

# sightlines

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usitt

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### FORT WORTH CONFERENCE

#### YOU'RE GONNA LOVE IT

A Texan was making a long distance phone call from New York. When he was finished he asked the operator what the charges would be. "That will be \$2.50," she said. "\$2.50." roared the Texan, "Geez lady, in Texas I can call to Hell and back for a quarter!" "I know sir," replied the operator, "but that is a local call!"

Despite the reputation for being a hot, dusty, and hell-raising place, there are some aspects of Texas that you'll want to savor while you are here. In the first place, it's nice and warm. It'll melt that Yankee ice right off your overshoes. While northerners are still firmly in the grasp of Winter, Spring will be well underway down here. As a matter of fact, if you happen to be driving down from directly north of us, say Omaha or Kansas City, you will have the pleasure of watching the Red Bud trees blossom along the way—chances are, they will be in full bloom when you hit Fort Worth.

The pace down here is laid-back and relaxed and although the Convention is going to be jam-packed with activity, y'all should leave a little time to slow down and enjoy the surroundings. In fact, within a block of the Convention Center you will find the Water Gardens, a wonderful place for a private conversation or just a moment of quiet. We also ask that you

try to talk a little slower since Texans have a real problem with listening fast.

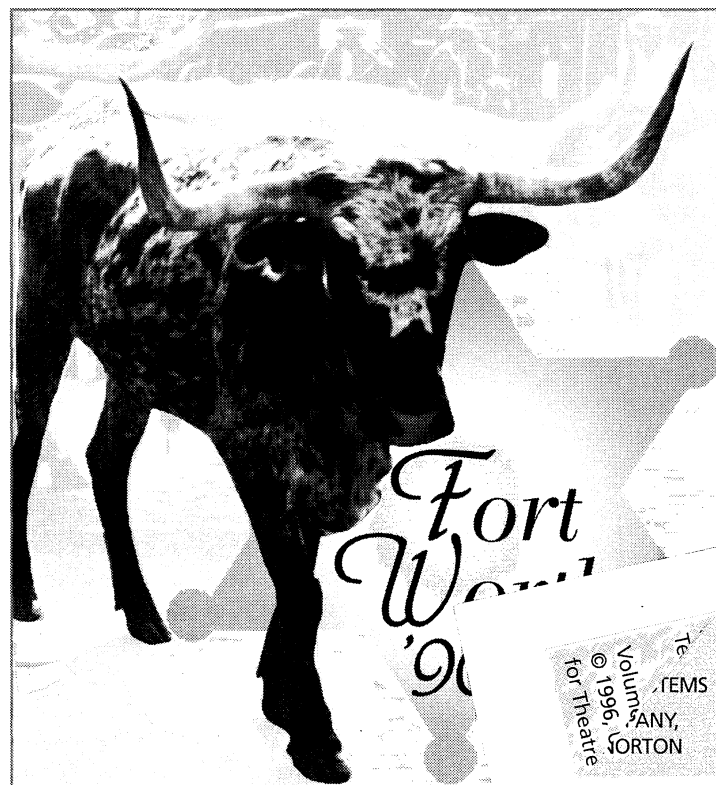
Be sure to leave some "schmoozing time." You will see old friends that you haven't seen in a whole heap of years, so take some time to get reacquainted. The Stage Expo floor is going to be loaded with all kinds of technical wizardry and new gadgets—not to mention some terrific exhibits—it is a great place to stroll while talking theatre.

If this is your first convention I suggest you sit down with the program, right after registration, and

read through the entire set of offerings and highlight the ones that interest you. Now comes the hard part. You will need to prioritize those that you highlighted because with everything offered some programs will inevitably overlap. When this happens, look up one of your colleagues and see if they want to attend the other program and then the two of you can share reports.

Keep an eye out for the conference staff. These should be easy to spot from the fancy ribbons on their name tags. If you have any questions, wander over to the Information Booth, located in

*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.

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## FORT WORTH CONFERENCE

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the registration area. There will also be student volunteers who should be able to head you in the right direction.

If you need help with the local sights around Fort Worth, we'll have a genuine native from the Visitors Bureau hunkered down in the Information Booth.

Come on down...we're looking forward to it and you're gonna love it!

**Robert Chambers**  
*Fort Worth Conference  
Committee*

## EDUCATION

### TIPS FOR TEACHERS & STUDENTS

Here is a last-minute update on some of the Education Commission's programming for the Fort Worth Conference & Stage Expo.

If you are one of the growing numbers of teachers who are faced with ever increasing class sizes then **What Do I Do With All These Students: Strategies for Teaching Large Classes**, a session led by Bill Mellien, may be just the thing for you. The session will include a brief presentation by panel members followed by a Q&A opportunity to share ideas and strategies.

If you're searching for that "perfect graduate school" then the session **Seeking The "Perfect" Graduate Program: Students Speak Out** is what you're looking for. Hosted by Sarah Nash Gates, a panel of students discuss the perils and pitfalls of graduate school selection. Have a war story? How about a lot of questions? This is the session for you.

This year the Education Commission is co-sponsoring a presentation with the Management Commission focusing on the role of the Stage Manager and his/her relationship with the educational experience. The session **What Is A Stage Manager: Education Meeting Experience**, will

compare and contrast the responsibilities for each genre of theatre (opera, dance, touring companies, etc.) and speak of the education needed for each job. Presented from a professional standpoint, this session should be useful for both the professional stage manager as well as the student looking into stage management as a career.

Daunted by the difficulties of turning critique sessions into positive and creative learning experiences? Then check out **Design Critiques: A Method For Constructively Challenging The Designer**. Taken from techniques developed in choreographer Liz Lerman's "Critical Response Workshop," this session will explain and apply her structure for artist-controlled critique. The technique will be outlined and a student will present her/his work for critiquing. Questions and answers will follow.

For those of us working closely with first year teachers, **Mentoring the First Year College Teacher** will provide an opportunity to learn some positive strategies for helping your first-year colleagues avoid the pitfalls of the tenure track.

Finally, don't miss our two Education Commission meetings, led by Co-Commissioner David Krajec. Commission meetings are your opportunity to voice your interests and concerns about the future projects and programming for the commission. They are also a forum for discussing broader issues that could impact future directions of the commission and even the Institute as a whole. Don't take a back seat! Take an active interest in your Education Commission. See you in Fort Worth....y'all!

**Konrad Winters**  
*Co-Commissioner*

## COMPUTERS

### COMPUTER CENTER NEEDS YOU

The computer resource center, a popular feature of the last several conferences, will be available again at the Fort Worth Conference & Stage Expo.

The center is designed to promote the exchange of information about the use of computers in theatre. We've arranged for there to be a room full of the latest computer equipment, but as everyone knows, hardware without software isn't much good. What we need now is software—both the applications to demonstrate on these machines, and the people to give the demonstrations and help staff the center.

If you have a computer solution that works for you, please share it in the center. We are not looking for a big splashy, razzle-dazzle presentation, we are looking for the solutions you have found to the common problems encountered in your day-to-day work. Bring a copy of your favorite calendar program, database application, personal organizer, contact manager, CAD shortcuts, project manager, form generator, or budgeting solution, whatever you have found that makes your life easier in theatre.

Bring a copy of the software to Fort Worth and stop by the center when you arrive. Check the schedule and volunteer an hour or two when you can help staff the center and talk to others about the ways you use computers. Share your knowledge at the Computer Center and help others learn how to get the most out of the computer.

**Jeff Hickman**  
*Inter-commission Liaison for  
Computer Applications*

## 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.

PUBLICATIONS  
COMMITTEEGETTING YOUR IDEAS  
PUBLISHED

The USITT Publications Committee will hold three meetings at the Fort Worth Conference & Stage Expo and is also sponsoring a technical writing workshop. Anyone who has a project underway that they want to publish though USITT is encouraged to attend the Committee meetings. The Saturday 10 AM meeting will be devoted to discussing projects being planned for publication. A sign-up sheet for scheduling discussion at the Saturday meeting will be at the USITT booth on the Stage Expo floor. Other Publications Committee working meetings are at 10 AM on Thursday and Friday and are open to all.

The session, **Writing Technical Articles** will be Wednesday, March 13 at 2 PM. Panelists for the session include David Rodger and Steve Nelson, *Y&ET* editors, and Don Harvey, editor of *Technical Brief*, a publication of the Yale School of Drama. The panelists will show "before" and "after" examples of published articles, demonstrating the effective use of text and illustrations in magazine articles and the supportive role of the editor in the article development process. The session will conclude with a question and answer period.

Joy Emery  
USITT Vice-President for  
Communications

NATIONAL  
PERSPECTIVESINTERNATIONAL  
COMMITTEE MEMBERS  
SOUGHT

It seems somewhat of a dichotomy to devote this National Perspectives column to international issues, but based upon decisions reached at our USITT Board of Directors retreat in Miami, I feel it's important that you understand some of the new functions and initiatives that are growing out of that meeting.

It has always been my intention, upon leaving the presidency of USITT, to stay involved in the Institute. Given Dr. Joel Rubin's retirement from his leadership of our international efforts, and my own personal interest and commitment to international cooperation, I am very pleased that President-elect Christine Kaiser has asked me to lead the International Committee during her term in office. I am committed to broad involvement of others in this effort and need your assistance. I promise that you will see a continuing series of articles on internationalism.

At the retreat on international affairs we reaffirmed our commitment to international efforts and to OISTAT, the international organization of theatre design and technology. So, what does that mean?

We need USITT representatives to serve on the International committee to assist with the planning and implementation of all our international efforts. The commissions are to supply us with one representative each to help staff this new committee and to provide a strong connection to our own organizational structure. This group will be supplemented by other members at large who are interested and involved in international affairs.

This committee's duties will be expansive: making arrangements to bring international guests to conferences; master class "tours" of international guests; organizing USITT's involvement in OISTAT activities around the world, and coordination of USITT's efforts on the Prague Quadrennial.

With all these activities, we need people who will work. If you are interested in any of the above, please come to the International Liaison Committee meeting at the Fort Worth Conference, scheduled for Wednesday, March 13 at 6 p.m., and/or send me a note indicating your interest. We will begin to restructure our committee and its functions following Fort Worth, so we can be active in all of our activities, including the Pittsburgh Conference, immediately.

As a general guide, I see the following possibilities:

- Seeking out international guests to join us at conferences, based on the National Conference Committee's and USITT's priorities for each conference.
- Helping host these guests.
- Organizing master class visits around the US by our international guests.
- Representing USITT at OISTAT Commission meetings—Architecture, Education, History and Theory, Publications, Scenography (includes costumes), and Technology. USITT will provide some financial assistance to those attending these meetings, but probably not enough to cover all costs. There will be a reporting and liaison requirement expected of those who represent us;
- Since our Design Expo will provide a foundation for the US entry in the Prague Quadrennial, we need people to assist with it, as well as people to help organize, fund raise, and mount both the professional and student entries from the United States.

These are only a broad outline of responsibilities, but I hope it will give you a sense of where we are headed. Please contact me if you're interested.

Richard Durst  
USITT President

## NATIONAL OFFICE

NEWS FROM THE  
NATIONAL

It is now the final countdown to the USITT Conference & Stage Expo and we are all eagerly awaiting the big event. While we count the hours, let's look at what's going on with our members and the performing arts world.

USITT's *Art of Theatrical Collaboration* seminar at Show Biz Expo East, Friday, January 5th at the New York Hilton was a resounding success. The panelists, Tony Walton, William Ivey Long, Robert Cohen, Paul Gallo and moderator Arnold Aronson, offered key insights into the challenges and

*continued on page 4* ➤

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## NATIONAL OFFICE

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rewards of designing for the stage. The seminar was featured in the January 12th issue of *Backstage* weekly. Copies of this article are available in the USITT National Office.

## ■ CONTRIBUTING MEMBER NEWS

**Texas Scenic Company** was the stage equipment contractor for the 680 seat main theatre and the black box theatre in the newly opened Stephen F. Austin High School in Sugarland, Texas. TSC manufactured and installed 16 sets of motorized rigging and a full set of stage curtains for the main theatre and a pipe grid for the black box theatre. TSC also supplied and installed all of the theatrical lighting, dimming and control systems for both performance spaces. The facility was designed by Spencer Partnership Architects of Houston.

## ■ SUSTAINING MEMBER NEWS

**ARTEC Consultants** has announced that Dr. Eckhard Kahle has joined the acoustics group of ARTEC. Dr. Eckhard holds a PhD from the University of Le Mans, a Master of Philosophy degree in Physics from Clare College in Cambridge and has spent many years in the field doing extensive research in physics and acoustics. He was previously based at IRCAM, Pierre Boulez' institute for music and acoustics in Paris and is currently a member of ARTEC teams working on Salle Matropole Bel-Air, Lusanne, Switzerland, and the Cultural and Congress Centre, Lucerne, Switzerland.

**Barbizon Lighting** has announced that **Hiram Pérez** has joined the Miami division as General Manager for Systems for Latin America and the Caribbean. Hiram is a member of the USITT Board of Directors and Co-Chair of the Membership Committee. For the past 16 years, he has also worked extensively with the Institute and OISTAT on the development of new regional sections and projects in various Latin American

and Caribbean countries. Hiram will head up sales and project work as well as provide personal assistance to Barbizon clients in Latin America and the Caribbean.

**Production Arts Lighting** has opened an office in London, England for Pani projection equipment rentals, sales and service. The office offers full turn-key service for the complete line of large format Pani projectors, from the 2,000-watt incandescent fixture to the 12,000-watt HMI projector. The line also includes slide changers and image scrollers. The Managing Director of the London office is Glenn Wade. Production Arts Europe is located at 3 Greenock Rd., Acton, London W3 8DU, England. Tel: 0181-896-1777, Fax: 0181-896-1888

**Production Arts Lighting** also provided four 12,000-watt HMI and two 6,000-watt HMI Pani Projectors for "Fanfare for Cleveland," a celebration of Cleveland's 200th Birthday which took place on New Year's Eve. The event, produced by Walt Disney World Special Events, used large-format architectural projection to enhance the event's video, lighting effects and fireworks. To paint fantasy and history across the face of the city's 400-foot high Terminal Tower, Lighting Designer Abigail Rosen Holmes used projectors placed on a roof-top 800 feet away. Production Arts also relied on a technique known as Camera Obscura to ensure that the images fit precisely into the architectural detail of the building. For information on the Camera Obscura technique or the full line of Pani projectors call Production Arts Lighting at 212-489-0312.

## ■ ORGANIZATIONAL MEMBER NEWS

The **Association of Performing Arts Presenters** will be hosting *Presenting the Performing Arts*, June 21-27, 1996 at St. Johns College in Santa Fe, New Mexico. This week-long retreat gives an overview of skills, knowledge and abilities required to run, and be an essential part of, a presenting organization. For registration information call Arts Presenters at 202-833-2787.

**Auerbach & Associates, Inc.** has announced that sound designer theatre consultant and fellow USITT member **Paul Garrity** has joined the firm's New York office. Paul Garrity is currently the head of his own sound design firm and has done collaborative work with Auerbach & Associates in the past. His responsibilities with the theatre and media facilities design firm will include theatre consulting and project management.

**Columbus McKinnon Corporation** has announced that its Chain, Hoist and Midland Forge Divisions in the U.S., and its Canadian division, CM Limited, have all received ISO certification. CM Chain in Lexington, Tennessee, earned ISO 9001 certification as did CM Hoist in Abingdon, Virginia. ISO 9001 certification has been renewed for CM's Midland Forge Division in Cedar Rapids, Iowa. CM Limited, based in Coburg, Ontario, earned ISO 9002 certification.

Columbus McKinnon Corporation recently opened a web site on M.R.O.P Online, a new interactive communications service for manufacturers, distributors and customers in the maintenance, repair, operating and production sectors. Through the new M.R.O.P. Online interactive service, plant engineers, customers, and distributors can obtain information and specifications on CM Products. Both information and direct e-mail connections will be available 24 hours a day, seven days a week. Columbus McKinnon can be reached online through the World Wide Web at <http://www.industry.net/cm>

The **Institute of Outdoor Drama** will be holding auditions and interviews for technical staff for 15 outdoor historical dramas across the country on March 23, 1996 at the University of North Carolina, Chapel Hill. To request an application, send a self-addressed, stamped business envelope to: Auditions Coordinator, Institute of Outdoor Drama, CB# 3240, NationsBank Plaza, UNC-CH, Chapel Hill, NC 27599-3240. Also, application information and forms can be downloaded from the Institute's home page (<http://www.unc.edu/depts/outdoor/index.htm>).

The **International Association of Auditorium Managers Inc.** (IAAM) will vote to ratify the Board's decision to change the name of the association to **International Association of Assembly Managers Inc.** The vote will take place at the annual membership meeting held this summer in conjunction with IAAM's 71st Annual Conference & Trade Show, in Philadelphia, July 26-30, 1996.

The **League of Historic American Theatres** will be holding its 20th Annual Conference and Theatre Tour, June 18-22, 1996 in Buffalo, New York. The conference host is Shea's Performing Arts Center and will include tours to upstate New York, Niagara Falls, Northern Pennsylvania and Canada. For registration information contact LHAT at 202-783-6966.

**Opera America's** 26th Annual Conference will take place in Los Angeles, April 30-May 5, 1996. For complete information on pre-conference seminars, session topics, hotel and travel discounts, and the Award Luncheon, contact Opera America's conference hotline at 202-293-4466.

#### ■ MEMBER NEWS

Long-time Individual member **Carolyn Lancet** is the Costume Designer on *The Louie Anderson Show*, a CBS midseason replacement. Check your local listings for night and time.

USITT's Homepage (<http://www.ffa.ucalgary.ca/usitt/>) features all the latest information on the Fort Worth Conference & Stage Expo and membership activities.

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

#### REGIONAL SECTIONS

#### NOR CAL NEWS

Nor Cal USITT met Saturday, January 17th in San Francisco for a tour of the Yerba Buena Center for the Arts and a brief section meeting. Tour and meeting were attended by a dozen or so current members and interested parties.

The group toured through the Center's Theatre and Forum facilities, conducted by David Dial, Operations Manager, and Lisa Elliot, Production Manager. Present were local members and facility consultants, Steve Pollock of Auerbach & Associates (Theatre), and Dennis Paoletti of Paoletti Associates (Acoustics). Pollock arranged the tour.

Our next section event will be on April 27th. This will include a two stage facility tour. We will begin in Walnut Creek at the Leshner Center for the Performing Arts and then move on down the road to Orinda and the outdoor Bruns Memorial Amphitheater, home of the California Shakespeare Company. Future plans include a safety workshop being planned in conjunction with the Costumers' Alliance and more facility tours to catch up with other new construction in Northern California.

**Thomas C. Hird**  
*Chair, Nor Cal Section*

#### MANAGEMENT

#### PROJECTS, PROGRAMMING, & RESOLUTIONS

We've changed our name. To eliminate any confusion based on position titles, and to reflect the diversity of our constituency we are now the **Management Commission**. Our mandate is to serve as an inclusive management-focused interest group dedicated to professional development of all whose positions have managerial responsibility or whose career path may lead to managerial responsibility. (Doesn't that sound like something a group of managers cobbled up?) Though the original Theatre & Production Management Commission primarily evolved from a theatre-based interest group, our commission now serves those whose career paths include TV, film, video, theme parks, business theatre, cruise lines and many other non-traditional entertainment areas. With renewed emphasis on professional development of its members as well as development of

professional standards, the Management Commission also serves as an important networking medium for working managers. In plain English, if your work involves managing or leading people in any way, then the Management Commission is for you. Come see what we have to offer and how we can help you learn to manage and lead more effectively, and with a heart.

#### CURRENT PROJECTS

**Production Managers Network:** A website is under development which will hopefully premiere at the conference in Fort Worth. Project-leader Mark Heiser will be soliciting ideas and support at a session dedicated to the project on Wednesday at 9:00 PM.

**Stage Managers Mentoring:** Project leader Elynmarie Kazle reports that participation in this year's mentoring project is already full. This year, ten professionals will be serving as mentors, including four from our host state of Texas. This project (along with the Management and Leadership Academy) has been the flagship of the Management Commission for several years, and due recognition should go to Elynmarie Kazle and Vice-Commissioner for Stage Management Education Cynthia Poulson for their efforts.

#### FORT WORTH PROGRAMMING

**Production Managers Mentoring:** Following the successful model of the Stage Managers Mentoring Project, Vice-Commissioner Robbi Lepre is spearheading an effort to develop a similar mentoring project for Production Managers. Interested people should attend the organizational roundtable on Thursday at 12:15 PM, or contact Robbi Lepre (813-987-5320).

**Management & Leadership Academy:** What can we say? Want to wear one those nifty "DO IT!" buttons? This is the *eleventh* Academy sponsored by the Management Commission under the watchful eye of Bill Flynn. As more and more participants return, the Academy has been expanded to offer more interest tracks,

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VINCENT LIGHTING SYSTEMS

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## MANAGEMENT

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this year including Total Quality Theatre Management, Leadership Training, and Contemporary Personnel Issues. Also new this year is a second assessment device, the Leadership Dimensions Profile, in addition to the highly useful Personality Profile System. Monday evening and all day Tuesday: Do It!

**Commission Meetings:** The future course and future leadership of the Management Commission is in the hands of all of us who participate. Some transition of leadership is anticipated, and one of the best ways to get involved in Commission leadership is attendance at the Commission Meetings: Wednesday at 6:00 PM and Friday at 6:15 PM.

**Stage Management Curriculum Project:** Friday at 10 AM is another part of the Commission's efforts at developing professional standards and working with academia towards curriculum standards.

**From Blueprint to Load-in** is a joint session with the Architecture Commission on Friday at 2:30 PM. Whether building from the ground up, or rennovating (or just thinking about it) you won't want to miss this!

**A Budget Practicum** on Saturday at 12:15 for all of you who have been asking for a session of real world budget management and preparation.

**Changing Theatre: Danger and Opportunity** is Commissioner Michael Gros' catchy title for this hot topic session to examine the future of our profession, how we can shape it, and how we can cope with it. Saturday at 2:30 PM.

Be sure to check your conference program for our complete line-up of sessions.

## A RESOLUTION

The Annual USITT Conference & Stage Expo is an energized event, a theatrical feeding-frenzy. It isn't easy to sustain throughout the year the enthusiasm we feel talking to colleagues and attending workshops. So this year, as you renew those contacts and com-

mitments, resolve to remember and look for completion: submit an article for *TD&T* or *Sightlines*; get the e-mail project completed; create the new project; use those new skills in time management, TQM, or project management that were discussed in the workshops you attended.

We look forward to seeing many of you in Fort Worth. If you can't be there, stay involved with ongoing projects and send us your suggestions for future programming.

**Adrian A. Durlester**  
durleste@plains.nodak.edu  
**Vice-Commissioner,**  
**Communications**

**Richard Peterson**  
rspeterso@aol.com  
**Vice-Commissioner, Projects**

## FORT WORTH CONFERENCE

## VISIT THESE EXHIBITORS AT STAGE EXPO IN FORT WORTH

More than a dozen exhibitors have joined us in the past month. Listed below are the 96 companies and organizations which will be exhibiting at Stage Expo '96 to be held 14-16 March at the Fort Worth/Tarrant County Convention Center:

\*A.C.T. Enterprises, Inc.  
Alcone/Mutual Hardware  
Altman Stage Lighting  
Anchor Communications/PortaCom  
ATM FLY-WARE  
Automatic Devices Company  
AV Pro Inc.  
Baer Fabrics  
\*The Banff Centre for the Arts  
\*Barbizon  
BMI Supply  
Broadway Press  
Bulbman Inc.  
CAE Inc.  
California Institute of the Arts  
California State University-Fullerton  
Carnegie-Mellon University  
J.R. Clancy, Inc.  
Classic Trims  
Clear-Com Intercom Systems  
\*Cobalt Studios

Colortran, Inc.  
Columbus McKinnon Corporation  
The Crosby Group, Inc.  
Custom Rigging Systems  
Dazian's Inc.  
DePaul University  
Drama Book Shop  
Electronic Theatre Controls  
Entertainment Services & Technology Association  
GALA  
\*Goddard Design  
Gothic Ltd.  
The Great American Market  
H&H Specialities Inc.  
Claude Heintz Design  
University of Illinois at Urbana-Champaign  
University of Iowa  
Irwin Seating Co.  
ISH Systems, Inc.  
\*Jaffe Holden Scarbrough Acoustics Inc.  
JCN  
Joyce/Dayton Corp.  
The Juilliard School  
University of Kansas  
\*Kinetic Artistry, Inc.  
Kryolan Corporation  
LEE Filters  
\*Le Maitre Special Effects Inc.  
Limelight Productions, Inc.  
LuxArt Conception  
Lycian Stage Lighting  
\*Mankato State University  
Mann Brothers  
MDG Fog/Smoke Generators  
Mehron Inc.  
Meyer Sound Labs  
University of Missouri-Kansas City  
Moonlight Illumination Co.  
Neiman Supply Company  
Norcostco Inc.  
\*Pacific Conservatory of the Performing Arts  
Penn State University  
Phonic Ear Inc.  
Protech Theatrical Services Inc.  
Rosco/Entertainment Technology  
Rose Brand  
Sapsis Rigging Inc.  
Sculptural Arts Coating, Inc.  
Silkpaint Corporation  
Southern Illinois University at Carbondale  
Stage Directions  
StageRight Corp.  
Stageworks  
Staging Concepts, Inc.

Strand Lighting Inc.  
Strong International Inc.  
\*Surety Manufacturing & Testing Ltd.  
Syracuse Scenery & Stage Lighting Co., Inc.  
TCI/Lighting Dimensions/ETEC  
TDF Costume Collection  
Technical Projects, Inc.  
University of Tennessee  
Texas Scenic Company, Inc.  
Theatre Arts Video Library  
James Thomas Engineering, Inc.  
Tomcat USA Inc.  
Tools For Stagecraft  
Towson State University  
Tracoman/Martin  
Union Connector Co., Inc.  
\*Vincent Lighting/Future Light Wenger Corporation  
\*Wild Ginger Software  
\*University of Wisconsin-Milwaukee  
Yale School of Drama

\* New exhibitors this month  
(List prepared 2/7/96)

Please visit our exhibitors while you are in Fort Worth for the 1996 Conference & Stage Expo at the Tarrant County Convention Center.

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

## ENGINEERING

## CODE CORNER

The 1996 *National Electrical Code* made its debut in October, 1995. While it probably hasn't been out long enough to be adopted by your local jurisdiction, it is worth purchasing as a look into the future. With a great deal of help from members of the USITT NEC Committee, Article 520 (covering theatres) has been extensively revised. Also, for those involved with carnivals, circuses and fairs, the new Code should be of particular interest as it contains a new Article 525 on that subject.

The 1996 *National Electrical Code Handbook* is also available now. (The Handbook contains the complete text of the Code, together with com-



mentary, explanations and examples of how the Code is implemented in real life situations.) And, for once the commentary in the Handbook dealing with theatre, largely written by myself and Steve Terry, contains more truth than fiction. A couple of the pieces of commentary we submitted were apparently too much for the book's editor; but I believe them to be important so I'm passing them along to you here.

Section 520-10 is a new section on portable equipment. Theatrical presentations often take place outdoors, but usually not during inclement weather and usually not without trained staff present. It is not practical to design much of the equipment used in theatrical lighting to be weather-proof. This section allows standard theatrical equipment, which is typically indoor equipment, to be used outdoors for short periods of time when attended while energized. It is expected that the attendant will turn off the equipment during inclement weather or provide a shelter for each piece of equipment. This shelter need not be a permanent rigid structure such as a roof, but should be sufficient to keep falling rain or snow from entering the enclosure of the equipment or hitting the hot lenses. The shelter should be far enough away from the equipment so as to not adversely affect the equipment's ventilation, and the heat from the equipment from adversely effecting the shelter. If the equipment is left outdoors unenergized and unattended it should be covered and not re-energized until any moisture has evaporated. It should also be inspected for degradation such as corrosion and decomposition of insulation before each use. Equipment used outdoors for longer periods of time, during inclement weather and unattended must be special equipment suitable for outdoor use, or installed in some sort of indoor-type structure.

The 1993 Code added a new second paragraph to its Section 520-27(c) for the purpose of calculating the size of separate feeders to single, primary stage switchboards based on load rather than in accordance with the rating of the switchboard. Since this

type of calculation is appropriate to all types of stage switchboard feeders, the 1996 Code was expanded and clarified in this area. Feeders are sized in accordance with the maximum load the switchboard is intended to control for a specific installation. Feeders are required to be protected by an overcurrent device that has a rating not greater than the feeder ampacity. (Operation of the overcurrent device is not allowed to have an effect on the proper operation of egress or emergency lighting systems.)

When theatres employed dimmer banks with a few large dimmers and a patch panel, it was acceptable, though not required, to size the feeder based on the sum of the ratings of the dimmers or on the nameplate rating of the switchboard. Modern theatres replaced this equipment with a dimmer for every branch circuit even if the circuit isn't being used. The practice of adding up the dimmer ratings resulted in unnecessarily large feeders. Section 520-27 strongly reminds those sizing feeders to size them by calculating the probable load in a conventional load table as indicated in Section 220-10.

At LDI in November 1995, during the panel on the NEC, it was brought to my attention that people were taking this load calculating process to the extreme by sizing feeders assuming that the dimmers would never be at full intensity. Note that while the load is often expressed in Watts or Amps, it is essentially the impedance of the device using the electrical energy. Section 220-2 states that loads shall be computed using nominal system voltages, i.e. 120V or 240V but not the 80V output of a 50% square-law dimmer. Where the level of a dimmer comes into play is in deciding whether a load is continuous or non-continuous duty.

In Section 520-44 (b) Cables for Border Lights, the exception paragraph permits extra-hard usage cords that are not in direct contact with heat-producing equipment to have their ampacity determined by Table 520-44 instead of Section 400-5. Table 520-44 permits cords with higher temperature ratings to have a higher ampacity rating than allowed in Table 400-5(A) in order to apply it against

the derating table. The maximum ratings of the overcurrent devices indicated in Table 520-44 limit the use of this table for the purpose of allowing smaller higher-temperature cables to, in general, be used at higher ampacities. It is advisable to route these cables away from the heat-producing elements as soon as possible.

For additional commentary, you can get the *1996 NEC Handbook* from your local technical book store or from the NFPA, 1 Batterymarch Park, Quincy, MA, 02269-9904 (800-344-3555).

Code question of the month: "What does an extension cord extend?" (Answer next month.) ■

**Ken Vannice**  
Vice-Commissioner for NEC,  
Panel 15

## COSTUMES

### EMOTIONAL ROLLER COASTERS TAMED

Dr. Eric Maisel will be the guest speaker at the Fort Worth Conference & Stage Expo for a session titled **Staying Sane in the Theatre**. A nationally recognized psychotherapist who specializes in the areas of creativity and the counseling issues of artists, Dr. Maisel will address the specific issues of getting a handle on the challenges confronting people in the arts including the emotional roller coasters we often ride, methods of achieving balance in our lives, the importance of relationships in both our personal and business contacts, our needs to reclaim personal creativity and affirm the creative lives we have chosen, and how to reframe things more affirmingly.

His books include *Affirmations For Artists*, *Fearless Creating: A Step by Step Guide to Starting & Completing Your Work of Art*, *A Life in the Arts: Practical Guidance and Inspiration for Creative and Performing Artists* (all published by Putnam), *Artists Speak* (Harper San Francisco), and *Staying Sane in the Arts* (Tarcher Pub).

We have been unable to arrange for the sale of his books at the conference, but we will have order forms available after his session and on the literature table in the room where Costume Commission meetings will be held.

Try to attend this important session. ■

**Anne Jaros**

## REMEMBERING

**John Hancock Brooks, Jr.**, 51, died in early January at Northwestern Memorial Hospital of complications from AIDS. Trained at Penn State as a costume designer, Brooks was an important part of educational and professional theatre in the midwest.

At the time of his death, Brooks was chair of the Department of Theatre Arts at Northern Illinois University, DeKalb. Prior to coming to NIU in 1992, he was head of the Theatre Department at University of Chicago, Loyola and served as Master Teacher there for many years.

Brooks, a long-time member of United Scenic Artists Local 829, had served as president of the Midwest Chapter since 1993. He also had served as chairperson of the Examination Committees and as Business Representative of the midwest USA chapter.

Active in the Illinois Theatre Association, Brooks at various times served as its secretary, vice-president, and president. He is also a former secretary of the Illinois Alliance for Arts Education.

His long design career includes more than 75 professional and academic theatre productions, including a long association with the Victory Gardens Theatre in Chicago where his credits include *Earth and Sky*, *The Escape Artist*, and *Other Places*. ■

**Ellen E. Jones**

## SOUND PROGRAMMING AT A GLANCE

**1996 USITT CONFERENCE & STAGE EXPO  
FORT WORTH, TEXAS: MARCH 13-16**

	Wednesday March 13		Thursday March 14	Friday March 15	Saturday March 16
8:00 AM to 9:30 AM	Registration	8:00 AM to 9:30 AM	Sound Portfolio 1	Sound Portfolio 2	Tour: Meyerson Symphony Hall
30 Min Break		30 Min Break			
10:00 AM to 11:30 AM	Sound Designer: David E. Smith	10:00 AM to 11:20 AM	Sound Designer: Brad Jensen	Microphones on Stage	
30 Min Break		55 Min Break			
12:00 PM to 1:30 PM	Conference Keynote Address	12:15 PM to 1:35 PM	Lunch Informal SAW / SAM	Lunch Informal SAW / SAM	Lunch
30 Min Break		55 Min Break			
2:00 PM to 3:30 PM	Roundtables: Beg: Small Theatre Adv. Touring House	2:30 PM to 3:50 PM	Roundtables: Beg: Pat Brown Adv. Sound Consulting	Roundtables: Beg: Sound Effects Adv. DAW's	Roundtables: Beg: Very Basics Adv. MIDI
30 Min Break		55 Min Break			
4:00 PM to 5:30 PM	SAW / SAMM / DAW Systems	4:45 PM to 6:05 PM	Open Sound Forum	Sound Commission Meeting 1	Sound Commission Meeting 2
30 Min Break		10 Min Break			
6:00 PM to 7:20 PM	Dinner	6:15 PM to 7:35 PM	Fellows Reception and Address	Dinner	Happy Hour and Banquet
10 Min Break		10 Min Break			
7:30 PM to 8:50 PM	Scoring for Video Games	7:45 PM to 9:05 PM	New Products Showcase	Night on the Town	
10 Min Break		10 Min Break			
9:00 PM to 10:20 PM	Sound Commission Reception	9:15 PM to 10:35 PM	Media Matrix Informal Demonstration		

## SOUND

**SOUND  
SMORGASBORD**

Wow, it seems like only yesterday that we packed our bags and what was left of our money and headed out from the glitz and glamour of Las Vegas back into our own little corners of the great theatre enclave. And now, without any notice, we find ourselves repacking our bags and heading to Fort Worth.

**ARCADE GAMES?**

We certainly plan to have another *smorgasbord* of sound offerings. This year, our *appetizer* is being provided by Matt Booty, Game Designer, and former head of the Sound Department at Williams Systems, the world's largest arcade game manufacturer. Perhaps their most famous game is the infamous Mortal Kombat (and its sequels!)

Why in the world would we theatre folk be interested in arcade game? Well, it turns out that the game player serves a very similar function to our own sound board operator—both are trying to make events happen at a very precise moment in time. It also turns out that it is almost impossible for either to do this, so systems must be designed to compensate for small amounts of errors. In theatre, we often put music “pads” on one deck, and punctuations or “stingers” on another. The research folks at Williams have improved on this basic approach by developing algorithms that move the execution of each cue to an appropriate place in the music. This allows seamless transitions between two decks that we often avoid now because they are too musically difficult to accomplish reliably in performance. It turns out that the entire process for designing arcade games is very similar to the theatre production process, and Matt will try to show us how it works in this session.

**DIGITAL AUDIO SYSTEMS**

*Soup and salad*, anyone? Or should I say, SAW and SAMM? Members have been asking for years about digital



audio systems for PCs, and we have finally convinced some really great people to not only talk about what's available, but to give our members some hands-on experience working with these systems. Dave Tosti-Lane, whose writing is often found in *Mix Magazine*, and *Live Sound* has put together a presentation with SAW/SAMM creator Bob Lentini, and veteran Vegas TD and IQS President Steve Rypka that will look at current trends in digital audio workstations. To make the experience more rewarding, we've arranged a couple of times when the sound room will be free so that members can try out the systems themselves.

#### SOUND DESIGNER PRESENTATION SERIES

Our *main course* includes a couple of ongoing features of Sound Commission programming—our Sound Designer Presentation series, and our second attempt at informal roundtables. One of this year's designers is

David Smith, who has impressive sound design credentials at the Royal National Theater in London, England, and has recently designed sound for the Arena Stage in Washington DC. Our second guest designer is Brad Jensen, who is the resident sound designer at the Promised Valley Playhouse in Utah, and promises to offer lots of ideas for Sound Designers in smaller theatres. Both of these designers were rated at the top of our informal survey in which conference programming was prioritized, so we expect an excellent turnout for their presentations!

#### ROUNDTABLES

Speaking of programming prioritization, I want everyone to know that I did not lose the list of brainstormed ideas for our roundtables this year. As a matter of fact, I found myself pulling it out again and again as I worked on lining up discussion leaders for our roundtable series. Hopefully, I've covered a lot of the topics people proposed; if not, make sure to suggest them again this year!

We open our beginning roundtable discussions with the aforementioned

Brad Jensen, who will talk informally about how to get the most out of your equipment and your budget when working in one of our smaller regional theatres.

Our second beginning roundtable features a gentleman who is new to the Sound Commission, but is already becoming a household name in sound engineering circles around the country. Pat Brown recently took over at the helm of Synergetic Audio Concepts, or Syn-Aud Con for short. You may recall that this is the wonderful series of sound system engineering seminars developed and hosted by Don and Carolyn Davis for over 28 years. It is a wonderful tribute to Pat that Don and Carolyn had such immense confidence in him to trust their institution to him. Pat brings a wonderful wealth of experience, and an amazing ability to present difficult engineering topics in simple to understand presentations. Hopefully, this will not be the last we hear of Pat at USITT!

The third beginning roundtable discussion features Jonathan Darling, an excellent sound designer from Northwestern University, who may be better known to some of you for his work in Tech Production. Nevertheless, Jonathan has been involved in sound design for many years, and promises to share secrets and lead a discussion on creating Sound Effects for the Theatre.

Finally, Ned Jacobson, who is the Staff Sound Designer for the University of California, Davis, will lead a discussion that we can't seem to have often enough—the very basics of sound design. This is a great opportunity for those engaged in sound design who have not been blessed with large academic sound curricula, departments, etc., to get together, talk shop, and swap ideas.

Our advanced roundtable series begins with a discussion led by Bill Brown, the staff Sound Operator at Clowes Hall in Indianapolis and the Indianapolis Motor Speedway. This discussion will focus on the trials and tribulations of working in a large touring house.

In our second advanced roundtable, Paul Chavez of Paoletti

Associates will lead a panel of sound consultants talking about consulting for theatre sound venues. Hey, this may be the only place in the world where you can literally get some "free advice" that would be well worth the taking, so be sure to save up your questions and discussion points for this one!

Our third advanced roundtable discussion opens up the floor for you to join in the discussion about digital audio workstations. Dave Tosti-Lane will once again be joined by Bobby Lentini and Steve Rypka in a free-for-all discussion about various digital audio workstations.

Finally, our last advanced roundtable returns our old friend Ken Bell, General Manager of long-time USITT Sustaining Member and supporter, Richmond Sound Design, to lead a discussion about the latest advances in the MIDI specification, and work in the AES subcommittee, SC10. Ken has just become the chair of the MIDI Manufacturers Committee Technical Standards Committee, so he should be able to offer up lots of "insider" tips on the latest changes in the MIDI specification!

As if this isn't enough discussion, we will bring the whole gang together in our annual Open Sound Forum, traditionally one of the most interesting discussions we have in the Sound Commission. Once again, Tom Mardikes, Resident Sound Designer at Missouri Repertory Theatre, and head of the Graduate program in Sound Design at UMKC, will lead the discussion.

#### MYERSON SYMPHONY HALL

After a main course as filling as all this, it's hard to imagine *dessert*, but if you're game, check out the tour of the recently renovated Myerson Symphony Hall, organized by Perry Langenstein and the Local Conference Committee. Perry has set up a wonderful tour that includes sitting in on a Turtle Creek Chorale rehearsal, and free souvenir CDs.

#### MICROPHONE WORKSHOP

Right at the last minute we've added a couple of sessions that we hope, as

Rocky and Bullwinkle used to say, you'll really like! The first is a workshop offered by Tim Vear of Shure Brothers in techniques for using both wired and wireless microphones for the stage. Tim has gained audio experience in both the technical and musical aspects of audio. He has worked as an engineer for recording, radio and live sound, has operated his own recording studio and sound company, and has played music professionally for many years. He currently holds the position of Applications Engineer at Shure Brothers Inc. in Evanston, IL.

#### PEAVEY MEDIA MATRIX SYSTEM

The second program will be an informal demonstration of the Peavey Media Matrix system. In case you haven't heard about this new product, it has really created a stir in audio engineering circles as one of the first computer controlled digital audio processing and interface systems. I looked at a demo of the software over a year ago, and felt quite sure that this was a product that could really help to resolve the endless dilemma of a proper sound console for theatrical applications. The key? You build your console the way you need it—even if just for a specific show—from software building blocks. Don't miss this demo; it may change the way you think about computers, and consoles, and theatre sound. Our host on this guided tour will be Ken Valentine, District Sales Manager for Peavey Architectural Acoustics Division, a line of products targeted specifically for permanent installation.

#### SOUND PORTFOLIO REVIEWS

Once again, we will be hosting sound portfolio reviews for interested students. These reviews take place from 8:00 to 9:30 a.m. on Thursday and Friday mornings. If you would like to have your portfolio critiqued by both academic sound teachers, and regional theatre designers, please contact Tom Mardikes at 816-235-2964.

#### CLEAR-COM SOUND ACHIEVEMENT AWARD

For as long as I can remember, one of the mainstays of the exhibit floor has

been Clear-Com. They have been a sustaining member of the Institute for many years, and have now surpassed even that level of support by instituting a new Sound Achievement Award. This award is to be given annually to a distinguished student in the field of sound design. This year's award will be announced at the conference.

Our thanks to Clear-Com for supporting student sound designers, and for choosing USITT to be the host Institute for the award.

#### PITTSBURGH APPROACHES!

As you can see, a lot of things have developed since our last planning meeting for this conference. Hopefully, you will find suggestions you made incorporated into our planning! If not, don't give up! Make sure to let us know what you'd like to see in Pittsburgh next year, and we'll see if we can get it arranged. The planning and prioritizing of programming will once again take place at the first Sound Commission Meeting from 4:45 to 6:05 p.m. on Friday.

If you do have an idea, and especially if you would be willing to spearhead the effort to make it happen, make sure to fill out one of the Conference Program Proposals that have appeared in *Sightlines*. If you can't find one, let me know and I'll get it to you. We'll also have plenty of them available at the conference for all the wonderful ideas generated in the old cocktail lounge.

After the Commissioners Conference Planning Meeting on Saturday, we'll have another Commission Meeting just to sit around and talk about our goals and objectives for the Sound Commission. It's often hard to remember that USITT is a lot more than just a national convention, and that the Institute can provide our members with a great deal more support than just this newsletter, or conference programming. This commission meeting may be just the place to figure out how we can better tap into the resources of the Institute!

Well, it seems like we hardly get one conference ready, when we find ourselves in the middle of the planning process for the next conference.

Next year's conference will take place from March 19-22 in Pittsburgh, PA. Now is the time to start dreaming up places to visit and tour in Pittsburgh, and to generate programming ideas for the conference. It would be great if you could drop me a line or some e-mail before the Fort Worth conference to let me know what kinds of things you'd like to see us do in Pittsburgh.

Don't forget that we will prioritize our programming for Pittsburgh at the first commissioner's meeting on Friday!

**Rick Thomas**  
*Commissioner*

#### SCENE DESIGN

#### BRING YOUR IDEAS

With the conference barely a week away, I hope that by now the Scene Design-sponsored sessions are well-implanted in your consciousness.

Also scheduled into the conference week are two commission meetings which are open to anyone interested in scene design and its related aspects (i.e. scenic painting, props, etc.) This is the best time for you to provide ideas not only for future conferences, but also for the direction of the Commission itself. These ideas might manifest

themselves in the form of a discussion or workshop at the conference, but they might just as well develop into a long-term Commission-sponsored project. You are all invited—encouraged—to attend the commission meeting on Friday the 15th at 2:30 PM during which we will plan our programming for the Pittsburgh conference. Brings plenty of ideas. Keep in mind that we have discussed "Properties" as a major topic for the next conference, although any suggestions are welcome. The second Commission meeting—Friday at 7:30 PM—is a reception, a chance to get together and exchange ideas in a more relaxed atmosphere. Hope to see all of you there!

A "green-bite" (thank you, Kent Goetz):

Those plastic containers that bring us butter, cottage cheese, cream cheese, chicken livers, and deli treats—they make wonderful storage containers in the paint room. And in your studio, those Styrofoam trays used to package chicken breasts and pot roasts make wonderful paint palettes. How many of us already use discarded toothbrushes as primitive airbrushes?

**Dick Block**  
*Co-Commissioner*

#### CORRECTIONS

In last month's *Sightlines* we reported that James Thomas Engineering, Inc. and Moody/Ravitz Design Partners are making generous donations of trophies and cash prizes to this year's Tech Expo. What we meant to say is this year's Tech *Olympics*.

Also, in the Tech Source Guide article about two-part polymer resins which appeared in the January issue, we indicated that a production called "Zak Brown" was produced at the Arena Stage in Washington D.C. In fact, Zack Brown (note correct spelling) is a well-known designer who regularly designs scenery at this theatre. We also indicated that a polymer resin coating was used on a production of *Our Town* when in fact it was Zack Brown's design for the production of *On The Town* which made use of the product, Ultra Glo. We sincerely apologize for these mistakes and hope that we haven't caused too much confusion.

#### THEATRE STAGE TECHNICIAN

College-Conservatory of Music. Build/supervise construction of scenery/props for CCM-OMDA productions. Help Assistant Technical Director supervise students' construction of scenery/props. Oversee shop tool safety. Maintain/repair tools, equipment. Must have welding and finish carpentry skills. Assist with inventory control. Weekend/evening work hours required. Minimum qualifications: B.E.A. required, M.E.A. preferred. Two years related professional experience needed. Must have ability to climb ladders and work at heights. Must be able to lift 100 pounds. Applications accepted until position filled. Send resume & letter (note position control #96PV0012) to:

Office of Recruitment Services  
University of Cincinnati  
PO Box 210566  
Cincinnati, OH 45221-0566

UC is an affirmative action/equal opportunity employer. Women/Minorities/Disabled/Veterans encouraged to apply.

#### 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

**CLASSIFIED ADS****PRODUCTION STAGE  
MANAGER**

PSM needed for large musical variety show in Branson, MO. Must have several years experience in live show calling, technical direction and crew supervision. Individual will directly supervise stage crew of 10-14. Great management skills in a fast-paced environment a must.

Apply to:

Personnel Director  
Shoji Entertainments, Inc.  
2709 State Highway 248  
Branson, MO 65616

**ASSISTANT LIGHTING  
DIRECTOR**

Large musical variety show in Branson, MO is seeking a dynamic individual. Must have several years professional experience. Special skills and experience should include lasers, intelligent lighting fixtures, electronics and computer literacy.

Apply to:

Personnel Director  
Shoji Entertainments, Inc.  
2709 State Highway 248  
Branson, MO 65616

**STAGE TECHNICIAN**

Show run position for large musical variety show in Branson, MO. Must have experience in rigging and running scenery, moving draperies and backstage show operation. Specialty skills of welding, carpentry, scene painting, or high rigging a definite plus.

Apply to:

Personnel Director  
Shoji Entertainments, Inc.  
2709 State Highway 248  
Branson, MO 65616

**TECHNICAL DIRECTOR/  
DESIGNER/FACILITIES  
MANAGER**

Theatre seeks full-time technical director: supervise all technical/design aspects for 8 to 10 mainstage productions (adult and children's); coordinate volunteers; demonstrate good organization and communication skills; manage the facility, conduct workshops; oversee interns. Technical Theatre degree or comparable experience required. Salary range: \$18,000 to \$22,000. Position begins July. Send resume and three letters of reference to:

Mary Nicholson  
Managing Director  
The Spartanburg Little Theatre  
385 S. Spring St.  
Spartanburg, SC 29306  
Fax: 803-948-5360

**TECHNICAL THEATRE/  
DESIGNER**

We invite applications for a person to teach a broad range of technical theatre and design related courses on the undergraduate level as well as to provide all technical direction and coordination for college theatre and dance productions. Set and/or lighting design required. This is a tenure track, ten-month academic year position beginning fall semester, 1996. Requires M.F.A. and three years of full-time teaching in a college or university. M.A. or professional background may qualify for a limited-term of up to three years appointment. Experience in set and properties design and current computerized theatre technology; ability to work closely with students and to formulate well-organized work schedules; a thorough knowledge of and experience with all forms of theatre-related scenery construction, rigging, support mechanics, and electronic and au-

dio equipment. Salary competitive; excellent benefits. Appointment at rank of Assistant Professor. APPLICATIONS MUST BE RECEIVED BY APRIL 1, 1996. Send letter of application, resume, three letters of reference, and graduate and undergraduate transcripts to

Attn: Technical Theatre/  
Designer Search  
Office of Personnel Services  
Rhode Island College  
Providence, RI 02908  
TDD# 401-456-8216

**SCENE DESIGNER/TD/  
TEACHER**

Assistant Professor (tenure-track) or Lecturer position available for the 1996-97 academic year. M.F.A. or doctorate normal requirement for tenure-track appointment. Appropriate M.A. may be considered. For copy of vacancy announcement and application information contact

Ronald D. Johnson, Chair  
Department of Theatre Arts  
California State University,  
Fresno  
Fresno, CA 93740-0046  
tel: 209-278-3987  
fax: 209-278-7215  
<ronald\_johnson@csufresno.edu>  
Application deadline is  
April 1, 1996

**SCENE SHOP FOREMAN**

The Alley Theatre is seeking a Scene Shop Foreman for the 1996-97 Season. Responsibilities include: supervision of carpentry staff and overhire personnel during scenic construction, installations, and strike; and maintenance of shop equipment, inventory, and theatre spaces. Excellent carpentry, welding, rigging, and communications skills required. Position beginning as early as May 20, 1996 through June 1, 1997. (Start date negotiable.) Salary competitive. Medi-

cal Benefits. Send letter, resume, and references to:

A.D. Carson, Production Mgr.  
Alley Theatre  
615 Texas Avenue  
Houston, TX 77002  
Fax: 713-228-0527  
<adcalley@cybersim.com>

**GRADUATE FELLOWSHIPS**

The University of Delaware seeks qualified individuals interested in graduate study in Technical Production. The specific areas of interest include Technical Director/Master Carpenter, Master Electrician, Audio Engineer, Prop Master, and Painter. Students accepted into this program will work toward an M.F.A. degree in the Technical Production area of the Professional Theatre Training Program. Fellowships (stipends and tuition) and tuition scholarships available. Positions available as of Fall 1996. Contact:

Department of Theatre  
University of Delaware  
Newark, DE 19716  
tel: 302-831-2201

**SCENE/PROP LAB  
SUPERVISOR**

University of Minnesota, Theatre Arts & Dance Dept.  
Begin August 1, 1996  
Full-Time/12-Month.

(For a more in-depth job description contact me.)

Deadline for Applications: April 15, 1996. Interested applicants should send letter of application, resume, and three (3) letters of recommendation to:

Martin B. Gwinup  
University Technical Director  
110 Rarig Ctr.  
330 21st Ave. S.  
Minneapolis, MN 55455  
<gwinu001@maroon.tc.umn.edu>

## NATIONAL PERSPECTIVES

### MAJOR CONTRIBUTION TO TECHNICAL STANDARDS DEVELOPMENT

For many years USITT has been a leader in the development of technical standards for the manufacture and operation of equipment for the performing arts. USITT is pleased to announce a major contribution to the continuing evolution of these standards.

During the past two years Entertainment Services and Technology Association (ESTA) has assumed a strong leadership role in standards work with the establishment of "working groups" aimed at development of standards that cut across virtually all facets of entertainment industry equipment and practices. Demonstrating our commitment to this effort and our support of ESTA's role, USITT has provided \$13,500 to aid these working groups—the single largest contribution ESTA has received in support of its standards initiatives.

To insure continuity in standards developments and codes revisions, ESTA has hired a standards officer and is investing significant personnel time

and finances to this work. This expertise will assist in the continuation of the development of rigging standards, a long-established USITT process. USITT's participation in the process of drafting revisions to the National Electrical Code will also continue through ESTA's established standards process.

The Standards Working Groups established by ESTA have no organizational affiliation. Membership in a working group is by application to be a part of the group, then election by members of that group. Paul Vincent, ESTA President, stresses, "The primary requisite is that people must be willing to work." USITT leadership believes that this standards work and processes established by ESTA will benefit all those working in the theatre and allied industries and that our financial contribution is an indication of our support and commitment.

This contribution also represents USITT's strong commitment to our organizational mission and goal to "develop standards for the performing arts." We salute those members of USITT and ESTA who are striving to make theatre and other performing arts and entertainment venues and equipment standard and safe.

**Richard Durst**  
*USITT President*

## INSTITUTE BUSINESS CALENDAR

### MARCH 1996

- 5 Board Packets mailed
- 11, 12 (Mon/Tue) Professional Development Workshops
- 12 (Tuesday) Board of Directors Meeting I, 7:00 p.m.
- 13 (Wednesday) Fort Worth Conference begins—Keynote and Annual Membership meeting at NOON
- 15 (Wednesday) Board of Directors Meeting II, 4:45 p.m.

### APRIL 1996

- 19 PROPOSAL FORMS for Professional Development Workshops for Pittsburgh submitted and finalized.
- 19 Changes, additions and revisions in Pittsburgh programming proposals to VP-Programming. Note any changes in priority.

### MAY 1996

- 1 Confirmed contact information for all Vice-Commissioner appointments for the upcoming FY is due to the VP-Commissions.
- 13 Lists of prioritized Commission programming for Pittsburgh is sent to all of the commissioners for final review before scheduling.
- 15 Commissioners obtain status reports on project progress and financial expenditures.
- 20 Conflicts in the Program and Meeting Schedule for Pittsburgh resolved through VP-Programming and VP-Commissions. Revisions sent to Commissioners.
- TBA PITTSBURGH PROGRAM SCHEDULING MEETING: Commissioners Steering Committee, VP-Programming, and the VP-Commissions meet to do preliminary scheduling of Pittsburgh Program Sessions.

# usitt sightlines

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