

## COSTUMES

### USITT COSTUME SYMPOSIUM 1995 - A REVIEW

**Rebecca Cunningham** and **Judy Adamson**, organizers of the **1995 Costume Symposium**, should be commended for putting together a program that had a strong focus, a balance between information sharing and demonstrations of techniques, and a dynamic location. Also, a big thank you needs to be given to the CUNY Graduate Center for allowing USITT to use their auditorium. Not only was it comfortably air conditioned, but its central location on 42nd Street enabled the participants to take full advantage of their long lunch hours to go shopping, buy theatre

tickets, or simply walk the streets and absorb the flavor of mid-town Manhattan.



The panels in this year's Costume Symposium traced the costume design experience from researching a show, through shopping it, and on to the maintenance and care of long running productions. Interspersed with these panels were sessions dealing with hand beading, silicone caulk on fabric, and making theatrical footwear. The opening remarks by William

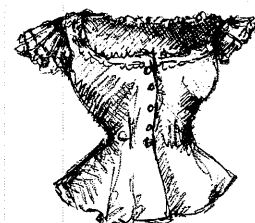


Ivey Long were enlightening and entertaining. He stressed that it is the enthusiasm for the process that keeps our artistry and craft alive through incredibly grueling schedules. Mr. Long's remarks were followed by a slide presentation of shops, stores, and resources. Although weather was a factor in deciding not to do a walking tour, the slide presentation was unfortunately a poor substitute. Even more frustrating was the fact that many of the shops were closed on Saturday, the one day most of us had free. A suggestion for future symposiums would be to give a brief overview of shopping areas, and offer a choice of mini-tours to specific locations. On the subject of field trips, many of the participants were surprised that no tickets to shows were included in the symposium.

Although the idea of following the costume production process gave the symposium structure, ultimately some of the panels became redundant: "how the designers work with assistants," "how the designers work with the costume shops," and "the designers' influence in the workroom" were all pretty similar. The panels were informative but at least three panels could have been condensed into one. During the session on moving the show into the theatre, Sue Hamilton, wardrobe supervisor, and Tracy Christensen, design assistant on

*Beauty and the Beast*, were generous enough to allow us at last to touch and feel the costumes we had heard so much about in the previous sessions.

The panel discussions alternated with intriguing demonstrations and a brief insight into the world of film and television. We were reminded that the person who designs and shops the clothes for television soap operas is a "stylist," and wardrobe heads in television must be able to make split second decisions while the cameras are rolling. Bessie Nelson's presentation of hand beading looked deceptively easy, but it was stressed more than once that this craft takes years of practice. More valuable was the demonstration of silicone caulk on fabric by Janet Bloor. Amid all the discussions of two million dollar budgets (\$8,000.00 for one costume), it was gratifying to see an easy-to-learn and inexpensive technique produce such beautiful and varied results. Many of the participants expressed eagerness to get back to their workrooms to try it for themselves.



The research end of the process was addressed by representatives from various libraries and costume collections in New York. Even those of us who are unable to travel to New York on a

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## COSTUMES

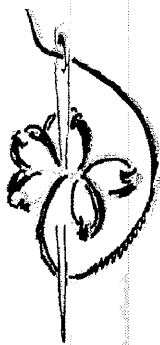
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regular basis benefitted from the information since much research can be done by mail. The descriptions of what each resource contained were very helpful. Of particular note were the Museum of the City of New York Theatrical Collection, the Billy Rose Theatrical Collection, and the Picture Collection in the Mid-Manhattan Library.

The educators in the audience were a bit disconcerted by the session discussing the Union Exam. Kitty Leech, current Chair of the USA Union Exam Committee stressed the fact that the Union card was specifically for working designers and not as an accreditation tool for tenure and promotion. Ultimately, the information about the exams proved beneficial for those of us who will be training students to take the exam. The portfolio guidelines, the discussion of portfolios for costume technologists, and the demonstration of preparing and using a show bible were very enlightening.

The feelings of excitement and vitality among the participants were due as much to the well-planned dynamic quality of the sessions as to the spirit and energy of the city. Although most of us left with a positive response, many had the feeling that the lives of designers, assistants, and shop artisans are intense, stressful, and driven by schedules, budget constraints (of the kind some of us only dream about), and unsympathetic corporations. We need to remind ourselves of William Ivey Long's admonition to keep in contact with the "joy and passion for creativity."

**Annie O. Cleveland**  
*Colorado State University*



## AWARDS

### NEW SOUND ACHIEVEMENT AWARD

United States Institute for Theatre Technology, Inc. is accepting nominations for the first **Clear-Com Sound Achievement Award**. The award recognizes an individual who demonstrates excellence or outstanding potential in the area of sound in the performing arts while pursuing a degree at an accredited institution of higher education in the United States or Canada.

#### ■ THE SPONSOR

The Clear-Com Sound Achievement Award is made possible by a generous gift to the *New Century Fund* from Bob Cohen, President of Clear-Com Intercom Systems and a long-time Sustaining member of USITT. The 1996 award winner will be announced and a check for \$1,000 will be presented at the Fellows Reception to be held at the 1996 Fort Worth Conference & Stage Expo.

#### ■ THE PROCESS

Nominations from current members of USITT will be accepted until January 15, 1996. Nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will be evaluating candidates based on examples of creative application of sound to the performing arts. Examples must be cited that demonstrate excellence in areas such as, but not limited to, overall sound design, reinforcement, engineering, recording, editing, research and the effective utilization of resources. A recommendation of no more than three single-spaced pages must be accompanied with the current address and phone number of the individual being nominated. A current résumé of the nominee and a portfolio including tapes or other documentation of the student's work must be included with the nomination. All materials submitted must include return packing that is postage prepaid.

#### ■ SEND NOMINATIONS TO:

### Clear-Com Sound Achievement Award

USITT

10 West 19th St. Suite 5A  
New York, NY 10011-4206

Nominations must be postmarked by January 15, 1996 to be eligible for consideration.

**William J. Byrnes**  
*Vice President for*

*Marketing and Development*

## AWARDS

### NOMINATIONS SOUGHT

The USITT Awards Committee requests nominations from members for the Institute's annual awards. Of particular interest are nominees for the *USITT* and *Founders* awards. Please submit name, justification and nominees' brief bios to Dick Devin, USITT Awards Committee, c/o Colorado Shakespeare Festival, CB-460, Boulder, CO 80360-0460; or email: devinr@colorado.edu.

**Richard Devin**  
*USITT Awards Committee*

## AWARDS

### JURY ANNOUNCED FOR ARCHITECTURE AWARDS

The USITT Annual Architecture Awards Program brings public and professional recognition to architectural projects chosen for their design excellence in finding resolution for the myriad of aesthetic, regulatory, technical and operational challenges presented in the design of large and small projects for new and old theaters.

At the 1995 Las Vegas Conference & Stage Expo, all fifty-seven submissions were presented at a special design awards review program. In addition, Award Certificates were presented to Clients, Architects, Theater and Acoustic Consultants for seven projects that

were recognized by the jury for exceptional design. The showing of these projects to the diverse membership of USITT was significant in that it began to re-establish the role of the architect in the design process of a very complex building type that we all love, the *theatre*.

The 1996 Architecture Awards Program was recently announced in *Sightlines*, outlining evaluation criteria and submission requirements. The following jury has now been selected:

**Hugh Hardy, FAIA;**

Architect of the 1995 USITT Honor Award project, the *Majestic Theater at the Brooklyn Academy of Music*, and Architect for numerous other theaters across the country, the most recent being the renovation of the Victory and the New Amsterdam Theaters on 42nd Street in New York City.

**Robert Campbell, FAIA;**

Architect, Educator, Author and Architectural Critic for the *Boston Globe*. He has published more than seventy feature articles and is a contributing editor of the magazine, *Architectural Record*.

**Patrick Markle;**

Building Project Coordinator for the Renovation of the Santa Fe Opera where he has been Technical Director and Facilities Manager since 1990. He served as Assistant Technical Director for the Metropolitan Opera in New York City from 1985 to 1990.

At the 1996 Fort Worth Conference & Stage Expo we will present all projects submitted for the 1996 Awards Program in a special review session. This will provide an opportunity for attendees to see current work in the design of theaters, and provide a forum for recognition and discussion with the designers of these projects. Presentation of awards will be made at the annual Banquet and Awards Ceremony.

**Tim Hartung**  
Commissioner  
Architecture Commission

## MEMORIAL

Karl Clayton Bruder, 84, died Friday, August 18 1995 at Emporia Presbyterian Manor in Emporia, Kansas.

A tribute to Dr. Bruder's accomplishments, excerpted here, was given by Henry E. Tharp at the Wichita Conference & Stage Expo upon presentation of the 1993 Thomas DeGaetani Award to Dr. Bruder.

"Dr. Karl C. Bruder received his BA in art and foreign language from the University of Alabama, his masters in art and his doctorate in theatre arts both from Columbia University. He also studied at the Art Students League, Grand Central School of Art and WPA Graphic Arts Workshop in New York City.

"After completing his doctoral degree, Bruder, now and forever affectionately known as 'Doc,' joined the faculty as director of theatre of the Kansas State Teacher's College of Emporia, now known as Emporia State University. Doc taught, designed and directed at E-State from 1950 until his retirement in 1979.

"A few of Doc's activities, awards and honors are as follows: He was one of the first five members elected to the Association of Kansas Theatre's Hall of Fame; he represented the American Theatre Association at the White House Conference on Art Education in 1976; he served as theatre consultant on the Kansas Arts Council for six years; and he is the recipient of the American College Theatre Festival's Amoco Gold Medal for outstanding leadership in the performing arts in the Midwest."

Dr. Bruder is survived by his wife, Margaret; a son, Karl Caulkins Bruder of Arles, France; a daughter, Caroline Laura McMickle of Cardon, Ohio; and three grandchildren. The family asks that memorial contributions be made to the Karl and Margaret Bruder Theatre Scholarship Fund at Emporia State University and sent in care of the Endowment Association.

## COMPUTERS

### WOW! OR "WADING ON THE WEB!"

This is the second in a series of articles about the Internet and the World Wide Web. I hope readers will share their own surfing escapades. Please send me any interesting Web sites you have discovered. E-mail to: <osweeze@daisy.ac.siue.edu>

Below is my second list of interesting Web sites. To view them you will need a computer connected to the Internet and browsing software such as Mosaic® or Netscape®.

#### Hollywood on Line

<http://www.hollywood.com/movies/video.html>

#### Real Audio On Line

<http://www.realaudio.com/>

#### GRAPHICAobscura

<http://www.sgi.com/grafica/index.html>

#### Tombstone Productions Special Effects Supplies Department

<http://empire.na.com/tomb/spfxhp.html>

#### The National Museum of American Art

<http://www.nmaa.si.edu/>

#### The American Civil War World Wide Web Information Archive

<http://www.access.digex.net/~bdboyle/cw.html>

#### World Art Treasures

<http://sgwww.epfl.ch/BERGER/>

#### International Shakespeare Globe Center Germany

<http://www.rz.uni-koein.de/phil-fak/englisch/shakespeare/engl/indexe.html>

#### The Opera Schedule Server

<http://www.fsz.bme.hu/opera/main.html>

#### AT&T Internet Toll Free 800 Directory

<http://www.tollfree.att.net:80/index.html>

#### 1914 Comus Costume Design

<http://www.tulane.edu/~lmiller/Comus.html>

#### Karen TenEyck's Scenic Design Studio

<http://www.inch.com/user/kteneck/>

#### Virginia Tech Course Catalog

<http://www.vt.edu:10020/TA.html>

**C. Otis Swezey**  
Vice-Commissioner  
Inter-Commission Liaison for  
Computers Applications

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## NATIONAL OFFICE

### NEWS FROM THE NATIONAL

By the time this issue of *Sightlines* reaches you, fall will have officially begun and the new theatre seasons, school sessions and new projects will be underway. I hope that in all of your fall planning you will take advantage of the Very Early Conference Registration for the Fort Worth conference.

Welcome to new Contributing Member **InterAmerica Stage, Inc.** along with new Sustaining members **Geni Electronics Co.**, and **Artec Consultants**. Also, welcome back to several Sustaining members who recently rejoined. They are **Haussmann Theaterbedarf GmbH**, **Spotlight S.R.L.**, **Phonic Ear Inc.**, and **The MAGNUM Companies, Ltd.**

### MEMBERSHIP BENEFITS

We are pleased to announce that the following companies have offered USITT members *special discounts* on their products:

**New York Theatrical Sourcebook** — Receive a 25% discount on this tool of the trade. To order, call Sourcebook Press at 212-496-1310 and ask for the USITT member discount.

**Focal Press** — 20% off to USITT members on the following publications: *Control Systems for Live Entertainment* by John Huntington, *The Focal Guide to Safety in Live Performances* by George Thompson, *Management and the Arts* by William Byrnes and *Concert Lighting - Techniques, Art, and Business* by James L. Moody. To place an order call 1-800-366-2665 (Mon-Fri 8:00am-6:00pm ET). When ordering please give USITT discount code #F0047.

**Theatre Arts Video Library** — 20% off to USITT members on the following videos: *PLAY IT SAFE-Introduction to Theatre Safety*, *Firearm Safety on Stage*, *Fundamentals of Scenic Painting* and *Pattern Development Video*. To order call 1-800-456-8285; ask for the USITT discount.

### CONTRIBUTING MEMBER NEWS

**Production Arts** helped restore the Lyric Opera House of Chicago. The work was performed during two four-month periods before and after the 94-95 opera season. Until recent refurbishing, the Opera House contained lighting system elements dating back to a 1960s renovation. Faced with an old "Q-File" system in place that was jury-rigged together, often with non-code compliant cables and installation, Production Arts met the challenge. Old circuits were replaced and many additional circuits were installed in new locations. 1500 new dimmers were installed using 17 ETC Sensor "Advanced Features" racks that will automatically tell a technician if a dimmer is having problems, where it is located and what the problem is. The DMX 512 system was used for data distribution. Production Arts also revamped the entire work light and house light control system.

**Wenger Corporation** recently installed a Diva Acoustic Shell in the Performing Arts Center at the Gwinnett Civic and Cultural Center in Duluth, GA. The new Diva shell is a full-stage orchestra enclosure which required interviewing acousticians, theatrical consultants and end-users to develop. For more information, contact Warren Djerf at Wenger at 612-920-3908.

**Strand Lighting, Inc.** has appointed Stephen Gambino as Northeast Regional Manager. The new address for the Northeast Regional Office is 32 Ancient County Way, Manchester, MA 01940, Phone 508-526-8694, Fax 508-526-862, E-Mail sgambino@Strand.lgb.ca.us.

### SUSTAINING MEMBER NEWS

**BASH Theatrical Lighting, Inc.** has expanded its national coverage in the area of Television Rentals and Production Services as well as its regional coverage in the Mid-Atlantic area. Bash also announces the addition of Al Ridella and Damian Delaney to North Bergen, NJ Sales and Installations as well as Paul Faloona and Bryan Reiss to the Rental order depart-

ment. Bob Gaynor is now heading up the Las Vegas Installations and Sales area for BASH Lighting Services. BASH has also established a WWW Homepage on the Internet located at <<http://www.esta.org/homepages/bash/>>.

### ORGANIZATIONAL MEMBER NEWS

**The League of Historic American Theatres** broke all previous attendance records this summer from June 21-24 at their annual conference. Over 179 participants from around the country gathered new information on everything from acoustics to rehabilitation basics. They also visited 14 or more historic theatres and buildings in Washington, DC, Baltimore and Frederick, MD and Richmond, VA. The Design & Technology Focus Group of **The Association for Theatre in Higher Education (ATHE)** is requesting proposals and participants for next summer's conference entitled, "Theatre Generations: Celebrating Collaboration." The joint conference of ATHE and AATE (American Alliance for Theatre & Education) is scheduled for August 7-10, 1996 in New York City. First time presenters and alternative presentation formats are encouraged. The deadline for submissions is October 16, 1995. If you are interested, contact Karel Blakeley, D&T Conference Planner at 315-445-4523 or E-Mail [blakeley@maple.lemoyne.edu](mailto:blakeley@maple.lemoyne.edu).

**ShowBiz Expo East** is now scheduled for January 5-7, 1996 at the New York Hilton. The most recent ShowBiz Expo East attracted over 200 exhibitors and 8,457 attendees from the fields of theatre, film, television, corporate video and commercials. For more information about the conference contact Advanstar Expositions at 800-854-3112 or 714-513-8400.

### REGIONAL SECTION NEWS

The **USITT Chesapeake Section** with the University of Delaware PTI will be holding all-day workshops at the University of Delaware on Saturday November 14, 1995 from 9am-5pm. The workshops will include:

# TECHNICAL SOURCE GUIDE

## CREATING THE ELLIPSE II

Part Two of a Two-Part Article

By Loren Schreiber, San Diego State University

### Direct Drawing Methods:

#### The String Method

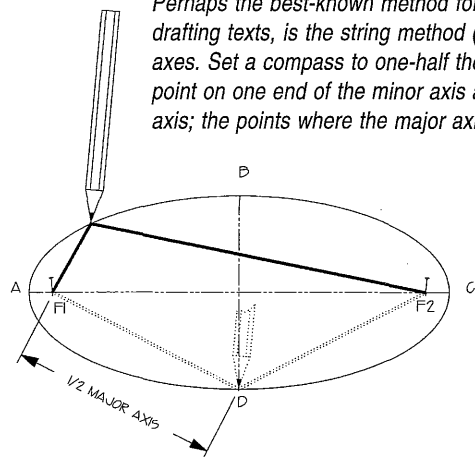


FIGURE 5: STRING METHOD

Perhaps the best-known method for drawing ellipses, and the one featured in most drafting texts, is the string method (Figure 5). First, establish the major and minor axes. Set a compass to one-half the length of the major axis. Place the compass point on one end of the minor axis and strike an arc across each side of the major axis; the points where the major axis and the arcs intersect are the foci of the ellipse (F1 and F2). Tie a cord to one of the foci, and set the point of a sharp pencil on one end of the minor axis. Take the free end of the cord around the outside of the pencil and wrap it a couple of times around the other focus point. Pull the cord until all the slack is removed and hold it there. Keep the pencil pressed against the cord and move it to each end of the major axis. It will describe half an ellipse. Repeat for the other side. (Note: It is not necessary to tie a complete loop around the foci and the pencil. Attempts to get the circumference just right can be frustrating and the knot just gets in the way.)

When laying out large ellipses, stretch in the string can affect accuracy. One must keep the same tension on the cord and the same angle on the pencil throughout the process and this is not always easy to do. Nevertheless, set-up and execution is quick and requires few tools.

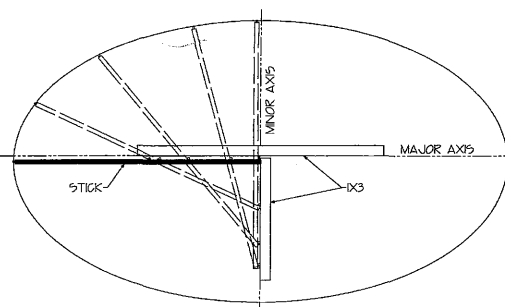


FIGURE 6: TWO BOARDS AND A STICK METHOD

#### The Two-Boards-and-a-Stick Method

This method uses three standard trammel points: one with a pencil instead of the point and two with the points inverted. Attach the pencil to the end of a stick that is at least as long as one-half the length of the major-axis from the pencil. Attach the other trammel point to the stick at a distance of one-half the minor-axis from the pencil. (Nails can work in lieu of trammel points.)

Place a board along the minor axis, as shown in Figure 6. The length of the minor-axis board is not critical, but it should be at least as long as the distance between the two trammel points. Leave a gap between the end of the board and the major axis for the end of one of the trammel points to pass through.

Place a board along the major axis as shown. The length of the major-axis board is not critical, but it should be at least twice as long as the other board.

Slide the trammel point furthest from the pencil along the minor-axis board and the other trammel point along the major-axis board as shown. (Hence the blunt end of the trammel points down.) The pencil will describe half of a perfect ellipse of the desired size. Move the minor-axis board to the other side to finish the ellipse if necessary. (For very large ellipses it helps to have a person at each point and at the pencil to assure proper travel.)

This method is more accurate than using a string and two foci, is nearly as quick to set up, and uses common items found in most scene shops. And, a router can replace the pencil if one wants to directly cut out the ellipse.

### SHARE YOUR SOLUTIONS WITH THE TECHNICAL SOURCE GUIDE

your name

company/institution

address

city/state/zip

telephone

Name of product/technique:

Date the product/technique was used:

Name, address and telephone number of product manufacturer:

(continued on reverse)

### TECHNICAL SOURCE GUIDE

• A project of the USITT Technical Production Commission

#### #22 - Creating the Ellipse II

Editor: Roy Hoglund

Associate Editors: Elbin Cleveland, Jonathan Darling, Marin Gwinup

#### Technical Source Guide

514 West Parkway Boulevard  
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414-424-7051

E-mail: hoglund@vaxa.cis.uwosh.edu

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# USITT

CONFERENCE

&

STAGE EXPO<sup>SM</sup>



*Fort Worth  
1996*

## PROFESSIONAL DEVELOPMENT WORKSHOPS

Sunday - Tuesday March 10-12  
Sunday March 17

## CONFERENCE ACTIVITIES

Wednesday - Saturday March 13-16

## STAGE EXPO

Thursday - Saturday March 14-16



## COMMISSION SPONSORED PROGRAM HIGHLIGHTS



### ARCHITECTURE COMMISSION



#### THE MAKING OF A PROJECT

Architect Paul Westlake of van Dijk, Pace, Westlake & Partners, together with marketing and development professionals discuss how to define the type of project, the development of the program as well as the testing of the program to market and economic realities.

#### CASE STUDIES

Case studies of two award winning projects: Cerritos Center for the Performing Arts and Byron D. Seaver Teaching Theatre at Pomona College are presented by their design teams, providing insight into key issues which made these projects award winners.

#### ARCHITECTURE AWARDS SUBMISSIONS

1996 Architectural Award Program special review session: Architecture Commissioner Tim Hartung presents project submissions.



### COSTUME DESIGN & TECHNOLOGY COMMISSION



#### TRANSITION FROM THEATRE TO FILM

Designers, wardrobe and craftspersons have successfully made the transition from theatre to film and television. The panelists discuss their start in the film business: salaries, union & job descriptions, and other aspects of the film costume production process.

#### STAYING SANE IN THE ARTS

What challenges does society and the future demand of the artist? Dr. Eric Maisel, nationally recognized expert on creativity and the artist, explores the skills needed, the cultural roles that can be played, and what joys and fulfillment the artist can expect to achieve.

#### COSTUMES FROM 'STUFF'

#### AND UNUSUAL RESOURCES

And you thought you had seen it all! With new materials come new costume ideas. This panel presentation features actual costumes and slides of costumes which have been made from nontraditional materials.



### EDUCATION COMMISSION



#### DESIGNER TRAINING

#### AROUND THE PACIFIC RIM

How are other students being trained? Pacific Rim observer and traveler, Elbin Cleveland leads a session on the theatrical training styles being used in Pacific Rim countries.

#### EXIT STANDARDS

What are the needs of the two-year college student and the four-year schools that accept those students as transfers? This working session, led by Richard Holden begins a dialog to establish exit standards for two-year colleges.

#### TEACHING LARGE CLASSES

Bill Mellien leads a panel discussion centering on the problems of teaching large group classes

with inadequate facilities or staff and also explores the question: How effective can teaching be in a survey course of two hundred?



### ENGINEERING COMMISSION



#### FASTENERS REVISITED

The Threaded Fastener? One of our basic pieces of hardware is more complex than you think. Walter Anderson presents this session on the selection and use of threaded fasteners.

#### THEATRICAL RAPPELLING

Jack Feivou and Michael Bernard present a lecture demonstration on rappelling and the OSHA regulations related to fall protection.



### HEALTH & SAFETY COMMISSION



#### FIRE CURTAINS AND FIRE EQUIPMENT ON STAGE

The safety of our public workspaces is an important concern. This session raises the question of what type of fire suppression equipment should be mandatory to achieve a safe facility.

#### I'M FALLING !!! HOW DO I STOP?

This double session with Engineering focuses on the safety challenges of the technician working overhead. Included are common safety procedures, devices and equipment to protect technicians working at heights.

#### FIREARM AND BLADED WEAPON SAFETY

Productions of Shakespeare provide compelling and beautiful poetry - but they also provide us with endangered actors and technicians. How should bladed weapons and firearms be safely handled and used in the theatre? This session features a discussion of safety issues related to the use of weapons and firearms on the stage.



### LIGHTING DESIGN & TECHNOLOGY COMMISSION



#### DISTINGUISHED LIGHTING DESIGNER SERIES - THARON MUSSER

The grand lady of theatrical lighting is this year's distinguished lighting designer. Tharon and Pat Simmons present a retrospective of Tharon's design work followed by a personal discussion of Musser's illustrious career.

#### LIGHTING THE DANCE I & II

Two demonstration-discussion sessions address the unique requirements of lighting for the dance. Examples of lighting Modern and Classical forms using live dancers in a performance space will be created by different designers. Former Alvin Ailey lighting designer Tim Hunter is one of the featured designers.

#### STUDENTS IN THE LIGHT LAB

A unique opportunity for lighting design students to prepare a project in the Conference lighting laboratory and then to have the project critiqued by a professional lighting designer. This session also provides a rare chance for the instructors to observe the student in a teacher/

critic relationship.

#### INTEGRATING FIXTURES

With the newly arrived automated technology becoming an important production element in educational theatres, integration of this new technology with conventional equipment and processes is needed. This session follows the current work of two designers who have found creative and workable solutions to these challenges.



### SCENE DESIGN & TECHNOLOGY COMMISSION



#### PROFESSIONAL MODEL BUILDING SKETCHING WITH A SCENIC MODEL PAINTING AND FINISHING

#### ALTERNATIVE MODEL METHODS

This bonanza of model making techniques and practices includes four sessions focusing on the use of models as an effective means of communicating design ideas. In one session, designer Ralph Funicello presents some of his extraordinary models. To further support the model making theme, this year's New Products and Applications for Scene Designers and Painters emphasize model building materials.

#### PROP CARVING TECHNIQUES:

#### FOAM HERE TO ETERNITY

Explore meeting the numerous challenges of stage sculpting through the use of polystyrene foam and innovative carving and application techniques.

#### SCREAMING AND MARTYRDOM ARE NOT PROPERTY SKILLS

A discussion of that oft maligned, overworked theatre craftsperson - the property person. What is the role of the property person? What skills are required? Do we adequately train property persons?

#### THE STAGE DESIGNS AND CAREER OF PETER WOLF

The Peter Wolf Exhibit features the work of a truly multidimensional theatrical designer whose career spans more than fifty years of projects, from New York productions of *The King and I*, *Mame*, and *Peter Pan* to lavish party settings, pageants, festivals, and interactive museum and park designs. These extraordinary designs are exhibited at Stage Expo.

#### IRENE COREY EXHIBIT

A provocative retrospective exhibit of award winning Costume & Makeup designer and author Irene Corey. See her designs, ranging from the classics through whimsical "critters" at Stage Expo.

#### BILL AND JEAN ECKART EXHIBIT

From 1953 to 1969, the Eckarts were "lights" on the Broadway stage. This fascinating exhibit at Stage Expo provides a unique opportunity to see sketches, models and painter's elevations from Broadway from the fifties and sixties.



### SOUND DESIGN COMMISSION



#### SCORING FOR VIDEO GAMES

Matt Booty, game programmer for Williams/Bally/Midway, one of the largest arcade game





# PROGRAMS / PROFESSIONAL DEVELOPMENT WORKSHOPS

manufacturers in the United States (Mortal Kombat, NBA Jam, CruisUn USA, etc.) leads a discussion on sound system design for arcade games and the potential application of interactive techniques for live theatre.

## **DISTINGUISHED ARTISTS ON SOUND DESIGN**

An exciting panel discussion of director/sound designer relationships that have really worked and have resulted in some amazing theatre is moderated by John Huntington with Marcus Stern, Darron West and Anne Bogart.

## **SOUND DESIGNER SERIES I**

Follow the distinguished career of David Smith, Senior Sound Designer at the Royal National Theatre in London who has recently designed sound at Arena Stage in Washington, DC.

## **THEATRE & PRODUCTION MANAGEMENT COMMISSION**

### **MANAGING THE DIFFICULT EMPLOYEE**

Ever had to manage an employee that brings conflict, negativity or hostility to your working team? If so, or if you are new to managing employees, hear what techniques and solutions are being used by your peers to address these challenges.

### **THE CHANGING THEATRE - DANGER AND OPPORTUNITY**

Theatre as we know it is rapidly changing. Explore the ever widening range of job opportunities with a group of professionals.

### **MANAGING THE MULTI-VENUE COMPLEX**

Examine the successful management styles used for: a University art complex (2 theatres, dance facility, TV/radio studios); Theme Park (7 stages, 5 performing sites); and Convention Center (multiple configurations).

## **COMPUTER APPLICATIONS**

### **DATABASE APPLICATIONS FOR THE DESIGNER AND TECHNICIAN**

Explore the usefulness of database applications. How big is that Louis XIV side chair and what exactly does it look like? More importantly, how much money is left in the budget? The answer could be lurking in your database.

### **NETWORKING YOUR THEATRE COMPUTERS**

Begin to plan your own information highway. Contemplate programming your light board from your office or conducting a recording session with musicians hundreds or thousands of feet apart. High speed computer networks are a reality, are capable of carrying full motion video, CD quality audio, and are increasingly used in distributed lighting systems.

**TRADITIONAL MEDIA DESIGN SOFTWARE**  
Felt pens that bleed, charcoal that smudges, graded watercolor washes, pastel, the traditional tools of rendering are now available on the computer. A double session on the application of programs like Fractal Design's Painter to scenic and costume rendering.

## **MIDNIGHT COMPUTING**

Two different late night roundtable discussion sessions designed to remove roadblocks and point out new directions for applying computer technology to theatrical production and design. One night is devoted to buying a new system or upgrading an old one, the other encourages individual discussions of popular CAD, solid modeling, and rendering programs.

## **TECHNICAL PRODUCTION COMMISSION**

### **NETWORKING**

Discuss the challenges of getting to know those you need to know. Especially geared to the newly employed technician, this useful session centers on networking for career advancement.

### **WHAT I WANT IN A TECHNICIAN**

What is the real role of the technician in today's theatre? Are we preparing our technicians to meet the challenges of today's theatre? Broadway and Regional Theatre Managers discuss these important questions.

### **IMPORTING AND EXPORTING BROADWAY SHOWS**

Moving a modern, complex production from one theatre to another is a challenge - from one country to another can be a nightmare. Gene O'Donovan provides first-hand experiences that help demonstrate the benefits of careful planning and supervision.

## **PROFESSIONAL DEVELOPMENT WORKSHOPS**

### **THE TOBIN AND HOBLITZELLE COLLECTIONS: A TEXAS EVENT!**

Sunday evening, March 10 (No formal activities)

Monday, March 11 8:30 AM to 10:30 PM

Tuesday, March 12 8:15 AM start  
arrive Fort Worth 6:15 PM

A unique opportunity to enjoy a guided tour of two of the most outstanding theatre collections in the United States. First stop on the two day tour is San Antonio and the Tobin Collection, an extraordinary collection of theatrical prints, drawings, books, paintings and maquettes. The second day features The University of Texas - Austin, Hoblitzelle Collection. The collection includes the works of Bel Geddes and many other theatre artists. The tour requires participants to arrive in San Antonio, Texas March 10, 1996 and to depart from DFW following the conference. Accommodations for two nights, transportation between San Antonio, Austin and Fort Worth and one lunch will be provided. The tour is limited to no more than 40 people.

### **MANAGING PEOPLE THROUGH QUALITY LEADERSHIP**

Monday, March 11 6:00 PM to 10:00 PM

Tuesday, March 12 9:00 AM to 5:00 PM

A structured 12 hour program. The first part of The Academy (Monday evening) is the administration of the Personal Profile System.

New this year is a second assessment inventory instrument for previous enrollees, the Leadership Dimensions Profile. Previous enrollees have a choice of tracks: Total Quality Production Management, Leadership Training, or Dealing with Contemporary Personnel Issues.

## **COSTUME RENDERING MASTER CLASS**

**Tuesday, March 12 8:30 AM to 9:30 PM**  
Is the costume really going to look like your rendering - familiar words? This hands-on session concentrates on the application of modified colored pencil and marker techniques for the costume designer. The workshop covers the development of "truthful" drawings with persuasive characters and character attitudes, as well as mixed media work to create convincing textures and "blacks". Live costumed models are used in the session. This is a very popular session co-chaired by Herbert Camburn and Betty Poindexter.

## **INTELLIGENT FIXTURES VARI\*LITES**

**Tuesday, March 12**

**SESSION 1 9:00 AM to 2:00 PM**

**SESSION 2 1:00 PM to 6:00 PM**

What could be a better way to learn to design with automated fixtures than to do so in Vari\*Lite's own factory in Dallas? Spend the day with a variety of control systems, programming and designing with VL5s and VL6s. Transportation will be provided from the Convention Center. Registration is limited.

## **PUBLISHING ON THE WORLD WIDE WEB**

**Tuesday, March 12 9:00 AM to 5:00 PM**

Learn to design and create documents on the Internet's "World Wide Web" using Hyper Text Markup Language (HTML). Gain hands-on experience in developing Home Pages for your theatre, company, or personal use. This workshop also covers adding multimedia capabilities including graphics, animation, video and sound to your web documents.

## **CHAIN HOIST MAINTENANCE SCHOOL**

**Tuesday, March 12 8:30 AM to 5:30 PM**

Instruction on the operation, maintenance and repair of chain hoists. A hands-on workshop. Working in small groups the attendee has the opportunity to actually take apart, reassemble and operate chain hoists.

## **TOUR OF DALLAS PROFESSIONAL COSTUME SHOPS**

**Sunday, March 17 9:30 AM to**

**3:30 PM DFW or 4:30 PM Radisson**

Visit two unusual costume shops and meet a group of Dallas-based free-lance costume professionals. The tour agenda includes: Irene Corey Design Associates, to see custom-made costumes, props and body puppets, including "Barney the Dinosaur", At Inc., to meet with John Ahrens, specialist in costumes for debutantes, amusement parks and industrial shows and a visit with Winn Morton, whose design credits include Ringling Brothers Circus, Broadway and television. The tour concludes with an informal luncheon hosted by multifaceted costume designer Rondi Hillstrom Davis. Tour departure is from the Radisson Hotel. The bus will return to Fort Worth stopping at DFW Airport and arriving at the Radisson at about 4:30 PM.





# 1996 USITT ANNUAL CONFERENCE & STAGE EXPO REGISTRATION FORM

Please complete a separate form for each registrant other than spouse/guest.  
You may photocopy this form for additional registrants.

**VERY EARLY REGISTRATION DEADLINE**  
**POSTMARK / FAX BY NOVEMBER 30, 1995**

**PROFESSIONAL  
DEVELOPMENT  
WORKSHOPS**  
March 10-12  
March 17  
**CONFERENCE  
ACTIVITIES**  
March 13 -16  
**STAGE EXPO**  
March 14 -16



## **BADGE INFORMATION** Please print or type information below as you would like the information to appear on your badge.

First Name										Middle Initial					Last Name									
Title																								
Company/Affiliation																								
Street Address																								
City										State/Province					Zip/Postal Code					Country				
Home Telephone Number										Office Phone														
Joint Member/Spouse (if registering)																								
Joint Member/Spouse										Title														
Joint Member/Spouse										Company/Affiliation														
Membership Category: Individual Student Professional Senior Joint Organizational Sustaining Contributing (circle category)																								
USITT Membership Number																								



## **CORRECTIONS FOR OUR RECORDS AND INFORMATION ABOUT AND FROM YOU**

Are there changes in your membership information?

☐ Yes ☐ No

Is the address above your

☐ Home ☐ Work

Do you or your spouse/guest require special assistance to participate in conference activities?

☐ Yes ☐ No

Please check the most appropriate box below indicating your **primary** area of employment:

### **Live Performing Arts: Theatre/Opera/Dance**

- |                                       |                                     |
|---------------------------------------|-------------------------------------|
| <input type="checkbox"/> Costume      | <input type="checkbox"/> Lighting   |
| <input type="checkbox"/> Scene Design | <input type="checkbox"/> Management |
| <input type="checkbox"/> Sound        | <input type="checkbox"/> Technical  |

### **Other Performance fields**

- ☐ Film/Television/Radio ☐ Motion Pictures

### **Education**

- |  |                                  |
|--|----------------------------------|
| <input type="checkbox"/> Administrator | <input type="checkbox"/> Student |
| <input type="checkbox"/> Teacher       | <input type="checkbox"/> Staff   |

### **Professional Services**

- ☐ Architect ☐ Consultant ☐ Engineer

### **Performing Arts Related Business**

- ☐ Dealer ☐ Manufacturer ☐ Rental

### **Other**

In your employment do you (check all that apply)

- |   |   |
|---|---|
| <input type="checkbox"/> Approve purchases?   | <input type="checkbox"/> Evaluate purchases?        |
| <input type="checkbox"/> Recommend purchases? | <input type="checkbox"/> Not involved in purchasing |

Which of these events have you attended in the past 2 years?

- |  |  |                              |                                    |
|--|--|------------------------------|------------------------------------|
| <input type="checkbox"/> ATHE              | <input type="checkbox"/> IAAM              | <input type="checkbox"/> LDI | <input type="checkbox"/> LightFair |
| <input type="checkbox"/> ShowBiz Expo East | <input type="checkbox"/> ShowBiz Expo West |                              |                                    |

Where are you planning to stay in Fort Worth?

- |  |  |
|--|--|
| <input type="checkbox"/> Radisson Plaza Fort Worth             | <input type="checkbox"/> The Worthington Hotel |
| <input type="checkbox"/> Remington Hotel and Conference Center |  |
| <input type="checkbox"/> Other                                 |  |

What nights are you planning to stay in Fort Worth?

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Are you planning to share your room? ☐ Yes ☐ No

How many persons will be sharing this room?

☐ 2 ☐ 3 ☐ 4 ☐ number more than 4

Is this your first USITT Conference? ☐ Yes ☐ No

How many USITT Annual Conferences have you attended?

☐ 1 ☐ 2 - 5 ☐ 6 - 9 ☐ 10-15 ☐ over 15

Would you prefer USITT to hold the 2000 or 2001 Conference in or near one of the following cities? (please rate in order preferred - #1 being your first choice)

___ Boston	___ Kansas City
___ Baltimore	___ Las Vegas
___ Charlotte	___ Miami
___ Cleveland	___ Minneapolis
___ Denver	___ San Francisco
___ Houston	___ Seattle

NAME: \_\_\_\_\_

MEMBERSHIP NUMBER: \_\_\_\_\_

(Please print the name and membership number of the PRIMARY registrant on this line to ensure that both parts of your form stay together)

**REGISTRATION FEES**

1. **FULL CONFERENCE** Member
2. **FULL CONFERENCE** Student Member
3. **FULL CONFERENCE** Non-Member

Fee includes a one-year USITT Individual Membership

4. **FULL CONFERENCE** Non-Member Student

Fee includes a one-year USITT Student Membership.

Students must provide copy of Student ID with Registration Form

5. **FULL CONFERENCE** Joint Member/Spouse

6. **ONE DAY ONLY** includes Stage Expo Admittance

☐ WEDNESDAY ☐ THURSDAY ☐ FRIDAY ☐ SATURDAY

7. **STAGE EXPO ONLY** (included in all other categories)

VERY EARLY to 11/30/95	ADVANCE 12/1/95 - 2/5/96	LATE/ON SITE 2/6/96 - 3/16/96
<input type="checkbox"/> \$175	<input type="checkbox"/> \$225	<input type="checkbox"/> \$275
<input type="checkbox"/> \$95	<input type="checkbox"/> \$145	<input type="checkbox"/> \$195
<input type="checkbox"/> \$255	<input type="checkbox"/> \$305	<input type="checkbox"/> \$355
<input type="checkbox"/> \$143	<input type="checkbox"/> \$193	<input type="checkbox"/> \$243
<input type="checkbox"/> \$125	<input type="checkbox"/> \$175	<input type="checkbox"/> \$225
<input type="checkbox"/> \$100	<input type="checkbox"/> \$150	<input type="checkbox"/> \$200
<input type="checkbox"/> \$20	<input type="checkbox"/> \$25	<input type="checkbox"/> \$30

**PROFESSIONAL DEVELOPMENT WORKSHOP FEES**

8. **THE TOBIN AND HOBLITZELLE COLLECTIONS: A TEXAS EVENT!**

Sunday- Tuesday, March 10-12

Single Occupancy

☐ \$285

Double Occupancy

☐ \$200

9. **MANAGEMENT AND LEADERSHIP ACADEMY #11**

Monday, March 11

☐ \$125

10. **COSTUME RENDERING MASTER CLASS**

Tuesday, March 12

Hands-On Professional Participant

☐ \$80

Hands-On Student Participant

☐ \$60

Observer

☐ \$50

11. **INTELLIGENT FIXTURES VARI\*LITES** ☐ SESSION 1: 9:00AM - 2:00PM

Tuesday, March 12

☐ SESSION 2: 1:00 - 6:00PM

Participant

☐ \$125

Student Participant

☐ \$100

Participant

☐ \$150

Observer

☐ \$70

13. **CHAIN HOIST MAINTENANCE SCHOOL**

Tuesday, March 12

☐ \$135

14. **TOUR OF DALLAS PROFESSIONAL COSTUME SHOPS**

Sunday, March 17

☐ \$50**BANQUET TICKETS****AWARDS AND CELEBRATION BANQUET - Saturday, March 16, 7:00 PM (Open Bar with Western Music 6:00 PM)**

Chuckwagon (Buffet) style, rib-tickling good Texas and Mexican victuals: Smoked BBQ Brisket at *The Carvery*; Ribs, Chicken and Corn from *The Texas Chuckwagon*; tangy Mexican-style dishes from the *Tex-Mex Cantina*; chili (in several degrees) from *The Great Chili Cookoff*; salads, sides with fruit cobblers and ice cream from the *Sweet Treats Bar*.

**USITT MEMBERSHIP RENEWAL**☐ \_\_\_\_\_ TICKETS @ \$22

You may renew your USITT membership as you register for the conference. Renewals only, please.

Individual

☐ \$80

Student

☐ \$48

Professional

☐ \$125

Senior

☐ \$64

Joint

☐ \$120

Organizational

☐ \$125

Sustaining

☐ \$400

Contributing

☐ \$800**FEES SUMMARY**

REGISTRATION

\$ \_\_\_\_\_

PROFESSIONAL

\$ \_\_\_\_\_

DEVELOPMENT WORKSHOPS

BANQUET TICKETS

\$ \_\_\_\_\_

MEMBERSHIP

\$ \_\_\_\_\_

TOTAL

\$ \_\_\_\_\_

**METHOD OF PAYMENT**

Check or money order enclosed (US funds only). Please make check payable to USITT.  
Charge my

☐ MasterCard☐ VISA☐ Discover☐ American Express

Name on card \_\_\_\_\_

Card number \_\_\_\_\_

Expiration date \_\_\_\_\_

Signature (required for charge orders) \_\_\_\_\_

**CANCELLATION AND WAIT LIST POLICIES**

\* **Conference Registration:** 80% refund will be made if you cancel your registration prior to February 15, 1996. 50% refund will be made if you cancel your registration prior to February 28, 1996. NO REFUNDS are available if you cancel your registration after March 1, 1996.

\* **Professional Development Workshops:** 50% refund will be made if you elect to cancel your registration prior to February 28, 1996. NO REFUNDS are available if you elect to cancel your registration after March 1, 1996.

\* There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.

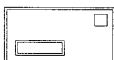
\* **ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE BY LETTER OR FAX.**

**IF YOU ARE PAYING BY CHECK - MAIL BOTH PARTS OF THIS FORM TOGETHER WITH PAYMENT**

**IF YOU ARE PAYING BY CREDIT CARD - MAIL OR FAX BOTH PARTS OF THIS FORM**



OS

**MAIL: USITT**

10 West 19th Street, Suite 5A  
New York, NY 10011-4206

**FAX: 212-924-9343****QUESTIONS?**

800 - 93USITT  
(800-938-7488)  
212-924-9088

## THE CONFERENCE CENTER

Conference activities will be centered in the FORT WORTH/TARRANT COUNTY CONVENTION CENTER with Young Designers Forum, some business meetings and other activities located in the RADISSON PLAZA HOTEL.

The Texas BIG, newly-renovated Fort Worth/Tarrant County Convention Center is ideally suited for a USITT Conference and we will take advantage of its numerous meeting rooms, gracious lobby spaces and 3,000 seat theatre.

## THE CONFERENCE HOTELS

### THE USITT CONFERENCE HEADQUARTERS HOTEL



**Radisson Plaza Hotel Fort Worth**  
815 Main Street  
Fort Worth, TX 76102

\$79.00 single/double  
SUITES: One Bedroom \$175.00  
Two Bedroom \$250.00  
+ 13% occupancy tax

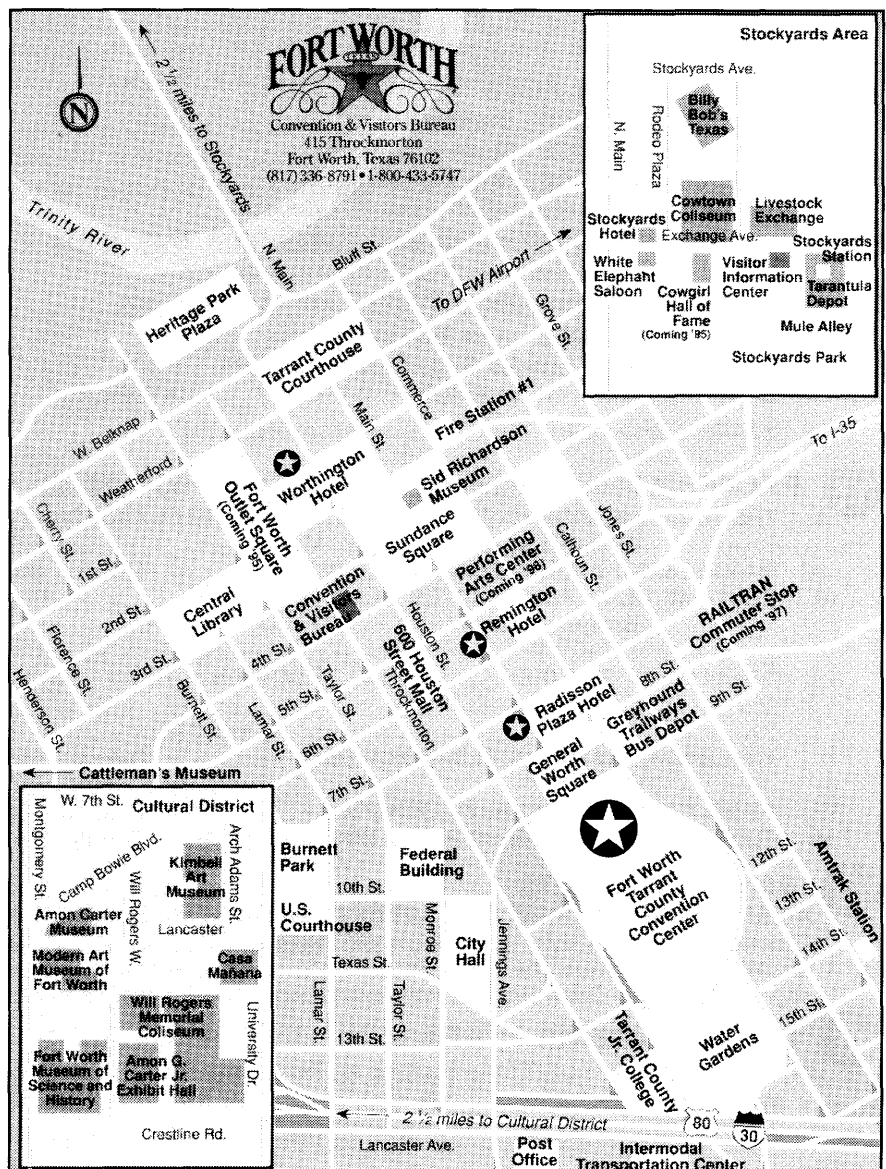
Located on General Worth Square, directly across from the Tarrant County Convention Center, the landmark Radisson Plaza Hotel features a spacious comfortable atrium lobby and adjacent conversation areas, bars and restaurants complemented by a series of waterfalls and koi filled ponds. Its 516 traditional Texas motif sleeping rooms and suites include over 300 nonsmoking rooms and four handicap rooms which meet all ADA requirements. The DFW Airport shuttle makes regular stops at the Radisson and those driving to the conference will find the city-owned parking garage, located beneath General Worth Square, a simple solution to the problems of city parking. Self parking is \$6.00, valet service is \$8.00.



**Remington Hotel and Conference Center**  
600 Commerce Street  
Fort Worth, TX 76102

\$55.00 single/double/triple/quad  
SUITES: King Suite - Bedroom and Parlor \$75.00  
+13% occupancy tax

The Remington Hotel is a twelve story high-rise in the heart of downtown Fort Worth, minutes away from Fort Worth's cultural district and the historic stockyards. Hotel services include Remington Grill, serving Texas Home Style Cuisine, room service, Sundancer Sports Bar, Mini-Gym, Facsimile service and coffee maker in each room. 150 nonsmoking rooms are available. Free parking is available.



**The Worthington Hotel**  
200 Main Street  
Fort Worth, TX 76102

\$88.00 single/double  
+ \$10.00 per person for triple/quad

SUITES: Balcony Suite One bedroom, King \$250.00  
Terrace Suite One bedroom, Double/Double \$275.00

+ 13% occupancy tax

Located in the heart of downtown's historic entertainment district, Sundance Square, the newly remodeled Worthington Hotel offers 504 guest rooms and suites, including smoking and nonsmoking rooms. The Hotel offers amenities such as mini-bars, 24-hour Private Dining and a full-time Concierge staff. The Hotel is complemented by four restaurants and lounges, lobby bar, fully-equipped athletic club, indoor swimming pool, and rooftop tennis courts. Self parking is \$5.50, valet service is \$8.50. The Worthington Hotel, the star of Texas, is known for outstanding service, exceptional elegance and style.

# USITT Official Housing Form

Cut-Off Date: February 19, 1996

## 1996 USITT ANNUAL CONFERENCE & STAGE EXPO



**Mail form to:** Fort Worth Convention & Visitors  
Bureau/USITT Housing  
415 Throckmorton  
Fort Worth, Texas 76102

(do **NOT** do both)

**Fax form to:** (817)336-3282



**PROFESSIONAL  
DEVELOPMENT WORKSHOPS**  
March 10-12, March 17  
**CONFERENCE ACTIVITIES**  
March 13 -16  
**STAGE EXPO**  
March 14 -16

Name:
Organization:
Address:
City, State/Country, Zip:
Daytime Phone Number:
Evening Phone Number:

**NO PHONE  
RESERVATIONS  
ACCEPTED**

Special Needs:

Rank Hotel Choice		Radisson, 815 Main St, 817-870-2100	<b>Rates:</b> 1 to 2 people - \$79
		Remington, 600 Commerce St, 817-332-6900	<b>Rates:</b> 1 to 4 people - \$55
		Worthington, 200 Main St, 817-870-1000	<b>Rates:</b> 1 to 2 people - \$88, each additional person - \$10

	Name(s)	Room Type	
Room No. 1	1	<input type="checkbox"/> Single - 1 person/ 1 bed	<b>Arrival Date:</b> _____ <b>Departure Date:</b> _____
	2	<input type="checkbox"/> Double - 2 people/ 1 bed	
	3	<input type="checkbox"/> Double/Double - 2 to 4 people/ 2 beds	
	4		

	Name(s)	Room Type	
Room No. 2	1	<input type="checkbox"/> Single - 1 person/ 1 bed	<b>Arrival Date:</b> _____ <b>Departure Date:</b> _____
	2	<input type="checkbox"/> Double - 2 people/ 1 bed	
	3	<input type="checkbox"/> Double/Double - 2 to 4 people/ 2 beds	
	4		

**To make reservations for SUITES, contact USITT National Office 800-93USITT for instructions.**

**One night's deposit is required by credit card to guarantee reservation.**

**Checks:**

- ☐ American Express  
☐ Diners  
☐ Discover  
☐ MasterCard  
☐ Visa

Credit Card Number

Exp Date

Signature

Make checks payable to Fort Worth  
Convention & Visitors Bureau.

Check #

Amount

- CANCELLATION POLICY** - Cancellations must be made 48 hours prior to the arrival date otherwise your deposit is nonrefundable. All changes and cancellations prior to the cut-off date must be made in writing to the FWCVB/USITT Central Housing. After the cut-off date, changes and cancellation may be made directly with the hotel.
- Reservations will **NOT** be accepted by the FWCVB/USITT Central Housing after the cut-off date. You may contact the hotel directly after the cut-off date to make your reservation. The hotel is **NOT** required to honor the USITT rate after the cut-off date.
- Reservations are handled on a first-come, first-served basis. The FWCVB/USITT Central Housing will attempt to assign participants based on their listed preferences. If your preferences are not available, you will be assigned to other participating hotels.
- You will receive an acknowledgment from the FWCVB/USITT Central Housing followed by a confirmation from the hotel.
- Room rates are subject to a 13% occupancy tax (7% city / 6% state).
- Housing is available at USITT Conference rates March 10 - 16, 1996.**

## Fort Worth - Get there for less!



AIRLINE  
AND



### RENTAL CAR RESERVATIONS

AMERICAN AIRLINES is proud to be the official carrier for USITT. Save 5% on lowest applicable fares, some restrictions apply. Save 10% on lowest unrestricted coach class fares, with 7 day advance purchase. Travel between March 10-19, 1996.

ALAMO RENT A CAR is also offering special rates starting as low as \$23 per day or \$100 per week with unlimited free mileage and bonus frequent flyer miles on American.

For lowest available fares on any airline, call:

## CONVENTIONS IN AMERICA

Official USITT  
conference travel  
agency

**1-800-929-4242**  
ask for  
**Group #415**

You will also receive free flight insurance of \$100,000 and become eligible to win free travel worldwide in their bi-monthly drawings.

Outside the United States  
& Canada, call:  
619-678-3600  
Fax: 619-678-3699  
Internet:  
FLYCIA@balboa.com

If you call American direct at  
1-800-433-1790, ask for  
Starfile #SO636MA.  
Alamo 1-800-732-3232, ID  
#423161, Rate Code GR.



## FORT WORTH HIGHLIGHTS



### DOWNTOWN FORT WORTH

All downtown attractions are within easy walking distance of the convention center and hotels, or you can hire a horse-drawn carriage for a trip down Main Street to:

- ❖ **SUNDANCE SQUARE** - named for the Sundance Kid, who along with Butch Cassidy, hid out in the saloons and hotels of "Hell's Half-Acre". Enjoy upscale shops, restaurants, nightclubs and theatres, including Casa's Theatre on the Square, Circle Theatre, and Jubilee Theatre.
- ❖ **CARAVAN OF DREAMS** - a nightclub, rooftop grotto bar and cactus garden, in a neon-lit geodesic dome overlooking the downtown skyline.
- ❖ **SID RICHARDSON COLLECTION OF WESTERN ART** - features work of renowned artists Frederic Remington and Charles M. Russell acquired by prominent Texas oilman and philanthropist, Sid Richardson.
- ❖ **FORT WORTH WATER GARDENS** - designed by Philip Johnson, the garden features pools, fountains, and cascading waterfalls, providing an oasis in the middle of the city.

### THE CULTURAL CONNECTION

Two miles west of downtown, arts and artifacts from the earliest civilizations through the 20th century are displayed at four distinguished museums:

- ❖ **THE KIMBELL ART MUSEUM** - this internationally acclaimed museum designed by Louis Kahn houses masterpieces by Rembrandt, Rubens, Cezanne, Matisse, Mondrian and Picasso, as well as a substantial collection of Asian arts and select groups of Mesoamerican and African pieces.
- ❖ **THE AMON CARTER MUSEUM** - American paintings, photography and sculpture, including the work of Georgia O'Keeffe and Winslow Homer.
- ❖ **THE MODERN ART MUSEUM OF FORT WORTH** - An exciting collection of 20th century art and sculpture, as well as special exhibits of modern art.
- ❖ **FORT WORTH MUSEUM OF SCIENCE & HISTORY, NOBLE PLANETARIUM AND OMNI THEATER** - Seven galleries of history and science exhibits with Omnimax films and astronomy.
- ❖ **CASA MANANA THEATRE** - Broadway musicals, dramas, comedies and celebrity concerts featuring internationally recognized talent.

### THE STOCKYARDS NATIONAL HISTORIC DISTRICT

An easy 2.5 mile cab ride north of downtown brings you to the historic stockyards, where 160 million head of livestock were sold. Once the biggest & busiest cattle, horse, mule, hog and sheep marketing center in the Southwest, today the Stockyards Historic District is home to restaurants, saloons, shopping and entertainment:

- ❖ **BILLY BOB'S TEXAS** - "The World's Largest Honky-Tonk", where you can do the Two-Step, watch a rodeo, or ride a bull.
- ❖ **CATTLEMEN'S RESTAURANT**, where J.R. Ewing of *Dallas* fame entertained fellow oilmen over a Texas rib-eye steak.
- ❖ **TARANTULA RAILROAD** - a turn-of-the-century steam excursion train takes passengers on a historic trip from Eighth Avenue to the Stockyards.
- ❖ **COWTOWN COLISEUM** - home of the world's first indoor rodeo.
- ❖ **STOCKYARDS STATION** - over 50,000 square feet of shopping, dining and family entertainment, *TEXAS STYLE*.



## SUPER SHUTTLE AND AIRPORTER BUS/VAN SERVICE



**SUPER SHUTTLE** - From DFW Airport - Collect your baggage, then **Dial 02** from the ground transportation board in the baggage claim area. Pick-up is at the Shared Ride Zone on the lower level.

**AIRPORTER BUS SERVICE** - All buses load and unload on the **LOWER LEVEL** of each terminal. Wait for bus in the area marked "Scheduled Transport".



## CHILD CARE

**AAA Sitters  
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Phone: (817) 498-5021

Personal Bonds  
Texas Department of Human  
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Established service for  
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Sitter will come to where  
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hour minimum  
\$.50 each additional child  
Available any hour  
Will not start after 9:00 pm

**Give Mom A Break**  
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CPR and First Aid trained  
Drop-off sitting service  
\$4.00 an hour for 1 child  
\$.50 each additional child  
Snacks and juice provided  
Lunch and dinner served  
for additional \$2.50  
Hours: Monday 9am - 6pm  
Tuesday - Thursday  
9am - 10pm  
Friday - Saturday  
9 am - 12midnight  
No transportation provided  
Ages: 6 weeks to 10 years



# PUBLICATIONS AVAILABLE

**ASCII TEXT REPRESENTATION:** *ASCII Text Representation for Lighting Console Data Version 3.0.* This USITT standard specification describes a manufacturer independent method for communicating the theatrical lighting control data normally stored in lighting consoles.

\$15 members \$20 non-members

**THE BACKSTAGE HANDBOOK:** *An Illustrated Almanac of Technical Information*, by Paul Carter. Expanded and updated 3rd edition. An invaluable resource. A special from Broadway Press.

\$15 members \$20 non-members

**DMX512/1990 & AMX 192 STANDARDS:** *DMX512/1990 Digital Data Transmission Standard for Dimmers and Controllers plus AMX 192 Analog Multiplex Data Transmission Standard for Dimmers and Controllers.* A copy of RECOMMENDED PRACTICE FOR DMX512 is included with all orders of the DMX/AMX Standards.

\$18 members \$26 non-members

**RECOMMENDED PRACTICE FOR DMX 512** by Adam Bennette. A joint project of USITT and PLASA, this publication provides both end-users and installers the information they need in order to build a successful DMX system. (orders of 100 copies or more receive a special discount. Contact the National Office for details)

\$6 members \$9 non-members

**FEDER: MASTER LIGHTING DESIGNER.** This 66 minute videotape records Abe Feder's presentation at the 1993 USITT Conference & Stage Expo held in Wichita, KS.

\$59.95 members \$67.95 non-members

**INTERNSHIP DIRECTORY**, 1994 edition. Edited by David O. Flemming, this handy volume provides listings and contact information for internships in all areas of theatre technology and design.

\$10 members \$14 non-members

**JOB DESCRIPTIONS PROJECT** New A project of the USITT Costume and Technology Commission, the document delineates a series of job descriptions with their specific responsibilities and qualifications for positions within the Costume industry. A reprint from *TD&T*.

\$5 members \$8 non-members

**PQ'87 CATALOG.** The catalog for the Golden Triga Award-winning American exhibit in the 1987 Prague Quadrennial.

\$4 members \$7 non-members

**PROMOTION AND TENURE GUIDELINES.** *Promotion and Tenure Evaluation of the Theatrical Design & Technology Faculty: Issues and Recommended Guidelines.*

\$8 members \$12 non-members

**PRACTICAL PROJECTS FOR TEACHING LIGHTING DESIGN:** *A Compendium.* This second edition contains a series of lighting design projects from designers/educators to aid in the teaching of introductory courses.

\$18 members \$24 non-members

**SCENIC MODELER'S SOURCEBOOK:** *A Bibliography and Supplier Listing for Scenic Modelers*, edited by Elbin L. Cleveland. A wealth of information for scenic modelers including a bibliography of books, periodicals and videos, as well as a complete listing for suppliers of equipment, tools and miniatures.

\$15 members \$20 non-members

**RECOMMENDED GUIDELINES FOR STAGE RIGGING & STAGE MACHINERY.** Specifications and practices developed by the USITT Engineering and Health & Safety Commissions. A reprint from *TD&T*.

\$5 members \$8 non-members

**THEATRE TECHNOLOGY CATALOGS 1995, 1993 and 1991.** Contains step-by-step instructions and techniques for the exhibits as seen at the 1995 Las Vegas, 1993 Wichita and 1991 Boston USITT Conference & Stage Expo.

1995: \$8.50 members / \$12 non-members  
1993, 1991: \$6 members / \$9 non-members

**NEW THEATRE WORDS.** Expanded and updated edition. As a project of the OISTAT PIEC, under the leadership of the Swedish Center of OISTAT *Theatre Words* is published by Secretariat General of OISTAT. With over 1350 words and numerous drawings in eight languages, it is the best translation dictionary for theatre terminology.

\$21 members \$27 non-members

**THE TD IN EDUCATIONAL THEATRE.** A reprint from *TD&T* of Dr. Willard Bellman's position paper on the status and stresses of technical directors in education.

\$5 members \$8 non-members

**ALSO AVAILABLE FROM USITT:** Back issues of *TD&T* from 1982 to present; advertising rate sheets for *TD&T* and *Sightlines* (USITT's newsletter); *Cutters' Research Journal*, USITT membership mailing list rentals (for members only) and membership and conference information. Call the USITT National Office for details: 212-924-9088.

## PUBLICATIONS AVAILABLE ORDER FORM

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**PLEASE ALLOW 4-6 WEEKS FOR DELIVERY.**

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*presents*

## THE SECOND ANNUAL KM FABRICS, INC. TECHNICAL PRODUCTIONS AWARD

### *RECOGNIZING EXCELLENCE IN TECHNICAL PRODUCTION*

United States Institute for Theatre Technology, Inc. is accepting nominations for the second annual KM Fabrics, Inc. Technical Production Award. The award will be made to an individual who has demonstrated excellence while pursuing a graduate degree in the field of Technical Direction or Technical Production. To be eligible a nominee must be completing or recently have completed an advanced degree within the last two years from an accredited college or university in North America.

#### THE SPONSOR

The KM Fabrics, Inc. Technical Production Award is made possible by a generous gift to *THE NEW CENTURY FUND* by Mr. Richard K. Heusel, Founder and CEO of KM Fabrics, Inc. and a long-time Contributing Member of USITT. The 1996 award will be announced and a check presented at the Fellows Reception held at the 1996 Fort Worth Conference & Stage Expo.

#### THE PROCESS

Nominations from current members of USITT will be accepted until **December 15, 1995**. All nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will be evaluating candidates based on examples of imaginative and innovative solutions being applied in the field of technical direction or production management. Examples must be cited that demonstrate excellence in areas such as, but not limited to: construction, rigging, drafting, engineering, computer applications, personnel management, research and effective utilization of resources. A recommendation of no more than three single-spaced pages must be accompanied with the current address and phone number of the individual being nominated. Up to ten slides (which will not be returned) documenting the individual's work may be included with the nomination.

#### SEND NOMINATIONS TO

KM Fabrics Technical Production Award  
United States Institute for Theatre Technology, Inc.  
10 West 19th St. Suite 5A  
New York, NY 10011-4206

*Nominations must be postmarked by December 15, 1995 to be eligible for consideration.*

*Properties Casting and Molding* led by Robin Payne, *Scene Painting* led by Rachel Keebler, *Mask Making* led by Adrea Barrier, and *Aluminum Welding* led by Chris Guse. The above workshops are \$25.00. The last workshop, *Carpentry-Joinery*, led by Pete Brakhage costs an additional \$65.00 for materials. For more information and registration form, contact David Kriebs at the University of Maryland at 301-405-6681 or E-mail dk26@umail.umd.edu.

The **Southeast Section** of USITT held very successful Fall Master Classes September 15-16 hosted by Appalachian State University in Boone, NC. The featured guest was Desmond Heeley who presented a variety of sessions, including an overview of his career and portfolio reviews for students and faculty. Darwin Payne, a notable author of several books on computer scenographics, presented a session on designing with a computer.

#### ■ INDUSTRY NEWS

The National Illumination Committee of Great Britain has announced that the **Showlight 97** international colloquium on film, theatre and television lighting will take place in the Flemish Opera House in Ghent 28-30 April, 1997. The event, which is sponsored by PLASA's *Lighting+Sound Magazine*, will include a trade exhibition. For more information on Showlight 97, contact the administration office in East Sussex, Great Britain at 0132-364-2639.

**Starlite Systems Technology Ltd.** is offering a free upgrade to all of its Stardraw 3D customers. Stardraw 3D is a software program which allows lighting designers to create realistic stage sets and lighting plot layouts using a PC. The new upgrade features over 300 additional libraries. For more information, contact Julie Smith of Emmett & Smith in London at 0171-631-1223.

#### ■ OPPORTUNITIES

The Florida Grand Opera has announced openings in its **Young Artist & Technical Apprentice Program** from September 1996-May 1997. Apprenticeships are available for Stage Manager, Costume Designer, Lighting Designer, Properties Coordinator, Singers and Coach/Accompanist. The program provides housing, round-trip transportation to Miami and a weekly stipend of \$135. For an application and further information, contact Paul Lapinski (technical positions) and Mark Graf (singers & coach accompanist) at 305-854-1643. ■

**Robert Loncar**  
*Membership Services  
Administrator*

#### FORT WORTH CONFERENCE

#### TOUR OF UNIQUE THEATRE COLLECTIONS

The Theatre Collection of 1994 USITT Award recipient Robert L.B. Tobin will be a featured part of the Fort Worth Conference & Stage Expo Professional Development Workshops. The **Tobin and Hoblitzelle Collections: A Texas Event!** will launch this series of stimulating Workshops.

When I became aware, in 1980, that the Robert L. B. Tobin archive existed, I was amazed at how much original theatre art it contained. My first introduction to the collection was an exhibition of original Renaissance, Baroque, Rococo, Neoclassic, and Romantic stage designs handsomely mounted and displayed at the University of Texas under the direction of Professor John Rothgeb, entitled *In Search of Theatre: 1500-1900*.

The exhibition coincided with the Southwest Theatre Association meeting in Austin, November 1, 1980. I was so impressed that for two years I encouraged a doctoral candidate to secure permission from Mr. Tobin to photograph and catalogue the collection to fulfill a part of his degree requirements. Upon viewing it the doctoral student was overwhelmed by the

number of pieces and eventually narrowed his project to 300 pieces dated before 1900. There are many times that number of works in the collection that were dated after 1900. For a theatre designer or historian/scholar, viewing the Tobin collection for the first time is an exhilarating experience.

The collection continues to grow and becomes a richer archive at my every visit. Probably most overwhelming was my first visit to the storage vaults at the McNay Museum where I came face to face with Leon Bakst's original painting of his design for the Diaghilev Ballet *Scheherezade*.

The Tobin and Hoblitzelle Collections: A Texas Event! tour will enable you to visit two outstanding Texas collections. Accommodations, bus transportation between San Antonio, Austin and Fort Worth and a lunch will be provided and are included in the fee for this Professional Development Workshop.

Take a look at the 1996 Fort Worth Conference & Stage Expo insert in this *Sightlines* for more information on the various workshops available in Fort Worth. ■

**Forrest Newlin**  
*Chair, Fort Worth Conference  
Committee*

#### SCENE DESIGN

#### PROPS, MODELS AND MUSEUM TOURS

For the 1996 Fort Worth Conference & Stage Expo, the Scene Design and Technology Commission is concentrating its programming efforts in the areas of props and model development. Among the exciting workshops and seminars we are planning are two sessions on various methods of using and building models. The new products session which has proven so popular in the past will concentrate on materials that designers might use in building models. John Keck and Jerry Marshall will be holding a session on foam sculpting. The most recent plan includes Thurston James building

masks on the exhibit floor for any and all to watch.

The workshop on model-making which we had been preparing as a Professional Development Workshop for this conference is being rescheduled for the 1997 Pittsburgh Conference & Stage Expo in order to take full advantage of another exciting opportunity in the Fort Worth area. A tour of two theatre design collections is planned as a Professional Development Workshop. The **Tobin and Hoblitzelle Collections: A Texas Event!** is described in more detail elsewhere on this page in the article by Forrest Newlin.

Speaking of the 1997 Pittsburgh Conference & Stage Expo, now is the time to be thinking about sessions. What would you like to see from the Scene Design and Technology Commission? Let us know so that we can plan ahead. Please contact:

**Dick Block**  
Dept. of Drama  
College of Fine Arts  
Carnegie Mellon University  
Pittsburgh, PA 15213  
O: 412-268-7219  
E-mail: rblock+@andrew.cmu.edu

—or—

**Kim Williamson**  
2046 N. 78th St.  
Scottsdale, AZ 85257  
H: 602 945-5335  
E-mail: williamson@sc.maricopa.edu

Also keep in mind that we are organizing a **juried show of fine art** by designers. Anyone is welcome to submit work of any kind. The only limitation is that no theatre designs will be accepted. There will be more information on this soon. ■

**Dick Block**  
*Co-Commissioner of Scene  
Design and Technology  
Commission*

**USITT SIGHTLINES** is the national newsletter of United States Institute for Theatre Technology, Inc. We welcome news about USITT activities and industry events. Send your articles and letters to the Editorial Office—email submissions are preferred although we gladly accept typed manuscripts or even scribbles on napkins.

#### EDITORIAL OFFICE:

12 W. Thomas St., Box 1037  
Shelter Island, NY 11964  
516-749-3266 (voice)  
516-749-3267 (fax)  
us010530@interramp.com

**David Rodger:** Editor  
**Steve Nelson:** Senior Editor  
**Deborah Hazlett:** Art Director

#### ADVERTISING:

Classified ads are accepted in *USITT Sightlines*. Inquiries should be addressed to:

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10 West 19th St., Ste. 5A  
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**SUBSCRIPTION** to *USITT Sightlines* is part of membership in USITT, The American Association of Design and Production Professionals in the Performing Arts. \$15 is deducted from membership dues to cover the cost of publication. USITT is the United States Center of OISTAT, The International Organization of Scenographers, Technicians, and Architects of Theatre.

**POSTMASTER:** Send address changes to USITT, 10 West 19th St., Ste. 5A, New York, NY 10011-4206. Second Class Postage is paid at New York, NY and additional mailing offices.

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## HUMOR

### SHAKESPEARE INSULTS

Combine one word from each of the three columns below, preface with "Thou" and thus shalt thou have the perfect insult. Let thyself go—mix and match to find a barb worthy of the Bard!

artless	base-court	apple-john
bawdy	bat-fowling	baggage
beslubbering	beef-witted	barnacle
bootless	beetle-headed	bladder
churlish	boil-brained	boar-pig
cockered	clapper-clawed	bugbear
clouted	clay-brained	bum-bailey
craven	common-kissing	canker-blossom
currish	crook-pated	clack-dish
dankish	dismal-dreaming	clotpole
dissembling	dizzy-eyed	coxcomb
droning	doghearted	codpiece
errant	dread-bolted	flap-dragon
fawning	earth-vexing	flax-wench
fobbing	elf-skinned	flirt-gill
frothy	fat-kidneyed	foot-licker
gleeking	fen-sucked	fustilarian
goatish	flap-mouthed	giglet
gorbellied	fly-bitten	gudgeon
impertinent	folly-fallen	haggard
infectious	fool-born	harpy
jarring	full-gorged	hedge-pig
loggerheaded	guts-gripping	horn-beast
lumpish	hasty-witted	hugger-mugger
mammering	hedge-born	jolthead
mangled	hell-hated	lewdster
paunchy	idle-headed	lout
pribbling	ill-breeding	maggot-pie
puking	ill-nurtured	malt-worm
puny	knotty-pated	mammet
quailing	milk-livered	minnow
rank	motley-minded	miscreant
reeky	onion-eyed	moldwarp
roguish	plume-plucked	mumble-news
ruttish	pottle-deep	nut-hook
saucy	pox-marked	pigeon-egg
spleeny	reeling-ripe	pignut
spongy	rough-hewn	puttock
tottering	rude-growing	pumpion
unmuzzled	rump-fed	ratsbane
vain	shard-borne	scut
venomed	sheep-biting	skainsmare
villainous	spur-galled	strumpet
warped	swag-bellied	varlot
wayward	tardy-gaited	vassal
weedy	tickle-brained	whey-face
yeasty	toad-spotted	wagtail

*[This amusing piece comes from Andrew Mack at Vermont Theatrical Supply who got it from a friend, who had seen it on someone's refrigerator...the original source is unknown to us. Thanks to Andrew and the anonymous Shakespearean wit. Ed.]*

## FORT WORTH CONFERENCE

### CONVENTION CENTER READY TO WELCOME STAGE EXPO '96

During the August Executive Committee meetings in Fort Worth we toured the **Tarrant County Convention Center**, the site for the 1996 Fort Worth Conference & Stage Expo. The West Exhibit Hall, which will be the home of Stage Expo, is in the middle of the Convention Center, conveniently located between the 3,000 seat theatre and the numerous meeting rooms where conference programming and events will be held.

The West Exhibit Hall consists of five bays, 20,000 square feet each. At this time, **bays one through three are nearly sold-out**, so we are anticipating expanding Stage Expo into the fourth bay. Bay five will be used for special Conference programming, and Conference registration will take place in the lobby directly outside the main entrance to Stage Expo.

Last year at this time 52 exhibitors had selected their booths for the very successful Las Vegas show. With **60 exhibitors already signed up for Stage Expo '96**, we are looking forward to a Texas-style BIG show in Fort Worth. Here is the list of exhibitors as of September 5, 1995:

Alcone/Mutual Hardware  
Altman Stage Lighting  
ATM FLY-WARE  
Automatic Devices Company  
AV Pro Inc.  
Baer Fabrics  
BMI Supply  
Bulbman Inc.  
CAE Inc.  
J.R. Clancy, Inc.  
Clear-Com Intercom Systems  
Colortran, Inc.  
Columbus McKinnon Corporation  
The Crosby Group, Inc.  
Custom Rigging Systems  
Dazian's Inc.  
The Drama Book Shop, Inc.  
Duff-Norton Hoist Division  
Electronic Theatre Controls  
Entertainment Services & Technology Association

## GALA

Gothic Ltd.

The Great American Market

H&amp;H Specialities Inc.

Claude Heintz Design

Irwin Seating Co.

ISH Systems, Inc.

JCN

Kryolan Corporation

Lee Filters

Limelight Productions, Inc.

Lycian Stage Lighting

\*Mann Brothers

Meyer Sound Labs

Neiman Supply Company

Norcostco Inc.

\*Penn State University

Proscenium Lighting Co., Inc.

Protech Theatrical Services Inc.

Rosco Laboratories Inc.

Rose Brand - Theatrical Supplies,

Fabrics &amp; Fabrication

Sapsis Rigging Inc.

Sculptural Arts Coating, Inc.

Silkpaint Corporation

Sourcebook Press, Inc.

Stage Directions

Stage Managers' Association

StageRight Corp.

Stageworks

Staging Concepts, Inc.

Strand Lighting Inc.

Strong International Inc.

Syracuse Scenery &amp; Stage Lighting

Co., Inc.

TDF Costume Collection

Texas Scenic Company, Inc.

Theatre Arts Video Library

James Thomas Engineering, Inc.

Tomcat USA Inc.

Tracomart/Martin

Wenger Corporation

*\* New exhibitors this month.*

Please plan to join us at the 1996 Forth Worth Conference & Stage Expo, 13-16 March 1996, at the Tarrant County Convention Center and Radisson Plaza Hotel in Fort Worth, Texas.

**Helen Willard**  
USITT Sales Manager  
Stage Expo & Advertising

## CLASSIFIED ADS

ASSISTANT PROFESSOR OF  
THEATRE

The Department of Theatre and Dance at Mary Washington College invites applications for an Assistant Professor of Theatre, tenure-track, to begin August 16, 1996. An M.F.A. in Theatre is required at the time of employment. The Department seeks a Designer with a background in scenery design and construction, with experience in stage lighting and/or theatre costuming. The successful candidate will share design/construction responsibilities with faculty and student designers, and teach undergraduate courses in scenic design, introduction to theatre, introduction to design, and possibly costume design. Demonstrated achievement in, and commitment to, both teaching and scholarship, or promise thereof, are required.

Send letter of interest, curriculum vitae, evidence of teaching effectiveness, three letters of reference, and portfolio upon request to:

David E. Hunt  
Associate Professor of Theatre  
Mary Washington College  
Fredericksburg, VA  
22401-5358

by 5 p.m., December 1, 1995. Postmarks will not be honored. Mary Washington College is an undergraduate, public co-educational, liberal arts college of 3,700 students, located halfway between Washington, DC and Richmond VA. Mary Washington College is deeply committed to affirmative action and encourages minorities and women to apply.

SCENE DESIGNER,  
ASSISTANT PROFESSOR,  
TENURE TRACK

Teach graduate and undergraduate scene design, scene painting and supervise student scene design projects. Create program enhancements such as field trips and guest artist/lecturer programs. BA and MFA programs. Endowed theatre department with resident professional theatre company. Opportunities for international exchange. Resident and guest directors. Design two or three productions per year with a professional scene shop staff in well equipped facilities. MFA or equivalent professional experience. USA membership and secondary interest in lighting design desirable. Send vita, references and 10-20 slides or photographs of work to:

Marianne Custer/  
Search Committee Chair  
University of Tennessee/  
Department of Theatre  
206 McClung Tower  
Knoxville, TN 37996-0420

NOW YOU'VE GOT THE  
CONNECTIONS YOU NEED!

ESTA, the Entertainment Services and Technology Association represents over 225 of the country's leading suppliers of entertainment technology. Dealers, manufacturers, production, and service companies are looking for people with skills like yours to fill a variety of permanent positions. For a \$15 application fee, make the connections you need to work in this exciting industry. We'll introduce your résumé to ESTA members seeking qualified employees. For an application, send a S.A.S.E. to

ESTA-Box C  
875 Sixth Avenue, Suite 2302  
New York, NY 10001

COSTUME AND HAIR  
DESIGNER

PCPA Theaterfest seeks a costume and hair designer. Responsibilities include the supervision, construction, and maintenance of all hair products; design assigned productions; collaborate with resident costume designer and costume shop manager on Conservatory goals and standards. Full-time, year-round position with medical benefits. PCPA is the Pacific Conservatory of the Performing Arts at Allan Hancock College on the central coast of California. Salary DOE, EOE/AA. Please send a letter of intent, resume, and three letters of recommendation to:

Production Manager  
PCPA Theaterfest  
P.O. Box 1700  
Santa Maria, CA 93456  
Telephone: 805-922-6966  
ext. 3153

## COMMERCIAL ENDORSEMENT POLICY

USITT is very proud of its commercial members and encourages the research and development of new products by these members. Such improvements are a tremendous benefit to all USITT members.

We are pleased to announce the release of new products, and report on the activities and successes of commercial members, however, USITT does not recommend or endorse specific companies or products.

**ELECTIONS 1996****ELECTION SLATE**

The following slate for elections was announced by the Committee on Nominations for USITT (to take office 7/1/96):

**VP-Relations**

LeRoy Stoner  
Delbert Unruh

**VP-Communications**

Joy Emery

**VP-Conferences**

Leon Brauner

**Treasurer**

Lawrence J. Hill

**Directors at Large**

Joe Aldridge  
John Fuller  
Ralph Funicello  
Benny Gomes  
Kathleen Gossman  
Tim Kelly  
Elizabeth Lewandowski  
Cindy Limauro  
Molly Lind  
Elynmarie Kazle  
Annemarie Ricci  
Mark Shanda

Additional nominations for each elective office may be presented by petition, supported by no fewer than fifty (50) signatures verified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee indicating willingness and ability to meet the obligations of the office/position as defined in the By-Laws, and by a brief biographical description. Petitions must reach the Chair of Nominations, Sarah Nash Gates, 3715 Woodlawn Avenue North, Seattle, WA 98103, by November 1.

Nominees for all offices and directorships shall have been Individual, Professional, Joint, Senior, or Student members of the Institute or the individual designated as the voting representative of an Organizational, Sustaining or Contributing membership for at least one (1) year as of September 1 of the year of their nomination. All voting members of the Board of Directors shall be members in good standing of the Institute and a Regional Section for the year in which they are elected and for all the time they serve.

Sarah Nash Gates

*Chair, Nominations Committee*

**INSTITUTE BUSINESS CALENDAR****OCTOBER 1995**

- 1 Fort Worth Conference complete programming information due (equipment requests, travel requests, etc.)
- 5 Biennial Reports due to Officers (Commissioners are asked to please use the new format discussed in Las Vegas)
- 13 Budget Requests for 1996/97 due back from cost centers to Officers
- 23 Budget Requests from Officers due to the Finance Chair
- 31 VP-Programming contact commissioners with finalized budget for travel for non-USITT presenters for Fort Worth Conference

**NOVEMBER 1995**

- 3 Board Packets mailed.
- 16-18 Winter Board Meetings to be held at the Crowne Plaza Miami, Biscayne Blvd @ 16th Street, in Miami Beach. Board of Directors meeting is Saturday, November 18.
- 25 Draft version of Fort Worth Conference program mailed to Commissions for corrections, deletions, additions.
- 30 Very Early Conference Registration deadline.

**DECEMBER 1995**

- 10 **ABSOLUTE DEADLINE** for all program copy for Fort Worth Conference. This includes Program Session Titles And Descriptions, Presenter's Bios, etc. This is also the **ABSOLUTE DEADLINE** for receipt of program presenters technical needs (audio/visual, computer equip., special spaces, etc.).
- 10 Commission programming recommendations for 1997 Pittsburgh Conference due to VP-Programming.

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