

# FOCUS 20/20: Your Theatre, Your Town 33<sup>rd</sup> Annual Conference and Theatre Tour Cleveland, Ohio July 15-18, 2009



*Last updated 7/1/09; subject to change.*

## TOOLS AND TECHNIQUES

*Panel discussions, hands-on workshops, case study presentations and presentations of research from the field will be offered on a variety of topics related to best practices and emerging trends during a segment each day of the conference. All sessions will be repeated following a short refreshment break, so you can attend twice as many sessions this year.*

*This page contains session topics, descriptions, speakers and room assignments as they become available. Speaker bios (in alphabetical order) follow the list of topics and descriptions.*

### Session IV

Saturday, July 18, 2009

9:45-11:00 AM and 11:15-12:30 PM

Wyndham Hotel Meeting Rooms, 3<sup>rd</sup> Level

#### ***Volunteers in the House: Recruiting, Training and Retaining Front of House Volunteers***

How do you motivate volunteers to do more than just provide front of house services? How can you develop team spirit among volunteers to tackle projects of their own to benefit your theatre? A panel of leaders of successful volunteer programs in historic theatres compares training manuals, scheduling forms, and other tools they use in volunteer administration.

***Presenters:*** John Faust, Manager, Stanley Theatre, Utica, NY; Brian Heller, formerly of the Strand-Capitol Performing Arts Center, York, PA; Cindy LaRoe, Proctors Theatre, Schenectady, NY; Georgia Paxos, Canton Palace Theatre, Canton, OH; John Bell, Tampa Theatre, Tampa, FL, Tom DuBuque, Milwaukee Theatrical Services, Wauwatosa, WI.

#### ***The Times Are Changing and So Is Your Light Bulb***

In 2007 Congress passed the **Energy Independence and Security Act** that has effectively banned the incandescent light bulb by 2014. Lighting is a huge part of the theatrical experience and can consume up to 30% of a theatre's energy budget. Combined with the additional costs of theatrical systems and stage equipment, electrical power needs can account for 60% of your budget. This session will provide examples and strategies for reducing the electric power loads of a historic theatre.

***Presenters:*** Scott F. Georgeson, AIA, LEED AP, Workshop Architects, Milwaukee, WI; Scott D. Pfeiffer, Principal, Threshold Acoustics, Chicago, IL; Sylvia Sinclair, Electronic Theatre Controls, Middleton, WI

#### ***Security - What's Appropriate?***

No matter what the size or location of your theater, security is one of your primary concerns and responsibilities. Keeping guests safe both inside and outside, protecting performers, meeting fire regulations, enforcing alcohol laws and protecting your venue from lawsuits are all security functions. Panelists will explore these issues and the myriad ways of approaching venue security. What you don't know could hurt you.

***Presenters:*** Edward Kelsey, Orpheum Theatre, Los Angeles, CA; Adina Erwin, The Fox Theatre, Atlanta, GA; John Handyside, Palace Theatre, Lorain, OH

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## ***Bringing Back the Basie, or 100 Reasons I Should Have Been a Dentist***

Outlasting the local, early 20<sup>th</sup> century competition, the Count Basie Theatre constructed in 1926 entered the 21<sup>st</sup> century with crumbling plaster and obsolete mechanical systems, but with a devoted group of supporters. A comprehensive program of interior restoration and renovation completed in October took the interior from whitewashed obscurity to a dramatic explosion of color and gold leaf, returning the building to its original splendor. Explore issues of fundraising, scheduling, aesthetic choice and modern codes from the perspectives of CEO and architect.

**Presenters:** *Numa Saisselin, Count Basie Theatre, Inc., Red Bank, NJ; Michael R. Schnoering, AIA, Farewell Mills Gatsch, Architects, LLC*

## ***After the Storm: Getting it Back Together***

Okay, you've developed great evacuation and disaster plans and followed them to the letter. Feeling proud, aren't you? Then disaster hits and you have to reclaim, repair and restore. That's reality! Join two veterans of the League and find out the "rest of the story."

**Presenters:** *Maureen Patton, Grand 1894 Opera House, Galveston, TX; Killis Almond, FAIA, Killis Almond Architects, San Antonio, TX*

## **SPEAKER BIOS *(in alphabetical order)***

### **KILLIS P. ALMOND, FAIA, RID**

President

Killis Almond Architects, San Antonio, TX

Killis Almond's education and professional experience in preservation extends over three decades, including his professional practice as a registered architect, concentrating in the preservation of historic resources and cultural resource management. He has undertaken numerous design and construction projects involving stabilization, restoration and adaptive use of historic structures. He has served as the Project Architect on numerous theatres throughout the United States. He is highly experienced in the physical investigation of buildings and has produced numerous historic structure reports, cyclical maintenance programs, adaptive use feasibility studies and historic preservation plans. Project types include the 1884 Gothic Adobe Monastery in Stanton, Texas to the 1948 Deco Alameda Theatre in San Antonio, Texas.

Mr. Almond has received numerous awards for the high quality of his restoration work, including the *Texas Historical Commission's Award of Excellence in Historic Architecture* for the restoration of the Paramount Theatre in Abilene and the Old Main Building at Blinn College in Brenham. He has also personally received the *Texas Award for the Preservation of Historic Architecture*. In 1993 the *National Preservation Honor Award* was given to the Creek Council House, Okmulgee, OK by the National Trust for Historic Preservation. He received the *National 1998 Excellence in Construction Award of Merit* from the Associated Builders and Contractors for the rehabilitation of the Ritz Theatre, Tiffin, Ohio. In 1999, Mr. Almond was named a *Fellow of the American Institute of Architects* for his significant contribution to preservation in the architectural profession. A member of the League of Historic American Theatres since 1986, Killis is a frequent presenter at League conferences and educational seminars and long-time leader of the association. He served as a member of the Board of Directors, 1988-93, and President, 1989-91.

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## **ADINA ALFORD ERWIN**

Assistant General Manager  
The Fox Theatre, Atlanta, Georgia

Adina Alford Erwin is the Assistant General Manager for the Fox Theatre in Atlanta, Georgia. A fiercely protected landmark and nationally acclaimed theatre, the Fox is a multi-purpose performing arts center which hosts over 450 events per year. Since 1993, Adina has worked in various types of entertainment venues including arenas, convention centers and theaters. Prior to her current position with the Fox, Adina served as the Director of the Times-Union Center for the Performing Arts in Jacksonville, Florida. A theater complex which houses three (3) performance halls, the Times-Union Center is home to the award-winning Jacksonville Symphony Orchestra and a diverse mix of events from Broadway productions to concerts and corporate functions.

Prior to her position in Florida, Adina was Director of Guest Services at the American Airlines Center in Dallas, Texas where she created managed and supervised a guest services department recognized for excellence in service by the National Basketball Association. In addition she assisted with the transition planning and activities in preparation for the grand opening of this facility, which is the home of the NBA Dallas Mavericks and the NHL Dallas Stars. Previous experiences in the facility management industry include positions with Reunion Arena, the Charlotte Coliseum, Mobile Convention and Civic Centers and Jacksonville Entertainment Facilities. Adina received a BA in Physical Education from the University of North Carolina at Chapel Hill and went on to earn her Masters degree from the University of Massachusetts Sports Management Program, specializing in Entertainment Venue Management.

## **TOM DUBUQUE**

President  
Milwaukee Theatrical Services, Wauwatosa, WI

House manager at Pabst Theater, Milwaukee (1895, 1300 seats) for over 40 years. Have been also been house manager/usher coordinator for Riverside Theater, Milwaukee (1926, 2600 seats) and Alpine Valley Music Theater, East Troy, WI (1977, 20,000 seats, including lawn), among others. Past President Theatre Historical Society of America. Member and annual participant in LHAT conferences since 1979!

## **JOHN FAUST**

Manager  
Stanley Theatre, Utica, NY

John Faust has been the manager of the Stanley Theatre in Utica, New York since 1980. During his time at the Stanley, the 2,921 seat theatre has undergone over \$25M in restoration and improvement, including the just-completed expansion of the stage and support wing.

During his tenure at the Stanley, usage of this community facility has quadrupled. Currently there are over 120 annual events in the theatre that host over 150,000 patrons. In addition, the theatre lobbies and ancillary spaces that are used for many other events such as wedding receptions, bar mitzvahs, and corporate meetings.

Faust has developed a core of 200 + volunteers to provide all hospitality services to Stanley patrons, including all front of house, bar and concessions vending, tour guides and other projects to serve the theatre and the Stanley Center for the Arts, which owns and operates the venue.

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Faust is a past board member of the Downtown Utica Development Association and is a member of the Session at First Presbyterian Church. He is also a member of ConsERT, The Consortium of Eastern Regional Theatres.

Faust came to the Northeast after graduating from The University of Iowa with an MFA in Arts Administration, a BS degree in Speech and Theatre Education from Minnesota State University, Mankato. He was the first undergraduate selected to design sets and lighting for a mainstage production for the MSU theatre department. He also played second violin in the Mankato Symphony.

Earlier in his career he held management positions in a chain of small town Iowa movie theatres, and was the manager of the Chamber of Commerce in Nevada, Iowa.

### **SCOTT F. GEORGESON, AIA, LEED AP**

Theatre Architect  
Workshop Architects, Milwaukee, Wisconsin

Scott is an award-winning architect with more than 20 years' experience designing performing arts centers nationally. As lead theater designer, Scott applies his urban planning background with design expertise to create performance centers that generate community vitality. His design accomplishments include new construction, renovations, and historic restoration in rural towns, urban centers and on academic campuses. His projects have ranged from large multi-stage complexes to small-town opera houses and single screen cinemas. Scott is a frequent presenter on theatre design at the annual conferences for the League of Historic American Theatres and the United States Institute for Theater Technology.

### **JOHN HANDYSIDE**

Executive Director  
Palace Theatre, Lorain, OH

John has been instrumental in the redevelopment of a major performing arts facility- from building acquisition through renovation to successful ongoing operations. He is responsible for the daily management of 1400-seat main venue, 50-seat "black box" venue, 2000-person outdoor venue with a \$650,000 annual operating budget. Additionally, John creates new business opportunities, including positioning the Palace Theatre for multi-million dollar endowment campaign to ensure its long-term viability of the entity. From 1992 through 2003, John worked concurrently with the Lorain Palace Theatre and the Walt Disney Company, responsible for sales of arts and collectibles, coordination of special events and character visits in the Cleveland area.

### **BRIAN HELLER**

York, PA

Brian has served a variety of theaters over the years, from LORT regional theaters in Washington DC and Syracuse NY to historic theaters in St. Cloud MN, Madison WI, and most recently York PA. His work has focused primarily on operations and facilities issues, from major renovation planning to HVAC systems to Front-of-House management and beyond. The Strand-Capitol in York is supported by two part-time Co-Volunteer Coordinators who mind the affairs of about 150 volunteers. These volunteers contributed services for a combined total of 2,756 events and 8,387 hours in 07-08.

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## **EDWARD KELSEY**

General Manager  
Orpheum Theatre, Los Angeles, CA

Edward Kelsey is the General Manager of the Orpheum Theatre in downtown Los Angeles as well as the Construction Manager for Anjac Fashion Buildings, the owner and operator of the Orpheum. Edward has been with Anjac since 1999, first as construction manager for the renovation of the historic Wurlitzer Building and then as project manager for a \$3.5 million renovation of the Orpheum Theatre in 2001. Since then he has acted as general manager of the theater while assisting Anjac in the ongoing renovation of their other properties in the historic center of Los Angeles. The Orpheum currently operates as a rental venue, with a variety of productions ranging from music to dance to awards shows and film screenings as well as many TV and film productions.

Prior to joining Anjac, Edward was on the technical staff of the Cerritos Center for the Performing Arts for over six years, as well as continuing to operate his own consulting business – Historic Theater Services. He is a board member of the League of Historic American Theaters and a long-time volunteer for the Los Angeles Conservancy, and is also on the board of directors of the Theater Historical Society of America. He has contributed articles on historic theaters to various national publications.

## **CINDY LAROE**

Volunteer & House Manager  
Proctors Theatre, Schenectady, NY

From 1995 until 2005, Cindy volunteered at Proctors as a Bartender Captain. In June of 2005, she joined the staff and assumed the responsibility for recruiting, training, scheduling and supervising most of Proctors' approximately 1,200 volunteers. They are the ushers, bartenders, concession volunteers and CAST Students who work at Proctors' three performance venues, conference facilities, and special events. She is now also one of the House Managers for live performances, movies, and special events.

## **MAUREEN M. PATTON**

Executive Director  
The Grand 1894 Opera House, Galveston, TX

Maureen Patton is the Executive Director of The Grand 1894 Opera House and oversees its administration, programming and fundraising, including the \$2.2 million capital campaign which completed the final phase in January, 1986, the Centennial Campaign of \$2.75 million and the current capital campaign, "Preserving Grand Entertainment...Yesterday, Today and Tomorrow." She holds a B.A. degree in Music and a Masters Degree in Music Theory and Composition. Before assuming her present position, Mrs. Patton was a voice instructor and director of opera workshop programs at Midwestern University and Galveston College in addition to performing extensively as a soloist.

Active with many community building organizations, Maureen has served or currently is on the boards of the Galveston Chamber of Commerce, Galveston Park Board Tourism Committee, Galveston Rotary Club, the Galveston Island Railroad Museum, Galveston Island Outdoor Musicals, Historic Downtown/Strand Partnership, chairman of the Galveston Independent School District's Fine Arts Advisory Task Force and chairman of the city's Commission for the Arts, a commission which grew out of the work done by the Chamber of Commerce Cultural Arts Task Force. She serves as an ordained elder of First Presbyterian Church.

Maureen is a past president of the Board of the League of Historic American Theatres and recipient in 2003 of the League's first award for Outstanding Individual Contribution. As chairman of the League's

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annual conference in 1988, she coordinated the educational workshops and visits to fifteen Texas historic theatres in nine cities. She also has served as a governing member of the Board of the Southwest Performing Arts Presenters (SWPAP) and the Arts Review Panels for both the Texas Commission on the Arts and the Mid-America Arts Alliance.

Maureen was awarded the Steel Oleander Award (2000), presented by the Galveston Historical Foundation and with her husband Larry, the Leonora Kempner Thompson Community Enrichment Award presented by The Grand 1894 Opera House in 2003. On November 2, 2006, Maureen and The Grand were presented with the Spirit of Galveston award by Galveston's Chamber of Commerce and Maureen was recognized for her twenty-five years with The Grand.

### **GEORGIA PAXOS**

Executive Director  
Canton Place Theatre, Canton, OH

Born and raised in the Washington, DC metropolitan area, Georgia is a graduate of George Mason University, where she majored in Communications and received a minor in International Studies. Georgia moved to Canton in July 2003 after marrying Canton native, Mike Paxos. She was hired as the Executive Director of the Canton Palace Theatre in July 2007 and has overseen the expansion of the theatre into a presenting facility.

### **SCOTT D. PFEIFFER**

Acoustician  
Threshold Acoustics, Chicago, IL

Scott's path in Architectural Acoustics began as part of his music education at Moravian College. To provide foundation for understanding of acoustics, he pursued a Bachelor of Science in Physics. Scott has participated in virtually every aspect of the acoustical consulting profession. His early focus was in modeling, measurements, and calculations to support room acoustics. His comfort in the world of audio quickly led to leadership on projects incorporating electronic acoustic enhancement and provided a strong connection to the audio/video discipline. Scott has presented his work as an invited speaker to both the Acoustical Society of America and the Audio Engineering Society, including participation on a panel discussion on electronic enhancement systems at the AES conference in Amsterdam.

### **NUMA C. SAISSELIN**

CEO  
Count Basie Theatre, Red Bank, NJ

Numa Saisselin has been CEO of the Count Basie Theatre, a 1,500 seat historic theatre in Red Bank, New Jersey since January 2002. Numa is a Board Member of the League of Historic American Theatres, and a Past President of the Consortium of Eastern Regional Theatres. He is the recipient of the Council on the Arts and Humanities for Staten Island's Esther Dean Award for Community Service, Rotary District 7270's Governor's Award for Best Newsletter, The Management Institute's Outstanding Leadership Award, Fredonia College's Alma Mater Society Award, and the Daughters of the American Revolution Good Citizenship Award. He holds a Bachelor of Music from the Fredonia School of Music, an MBA from the Adelphi University Schools of Business and Banking, and a Post Graduate Certificate in Nonprofit Management from The Management Institute at the Springfield College School of Human Services.

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## **MICHAEL SCHNOERING, AIA**

Principal

Farewell Mills Gatsch Architects, LLC, Princeton, NJ

As partner at Farewell Mills Gatsch, Michael Schnoering, AIA manages many of the firm's theater, educational, and special needs design and adaptive use projects. His current and recently completed projects include the restoration of the Count Basie Theatre in Red Bank, NJ; a new concert hall at the Dorothy Young Center for the Arts at Drew University in Madison, NJ; expansion and alterations of the Westport Country Playhouse in Westport, CT; renovation of Stockton College's mid-century Alton Auditorium; and restoration of the State Theatre in New Brunswick, NJ. He is a member of New Jersey's Cultural Access Network Advisory Board, a cosponsored project of the New Jersey State Council on the Arts and the New Jersey Theatre Alliance, which assists all cultural arts organizations in making their programs and facilities accessible to individuals with disabilities. Mr. Schnoering received his Bachelor of Architecture degree from the New Jersey Institute of Technology.

## **SYLVIA SINCLAIR**

Midwest Regional Manager

Electronic Theatre Controls, Middleton, WI

Sylvia Sinclair has worked in the lighting industry for over twenty years, beginning in project management for manufacturer representatives in New Mexico and Texas and moving to sales management with dealers and manufacturers. She has served as Midwest Regional Manager at Electronic Theatre Controls since 1999. In that capacity she works to promote ETC entertainment and architectural products to architects, electrical engineers, theater consultants, theatrical dealers and end users. She is a past president of the Madison Section of the Illuminating Engineering Society. Chicago's Lyric Opera, Fort Worth's Will Rogers Auditorium and the Mineral Point Opera House in Wisconsin are a few of the historic projects with which she has been involved.