [\$19.95, Smith and Kraus]

Fun is also the whole point of ***The Drowsy Chaperone***, a Tony winner for Bob Martin and Don McKellar's book, and Lisa Lambert and Greg Morrison's score. It's a quirky romp with delightful 1920s pastiche songs, plus a script filled with memorable one-liners and classic musical comedy gags. It centers on a "Man in Chair," who invites the audience to listen to his beloved original cast recording of a now-forgotten hit musical from the 1920s. As the record plays, the show springs to life in front of us—complete with ongoing commentary from the devoted Man in Chair. The result is a tunefully sweet, comic and occasionally surprising look at the impact that musical theatre can have on one person—and the joy it can bring everyone. [Available from Music Theatre International: www.mtishows.com]

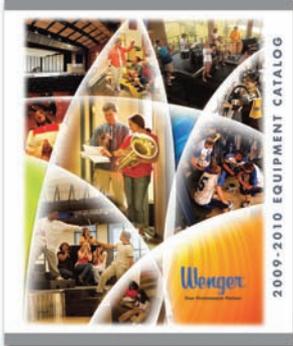
We're worlds away in Alex Jones' post-apocalyptic comedy ***Canned Peaches in Syrup***. It's set in an absurdist future, where global warming has reduced the planet to a desert wasteland, populated by dwindling tribes of both vegetarians and cannibals. Ma, Pa and Julie wander the blighted landscape in search of vegetable sustenance until a malicious prophet named Blind Bastard shows up and discovers they are the guardians of the very last can of fruit known to mankind. This triggers a Romeo-and-Juliet journey that evolves quickly into comic mayhem and destruction, as humankind literally devours itself limb by limb. Five males, three females [Available from Original Works: www.originalworksonline.com]



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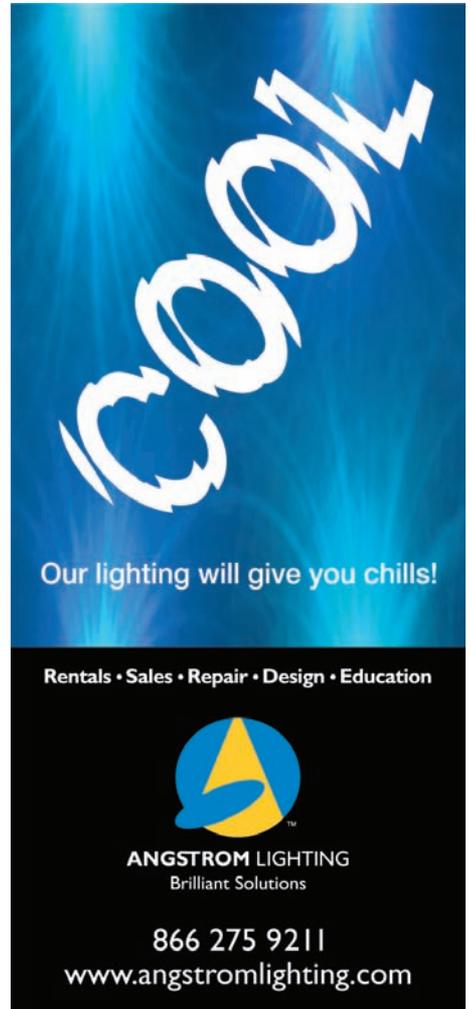
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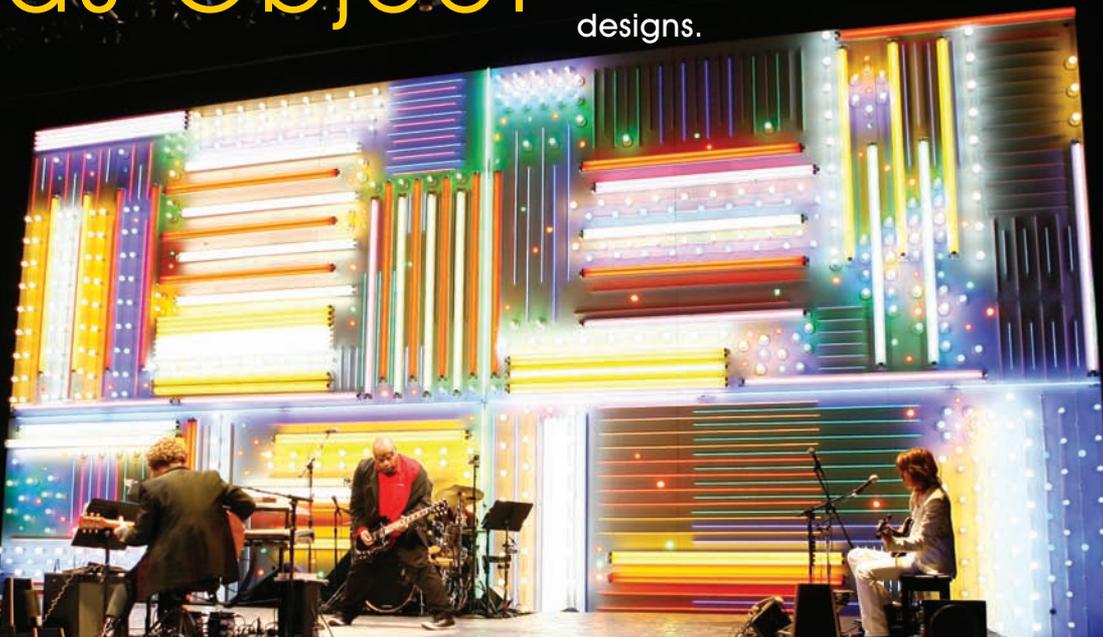


Light as Object

Kevin Adams pushes the physicality and theatricality of light in his designs.



Kevin Adams



Influenced by artists whose work he saw in L.A. in the late '80s, Adams is fond of using objects as light, like in the "wall of light" on *Passing Strange*.

Kevin Adams is one of the hottest lighting designers around, with a portfolio full of such well-received work as *Spring Awakening* (Tony Award winner), *The 39 Steps* (Tony Award winner), *Hair* (Tony Award nomination) and *Next to Normal* (Tony Award nomination). He's also worked at regionals across the country like Berkeley Rep, Steppenwolf, La Jolla Playhouse, Houston's Alley Theatre and more. His work is characterized with bursts of color and a bright, vibrant palette that puts the focus equally on light as well as the object making the light—something he lifted from artists he saw in L.A. in the late '80s. Adams took some time out from his work on the Broadway transfer of *American Idiot* to chat on TheatreFace.com about his training, philosophy and light as an object. To read a transcript of the whole conversation, visit www.theatreface.com/kevinadams.



Jacob Coakley: What would you say the differences are between "rock 'n' roll theatre lighting" and just "theatre lighting"? Are there certain hallmarks of either approach?



Kevin Adams: Well, rock lighting certainly allows for more spectacle. And when you get to harder rock music—like *Passing Strange* or *American Idiot*—then the cuing can be much sharper and quicker. And I like that the lighting can move out to the spectator. It's a way to pull the viewer in, and then push them out.

And I like color—Lord knows color can be used in all kinds of extreme ways.



Kevin Adams: Example: The scenes in *Spring Awakening* are a kind of hard white work light, not doing the same thing that the earnest scenes are doing—it's a counterpoint. And then the songs go

to a saturated isolated place, with more detail. Popping back and forth between those two worlds, and when you pop to the scenes (the work light) it pushes you out of the internal world of the kids.



Chris Cox: Follow up on the *Spring Awakening* highlights: I think what shocked me the most was what a metaphor the light was for the action. Kevin went way beyond the three standard tenets of lighting design, unabashedly.



Kevin Adams: What are the three tenets of design? (I missed that class.)



Chris Cox: Time of day, don't draw attention to the lighting, set the mood



Kevin Adams: Ahhhh—that "don't notice the lighting" thing.



Kevin Adams: Drives me crazy. I think its leftover from the '50s. Theatre CAN have spectacle. Doesn't have to, but it is fun.

www.theatreface.com/join

ONLINE BONUS

To read the whole chat with Kevin, including his recommendations for training programs, visit www.theatreface.com/kevinadams. Not a member? Join at www.theatreface.com/join.

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