

JIM READ

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February 5, 2020

To: ASTC Fellows Review Committee

Re: R. Duane Wilson, ASTC Fellowship nomination

Dear Committee:

I support the nomination of R. Duane Wilson, ASTC, for advancement to Fellowship status.

Duane and I both worked for George C. Izenour at different times (never meeting) as Theater Engineers converting GCI's ideas into reality—I was the first Yale Drama School graduate in Theater Engineering, Duane was the last. I first met Duane when GCI predicted that Duane and I would be a good match and we both began working with, not for, GCI in his theater consulting practice in the mid 1980's. Each of us brought consulting jobs to the practice and all three worked on them as required. After our first project together, I recognized that Duane was not only an exceptional Theater Engineer, he was an exceptional Theater Consultant with unique ideas to meet the owner/operator's new/renovation requests. Together we worked on well over a hundred projects—all by trust in each other, no paper agreements or bureaucracy. Duane's professional history and service to ASTC are attached

In all of our work together Duane has been astonishingly capable, diligent, reliable, honest, and able to pull off the impossible with severely limited budgets. His early work in GCI's lab helped further electronic control for the theater. Duane, since our first meeting, has demonstrated the highest level of theater consulting expertise on projects from the smallest to the largest theater complexes, size made no difference.

As ASTC President, I was aware that Duane had prior experience with organizational finances. I also realized that Ned Lustig was the only member who handled our finances and kept our records. I felt it necessary that another member be exposed to such information in the unfortunate event that Ned might not be available. I managed to get Duane appointed Assistant Secretary and the rest is history. His performance for the Society since taking over from Ned has been exemplary, as we all can see.

Duane is more than qualified and due Fellowship status.

Sincerely



Jim Read, FASTC, NCAC

PERSONAL DATA:

Born 21 July, 1943 in El Paso, Texas

76 years old

Widowed, Wife Paula Starks Wilson (Note: Paula's Farther, Carl Starks was chief engineer for Strong Electric in Toledo and engineered much of the Strong followspot product line.)

Two children: Tirian, 39 and Linea, 36.

Location History

2004 - pres. La Luz, NM

1990 - 2004 Front Royal, VA

1978 - 1990 Loudoun County, VA

1976 - 1978 Clay, (Syracuse) NY

1970 - 1976 West Haven, CT

1963 - 1970 Las Cruces, NM

1943 - 1963 El Paso, TX

EDUCATION HISTORY:

1970 - 1973 Yale University, School of Drama, New Haven, CT, MFA

1961 - 1968 New Mexico State University, Las Cruces, NM, BS Electrical Engineering

1958 - 1961 Stephen F Austin High School, El Paso, TX, Top 10% of Sr. Class

PROFESSIONAL ORGANIZATIONS:

ASTC, American Society of Theatre Consultants, 1988 to present, member.

IEEE, Institute of Electrical and Electronics Engineers, 1969 to present, Life Member.

USITT, United States Institute for Theatre Technology, 1974 to present, Ind. Member.

ASA, Acoustical Society of America, 1995 to present, member.

NCAC, National Council of Acoustical Consultants, 1995 to present, member.

IES, Illuminating Engineering Society, 2015 to present, member.

NFPA, National Fire Prevention Association, 2015 to present, member.

ESTA-TSP, ESTA Technical Standards Program, 2010 to present.

EXPERIENCE AND WORK HISTORY:

- 1998 - pres. George C. Izenour Associates: Theater/Acoustical Consultants, Partnership with James L Read and Jeffery Millet (now deceased).
- 1978 - 1998 Theater Consultant: Independent practice as Consulting for Theater Systems, additional affiliation with George C Izenour Associates beginning in 1984.
- 1976 - 1978 J R Clancy, Syracuse, NY, Controls Engineer
- 1972 - 1976 Devices Inc., New Haven, CT, Controls Engineer
- 1970 - 1973 Student, Yale University, School of Drama.
- 1968 - 1970 White Sands Missile Range, NM , Missile Scientist. Redeye and Chaparral. (Note: In Army argot, Missiles are rockets with complex guidance systems, so yes, I am a Rocket Scientist.)
- 1962 - 1968 White Sands Missile Range, NM, Coop Student, many positions.
1962, Structures Lab, noise and vibration testing of missile systems.
1963, Reliability and Statics Office, IBM 704 mainframe Computer Operator
1964 - 1967, IR missile test and evaluation
- 1965 My college room-mate and I built our first theater. Located in Messila, NM in a building that once was a jail, that had Billy the Kid in residence. The theater was called the Comedy Cantina. Playwrite Mark Medoff was the creative and producing talent and a significant amount of his early work took place in this space.
- 1963 DOD - USO tour to Japan, South Korea, Philippines, Hawaii. *The Matchmaker*. Actor, sound and lighting tech.
- 1962 - 1970 Playmakers, New Mexico State University, Majority of work was lighting and/or sound design and tech, also included props, scenery, and small acting roles, Approximately 50+ productions. Other production experience included Las Cruces Community Theatre and El Paso Playhouse. Co-Director of Miss South Central New Mexico Beauty Pageant (Miss America prelim.) and later the Miss New Mexico Pageant (Miss USA prelim).

AWARDS:

Bosch and Lomb Science Award, 1961, Austin High School.

Texas Nuclear Science Symposium Participant, 1961

ESTA, Above & Beyond Award, 2015 (with Peter Scheu, Stage Lifts)

PARTIAL LIST OF PROJECTS:

EASTMAN THEATRE, Rochester, New York. 1972

EDWIN THOMAS HALL FOR THE PERFORMING ARTS, Akron OH 1973

CIVIC CENTER CONCERT HALL/THEATER, El Paso, TX, 1974

DE VOS HALL, Grand Rapids, MI, 1981

THEATRO TERESA CARRENA,, Caracas, Venezuela, 1983

ELLINGTON SCHOOL FOR THE PERFORMING ARTS, Washington, D.C. 1986
Client: Arthur Cotton Moore/Associates, Washington, D.C., Architect.

GEORGETOWN DAY HIGH SCHOOL, Washington, D.C. 1987
Client: Keyes, Condon Florance Architects, Washington, D.C., Architect.

MCLEAN COMMUNITY CENTER, McLean, Virginia. 1988
Client: The Cooper-Lecky Partnership, Washington, D.C., Architect.

SHERATON WASHINGTON HOTEL, Ballrooms, Washington, D.C. 1986,1990
Client: Sheraton Washington Hotel, Washington, D.C., Owner.

WOLF TRAP FARM, FILENE CENTER II, Vienna, Virginia. 1986
Client: JBG Associates, Washington D.C., Project Manager for - Wolf Trap Foundation

TENNESSEE BICENTENNIAL MALL THEATER, Nashville, Tennessee. 1997
Client: Tuck Hinton Architects, Nashville, TN, Architect.

NATIONAL AQUARIUM, Marine Mammal Pavilion, Baltimore, Maryland. 1991
Client: James Grieves Associates, Inc. Baltimore, MD., Architect.

ST. PAUL'S SCHOOLS, CENTER FOR THE ARTS, Brooklandville, Maryland. 1992
Client: James Grieves Associates, Inc., Baltimore, MD., Architect.

KOSSIAKOFF AUDITORIUM, APL, Laurel, Maryland. 1993
Client: Applied Physics Laboratory, Johns Hopkins University

SHAKESPEARE THEATER, Folger Library, Washington, DC. 1993
Client: Folger Shakespeare Library.

MAHAN HALL AUDITORIUM, Annapolis, Maryland. 1997
Client: Wheeler Goodman Masek & Associates, Architect

BREVARD COUNTY PUBLIC SCHOOLS, three high school theaters 1984

Owner: Brevard County Public Schools, Cocoa, FL,

LANG PERFORMING ARTS CENTER, Swathmore College, PA 1989

Client: Daggit Saylor

PERFORMING ARTS CENTER, North Charleston, SC, 1999

KOGER PERFORMING ARTS CENTER, Columbia, SC 1989

Owner: The University of South Carolina,

COUNTRY MUSIC HALL OF FAME AND MUSEUM, Nashville, Tennessee. 2000

Client: Tuck Hinton Architects.

EL PASO COMMUNITY COLLEGE / KCOS TV Studios, El Paso Texas. 2007

Client: Carl Daniel Architects

HUMANITIES CENTER,, GEORGE MASON UNIVERSITY, Fairfax, Virginia. 1990

Client: Maguire Group, Inc., Falls Church, VA, Architect.

BEN FRANKLIN BRIDGE, Philadelphia, Pennsylvania. 1987

Client: Venturi, Rauch, Scott-Brown, Philadelphia, PA, Architect.

CAPE MAY HIGH SCHOOL AUDITORIUM, Cape May Court House, New Jersey. 1992

Client: Cape May County Schools.

Architect: The Design Collaborative, Cape May Court House, NJ.

DOUGLAS ANDERSON SCHOOL OF THE ARTS, Jacksonville, Florida. 1992

Client: Duval County Public Schools.

Architect: Broward-Leuthold Associates, Jacksonville, FL.

ZOELLNER ARTS CENTER, Lehigh University, Bethlehem, Pennsylvania. 1998

Client: Lehigh University.

Architect: Daggit Saylor Architects, Philadelphia, PA.

SHAWNEE STATE UNIVERSITY, Performing Arts Center, Portsmouth, Ohio. 1986

Client: Baxter Hodell Donnelly Preston, Inc. Cincinnati, OH, Architect.

LIBRARY OF CONGRESS, Coolidge Auditorium, Washington, DC. 1999

Client: Architect of the Capitol

IRVINE AUDITORIUM / HOUSTON HALL, Philadelphia, Pa. 2003

Client: Venturi, Scott Brown and Associates

ROZSA CENTER, MICHIGAN TECHNOLOGICAL UNIVERSITY, Houghton, Mi. 2002

Client: DiClemente Siegel Design Inc.

INGRAM CENTER, VANDERBILT UNIVERSITY, Nashville, Tn. 2003

Client: Street, Dixon Rick Architects

GREENBERG CENTER, AMERICAN UNIVERSITY, Washington, DC 2002
Client: Einhorn Yaffe Prescott

CENTER OF ARTS AND ACADEMICS, Charleston, SC 2010

PUBLICATIONS:

Theater Technology, George C Izenour, Mc-Graw-Hill, 1988, Pages 467-474

ASTC Newsletter, James Hull Miller, 2018

ASTC Newsletter, How Much? 2019

Service to ASTC:

Director: 1994,1995,1996,2012

Director/Officer: Assistant Secretary 2012

Director/Officer: Secretary/CFO 2013 to present

Served as ASTC representative to the following code bodies:

ANSI 117.1, Alternate from early 90s to 2014, principal 2014 to present

ESTA Rigging Working Group, Principal from 2013 to present.

ESTA Stage lifts (now stage machinery) working group, Alternate

NEC, Alternate for IES/ASTC 2016 to present

For research and Service through education: There are my Newsletter articles on Jimmy Miller and theater costs.