

# sightlines

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usitt

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## ELECTRONIC COMMUNICATIONS

### CITT - A PIONEER IN ELECTRONIC COMMUNICATIONS

For more than ten years, USITT's sister organization, Canadian Institute for Theatre Technology (CITT), through its Alberta Section, coordinated the management of electronic communications for performing arts production persons across North America with a computer bulletin board system (BBS) known as CallBoard. Today, as the rest of the world finally discovers the electronic highway, CITT has taken the "next step" by becoming one of the

founding three members of CultureNet.

CultureNet is an international service utilizing the Internet to provide a wide range of information and communications services—delivering text, graphics and audio information to Canada's arts and culture industries. CITT and USITT members receive preferential pricing, as well as specialized services on CultureNet.

For some artists and arts organizations, CultureNet will be a "home" where they can publish information, establish communications, and "house" their meetings. For others, CultureNet may be a "signpost" that points to them in their own location on the Internet.

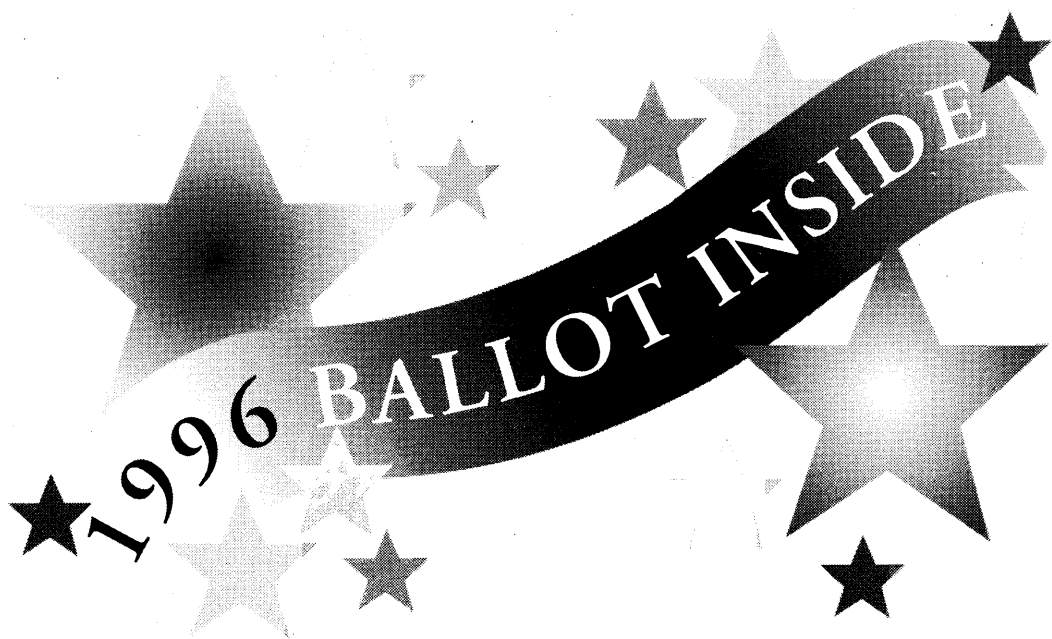
In reality, CultureNet is two services

in one:

1) Communications: This is the "CallBoard of the 1990's"—a set of communications tools that provide both traditional e-mail and electronic conferencing, similar in concept to the old CallBoard, but much more user-friendly. Simple pull-down menus, prompts and tool palettes make the new CallBoard very easy to use, giving small work groups and committees the ability to "meet without traveling."

2) Electronic publication. Using a powerful new information technology known as the World-Wide Web which provides visual and aural as well as textual information, organizations and individuals can utilize the

*continued on page 2* ➤



**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:

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

#### ADVERTISING:

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

Debora E. Kingston  
USITT  
10 West 19th St., Ste. 5A  
New York, NY 10011-4206  
800-93-USITT (voice)  
212-924-9088 (voice)  
212-924-9343 (fax)  
usittdek@village.ios.com

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## ELECTRONIC COMMUNICATIONS

► continued from page 1

Internet to publish information about themselves and their organizations to a global audience.

All of CultureNet's services are accessible with a graphical "point and click" interface from a variety of computer platforms, using standard telephone lines and with conventional computer modems.

A unique aspect of CultureNet is its custom interface to a powerful Oracle database server which will make it possible to store and access databases of information containing tens of thousands of records. CITT is participating with other international organizations to develop the "Theatre Atlas," an international directory of performing arts facilities, including floor plans and technical specifications. The CADD drawings for more than 80 facilities are already on-line.

CultureNet's communications service is available to USITT/CITT members for just \$75.00 per year, and is accessible through local Internet service providers, which now provide service in most U.S. and Canadian cities—varying from \$10.00 to \$30.00 per month.

**Ken Hewitt**  
*Electronic Communications Committee*

*[Editor's note: in last month's Sightlines, another electronic communication system, known as ETEC was mentioned. The folks at Entertainment Technology Communications Group, publishers of TCI and Lighting Dimensions, have just announced that ETEC has changed its format. It used to be an online service similar to CultureNet's, based on the FirstClass BBS software. Now ETEC is a World-Wide Web site, known as ETEC W3 (<http://www.etcnyc.net>). For more information about ETEC, call 212-229-2965.]*

## COMPUTERS

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

The first time someone encounters the Wide-World Web on the Internet their reaction is usually "Wow!" This article is intended for Internet newcomers who want to get their feet wet, as well as experienced Net Surfers. The list consists of Hot Spots which should be of interest to theatre professionals and educators. "WOW!" now has its own home page (<http://www.ffa.ucalgary.ca/usitt/wow/WOW.Dec.95.html>) which should make it easier to find these locations; don't bother typing all these URLs into your hotlist, just point your browser to the WOW Homepage, then point and click!

#### THE ELECTRONIC POSTCARD

Would you like to add some pizzazz to your outgoing E-mail? How would you like to send something unique to that special friend of yours? You can if you use "The Electronic Postcard" (<http://postcards.www.media.mit.edu/Postcards/>). You choose graphics, add your message, send it off, and in a short time the recipient has their letter.

#### THEATRE RESOURCE SITES

There are several good theatre Hot Sites which other people have provided on the Web. "Joe Geigel's favorite Theatre Related Resources" (<http://pscinfo.psc.edu/~geigel/menus/Theatre.html>) is a good one. It has theatre listings for New York City, London, and several other cities. "Theatre Central" (<http://www.mit.edu:8001/people/quijote/theatre-central.html>) is another good site.

#### NEW YORK CITY PRODUCTIONS

If you are planning to go to New York City and see productions, or you need information on what is presently playing on Broadway, there are several sites which specialize in providing such information. "Broadway: The Great White Way" (<http://email.com/ExploreNY/Broadway/Bway1.html>) and "PHYLLIS' BROADWAY: What's News on the Rialto?" ([\[broadway.com/rialto/rialto.html\]\(http://broadway.com/rialto/rialto.html\)\) are good resources. And then, if you are ready to order tickets, call "Ticketmaster Online - Best of Broadway" \(<http://www.ticketmaster.com/events/bestof/shows.html>\).](http://www.on</a></p>
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#### THE HISTORY OF COSTUME

For those who want to see what I am doing during my sabbatical, look at "The History of Costume" (<http://www.siue.edu/COSTUMES/history.html>). This is my first electronic publication on the Web and I am quite proud of it. I've copied a hundred year old German history of dress book "Zur Geschichte der Kostüme." There are a thousand different graphics which have taken three months to produce.

#### ORIENTAL THEATRE

If you are interested in oriental theatre "The Field Museum of Natural History" (<http://www.bvis.uic.edu/museum/Home.html>) has an exhibit of "Javanese Theater Masks" (<http://www.bvis.uic.edu/museum/exhibits/javamask/Java mask.html>). "The Asian Story Theater", San Diego, has a Web site (<http://www-tep.ucsd.edu/people/gingerlily-lowel-brisby/ast.html>).

#### TELEVISION THEME SONGS

A very interesting site for sound designers is the "TV Bytes: WWW TV Themes Home Page: By Patrick G. Kenny" (<http://www.parkhere.com/tvbytes/tvthemes.html>). It contains hundreds of archived theme songs from television shows. If you have ever worked on a production where you needed the theme song from a specific 50's TV show, this is the place to find it. A word of warning though, before using it in a public performance you may want to check out copyrights on the songs being used.

This article is a regular column found in *Sightlines* and now also on the net (the URL is in the first paragraph). You can share your favorite Web sites with other USITT members by sending the URL and brief description to me (e-mail: [osweeze@dais.ac.siue.edu](mailto:osweeze@dais.ac.siue.edu)).

**C. Otis Sweezy**  
*Vice-Commissioner for Computer Applications*

## EDUCATION

## EDUCATIONAL OPPORTUNITIES IN FORT WORTH

The Education Commission has put together some exciting programming for the Fort Worth Conference and I'd like to take this opportunity to let you know what we're planning.

Elbin Cleveland will host a panel presentation offering us views of the **Traditional Theatre Training styles of the Pacific Rim Nations**. Coming on the heels of a very successful trip to China, Elbin has gathered together theatre professionals from several Pacific rim nations to offer us a greater understanding of their diverse philosophies towards theatre training.

Rick Holen will convene a working session on the **Two Year/Four Year Exit Standards Project**. Your input is needed to make this project representative of the academic community as a whole. With the growth and development of community and two-year college campuses throughout the country, the need is apparent for the development of guidelines for academic curriculum.

**Seeking the Perfect Graduate Program: Graduate Students Speak Out.** Hosted by Sarah Nash Gates, this forum will offer an ideal platform for students to express their frustrations and successes in their search for that post-graduate position.

**The Ups and Downs: Relationships Between Theatre and Film/Video Programs.** Hosted by Ed Collier, this session will explore some of the philosophical as well as fiscal problems related to this "marriage."

**What Do I Do With All These Students? Methodology for Teaching the Large Class.** Bill Mellien and his panel will present strategies and solutions to tackling the challenge of teaching in the large-class environment.

**Creative Teaching I & II.** Hosted once again by Ron Stoffregren

and John Harris Jr., this double session will continue to explore strategies and techniques to expand our creativity and critical thinking.

**What is a Stage Manager: Education Meeting Experience.**

This session is co-sponsored with the Theatre Production & Management Commission and will explore, among other issues, the interface between formal training and practical experience for the Stage Manager.

**Design Critique: A Method of Constructively Challenging the Designer.** Sabrina Hamilton will host this panel exploring alternative and challenging strategies for the teaching of design.

**Mentoring the First Year Teacher.** This session, hosted by Kathy Perkins, will focus on issues related to the peer guidance of first year teachers.

So, that's what we're planning for the upcoming Conference & Stage Expo in Fort Worth. But, does this program satisfy all of your needs? Are their other issues that you feel should be addressed? Now is the time to come forward and let your ideas be known! We're looking for programming ideas for future conferences in Pittsburgh and beyond. Contact either Ron Stoffregren (stoffreg@mail.uwix.edu) or Kathy Perkins (kperkins@csu.ux1.uiuc.edu) and they will find ways to implement your ideas.

Currently, the Education Commission is sponsoring two active projects: The Internship Directory, an ongoing project which has been under the successful guidance of David Flemming for many years and the Two Year/Four Year Exit Standards Project which is just getting underway this Spring. But, the Education Commission is, along with the other commissions of the Institute, looking for new projects to develop and support.

Your input is needed but sometimes ideas are hard to find. So, here are a couple that might suggest others: 1) Criteria for the Design/Technical Production Teaching Portfolio. Following in the footsteps of Suzy Campbell's session on the Teaching Portfolio in Las Vegas, what criteria exist for the evaluation of these

specialized portfolios? Should they be established as a standard or guideline (much like the ones established by USITT for promotion and tenure)? 2) Health and Safety Minimum Standards for Academic Studios. Should there be standards established for the academic production studio? There seem to be a lot of regulations, published in a variety of sources. Which are most applicable? How should they be implemented?

If you would like to pursue either of these project ideas, or if you have one of your own, contact Konrad Winters (konrad@exis.net) for more information about projects supported by the Education Commission and USITT.

Konrad Winters  
Co-Commissioner

## COSTUMES

## COSTUME PROGRAMMING LINE-UP

Plans for the Fort Worth Conference & Stage Expo continue at full-speed. Deb Krajec, Vice-Commissioner for Costume Programming, reports that the schedule for programming at this time is as follows:

**Tuesday, March 12**

All day Costume Rendering Master Class (a Professional Development Workshop)

**Wednesday, March 13**

2:00 pm Computer Pattern Archives  
4:00 pm Creating Costumes from Stuff and Unusual Resources  
6:00 pm Costume New Members Meeting  
7:30 pm Commission Meeting (Networking Double Session)

**Thursday, March 14**

10:00 am Commission Coffee: time to meet and chat  
12:15 pm If the Shoe Fits: An Historic Review of Shoes and Footwear  
2:30 pm Make Sure Your Tailor Is A Man of Sense  
4:45 pm Costume Craft Survival Skills

*continued on page 4* ➤

## LIFETIME MEMBERS

SAMUEL H. SCRIPPS

## CONTRIBUTING MEMBERS

ELECTRONIC THEATRE CONTROLS (ETC)

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STRAND LIGHTING

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NSI CORPORATION  
NORCOSTCO, INC.  
NUTECH INDUSTRIES, INC.

## COSTUMES

► *continued from page 3*

### Friday, March 15

10:00 am Staying Sane in the Arts  
2:00 pm Working for the Barnum and  
Bailey Circus  
4:45 pm Utilizing Computer Tech-  
niques in Make-up Design  
6:15 pm Bathed in Blood: Problem  
Solving with Stage Blood

### Saturday, March 16

8:00 am Costume Technician's Port-  
folio Review  
12:15 am Making the Transition  
from Theatre to Film

### Sunday, March 17

9:30 am Tour of Dallas Costume  
Shops (Bus will stop at DFW  
airport at 3:30 pm before re-  
turning to conference hotel.)

For more detailed information about  
the sessions see Deb's article in  
last month's *Sightlines*.

## VOLUNTEERS NEEDED

**Donna Meester**, Session Assistant  
Chair, is collecting names of those in-  
terested in volunteering to help with  
the costume programming in Ft.  
Worth. A Session Assistant is needed to  
introduce the chair of each session,  
operate the light switch and perhaps  
the slide projector, and act as a general  
trouble-shooter and go-for. Volunteers  
should contact Donna at 602 Tarver  
St., Monroe, LA 71202, tel: 318-322-  
6807.

## DEADLINE: PORTFOLIO REVIEW

There is still time to be considered for  
participation in the Costume  
Technician's Portfolio Review in Ft.  
Worth. The deadline for consideration  
is January 15, 1996. Contact **Megan  
Petkewec**, Review Chair, at the  
Guthrie Theatre, fax: 612-341-4009.

## COSTUME PROGRAM QUESTIONNAIRES

**Judy Adamson**, project chair, is pre-  
paring to publish the Listing of Cos-  
tume Design and Technology Pro-  
grams. If you want your program to be  
included, please respond to her ques-  
tionnaire seeking information from  
programs around the country before  
January 15, 1996, at 21 Bluff Trail,

Chapel Hill, NC 27516, tel: 919-962-  
1141.

## LOOKING AHEAD

**Gwen Nagel**, Vice-Commissioner for  
Costume Programming for the Pitts-  
burgh conference, needs your pro-  
gram proposals for Pittsburgh now.  
Proposals should be in Gwen's  
hands before March 1, 1996. For a  
proposal form, Contact Gwen at West-  
ern Michigan University, Theatre De-  
partment, Kalamazoo, MI 49008, tel:  
616-387-3215.

## COSTUME SYMPOSIUMS

**Maribeth Hite**, Costume Director at  
the Guthrie Theatre, is coordinating  
next summer's Costume Symposium  
in Minneapolis. Presenters from the  
Minnesota Opera, the Children's The-  
atre Company, Vee Corporation (crea-  
tures and characters), Camp Snoopy,  
and the Guthrie Theatre will focus on  
"Unique Costumes" in the areas of  
shapes, millinery, make-up, and wigs.  
Although dates are not yet in place for  
the three-day event, the first or second  
weekend of August are under consider-  
ation.

**Kevin Seligman** (Northern Illinois  
University) and **Graham Cottenden**  
(Bournemouth and Poole College of  
Art and Design) are hard at work on  
preliminary plans for the 1997 Cos-  
tume Symposium in England! Based  
in Bournemouth for six days, with side  
trips to Bath and Bristol, and in Lon-  
don for four days, the symposium is  
tentatively scheduled for July 26-Aug-  
ust 6, 1997. Even though details will  
not be available for another year, it's  
not too soon to start getting your  
money and passport ready!

**Diane Berg**  
*Commissioner*

fine art exhibit featuring work that de-  
signers are doing outside of the the-  
atre. **Fine Art by Designers** is a  
non-juried exhibit at the Fort Worth  
Conference & Stage Expo, open to any  
member of USITT. Pieces can be just  
about any medium—painting, draw-  
ing, sculpture, craft work—they just  
can't have been done for a theatre pro-  
duction. The size of the work is limited  
to 36" x 36" for flat work, 24" cube for  
three-dimensional work. There is no  
entry form, but in order for us to be  
able to organize the space and provide  
appropriate labels for the work, you  
are asked to inform us of your entry  
before February 1, 1996. All the infor-  
mation we need is your name, type  
and size of your piece(s), and the  
title(s). You may participate in hang-  
ing the exhibit if you wish, but it is not  
required. You are expected to provide  
for delivery of pick-up of your work.

This exhibit is going to be very ex-  
citing and we encourage everyone to  
share their artistic talents. Please indi-  
cate your desire to participate in the  
Fine Art By Designers exhibit by in-  
forming:

G. Sandor Biro  
822 Willow Creek Dr.  
Jacksonville, TX 75766  
H: 903-586-4968

**Dick Block**  
*Co-Commissioner*

## FORT WORTH CONFERENCE

## STAGE EXPO WILL BE A HUB OF CONFERENCE ACTIVITY

The home of Stage Expo '96 is the  
West Exhibit Hall of the Tarrant  
County Convention Center, which is  
conveniently located between the  
meeting rooms where Conference pro-  
gramming sessions will be held and the  
3,000 seat theatre which will be the  
site of the Keynote Address, the Fellows  
Address and the New Products Show-  
case.

In addition to our exhibitors' dis-  
plays of products and services for the  
performing arts, Stage Expo '96 will

## SCENE DESIGN

## FINE ART ON DISPLAY

We are all multi-talented people but so  
often all we know of each other is our  
theatre related design work. The Scene  
Design Commission wants to change  
that and has hit upon the idea of a

feature a variety of special exhibitions. Retrospective exhibits of the design work of Irene Corey, William & Jean Dekart, and Peter Wolf will be sure to delight conference attendees.

Design Expo '96 will include costume, scenery and lighting designs which will be adjudicated by a team of professional designers, directors and producers. A special exhibition of some of the designs from the U.S. entry at the Prague Quadrennial will be mounted along with Design Expo. Gabriel Berry's innovative costume designs, which were awarded a silver

various colleges and universities. Commercial tables for small companies to exhibit their products will also be a part of Stage Expo '96.

All these special exhibitions and activities will complement the commercial exhibits which are the heart of Stage Expo. The best of products and services for the performing arts will be exhibited by our commercial members. Conference attendees should plan to spend time at Stage Expo to pick up product information, ask detailed questions and take part in hands-on demonstrations.

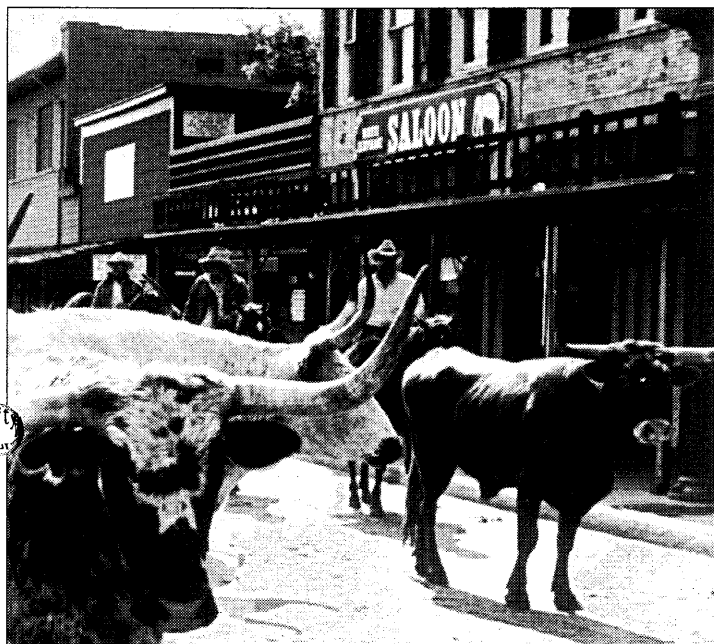


PHOTO BY MICHAEL MURPHY

THE FORT WORTH STOCKYARDS: SIGHTSEEING AND SHOPPING GALORE.

medal at PQ (the first individual medal for a U.S. designer) will be featured in this exhibit.

At the center of Stage Expo will be a "CyberCorral" offering access to the Internet for conference attendees. Informal sessions will demonstrate the ease of browsing the World-Wide Web, where USITT's homepages are linked to a variety of other entertainment resources online.

You will be able to see a crafts-person in action at Stage Expo as Thurston James creates leather masks. His finished masks will also be on display throughout the show.

Non-commercial tables for not-for-profit organizations will be located with Stage Expo again this year, offering an opportunity for students to learn more about the programs at

Here is the list of exhibitors as of 11/05/95 (new exhibitors this month are marked with an asterisk \*):

Alcone/Mutual Hardware  
Altman Stage Lighting  
ATM FLY-WARE  
Automatic Devices Company  
AV Pro Inc.  
Baer Fabrics  
BMI Supply  
\*Broadway Press  
Bulbman Inc.  
CAE Inc.  
Carnegie-Mellon University  
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&H Specialties Inc.

Claude Heintz Design

Irwin Seating Co.

ISH Systems, Inc.

\*The Juilliard School

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 & 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 & Stage Lighting  
Co., Inc.

TCI/Lighting Dimensions

TDF Costume Collection

Texas Scenic Company, Inc.

Theatre Arts Video Library

James Thomas Engineering, Inc.

Tomcat USA Inc.

Tracoman/Martin

Wenger Corporation

Please call me at 800-398-3976 if there are other companies whose products you would like to see exhibited at the 1996 Stage Expo in Fort Worth.

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

## SUSTAINING MEMBERS

PNTA, PACIFIC NW THEATRE  
ASSOCIATION INC.

PHONIC EAR INC.

POOK DIEMONT & OHL, INC.

PRODUCTION ARTS LIGHTING, INC.

PROSCENIUM LIGHTING CO., INC.

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INC.

RED DOT SCENIC, INC.

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DESIGN, INC.

SPOTLIGHT S.R.L.

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INC.

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STAGE EQUIPMENT AND  
LIGHTING, INC.

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STAGWORKS

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THEATRE ARTS VIDEO LIBRARY

THEATRE PROJECTS CONSULTANTS

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VINCENT LIGHTING SYSTEMS

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## HEALTH &amp; SAFETY

## CHECKPOINTS

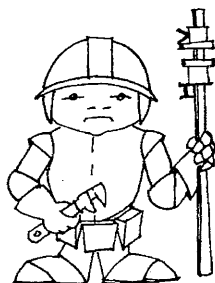
Articles in two recent issues of *Sightlines* have discussed ways in which workplace stress can be harmful. Now we need to cover the positive results of working, because, intrinsically rewarding work relieves workplace stress.

**Want to Work**

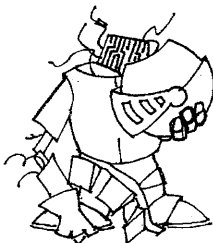
Work provides many of us with a personal identity by helping define who we are. It also offers a sense of community through its network of supporting relationships. And meaningful work enriches our lives by giving us a sense of purpose—we feel that our lives matter.

**Gotta Work**

But work that is either overwhelming or not very stimulating can be unsatisfying. When the challenges of work exceed our available time, resources, and skills, for example, we are likely to feel stressed and anxious. This causes us to expend energy in disorganized ways, resulting in strain, negative emotions, and increased health risks. At the other extreme, we may feel bored when work does not engage our skills to the fullest.

**Must Work**

Between these two poles lies a middle ground where the tasks of the job match our abilities. When that happens, we may become so absorbed in the work that we lose track of time. Research shows that moderate, sporadic levels of stress—also called mental load—stimulate workers to perform better. Moderate but continuous levels of stress, however, can lead to burnout.

**Burnout**

Engaging in work in which our skills and resources help us meet challenges can be an important way to relieve stress as well as contribute to our happiness and well being.

For more information, see:

Gaillard, A.W.K., & Wientjes, C.J.E., "Mental Load and Work Stress as Two Types of Energy Mobilization," *Work and Stress*, Vol. 8, No. 2 (April-June 1994), pp. 141-152.

Knoop, R., "Relieving Stress Through Value-Rich Work," *Journal of Social Psychology*, Vol. 134, No. 6 (Dec. 1994), pp. 829-835.

Thanks to Linda Janosko for the cartoons.

Stan Abbott  
*Checkpoints Editor*

## INFORMATION EXCHANGE

## DESIGNS ON THE NET

Has anyone stored theatre designs on the internet? Or, do you know of any locations on the internet that have designs? Please let me know and where they are located. I am trying to net them together with a common home page.

C. Otis Sweezey. e-mail: [osweezey@daisy.siue.edu](mailto:osweezey@daisy.siue.edu)

## CHURCH-RELATED DESIGNS

The use of theatrical design in church ceremonial presentations and the development of effective church presentational space through the use of theatrical design are themes about which I am collecting information. If you are a scene, costume or lighting designer and have been recently engaged in the design of church ceremonies (or other church-related presentations), church ceremonial (or presentational) spaces or church ceremonial or presentational costume (vestments), I would appreciate hearing about your project and I would especially be interested in seeing designs or slides or photographs of the project.

In addition, if you know of any innovative or unusual church presentations that make use of theatrical presentational techniques, please let me know about the church and its presentation. A contact name and telephone number would be helpful and appreciated.

The information gleaned from this project will find its way into a paper on the current use of theatrical presentational techniques in church communication and ceremony.

Please send, fax or call me at: 1900 East Atwater Avenue, Bloomington, IN 47401-3729, tel: 812-336-0960 or fax: 812-855-4704. I look forward to hearing from you, Leon Brauner.

*[Editor's note: We're always looking for ways to make Sightlines more interactive and useful. It's a happy coincidence that both of the above requests for information came in to our office this month, and a good excuse to start something new that we have been thinking about for a while—the Information Exchange. In this space every month, we will publish requests from members who are looking for information. There is no charge for this service, but information sought must be "non-commercial" in nature.]*

## UPDATES

Maureen Rahill, USITT Membership Service Administrator, has a new e-mail address: [usittmcr@gramercy.ios.com](mailto:usittmcr@gramercy.ios.com). Likewise, Bruce Brockman, Vice-President for Commissions, has a new e-mail address: [bruceb@uidaho.edu](mailto:bruceb@uidaho.edu). Please update your membership directory with this new information.

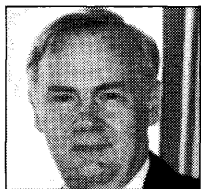
## REMINDERS

- The deadline for submission of articles and news for *Sightlines* is the 5th of the month prior to publication.
- Both *TD&T* and *Cutter's Research Journal* are juried publications. Those seeking promotion and tenure are encouraged to take advantage of the opportunity to have their work published in either of our recognized and respected publications. Submissions of scholarly articles are welcome at any time. Call the USITT National Office for submission details: 800-93-USITT (800-938-7488).



# 1996 USITT ELECTIONS

## EXECUTIVE OFFICERS



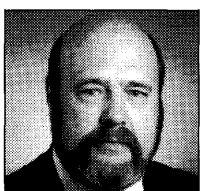
**LEON BRAUNER** is Professor of Theatre and Drama, Indiana University; educational theatre and freelance costume designer; served USITT in the role of Costume Commissioner, V-P Commissions, National Programming and V-P Conferences. He has had international experience as a designer and teacher of design in Poland and Yugoslavia and has had design work in international exhibits in Warsaw, Belgrade, Prague, Bucharest. "My aim as V-P Conferences is to continue fostering the growth and success of the USITT Conference & Stage Expo, both as an integral part of the Institute and, as a major element of the Institute's mission.



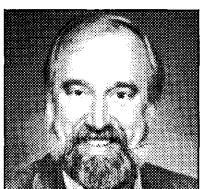
**JOY SPANABEL EMERY**, author of *Stage Costume Techniques*, is Professor of Theatre and Costume Designer at the University of Rhode Island. Joy served as Costume Commissioner for six years and is Vice-President for Communications for USITT. She received the Founders Award in 1994, is a Fellow of the Institute and the New England Theatre Conference. An active member of the Costume Society of America, she serves on the National Board of Directors. She served as Associate Editor, Costume for *TD&T*; is on the Editorial Board for the *Cutters' Research Journal* and is Project Director for the "Commercial Pattern Archives", the electronic catalogue of dressmaker patterns.



**LAWRENCE J. HILL** is a 26-year member of USITT; has served as head of the USITT Finance Committee for five years; served two terms as Director at Large on the Board of Directors; is a recipient of the Edward F. Kook Endowment award for research; served as Programming Chair for the Minneapolis 1987 USITT National Conference; Secretary-Treasurer for Mid-America Theatre Conference, 1984-88; served six years on Board of Directors, Northern Boundary Section, USITT; 15 years designer and technical director at University of North Dakota; is currently Head of Communication and Theatre Arts, Western Carolina University. He has published on nineteenth century scenic and special effects and theatres of the period.

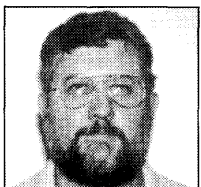


**LEROY STONER** is a 24-year member of the Institute. Prior to his current appointment as Chair of the Conference Policy Committee, he served as Co-Chair of the Membership Committee, and chaired the 1990 Conference & Stage Expo in Milwaukee. An active participant in the Midwest Section, he has been Section Chair, Vice-Chair for Programs, and Vice-Chair for Membership, an assignment he accepted in 1987 to expand sectional participation in the 1990 Conference. Presently a faculty member in the Professional Theatre Training Program at the University of Wisconsin-Milwaukee, he serves as Associate Chair and teaches in the technical production curriculum. His lighting design work serves a number of professional theatres in the Milwaukee area.



**DEL UNRUH** is a Professor and Director of Theatre at the University of Kansas. He is a member of USITT and of the Heart of America Section, and has served as President and Vice-President for Programming in HOAM. He is also a Contributing Editor to *TD&T*. His articles on Czechoslovakian Theatre Design and on Theatre Design Theory have appeared frequently in the Journal, and he has twice won the Herbert Gregg Award for excellence in writing in *TD&T*. In 1992 Del published *Towards a New Theatre, The Lectures of Robert Edmond Jones*. Del maintains an active professional design practice in the Kansas City region.

## DIRECTORS-AT-LARGE



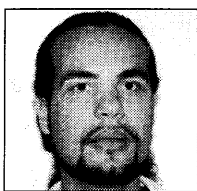
**JOE ALDRIDGE** received his BA degree in Technical Theatre from Texas Tech in 1972 and MA in Lighting Design from University of Nevada, Las Vegas in 1979. Long-time Las Vegas resident and UNLV Theatre Dept. employee, Joe was Scene Shop Foreman ('74-'77) and now is Technical Director ('84-present). As a member of IATSE Local 720 since 1975 he has worked as a stagehand at most of the major hotels and casinos, and was Shop Steward at the MGM Grand (now Bally's) for several years. Joe served as V-P of Local 720 for two years. He is active in his regional section of ACTE. USITT activities include serving as a panelist for several conferences and Conference Chair of the 1995 Las Vegas Conference. Joe will also serve as a troubleshooter at the 1996 Fort Worth Conference & Stage Expo.



**JOHN W. FULLER** has been involved in performance lighting for over 20 years. Currently he is Vice-President of Marketing at Colortran, Inc., in Burbank CA. where responsibilities include operations of LEE Filters (US), domestic sales, marketing, product planning and long term strategy. While at the Univ. of Colorado working on a BA in applied Mathematics, John worked as a freelance lighting designer and Technical Director of Macky Auditorium. He has served several terms as a Vice-Commissioner of the Lighting Commission and currently serves on the Board as a representative of the Exhibitors' Committee. John brings an understanding of both the business and art of theatre that can provide vision and leadership for the future of USITT.



**RALPH FUNICELLO**, a member of United Scenic Artists, has designed scenery for over 150 productions throughout the U.S. and Canada. His work has been seen on and off Broadway and at the Mark Taper Forum, Old Globe, South Coast Rep, American Conservatory Theatre, The Guthrie, Seattle Rep, New York City Opera and the Stratford Festival in Ontario to name a few. His work has been exhibited widely and he has received awards from the Bay Area Theatre Critics' Circle, LA Drama Critics' Circle and *Dramalogue* magazine. With USITT, Ralph has served on many panels and been a regular reviewer for the Young Designers' Forum. He was a US/USITT representative to OISTAT's "Beijing 94" Stage Design Symposium.



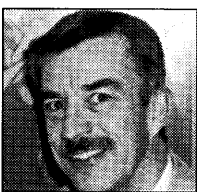
**BENNY GOMES**, in an 18-year career, has designed lights for over 250 productions in Trinidad, Tobago and abroad including steelpan, choral, drama and dance companies. He has received 3 consecutive Cacique awards (1990, '91, '92) for *M Butterfly*, *The Shadow Box*, and *La Cage Aux Folles*. He is a member of the Illuminating Engineering Society as well as USITT. Benny also serves as a lighting and theatre consultant to architects, production houses and performing arts groups. Recently, after collaborating with a core group of professionals working in the Caribbean, he established the Caribbean Regional Section of the United States Institute for Theatre Technology, and was elected chair.



**KATHLEEN GOSSMAN** has been a member since attending her first conference in St. Louis in 1973. Over the past 19 years, she has worked in both the academic and professional theatre as a costume designer and as a cutter/costumer. Kathleen served as the Vice-Commissioner of the Costume Design and Technology Commission from 1992 to 1995, and was responsible for the costume programming for both the Wichita and Las Vegas National Conferences. She looks forward to continued work with USITT.



**ELYNMARIE KAZLE** is Associate Managing Director for Actors Alley in North Hollywood. She has served as Secretary for the Southern California Section, and on the national Membership, Gender Issues, and Nominating committees. Currently she is a member of the Student Liaison and Conference Policy Committees, serves as Vice-Commissioner for the Theatre and Production Management Commission, is M.C. of the New Products Showcase and directs USITT's Stage Management Mentoring Project. Elynmarie has produced over 20 productions in LA and NYC. This past year she was selected as the first IBEN (Tech) Lecturer for Bradley University in Peoria. Elynmarie is a member of Theatre/LA (Board), the Stage Managers Association and the LA AEA Stage Manager Committee.



**TIM KELLY** is currently the Director of Facilities Management for the Denver Center for the Performing Arts, with responsibilities in building management, engineering, maintenance, housekeeping, security, bar/catering and special events production. He is a past USITT Vice-President for Relations, Board of Directors, Section Chair, and he is current Chairman of the Endowment Fund, a member of Student Liaison, and Fellow of the Institute. He also was Co-Chairperson of the 1982 Denver Conference & Stage Expo.



**ELIZABETH LEWANDOWSKI** is Assistant Professor of Theatre at Midwestern State University and has worked extensively as a Costume Designer in the Southwest. She serves on the Editorial Boards of *TD&T* and *Cutter's Research Journal*, and is active in the Costume Commission, chairing the Section Liaison Project. Elizabeth is also active in the Texas Section and has served on the National Nominating Committee.



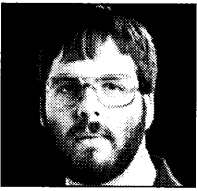
**CINDY LIMAURO** is head of Design at Carnegie Mellon University and a member of United Scenic Artists. Her professional credits include lighting design for theatre, opera, and dance, both regionally and in Europe. She has also taught lighting design in France and Finland. Cindy was the Lighting Design Commissioner for USITT from 1989 to 1994. As Lighting Commissioner she instituted bringing practical hands-on lighting sessions to the national conferences. Prior to that, she served as Vice-Commissioner for Lighting for two years and was the Lighting Commissioner in the Ohio Section of USITT from 1985 to 1987.



**MOLLY LIND** works in Guest Relations at the Disney/MGM Studios at Walt Disney World in Orlando Fl. She has taught dance, children's theatre, theatre management, and has worked as a meeting planner and special events coordinator. A 15-year member of USITT, Molly has served a term as a Director At Large and currently is Co-Chair of the Membership Committee and a member of the Conference Policy Committee. She has also been an active member of both the 1988 Anaheim and 1995 Las Vegas Conference committees.



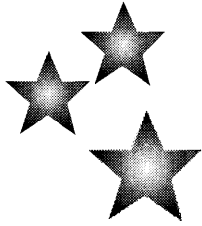
**ANNEMARIE P. RICCI** attended her first conference in Wichita in 1993. She quickly found herself immersed in the goings-on of the Institute. A founding member of the Kean College of New Jersey Student Chapter in 1993, she served as its Chairperson for two years. In 1994, working with the Student Liaison Commission and the National Office, Annemarie began organizing the first Student General Forum. She chaired that Forum at the 1995 Las Vegas Conference. As a result of her efforts, Annemarie was asked to become a member of the Student Liaison Committee in 1994. Annemarie is a very recent theatre graduate of Kean College of NJ. She hopes to attend Texas Tech University to pursue her masters in Theatre Management.



**MARK SHANDA** is the Resident Technical Director and Director of Undergraduate Studies at The Ohio State University. He currently serves USITT as a Co-Commissioner for the Technical Production Commission. Previously, Mark was the Vice-Commissioner for Programming for Technical Production for two years. He has been active in the Ohio Valley Section of USITT, chairing programming and engineering committees. Mark received his MFA in Technical Production from the University of Wisconsin-Madison. Commercially, Mark has been the technical director of the Madison Opera Company, and the Fireside Dinner Theatre in Ft. Atkinson. He is a co-author of the popular textbook, *Drafting for the Theatre*. He has a wife and two daughters, and has been involved in bringing family issues to the attention of the Institute.



# OFFICAL USITT BALLOT — 1995



In accordance with the By-Laws, the following slate of candidates has been prepared by the Nominating Committee for terms of office beginning 1 July 1996. All candidates have consented to serve and short biographical sketches have been provided by each candidate. Please indicate your choices with an "X" in the space provided.

After voting, carefully follow the instructions for returning your ballot that appear on the reverse side of this sheet.

ALL BALLOTS MUST BE RECEIVED NO LATER THAN 1 FEBRUARY 1996.

## SLATE OF CANDIDATES

### VICE-PRESIDENT FOR RELATIONS (2-year term) *Vote for One*

☐ LEROY STONER

☐ DELBERT UNRUH

### VICE-PRESIDENT FOR COMMUNICATIONS (2-year term) *Vote for One*

☐ JOY EMERY

### VICE-PRESIDENT FOR CONFERENCES (2-year term) *Vote for One*

☐ LEON BRAUNER

### TREASURER (2-year term) *Vote for One*

☐ LAWRENCE J. HILL

### DIRECTOR-AT-LARGE (3-year term) *Vote for (6) Six*

☐ JOE ALDRIDGE

☐ JOHN FULLER

☐ RALPH FUNICELLO

☐ BENNY GOMES

☐ KATHLEEN GOSSMAN

☐ ELYNMARIE KAZLE

☐ TIM KELLY

☐ ELIZABETH LEWANDOWSKI

☐ CINDY LIMAURO

☐ MOLLY LIND

☐ ANNEMARIE RICCI

☐ MARK SHANDA

# MAILING INSTRUCTIONS

PLEASE SIGN your name on the top line of the return address portion below where indicated. PRINT your name and your return address (the one you use to receive USITT periodicals) on the lines below your name. This will enable the tellers to verify your membership. The portion of the ballot identifying you will then be removed/marked out by the tellers before the ballots are opened and counted. Remove the ballot from *Sightlines* and fold it in thirds like a letter, using the dotted lines as a guide. (The address panel and the "1996" panel will be on the outside after the ballot is folded.) Seal the ballot with a piece of tape (preferred) or a single staple, affix a stamp and mail before the deadline, Feb. 1, 1996.

MEMBERS FROM COUNTRIES OTHER THAN THE U.S., PLEASE NOTE: The U.S. Postal Service requires that mail from other countries be in a sealed envelope. After signing and printing your name and return address on the ballot, please place it in an envelope, use the address below, with sufficient postage to reach us.

SPECIAL INSTRUCTIONS FOR JOINT MEMBERS: Please duplicate the ballot: one person voting on the original and one on the copy. Sign each ballot as indicated above in the mailing instructions. Fold the copy ballot inside the original ballot, seal them together, and mail to the printed address.

THANK YOU for your participation in this election.

1

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(Signature) \_\_\_\_\_

(Print Name) \_\_\_\_\_

Please Affix  
First Class  
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USITT TELLERS COMMITTEE  
4544 18TH AVENUE SOUTH  
MINNEAPOLIS, MN 55407



# 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 PROGRAMS

convenience viewing selected Theatre related sights or "surfing" whatever electronic wave you like. Instructors will be on hand to assist the novice "surfer" and informal instructional sessions are planned. So watch for the CyberCorral at the Fort Worth Conference.

### COMMISSION SPONSORED PROGRAMS



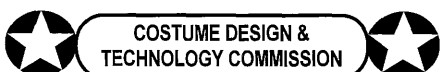
#### ARCHITECTURE COMMISSION

##### 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.



#### 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.

##### 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.



#### 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

##### 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.

##### 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.



#### 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.

##### 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?



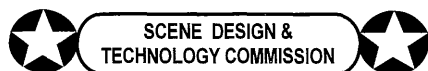
#### TECHNICAL PRODUCTION COMMISSION

##### 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.



#### 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. This year's New Products and Applications for Scene Designers and Painters emphasizes 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.



#### SOUND DESIGN COMMISSION

##### SCORING FOR VIDEO GAMES

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



#### 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.

##### 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

##### NETWORKING YOUR THEATRE COMPUTERS

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.



# PROFESSIONAL DEVELOPMENT WORKSHOPS / EXHIBITIONS

## 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.

## SPECIAL EXHIBITIONS AT STAGE EXPO

### THE STAGE DESIGNS AND CAREER OF PETER WOLF

An exhibit of the Design Projects of Peter Wolf, one of the Southwest's most distinguished designers, and our Keynote Speaker.

Wolf's work spans more than fifty years and includes creative and innovative designs for theatre, pageants, festivals, concerts and even lavish party settings. The Peter Wolf Exhibition includes scenic elements as well as designs and photographs.

### IRENE COREY EXHIBIT

From Job to Barney: Theatre: A Dance of the Mind: A Retrospective Display of the Theatrical Designs of Irene Corey, exhibition includes 78 examples of Irene Corey's designs. The Retrospective will begin with designs from her college years at Baylor University in 1946 and will include her recent designs for the new PBS character of Barney. With a focus on process, the exhibit traces her highly creative and inventive vision from concept through production.

Included are complete costumes from productions of THE TEMPEST and THE BOOK OF JOB as well as examples of her work for the Everyman Players, Georgetown and Centenary Colleges, and professional theatres throughout the Southern United States.

### BILL AND JEAN ECKART EXHIBIT

The Retrospective Exhibit of the theatrical designs of William and Jean Eckart will "light up" the Stage Expo floor very much as they lit up many Broadway stages in the 1950s and 60s. Between 1953 and 1969 they always had a show running on Broadway. Some of the highlights of their illustrious career, like *Damn Yankees*, *Fiorello* and *Mame* will be on Exhibit.

In 1970 Bill and Jean Eckart began a distinguished twenty-one year teaching career at Southern Methodist University. They taught as a team, just as they had designed as a team. Bill Eckart continues to teach and design at SMU. Professor Emeritus Bill Eckart will give a slide presentation of their design work on Saturday, March 16th at 10:00AM.

### DESIGNERS THAT PAINT/ SCULPT: FINE ART BY DESIGNERS

Time and time again, we seem to limit ourselves, while our training and experience provide us with the tools to take any number of artistic avenues. An exhibit of non-theatrical fine art by theatrical artists and designers is a Scene Design Commission sponsored exhibit that focuses on the non-theatrical work of our colleagues working in the Theatre. The Scene Design Commission hopes this exhibit will encourage our member theatre artists to pursue their talents beyond the often demanding realm of theatre. The theme of this non-juried exhibit will be new to USITT conference attendees and will offer USITT member designers an opportunity to share their non-theatrical art projects with their colleagues. While these artifacts will lack the monumental size of stage designs, they will, never-the-less, reveal the same unique personal expression of the theatre artist.

### CRAFTING LEATHER MASKS: THURSTON JAMES

See a craftsman in action at Stage Expo. Thurston James will craft leather masks during this conference. See a mask begun at 10 o'clock in the morning, revisit it periodically during the day and see an almost finished mask form at 5 o'clock. Finished masks will be on display.

Making masks in front of an audience is nothing new to Thurston James. For the past several years he has crafted animal masks at a workbench in a leather shop in Columbia, CA and Commedia masks at a shop in Carmel, CA. Mr. James has previously been a conference session presenter and he looks forward to renewing acquaintances while we watch the craft of the mask.

### WEAVING A WEB OF INFORMATION - CyberCorral

USITT is presently negotiating with a major Internet provider in the Fort Worth area to provide World Wide Web access stations for conference participant use on the Stage Expo floor. The World Wide Web has rapidly become the prime system for information dissemination in the new electronic age. This new feature to the conference will allow you to browse the web at your





# 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																			

USITT Membership Number  **Membership Category:** Individual Student Professional Senior Joint Organizational Sustaining Contributing  
(circle category)



## 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

DS



## 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

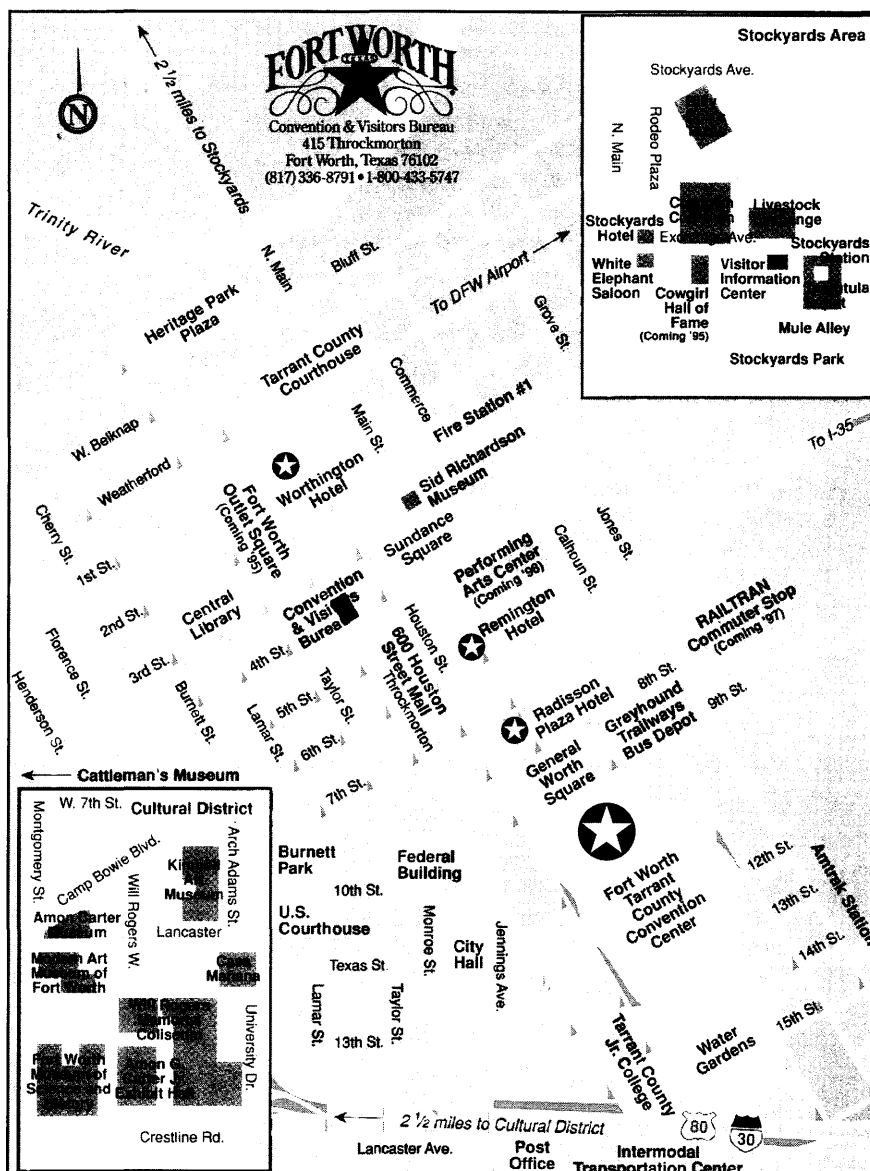
Located on General Worth Square, directly across from the Tarrant County Convention Center, the landmark Radisson Plaza Hotel features a spacious comfortable atrium lobby and adjacent conversation areas, bars and restaurants complemented by a series of waterfalls and koi filled ponds. Its 516 traditional 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

or  
(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:
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Daytime Phone Number:
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**NO PHONE  
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	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:**

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☐ Diners  
☐ Discover  
☐ MasterCard  
☐ Visa

Credit Card Number

Make checks payable to Fort Worth  
Convention & Visitors Bureau.

Exp Date

Signature

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.**

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**FORT WORTH 1996**

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## 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.

### 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*.



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## Three Decades of OISTAT and PQ

### The Small Congress of OISTAT in Prague

OISTAT had organised an impressive programme of events for the PQ: the Small Congress, a meeting of the Presidents of the national theatre organisations and the meeting of the Executive Committee. Reports on the PQ itself have already been published in most of countries. The exhibition illustrated that creative theatre is also living in a time of economical crisis. It was particularly encouraging to see that the participation was really worldwide. Above all the increased participation of Asian and South American countries and the young Eastern European nations brought refreshing content to the exhibition. It offered a unique opportunity for an insight into the different theatre cultures, to meet artists from all over the world and to exchange ideas. The organisers in Prague had worked hard to make the exhibition possible despite financial problems.

The teams of the 46 participating countries complained, without exception, about the lack of support from their governments. However, the more culture is to be treated as merchandise, the more the assurance of its existence has to be insisted upon as an essential human need beyond any economical interests. The exhibition illustrated impressively the strength of cultural diversity. The following prizes were awarded: the Golden Triga (to Brazil), a special gold medal for exploring the PQ theme (to Great Britain), the gold medal for stage design (to Germany), the gold medal for costume

### Meeting of the Presidents of the National Theatre Organisations



*Presidents of the national theatre organisations and friends in Prague*

This was the first time that the Presidents of the theatre organisations of the OISTAT member-countries were invited. This initiative drew a large response: 25 representatives accepted the invitation to take this opportunity to meet their colleagues from other countries and continents. Every representative introduced the organisation of his country. This illustrated the whole range of organisations that are members of OISTAT.

Depending on the size of a country's organisation - the number of members varies from 20 to 3000 - the abilities of the countries to support OISTAT activities vary greatly. Therefore some controversies arose during the discussions. (membership subscriptions, for example). Furthermore it is not always eco-

nomically easy for some countries to play host to a commission. Chris Lievaart then pointed out that playing host to commissions constitutes the basis of the work of OISTAT. At the moment invitations to commissions are sent by too few countries. This has to change because the venues for many meetings still have to be decided upon. Above all, there is no venue for the Congress in 1997 yet! Another theme was the improvement of contact between the national organisations and OISTAT. Louis Janssen offered a demonstration on this theme. He had prepared a programme for OISTAT for communication via the Internet, and was even able to convince sceptics thus bringing an optimistic close to this meeting orientated towards the future. ♦

This publication has been made possible by

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design (to Spain) and the gold medal for publications (to the Czech Republic). For the sector architecture, two silver medals (no gold medal!) were awarded to the Czech Republic and to Belgium.

The PQ was an excellent setting for the OISTAT Small Congress on 29 June, 1995 at the Czech Theatre Institute. Looking back over three decades of OISTAT and PQ, the speakers (Helmut Grosser, Dr. Joel Rubin in absence, Jarmila Gabrielová and

Dr. Vera Ptackova) recalled the history of the organisation. It was founded in 1968 by theatre specialists from seven countries. Now 35 countries are represented in OISTAT. With the increased number of members, the structure of the organisation has also changed and its tasks have broadened. OISTAT published a booklet on this theme: 'Three Decades of OISTAT.' The booklet also deals with the close relation between OISTAT and PQ.

Means of communication was the main theme of the speeches on the future of OI-STAT. Louis Janssen presented his ideas on future collaboration which imply an intensive use of and working with electronic communication media. Peter McKinnon warned of the dangers of substituting human communication with electronic communication.

However, this is hopefully not yet a danger for OI-STAT! The second part of the Congress was dedicated to concrete issues presented to the participants for discussion or vote. The working group of costumiers, that had been founded in Las Vegas (see report on page 3), was accepted by the Congress during the Scenographic Commission.

Furthermore, the Future Plan until 1997 was finally adopted. The General Secretariat presented proposals for the modification of the statutes. Another decision by the Executive Committee was confirmed by the Congress and put into practice immediately following the Congress: in recognition of outstanding merits for OI-STAT, a Golden Pin is to be awarded. The first to receive this award, by proposal of the Executive Committee, were Eva Soukopová, Jarmila Gabrielová, Ota Ornest, Josef Svoboda and John Bury. Unfortunately Josef Svoboda and John Bury could not be present to receive their awards. The awards were handed out in a small ceremony and the Congress ended with chats in small groups during a cocktail party. ♦



Jarmila Gabrielová, Eva Soukopová and Ota Ornest with the OI-STAT Golden Pin

## Decisions of the Executive Committee at the Meeting in Prague

The Executive Committee met during the Congress and the PQ in Prague and discussed the current situation of OI-STAT. The following decisions were made:

1. Statutes: In future the President will not be elected by the Executive Committee but directly by the Congress. The statutes have to be changed accordingly. The General Secretariat will submit a proposal for the procedure.

2. Awards: The proposal by the General Secretariat and the President for the allocation of an award for special merits for OI-STAT has been accepted. In anticipation of the acceptance of this proposal the General Secretariat had

prepared the prizes (see report on the Small Congress, page 1).

3. Scenographic Commission: As John Bury regrettably has had to give up all his functions in OI-STAT, the Executive Committee appointed Timo Martin-kauppi as Interim-President of the Scenographic Commission. Furthermore, the request of the costumiers to become part of OI-STAT as a working group within the Scenographic Commission was accepted.

4. France has an OI-STAT centre once more. The newly founded organisation of theatre technicians (OFTSV) was recognised as official OI-STAT representative. ♦



Karin Winkelsesser, Helmut Grooser and Chris Lievaart

### EDITORIAL

**Management** General Secretariat of OI-STAT. **Editor** Karin Winkelsesser, Halberstädter Str. 2, D-10711 Berlin, tel. +49 30 89 77 01-11, fax +49 30 89 77 01-70. **Layout** Frank Lever DTP, The Netherlands.

**Deadlines for copy** 15 June and 15 November.

The OI-STAT Bulletin is published twice yearly for OI-STAT members in the following languages: Dutch, English, Finnish, French, German, Hungarian, Polish, Spanish, Swedish and Czech. The following national centres have subscribed to the Bulletin: Australia, Austria, Belgium, Canada, Chile, Czech Republic, Finland, France, Germany, Hong Kong, Israel, Poland, Roumania, Slovenia, Slovak Republic, Sweden, Switzerland, The Netherlands, United Kingdom, United States and Venezuela. The English version is also sent to the centres in Japan, China, and South Korea.

## Calendar of OI-STAT Events

- 27 - 29 October 1995 Meeting of the Executive Committee and of the Education Commission in Lucerne, Switzerland
- 9 - 14 November 1995 Meeting of Theory and History Commission in Tel Aviv, Israel
- February 1996 Meeting of the Publication and Communications Commission in Paris
- May 1996 Architecture Commission in Switzerland
- August/September 1996 Scenographic Commission and Commission for History and Theory in Finland and Sweden
- 1997 Publication Commission (PCC) at the ABTT Trade Show in London (planned)
- 1997 Architecture Commission in USA (planned)
- 1997 Executive Committee in Japan (planned)
- 1998 Scenographic Commission in Europe (planned)
- 1999 PCC during NoTT (planned)
- 1999 Scenographic Commission in Australia (planned)

## Reports by the Commissions

### World Congress of Costume Designers and Costumiers, 20 - 23 March, 1995

On the occasion of the Annual Conference of the USITT in Las Vegas, the US-American section of OISTAT had invited costume designers and wardrobe person-



*Sarah Nash Bates - President of the new working group for costume designers and costumiers*

nel for the first time, thus drawing them out of their workshops into the international arena. Thanks to the generous financial support by the USITT, the member-countries of OISTAT had a chance to send two delegates each. Furthermore, delegates were invited from South America and the Caribbean States. Joel Rubin, who had organised the Congress, and his team were pleasantly surprised by the positive response. Usually no more than 15 delegates take part in OISTAT commission meetings, but more than 40 guests registered for Las Vegas. During the course of five days they exchanged experiences in their own particular field of work and gathered information during workshops and seminars on costume construction in Las Vegas. The Congress with its 40 speeches (every delegate was invited to hold a lecture!) offered an international exchange of information on the working and training conditions in the profession. Attention was also paid to artistic identity and working methods. Two meetings were organised to discuss the possibility of integrating the costume designers and wardrobe personnel

into the OISTAT network. As a first step in this direction the delegates decided to form a working group for "costume design and costume construction". This is to be part of the Scenographic Commission.

Sarah Nash Gates was elected as chairperson of the working group. Maria Teresa Lobos (Chile), Linda Mattock (Great Britain) and Zhao Weiyue (China) were nominated as vice-chairpersons. The enthusiasm that this first international meeting of costume designers conjured up make us look forward to the further activities of this new working group.

### The Meeting of the Technology Commission in Göteborg, Sweden 14 - 17 May, 1995

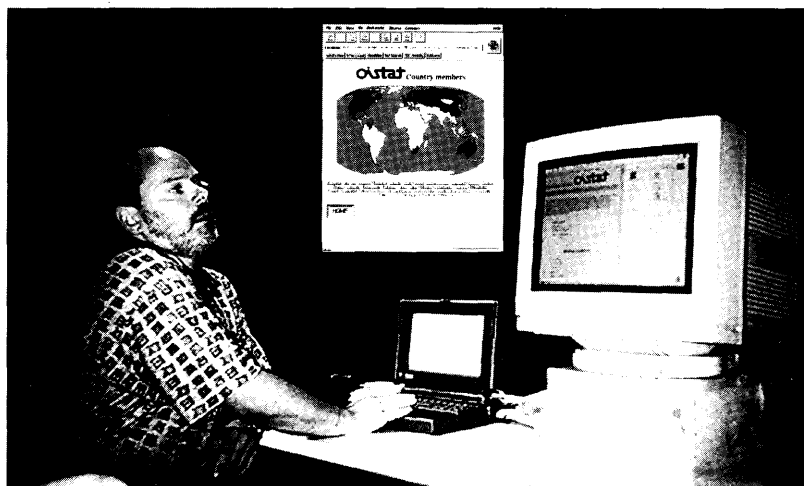
A number of activities had been undertaken by members of the Technology Commission since the last meeting in Bregenz. Pilot work has been done in the field of electronic communication during the last year. Louis Janssen is working on an Internet programme for OISTAT. With the help of Swedish colleagues, members of

to OISTAT on the Internet. Once set up, there is a need for a small editorial committee to assure a professional production and management of the Web pages. (Editor's note: since Göteborg, Louis Janssen has carried out that

work, and OISTAT now can be reached on the Internet. The address is: <http://www.inter.nl.net/users/oistat.org>.) Another theme discussed at the meeting concerned the harmonisation of safety standards in Europe, which could also serve as a model for efforts undertaken for world-wide harmonisation. It was agreed that there were two types of standards: installation standards and operating standards. In the Autumn there is to be a meeting of the Commission for European Standards (CEN). OISTAT delegates are to attend this meeting. With regard to training issues, the



*Presentation of New Theatre Words in Göteborg*



*OISTAT on the Internet: Demonstration by Louis Janssen  
Inset: OISTAT Web*

Sttf, he gave both a detailed explanation and a demonstration. Two issues were identified. Firstly, how are all the OISTAT centres to obtain access to the Internet, and secondly how does OISTAT wish to present itself on the Internet. The hardware requirements were made known and the costs explained. Every delegate agreed that their national centre had (or had access to) a suitable computer. The main additional item needed was a modem. Theoretically it seems possible to connect every country

chairman of the Commission, Bill Graham, has established contacts with the Education Commission. At a joint meeting they will investigate forms of training programmes for theatre technicians in the field of modern technology. The themes will be worked out by members of the Commission. However, the commission is still waiting for a definite invitation to its next meeting! But firstly we should like to thank the Swedish for hosting Commission.

Bill Graham, chair of Technology Commission



**The Meeting of the Publications and Communications Commission (PCC) in Berlin, 30 May to 2 June, 1995**

The PCC held its annual meeting during the Show-Tech in Berlin at the invitation of the DTHG. The Commission is mainly composed of the editors of the magazines of the national theatre organisations and OISTAT centres. Since its last meeting in Bregenz in 1994, the Commission can look back on the successful completion of a long project: the new edition of the theatre-dictionary *Theatre Words*, now *New Theatre Words*. Olle Söderberg, Sweden, had completed work on this publication, and now the dictionary is being sold by the General Secretariat and the national centres. This project, however, remains on the agenda. Supplements are planned for languages which are not yet included in the dictionary. There will be a special edition for the Nordic and Eastern European languages and possibly an edition for Asian languages. The Commission also considered the possibility of transferring the dictionary onto diskette in order to facilitate the easy addition of more languages. Another project of the Commission concerns the support of the OISTAT Bulletin. The assurance of a continuous flow of information is of primary importance, this being a basic necessity for the publication of the Bulletin. The journalists could help with the translations. Experience with the first two Bulletins has shown that outside translators often have problems with specific theatre terminology. The translations should therefore be done by the journalists of the national magazines or by theatre people in the respective countries. In collaboration with the Technology Commission and the General Secretariat, the PCC plans further investigations into the possibilities of electronic communication (see also the report on the meeting of the Technology Commission, page 3). This could be a useful instrument in quickly obtaining information and passing it on. Jean Chollet (France) suggested making more use of exhibitions, trade-fairs and other theatre events and holding informal meetings of journalists. ♦

**News from OISTAT Centres**

**Successful Event in Göteborg: NoTT'95**

Every three years a meeting of the theatre professionals from all over Scandinavia takes place in one of the countries of the cold North. The first NoTT Meeting was held by Sweden in 1983. Since then we have met in 1986 in Geila (Norway), 1989 in Copenhagen (guess in which country that is!) and in 1992 in Kuopio (Finland). This year the circle was completed and the Swedish were once again the hosts. As a new opera house has recently been completed in Göteborg, we thought it a good idea to hold the meeting there. For three days, 90 seminars, approximately 70 exhibitors and various possibilities for informal meetings attracted technicians, set designers, architects, administrators and other interested parties. There was something interesting for everyone and therefore the statement "never better" seems more of an understatement. Thanks to the "Göteborg-gang", NoTT'95 was an unforgettable event.

Gustav Kull, OISTAT Sweden

**Introduction of Estonia**

We are fighting for existence and survival in the new economic situation and were forced to create a new political party of people engaged in culture and art, named the Blue Party. We would like to take part in parliamentary discussions on the government budget. At the moment we have to work out new contracts and ensure that artists honour them. Our financial situation in the theatre has worsened because of a lack of sponsors. A new tax-law facilitating sponsoring has to be worked out. Scenographers, especially, have to find ways of making a living, and for that reason there is no time left for social events or the organisation of exhibitions. The participation, with a national exhibition, in the PQ'95 is a big event for us. This will be the first time that we are to step onto the international arena. Scenographers in Estonia teach at the Art University in Tallin, technicians in the Cultural College in Viljandi (mainly scenery-painting and props). Our theatre companies have an international reputation. Many of them have been invited to theatre festivals and guest-tours.

For example the Municipal Theatre Company was in Turun and Edinburgh with its production of *Romeo and Juliet*, the Opera in Tampere (*Wiener Blut*) and Stockholm (*Fräulein Julie*, ballet) and the Estonian Drama Theatre was also in Stockholm (*A Spiderman's Kiss*, *A Long Journey into the Night*). In Estonia we have ten professional theatres for one million citizens. The national theatre only came into being at the end of the last century. Agu Puuman

**In Memoriam**

Dan Jitianu, the President of the Roumanian Centre of OISTAT, died at the beginning of 1995. He was one of the most important architects and designers of the Roumanian theatre. He was born in 1940. As a graduate of the Faculty of Architecture in Bucharest, he worked for most of his professional life with the 'Bulandra' theatre in Bucharest. He also worked for other theatres and was praised by both public and critics for his set designs for plays, ranging from Euripides to Molière and Shakespeare to Chekhov, Camus and Coltes. His main concern was a collaboration of fine arts and architecture and the building of a functional scenic space which would involve the audience in the theatrical event and thus convey the spirit of the play. He participated in many national and international exhibitions and was awarded eight national and one international prize. Besides his practical work, he was associate-professor at the Theatre and Film Academy in Bucharest. His last work, the scenic design for Sophocles' *Antigone*, produced for the 'Bulandra' Theatre, was awarded the UNITER Prize in 1993. The production was performed at the International Festival of Epidaurus, Greece. Dan Jitianu's death is a great loss to the Romanian theatre. ♦

OISTAT Centre Roumania

**Please note new phone & fax numbers** from 10 October 1995:

OISTAT General Secretariat / Phone +31 742505095 / Fax +31 264457235 / E-mail chris.lievaart@inter.nl.net / CompuServe 100333,1443

# usitt 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.

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## NATIONAL OFFICE

## NEWS FROM THE NATIONAL

The USITT National Office Staff would like to take this opportunity to wish our members a happy holiday season and a prosperous new year. As we enjoy the festivities, let's see what's going on with our members and the performing arts world.

USITT conference registration forms are now on the World-Wide Web. The address of our WWW Homepage is <http://www.ffa.ucalgary.ca/usitt/>.

## ■ CONTRIBUTING MEMBER NEWS

**ESTA-Entertainment Services & Technology Association** has joined with PLASA (Professional Lighting and Sound Association) and VPLT (The Professional Light and Sound Association of Germany) to form the *World Entertainment Technology Federation*. These associations will work together in the areas of technical standards, trading methods, training and education, and enhancing the prospects for industry growth internationally. For more information contact Lori Rubenstein, Executive Director, ESTA, Tel: 212-244-1505 Fax: 212-244-1502.

The ESTA Technical Standards Committee has begun a public review of the draft proposed *ESTA Standard for the Construction and Use of Wire Rope Ladders*. The review began October 21, 1995 and will conclude 3 p.m. Eastern Standard Time on Friday, January 5, 1996. A call for patent information, copyrights, or trademarks related to the proposed wire rope ladders standard is now being issued. The performance based standard contains critical requirements for construction and use of wire rope ladders in the entertainment industry. The draft proposed ESTA standard also requires the use of personal fall arrest systems, based on existing ANSI standards. All persons and organizations directly affected by this standard are invited to participate. For more information contact Ralph Webber, Technical

Standards Officer, ESTA, Tel: 603-883-9274, Fax: 603-594-0647.

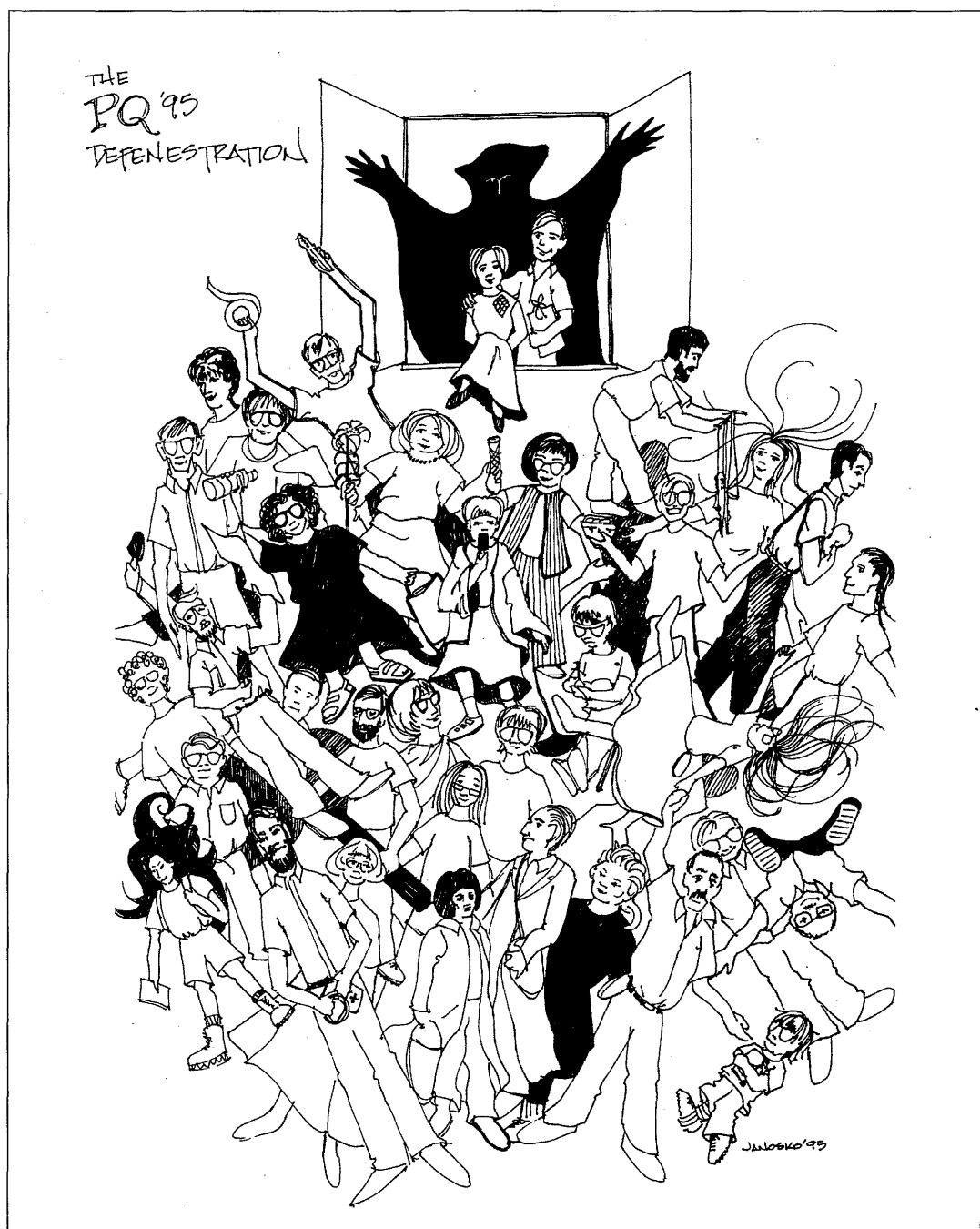
**Strand Lighting** has opened a new sales office in New York City at 875 Avenue of the Americas #2202. The New York office will be responsible for all the Strand Lighting sales and marketing activities in New York City and the surrounding metropolitan area. For more information contact Peter Rodger at Strand Lighting in Los

Angeles, Tel: 310-637-7500, Fax: 310-605-5007.

## ■ SUSTAINING MEMBER NEWS

**Altman Stage Lighting** has recently introduced the UV-703 fresnel blacklight system and the UV-704 outdoor blacklight system. The Altman UV-703 is a compact, high output fresnel blacklight designed to provide

high intensity illumination of fluorescent materials at distances up to 150 feet. No fans are required for cooling resulting in extremely quiet operation. The ballast is simple to operate with a single on/off switch, and a standard Edison connector installed. A special fresnel lens filters out harmful UV-B and UV-C wavelengths and almost all visible light. The UV-704 is sealed and designed for wet locations. The ballast



THE FALL ISSUE OF *TD&T* CONTAINS ARTICLES BY SEVERAL MEMBERS OF THE U.S. DELEGATION TO PQ '95. CAN YOU IDENTIFY THEM IN LINDA JANOSKO'S Topsy-turvy SKETCH?

is integrated into the fixture housing, and has a single on/off switch. The fixture is wired with 14/3 Rockbestos Heatzone 250 and can be fitted with either a clear lens or a wide spread lens. For further product information contact Robert Kliegl at Altman Stage Lighting, Tel: 914-476-7987, Fax 914-375-0381.

**BASH Theatrical Lighting** was the supplier for the first Autopilot® system to be used in a Broadway show. The Autopilot®, consists of a DMX512 compatible system controller, belt packs, and receivers. It provides DMX512 data to automated lights for real time control of their pan and tilt functions. Autopilot® was developed and is manufactured by **Wybron, Inc.** Bash also supplied the complete lighting, dimming, and control package for the New York Shakespeare Festival's production of *The Tempest*, which opened October 10, 1995 at the Broadhurst Theatre.

**Production Arts Lighting, Inc.** has become the exclusive U.S. Distributor for Robert Juliat fixtures. Items now available from the French lighting and dimmer manufacturer include a 2500-watt HMI profile spotlight with full condenser optics. Also available are a line of advanced dimming shutters for HMI fresnels. These shutters accept DMX512 protocol directly. For more information on the Robert Juliat fixtures contact Production Arts at 201-440-9224.

#### ■ ORGANIZATIONAL MEMBER NEWS

**Box Office Management International** is holding its 17th Annual Conference, "The 21st Century Workplace" January 30 to February 2, 1996 at the Sheraton Chicago Hotel and Towers. The conference will focus on the areas of marketing, management, finance, and technology in the ticket industry. Over 50 industry vendors will also be there showcasing their latest products and services. For more information and registration forms, please call BOMI Headquarters at 212-581-6000.

The **Goodman Theatre** is still accepting intern applications for the Winter Session, January 3 thru May

17, 1996. Internships are available in Production, Artistic Administration, Arts Business Management, Development, Public Relations and Audience Development, and Stage Management. For more information and an application package, send your name, address and phone number along with a self addressed stamped envelope to: Intern Coordinator, The Goodman Theatre, 200 S. Columbus Drive, Chicago, IL 60603 or call 312-443-3811.

#### ■ MEMBER NEWS

**Harry Donovan and Jay Glerum** are continuing their 3-day stage rigging seminars in 1996. The *Principles & Operations* seminars will be held: February 26-28, Anaheim, CA; March 25-27, Atlanta, GA; June 3-5, Chicago, IL. They will also be hosting a 4-day seminar on *Personal Safety & Practical Applications*, June 6-9 in Chicago, IL. For more information contact: Rigging Seminars, PO Box 486, Bedford, IN 47421, Tel: 812-278-3123 or Fax: 812-278-3141.

#### ■ REGIONAL SECTION NEWS

The **Mid-West Section** will be hosting *Blood & Guts, Fire & Brimstone*, Saturday, January 20, 1995 on the campus of DePaul University. The program will feature a tour of the historic Ruskin Theatre, a lecture and demonstration on edge weapons by combat expert, David Woolley, and a demonstration of techniques for stage wound, scarring, and disfigurement by makeup artist and teacher, Nan Zabriskie. Props expert, Wayne Smith will also present a program on prop-related weapons, challenges and solutions. For information on program fees and registration contact Cynthia Poulson, Vice-Chair for Programming, Department of Theatre, UWM PO Box 413, Milwaukee, WI 53201, Tel: 414-229-3754 or email:cpoulson@csd.uwm.edu.

The **Southeast Section** will be holding a State Representatives meeting at the upcoming Southeastern Theatre Conference, March 6-10, 1996 in Louisville, KY. The goal of the State Reps is to promote greater activity,

increase visibility and establish the section as a professional organization providing support, resources and expertise to the region. For more information contact Kathryn Rohe, Vice-Chair for Relations, Tel: 804-924-8971 or email: kmr3@virginia.edu.

#### ■ INDUSTRY NEWS

**The Association of Lighting Designers** in association with **PLASA** now has its own "home page" on the World-Wide Web. The ALD's home page can be accessed on <http://www.plasa.org.uk/plasa/aldhome.1htm>.

**The Costume Society of America**, Region VI, is putting forth a "Call for Papers" for their 1996 Symposium, July 26-28 in New Orleans. Students, educators and professionals are invited to submit paper proposals on any clothing or costume-related topic. Please submit a one-page abstract along with your name, title of presentation, address and phone number. Papers should be no longer than 20 minutes. Applicants will be required to pay registration fees for symposium if proposal is accepted. Deadline for submission is February 15. **Student** proposals are to be submitted to: Dr. Jenna Kuttruff, CSA Region VI Symposium, School of Human Ecology, Louisiana State University, Baton Rouge, LA 70803. Students interest in scholarship information for student membership, registration fee and travel contact Dr. Kuttruff at 504-388-2697. **Educators and professionals** should submit proposals to: Gerilyn Tandberg, CSA Region IV Symposium Co-Chair, PO Box 2083, Baton Rouge, LA 70821 or fax: 504-388-4135. For additional information contact Gerilyn Tandberg at 504-753-9808 or Marlene Jaffe at 504-523-7006.

■  
**Maureen C. Rahill**  
**USITT Membership Services**

## HEALTH & SAFETY

### COVER YOUR EARS

I first noticed that something was wrong when a plate slipped in the kitchen sink and clanked so loudly that I experienced pain in my ears. After a while I started noticing other signs, such as not hearing people when there was even moderate background noise—traffic if I was outdoors or the air conditioner if I was at home. After discussing these symptoms with several people, I had to come to the conclusion that my hearing was being harmed by the constant noise I was exposed to in my job. But that is not the bad part.

I've worked in scene shops for many years, first as a student in college and graduate school, and now as a TD/Designer. In all that time, I cannot recall any information or instruction about the dangers of noise. It was not until I took a factory job that I learned about noise and what it can do to people. (I was required to attend a safety lecture to satisfy OSHA regulations.) All of the information I learned there can be applied to just about every scene shop equipped with even the basic power tools. The noise in a shop can approach 100 decibels. Depending on what equipment is in use, noise over 80 decibels can, in cases of long exposure, damage your hearing. If you apply some common sense to this situation, most of us who work daily in scene shops will, like me, experience some hearing loss. We run circular saws, band saws, table saws, grinders, nailers, and other equally loud tools. It is bound to have some effect on our hearing after awhile. Still, in my case, that is not the bad part.

Now, whenever I am in my shop, I always use some type of hearing protection, either earplugs or a band around my neck or foam earplugs. Both can be quickly put into place and you soon get used to them. I use them even when no power tools are involved. How many of us have crawled under a platform to smack a 2-by-4 leg to vertical with a hammer? You might as well be inside a bass drum.

My students think I am being extreme when I dock them an hour if I catch them not wearing earplugs when using power tools. (If I have to warn them twice in one day, they lose all that day's time.) There really is no excuse for them not to wear them, as I provide the foam earplugs free to anyone working in the shop. For me, all my earplugs are doing now is preventing the damage done from becoming greater. But that is not the bad part.

The bad part is that my hearing loss happened so quickly and that I never did anything to protect my hearing until it was too late. Buy some earplugs for yourself and if you supervise others, make sure you provide hearing protection for everyone. It's the responsible thing to do, and besides, OSHA requires it. ■

**James G. Cunningham**  
*Florida Southern College,*  
*Lakeland, FL*

*[OSHA Regulation 1910.95, "Occupational Noise Protection," contains all the dos and don'ts pertaining to hearing protection. Copies are available from your local OSHA office, or on the Internet (<http://www.osha.gov/osbpubs/gpobpubs.html>). Ed.]*

## FROM THE EDITORS

### NEWS OF NOTE

We try to keep our finger on the show biz pulse, and when space permits, we will print some of the beats and blips that caught our attention.

Anyone who has strolled down 42nd Street in Manhattan knows what a grim place it has become. This month, on Dec. 11th, 42nd Street is a little bit brighter as the lights and the laughter return to the long-dark Victory Theatre.

Renamed the New Victory Theatre, the \$11.4 million dollar renovation of this oldest surviving vaudeville theatre in New York City was directed by the architectural firm, Hardy, Holzman, Pfeiffer Associates. "With the opening of The New Victory, the people of New York have taken back 42nd Street, said Cora Cahan, President of New 42nd

Street, Inc., the non-profit organization established by a State and City coalition to oversee the redevelopment of 42nd Street.

The New Victory will be a full-time, year-round professional theatre for kids. The scheduled programming for the 1995-1996 season includes: the Canadian Cirque Eloize, a production of "Sheila's Day" by the Crossroads Theatre Company, an original contemporary opera by Mike Reid (writer of Bonnie Raitt's hit "I Can't Make You Love Me") and librettist Sarah Schlesinger, a story theatre piece directed by Julie Taymor for Theatre For A New Audience, an original piece called "Deuces Are Wild" by Bill Irwin (recalling 42nd Street's long-forgotten nickname, "The Deuce"), two film series curated by such notables as Francis Ford Coppola, Martin Scorsese, and Warrington Hudlin (The Black Filmmaker Foundation), and a summer season of free theatre by Theatreworks/USA.

This eclectic, youth-oriented fare may be just what's needed to rejuvenate and revitalize one of New York's saddest examples of urban blight. ■

Looking for a grant? R.R. Bowker has just published its updated 1996 edition of the "Annual Register of Grant Support." Featuring e-mail addresses for grant-giving organizations (as well as eligibility requirements and contact names of key people like directors, officers and staff members), the Grant Support 1996 promises to give you all the essential information you need to write a successful grant application. ■

New York University's Department of English will award \$9,000 to the recipient of their 1996 Joe A. Callaway Prize for the best book on Drama and Theatre by an American Author. If you wrote such a book and it was published between 1994 and 1995, send three copies no later than Jan. 31, 1996 to Professor Una Chaudhuri, Department of Drama, Tisch School of the Arts, New York University, 721 Broadway, Rm. 301, New York, NY 10003. ■

## CLASSIFIED ADS

### ASSISTANT PROFESSOR THEATRE/TECHNICAL

Department of Theatre Arts  
The University of Texas at El Paso

UTEP is seeking a full-time, Assistant Professor, tenure-track, scene designer. Responsibilities include teaching, advising & designing with added opportunities for lighting & costume design. Qualifications include: MFA, Ph.D., or MA with significant design experience. Skill in the Spanish Language & CAD proficiency is a plus. The successful candidate will join a faculty of seven full-time & four part-time colleagues in the Theatre Arts Dept with outstanding facilities especially scene shop). Position available 09-01-96; review of applications begins 10-30-95 & continues until the position is filled. Send letter of Interest, resume, & slides to:

Charles Fensch, Chairman  
UTEP  
Department of Theatre Arts  
El Paso, Texas 79968-0549

The University does not discriminate on the basis of race, color, national origin, sex, religion, age or disability in employment or the provision of services.

### ASSISTANTSHIPS AVAILABLE

Announcing the availability of Graduate Assistantships for candidates in the M.F.A. Design and Technical Production Degree Program. Study with nationally renowned designer Ralph Funicello in the center of the West's most exciting theatre community. For application and further information, contact:

Professor Craig Wolf  
Head, Design Area  
Department of Drama  
San Diego State University  
San Diego, CA 92182-7601

### 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 \$25 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

## 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.

## CLASSIFIED ADS

**COSTUMES / ASSISTANT PROFESSOR**

SAN FRANCISCO STATE UNIVERSITY is seeking a tenure track Assistant Professor in costume design. The position requires teaching of costume design; supervising student costume design for productions; designing costumes for some campus productions. Training in a second design area is also desirable. The student population of San Francisco State University is both multi-ethnic and international, and the Theatre Arts curriculum reflects those interests. Position begins in August, 1996. Please do not send portfolios, only letters and résumés, to:

Professor Eric Sinkkonen,  
Chair of Hiring Committee  
Department of Theatre Arts  
San Francisco State University  
1600 Holloway Avenue  
San Francisco, CA 94132

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This position requires a minimum of an M.F.A. degree in scenic design, university level teaching, and the ability to communicate effectively with an ethnically and culturally diverse student body. The desired/preferred qualifications are: a minimum of two years teaching experience including classes at both the undergraduate and graduate levels; significant professional design experience; familiarity with current lighting design techniques and with computer applications in the field of theatrical design; specialization in scenic painting, rendering techniques, property design and construction, model building, computer-assisted design, or other related areas. The duties of this position include: teaching beginning and advanced

courses in scenic design and related areas in the B.A. and M.F.A. programs; supervising graduate and undergraduate design projects; designing one or more productions each year; coordinating all scenic design assignments; advising graduate students in scene design; and working closely with Technical Director to coordinate design realization. The salary range is commensurate with experience and subject to annual collective bargaining negotiations. (Employment is contingent upon proof of the legal right to work in the United States. This proof must be provided prior to employment at the University. An appointment is not final until proof is provided.) Review of applications to begin November 1, 1995.

Send application, résumé and three letters of recommendation to: Howard Burman, Chair

Department of Theatre Arts  
California State University,  
Long Beach  
1250 Bellflower Boulevard  
Long Beach, CA 90804

**SCENIC DESIGNER/  
TEACHER**

Assistant Professor, tenure track position to begin August 1996. Teach two courses per semester and design scenery and properties for four mainstage productions per year in an active theatre department with a strong commitment to liberal arts training. Supervise student design assistants. Teaching responsibilities will include courses in design, technical theatre and general education. Opportunity to develop courses in related areas of interest. M.F.A. or M.A. with equivalent professional experience required. Salary dependent upon experience.

Send letter of application stating your interest in the position with a detailed statement on your teaching philosophy, résumé,

three references including addresses and phone numbers, and three slides representing your recent realized designs by February 1, 1996 to:

Mary Ann Kelling, Search  
Committee  
Theatre Department  
The Univ. of Michigan-Flint  
Flint, Michigan 48502-2186

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ASSISTANT OR ASSOCIATE  
PROFESSOR**

The Ohio State University, Department of Theatre seeks Assistant or Associate Professor with specialization in scenic design with knowledge of computer technology management and materials research, and contemporary professional design methods and techniques. Duties include teaching graduate and undergraduate courses; pursuing research and creative work; participation in production program; advising graduate students; and service on committees. M. F. A. or Ph.D; experience in both university teaching and professional theatre is expected. Membership in USA desirable. Nine-month, tenure-track position. Deadline: January 15, 1996. Send letter of application, vita and credentials to:

Dr. Kathleen E. Conlin,  
Chair/Director of Theatre  
Department of Theatre  
The Ohio State University  
1849 Cannon Drive  
Columbus, OH 43210

The Ohio State University is an EEO/AA Employer. Women, minorities, Vietnam-era Veterans, disabled veterans and individuals with disabilities are encouraged to apply.

**TECHNICAL DIRECTOR**

To organize and run the scenery shop, theatres, tool, and equipment maintenance and inventory control to oversee and assist in scenic constructions; to supervise student work crews for productions; to participate in the development and implementation of the production calendar; to teach undergraduate and graduate courses in scene technology, drafting, and new developments in technology; to advise and share supervision of students and shop laboratories. MFA in Technical Theatre or equivalent professional experience, record of teaching/technical direction for BA/BFA and/or MFA programs; background in all aspects of technical direction with knowledge of stage rigging, metals, plastics, carpentry, computer literacy; willingness to investigate and utilize new technologies and materials. Preferred experience to include general electronics, CAD, and active participation in professional organizations. For all faculty appointments effective communication in English is required. Rank: Assistant Professor. Salary: Competitive, including full benefits package. Terms of Employment; 10 month position beginning August 1, 1996. Summer employment optional. Deadline: February 15, 1996. Send application, three current letters of recommendation, resume, 10 slides of your work and SASE to:

Chair, Technical Director  
Search  
Department of Theatre Arts  
Northern Illinois University  
DeKalb, Illinois 60115

NIU is an Equal Opportunity/Affirmative Action Employer.



## LIGHTING

## LIGHTING MUST SEES

The Lighting Commission is pleased to be able to continue its tradition of honoring a distinguished lighting designer at the USITT Annual Conference & Stage Expo. This year is particularly rewarding because our recipient is the grand lady of theatrical lighting, **Tharon Musser**. Tharon's public appearances are rare—she would much rather be at the tech table than in front of an audience; so take advantage of this great opportunity! We tried very hard to keep the price of the **Vari\*Lite professional development workshop** low so that everyone can participate. It is a 5-hour session which will take place at the factory. Register now; the number of participants is limited. Note that the morning and afternoon session are identical.

Attention lighting students: One of our lighting lab sessions (Students in the Lab: Professional Critique, Thursday, 4:45 to 6:05) involves you! If you would like to participate in a lab session concerned with lighting dance and receive a critique from profes-

sional designers, send a resume and cover letter to: Craig Wolf, Department of Drama, San Diego State University, San Diego, CA, 92182-7601. Several students will be selected to receive a video tape of a short dance piece along with the lab light plot. They will design for the actual dance in the lab at Fort Worth.

I and the Lighting vice-commissioners would like to take this opportunity to wish all of our colleagues a restful and peaceful Christmas. We look forward to seeing you all in Fort Worth this March.

R. Crag Wolf  
*Lighting Commissioner*

## INSTITUTE BUSINESS CALENDAR

## 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.

## JANUARY 1996

- 10 Commissioner deadline for any changes/additions to program copy Fort Worth submitted to VP-Programming and Conference Program Chair (obtain new bios as necessary). Non USITT-member guest panelists for the FORT WORTH conference should be confirmed, have been contacted by the Commissioner and flight reservations and hotel accommodations booked and confirmed.
- 15 PITTSBURGH preliminary session forms due to VP-Conferences.
- 22 Call for Reports mailed

## FEBRUARY 1996

- 4 Biennial Reports due to Officers
- 4 LONG BEACH Conference Committee send the VP-Programming, VP-Commissions and the Commissioners a Resource List for 1998.
- 7 VP-Programming mails a list of all session proposals for PITTSBURGH and the final programming spreadsheet for FORT WORTH to all Commissioners.
- 15 Professional Development Workshop proposal FORMS due to the VP-Programming.

usitt sightlines

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