

USITT **sightlines**

A P R I L 1 9 9 6

IN THIS ISSUE

- 1
ARTS ADVOCACY
VIA THE INTERNET
- 2
ARCHITECTURE
- 2, 3
COSTUMES
- 3
WADING ON THE WEB
- 4
CODE CORNER
- 4
NEWS FROM THE NATIONAL
- 5
REGIONAL SECTION NEWS
- 6-9
OISTAT BULLETIN
- 10
REMEMBERING
- 12
DESIGN SYMPOSIUM
- 12
USITT ELECTION RESULTS

WASHINGTON WATCH

ARTS ADVOCACY VIA THE INTERNET

The arts community realizes by now that the National Endowment For The Arts (NEA) is under attack in Congress. But few of us are aware just how far the attacks have gone or fathom the new dangers before us.

The list of attacks grows daily, extending on multiple fronts to Public Television, Arts Education Programs, Historical Preservation, grants in the Humanities, Kennedy Center Programs, Goals 2000, Telecommunications projects, Scholarships and more. Not since the 1950s have we seen a more organized move to muzzle the

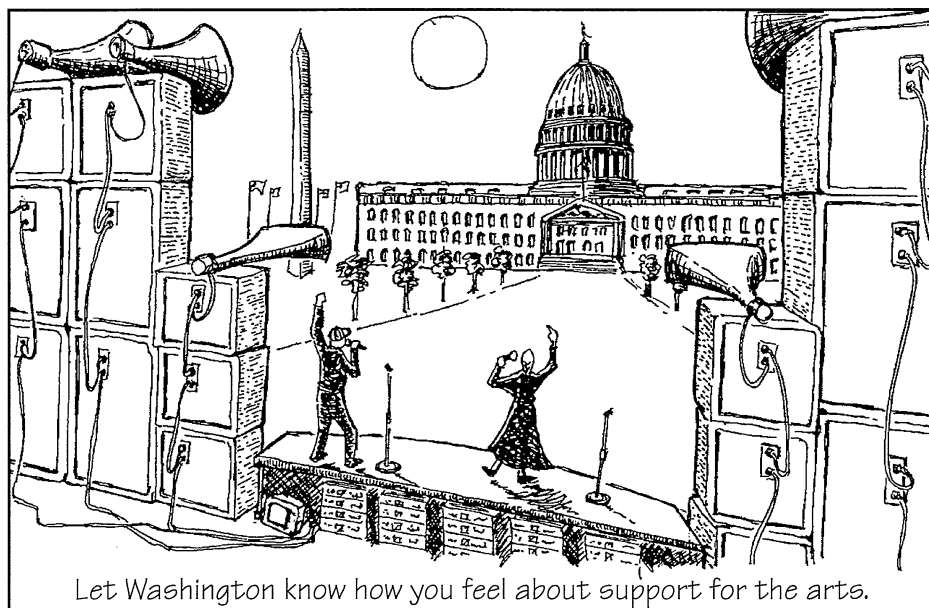
arts and our artists. Congress already passed its Internet Gag Rule and is considering more ways to hurt artists, including a move to end most copyright protection for composers and songwriters. Local school districts are cutting arts programs as well, often eliminating them altogether. One district in Colorado terminated almost 30 arts and music teachers in just the last few months.

Unfortunately this pattern of decreasing support for art and humanities programs in schools and in the not-for-profit sector is now pervasive. More than ever we need to be informed in a timely way of these developments so that we can raise our voices and take effective action.

Artslynx, founded by USITT member Richard Finkelstein, is designed to

address these needs by utilizing some of the simple, yet powerful features of electronic communication on the Internet. Artslynx offers, among other things, two listservs (e-mail subscription list servers) that would be of particular value to USITT members. "Arts-alert-usa" distributes important, pressing news about arts related legislation, often alerting subscribers as votes are about to take place. "Artswire-current" is an e-mail edition of Arts Wire's weekly newsletter, *Arts Wire CURRENT*. Arts Wire, a project of the New York Foundation for the Arts, is a national computer-based network serving the arts community. *Arts Wire CURRENT* features news updates on social, economic, philosophical, and political issues affecting the

continued on page 2 ➤



Let Washington know how you feel about support for the arts.

STEVE NELSON

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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WASHINGTON WATCH

► *continued from page 1*

arts and culture. On the World Wide Web, *Arts Wire CURRENT* is available at <http://www.artswire.org/Artswire/www/current.html>. If you would like a free copy of *Arts Wire CURRENT* delivered to your e-mail box, see below for subscription information.

Subscribers to Artslynx's arts-alert-usa, are sent emergency alerts and information. On average arts-alert messages are sent once a week and are usually quite short. Nearly every message includes vital information enabling subscribers to take action. For instance when Congresspersons are mentioned, their phone numbers and fax numbers are included, as well as e-mail addresses whenever possible.

To subscribe to arts-alert-usa, address an e-mail note to:

listproc@lists.colorado.edu

Leave the subject line in your message blank (or near blank for America Online users). In the message body simply type:

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followed by your first and last name and then the two-letter abbreviation of your home state. Example:

subscribe arts-alert-usa Richard Finkelstein CO

You can subscribe to artswire-current in the same way. Just substitute the name *artswire-current* for *arts-alert-usa*.

To learn about other Artslynx features and services, computer users can log onto the Artslynx web site at <http://spot.colorado.edu/~finkelst/artsllynx.htm>.

Ed.

ARCHITECTURE

WHAT MAKES THEATER?

The Art & Architecture Committee of the American Institute of Architects (AIA) New York Chapter, in conjunction with Cooper-Hewitt, National Design Museum, Smithsonian Institution, will sponsor a symposium, *What*

Makes Theater: The Next Hundred Years, Thursday through Saturday, 25-27 April, addressing the interrelated disciplines that make theater synonymous with New York's vibrant cultural life.

Theater is one of New York City's most important industries, with more than 25,000 jobs generated by the spending of the industry and its visitors, and an overall economic impact surpassing an astounding \$2.3 billion annually. During the 1994-95 season, theater attendance exceeded 9 million, its highest level in 10 years.

What Makes Theater: The Next Hundred Years will bring together a distinguished cross-section of the theater world including theater owners, managers, consultants, architects, planners, designers, historians and other professionals for focused discussions on the dynamics of theater in New York in the coming century. The symposium is designed for people who create theater and theater buildings, and for those for whom theater is created.

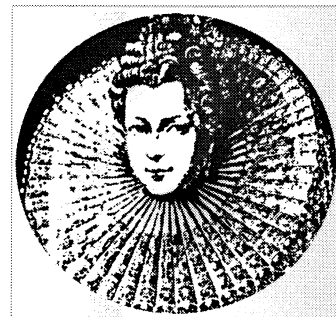
A selective list of panelists includes: Joshua Dachs, principal of Jules Fisher/Joshua Dachs Associates Theatre Planning and Design; Oscar Hammerstein III; Hugh Hardy, partner at Hardy Holtzman Pfeiffer Architects; Brooks McNamara, author and professor at New York University; Rebecca Robertson, president of 42nd Street Redevelopment Project; Ralph Roseman, veteran Broadway General Manager; and George C. Wolfe, artistic director of the Joseph Papp Public Theatre.

Tickets are \$145 for AIA & National Design Museum members, \$180 for non-members, and \$100 for students. Admission includes one session on Thursday evening, and four sessions and lunch on Friday. Special tours on Saturday, at no additional charge, will have limited capacity, and place should be reserved at time of payment. Please note that some or all of the tours may be sold out. For tickets and further information, call Cooper-Hewitt at 212-860-6321.

Tim Hartung
Commissioner

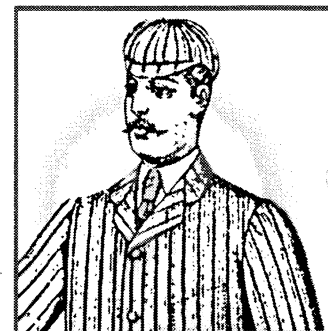
COSTUMES

CRJ: SUBSCRIBE NOW AND SAVE



With the publication of the summer issue (Vol. VIII, No. 1) *Cutters' Research Journal* enters its eighth year of publication. CRJ is a project of the Costume Commission and is one of the two juried journals of USITT. The other, of course, is *TD&T*. *Cutters' Research Journal* was conceived to be a professional publication presenting the written works of Commission members and guest contributors whose professional experiences and research works would interest others in the field. Also presented are relevant archival research materials that have general and specific interest to those in costume and related fields of craft, design and research.

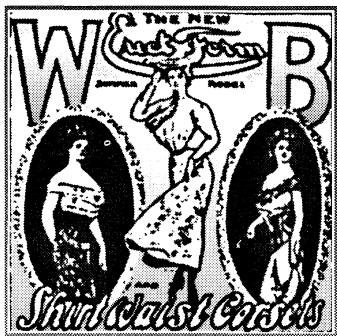
Articles for *Cutters' Research Journal* run to any subject readers might find interesting, learn from or appreciate in personal reference use. The subject range suggested in the writer's guidelines includes articles relating to costume and textile history, needle arts, costume conservation, computer programs, period patterns and construction, costume crafts, and subjects related to all aspects of wearing



apparel, research and reproduction. Potential contributors are encouraged to seek advice and assistance from the Editorial Staff if they have questions or inquiries regarding manuscript format, subject suitability, or any other questions about the process. CRJ will assist whenever possible with the steps to publication for the novice author.

Subscribers to *Cutters' Research Journal* represent a wide variety of related fields including educators, professional designers, museums, university libraries, professional organizations, costume shops, and regional theaters.

Cutters' Research Journal relies to a great extent on the word of mouth of our subscribers to encourage colleagues and others in fields of interest to subscribe. CRJ has reached a plateau in subscription base. We need to increase that subscription base to meet the ever increasing costs of production and increase visibility of CRJ throughout our potential market. The editorial staff of CRJ encourages our current subscribers to spread the word. If you are interested in our publication's



presentations and are not a subscriber at this time, you are encouraged to "join up." We can anticipate an increase in subscription cost in the next fiscal year. Now is the time to get in on the lower, current rate for members of \$12.00 per year.

Cutters' Research Journal exists first and foremost for the benefit and utilization of the members of the Costume Commission. We want the members as subscribers and contributors. We need your support in both of these areas.

To subscribe, please call the USITT National Office (800-93-USITT). For information about article submissions

please contact

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Ronald B. Gloekler
CRJ Editor

COSTUMES

UNUSUAL, UNIQUE AND UNCOMMON COSTUMES

Mega-exploration of the unusual, unique, and/or uncommon costume is the focus of the **1996 USITT Costume Symposium**. Maribeth Hite, USITT Board member and Costume Director of the Guthrie Theatre, has organized an exciting three day extravaganza for August 1-3. Programming includes tours of costume shops at the Guthrie, Minnesota Opera, Children's Theatre Company, Camp Snoopy at the Mall of America, and Costumes and Creatures.

Scheduled presenters include Doreen Johnson (Guthrie Theatre), Marliiss Jensen (Iris Color Studio), William Stewart Jones (Krylon Studios), Ricia Birtuk (Children's Theatre Company), Gail Bakkom (Minnesota Opera), Janet Del Voy (Costumes and Creatures), Liz Reichow (Camp Snoopy), Henry Gomez (Mascots & Costumes) and D.J. Gramann II (Puppets).

Registration fees include three continental breakfasts, a box lunch, and a closing reception. Theatre ticket discounts will be available for symposium attendees. Brochures were sent to all members of the Costume Design and Technology Commission in the first week of April. If you haven't received yours by the end of May, please contact the USITT National Office (800-93-USITT) for registration information.

Diane R. Berg
Commissioner

COMPUTERS

"WOW!" OR "WADING ON THE WEB"

This article consists of World Wide Web hot spots which should be of interest to theatre professionals and educators. Current and past articles are available at the WOW homepage (http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html) complete with live links, which should make it easy for web surfers to check out the interesting Internet resources mentioned in this column.

COSTUME WEB SITES:

"Costume Page" (<http://ddi.digital.net/%7Emilieux/costume.html>) is a list of costume links on the net. "Rags Magazine" (<http://www.mcn.org/R/RAGS/DefaultG.html>) is a quarterly magazine of book reviews dealing with costume, clothing, and ethnic textiles, as well as many related topics, such as masks, jewelry, and accessories. There are three costume houses which specialize in festival dress. At "Regalia: Festive Finery" (<http://www.kattnet.com/regalia/>) there is a home page for Regalia Studio, which is in the French Quarters of New Orleans and creates costumes for Mardi Gras. The "King & Country" (<http://www.westworld.com/~kngcntry/>) specializes in British period dress accessories and "Doge of Venice" (<http://www.doge.it/atelier/atelier.htm>) specializes in Venetian carnival costumes.

THEATRE HISTORY SITES:

If you go to "The Ancient Greek Theater CD-ROM" (http://www.upenn.edu/museum_pubs/GreekCD.html) there is information on a CD-ROM of ancient Greece which includes photos of Greek theatres. And at "Images of Architecture & Architectural Sculpture" (<http://www.ncsa.uiuc.edu/SDG/Experimental/anu-art-history/architecture.images.html>) there are photos of ancient Rome.

continued on page 4 ➤

LIFETIME MEMBERS

SAMUEL H. SCRIPPS

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COMPUTERS

► continued from page 3

VIRTUAL REALITY AND THE THEATRE:

Rik Jones's home page (<http://www.rlc.dcccd.edu/Human/Rik.htm>) includes several set designs using Virtus VR and Virtus Walkthrough from Virtus Corporation (<http://www.virtus.com/>). This software is used by many theatre designers to create a 3-D simulation of their set which viewers can look at from any angle, and seemingly "walk around" in it. Textures which can be used with Virtus software to help give its computer-generated objects a more "real" look are available on the Internet at (<ftp://freedom.interpath.net/pub/virtus/textures/>). Other VR-related web sites include a "Virtual Theatre" (<http://www.sirius.com/%7Erat/04.FutureTheater.html>), a "Virtual Lighting Lab" (<http://dolphin.upenn.edu/~pacshop/lab/lab.html>), a "Theatre Computer Visualization Center" (<http://appia.tcvc.indiana.edu/~tcvc/>) and an "AutoCAD and Scenery Design 3-D Drawings for Previsualization of Sets" (<http://www.panix.com/jviii/jv3acad.html>). And one of the best web sites for information on VR (<http://ukanaix.cc.ukans.edu:80/~mreaney>) is authored by USITT member, Mark Reaney. We've mentioned this site before, and an article about Reaney's production of *The Adding Machine* was published in the Winter 1996 issue of *TD&T* (Vol. 32, No. 1).

C. Otis Sweezey
Vice-Commissioner for
Computer Applications

[The "WOW" article which was scheduled to appear in last month's issue of Sightlines and didn't because we ran out of space is nevertheless available at the WOW web site (http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html). Cyberspace does have its advantages. Ed.]

ENGINEERING

CODE CORNER

In the March 1996 issue of *Sightlines* I posed a question, "What does an extension cord extend?" The obvious answer seems to be that it extends the cord on my lighting fixture to the receptacle in the floor pocket. Not so! The extension cord extends the receptacle in the floor pocket to the cord on the lighting fixture. This careful attention to semantics is necessary if one is to properly understand and apply the codes found in the National Electrical Code (NEC). In this particular case, understanding that an extension cord extends the receptacle is important when determining which gage of cord is code-compliant.

Article 100 of the NEC tells us that "Utilization Equipment," the lighting fixture in our example, is only the piece of equipment that actually uses the electrical energy. The Article also tells us that the "Outlet" is the point where the "Utilization Equipment" receives its electrical current. This junction exists between the lighting fixture's plug and the first receptacle or connector body (portable receptacle). In the case of a hard-wired (non-portable) piece of equipment such as a ceiling-mounted lighting fixture, this junction is between the fixture pigtail or terminal block and the fixed wiring hanging out of the electrical box. Section 240-4 of the NEC tells us how we must protect the various types of cords and cables. We see that Exception 1 covers a class of cords which is provided with the utilization equipment. These are known as "power supply" cords and are either permanently attached, or are made to be detachable on the utilization equipment end via a male inlet and a matching connector body. Power supply cords are considered to be part of the utilization equipment, and as can be seen in Exception 1, are treated differently than all the rest of the cords, including extension cords, that may be in the circuit.

The code question for next month: "When is an outlet not a receptacle?"

(The information in this article is the opinion of the author. Only the NFPA and your local jurisdictional authority can interpret the NEC. The author and USITT are not liable for anything resulting from the use of this information.) ■

Ken Vannice
Vice-Commissioner for NEC,
Panel 15

NATIONAL OFFICE

NEWS FROM THE NATIONAL

It's hard to believe this year's USITT Conference & Stage Expo has come and gone. A fun time was had by all of us here in the National Office and we look forward to our next Conference & Stage Expo in Pittsburgh. In the mean time, let's take a look at what's going on with our members and the rest of the performing arts world.

■ SUSTAINING MEMBER NEWS

Dove Systems announces the acquisition of Hallikainen and Friends, a manufacturer of digital remote control systems for television and radio stations. Mr. Harold Hallikainen has also contracted with Dove Systems for a number of functions, including engineering, product development and technical support.

■ ORGANIZATIONAL MEMBER NEWS

Columbus McKinnon Corporation has introduced a full line of Guardian fall protection products which are specifically designed for worker comfort and safety and which exceed all OSHA standards. The line includes heavy duty, Ultra-Lite™, Flexi-Fit™ and Sub-Pelvic™ full body harnesses, rope grabs, shock absorbers and lanyards, retractable lifelines and anchoring devices. For more information on Guardian fall protection products, contact Kathy Butler at 716-689-5400.

The **Educational Theatre Association** announces *Festival*

'96—The International Thespian Society's Thespian Festival taking place June 25-29, 1996 at the University of Nebraska, Lincoln. The festival is for high school students in grades 9 through 12, their theatre teachers and chaperones. This event will include performances, seminars and workshops for both students and teachers. For more information contact Nancy L. Brown, The Educational Theatre Association, 3368 Central Parkway, Cincinnati, Ohio 45225.

The Educational Theatre Association is also online with a general e-mail address (info@etassoc.org) and a home page on the World Wide Web (http://www.etaassoc.org).

Opera America's 26th Annual Conference *Opera in Fusion* will take place April 30-May 5, 1996 at the Hotel Inter-Continental in Los Angeles, CA. Keynote speaker will be stage director Julie Taymor, and Placido Domingo will be the special guest at the Opera America award's luncheon. Attendees will have opportunities to attend a production of Donizetti's *The Elixir of Love* presented by Los Angeles Music Center Opera and a production of *Aida* at the San Diego Opera. For registration information contact Opera America at 202-293-4466 or fax: 202-393-0735.

Opera America is also currently accepting applications for the 1996-97 Opera America Fellowship program. Up to four Fellows in the areas of general management, technical direction, production/stage management, and other administrative speciality areas will be chosen. Fellowships are intended for entry- and mid-level professionals, and are awarded through a competitive application process. Applications must be received by May 7, 1996. To request application materials and more information, contact: Eve Smith, Professional Development Director, Opera America, 1156 15th Street NW, Suite 810, Washington, DC 20005 Tel: 202-293-4466; Fax: 202-393-0735; E-mail: Eve@operaam.org.

■ INDUSTRY NEWS

The **American Association of Community Theatres** will be hold-

ing *Convention '96—A Slice of the Apple* June 19-23, 1996 in New York at the Park Central Hotel. Opening reception will feature playwright, A.R. Gurney and Tony Award winning costume designer William Ivey Long will lead a workshop. The convention will feature workshops and seminars, tours, sponsors and exhibits and the presentation of the winning play of the AACT's New York New Play Contest. Two tickets to Broadway shows are included in the registration fee. For more information contact AACT at 409-774-0611.

The **Arts Extension Service**, Division of Continuing Education, University of Massachusetts at Amherst is presenting a *Summer Program in Arts Management*, June 27-29, 1996. The theme of this year's program is understanding cultural approaches to social change. The option to earn a Certificate in Arts Management is also available to conference participants. For more information contact AES at 413-545-2360.

LIGHTFAIR INTERNATIONAL Trade Show and Conference Program sponsored by the Illuminating Engineering Society of North America (IENSA) and the International Association of Lighting Designers (IALD) will take place May 14-16, 1996 at Moscone Center in San Francisco. The trade show will feature three specialized pavilions: Theatre, Entertainment & Speciality Lighting; Decorative Lighting; and International Lighting. The conference will offer four workshops with CEU accreditation and 33 seminars as well as a New Product Showcase. For registration information call 800-856-0327 or 214-242-8901.

The **Theatre Historical Society** in conjunction with the **Historic Theatres' Trust** of Montreal is sponsoring a tour of Quebec's theatres June 26th through July 1st. Participants will tour twenty-four theatres in Montreal and Quebec City with opportunities for photography and discussions with theatre owners, operators and project architects.

Western Michigan University and **PW Publications** will be presenting the Seventh Annual *AutoCAD™/PCpattern™ for Apparel Workshops*, July 11-15, 1996. Sessions

will include Basic AutoCAD, Draw and Edit Garments, Drafting Patterns, PCpattern Basics, Fabric Utilization and Editing Techniques. The cost is \$500 for the Introductory and Intermediate Sessions, July 11-15 and \$300 for the Intermediate Session, July 13-15. For more information contact Isabelle Lott at 616-387-3728 or Nancy Steinhaus at 616-949-3429

Maureen C. Rahill
USITT Membership Services

REGIONAL SECTION NEWS

NOR CAL TOURS TWO VENUES

Saturday April 27th the Nor Cal USITT section will meet to tour two facilities in the East Bay Area. Our first tour is at 1:00 PM at the Dean Leshner Regional Center for the Arts in Walnut Creek, CA. The Regional Center has two performing arts spaces with plans for a third and is one of the most actively programmed theatres in the Bay Area. Immediately afterwards we will caravan a few miles down the road to the Bruns Amphitheatre in Orinda, the home of the California Shakespeare Festival for a tour beginning at 3:00 PM.

For more information on this and other activities, as we continue to reactivate our section, please contact:

Tom Hird, Chair
tel: 510-885-4813
fax: 510-885-4748
e-mail: thhird@csu Hayward.edu
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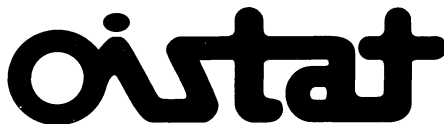
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OISTAT on the Internet

Since June 1995, the OISTAT has entered the world of the Internet. At the meeting of the Executive Committee in Prague the home page of the OISTAT Web was presented for the first time.

How the Internet works

For those who are not familiar with the Internet, I would like to explain in short how it works. The Internet is a network of computers available to everyone all over the world. Local access to the Internet is available in all the OISTAT member-countries. What you basically need in order to get onto the Internet is a personal computer, a modem and a telephone line. The three most important Internet services for our field of work are e-mail, Newsgroups and the World Wide Web (WWW).

E-mail basically serves as a means of person-to-person communication. It allows you to send (electronic) mail to other people connected to the Internet. The main advantage of using e-mail is that the other person receives your message directly on his or her computer and can therefore, for example, work on the text immediately without having to type it out again. This saves a lot of time if you are working with someone else on the minutes of a meeting or a report.

Newsgroups are sort of bulletin boards through which many people communicate with each other. There are more than 10,000 newsgroups on all kinds of topics.

On the World Wide Web you can find information presented in a very comprehensible and graphical way. A lot of commercial companies, governments, organisations and institutes provide information about their services and products. The OISTAT is now one of these organisations.

This publication has been made possible by

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Commission for Theory and History Symposium and Meeting in Tel Aviv



The new opera house in Tel Aviv

A meeting to initiate the Theory and History Commission had been held in November 1993 in Amsterdam. It had been accompanied by a symposium on the theme 'Lighting Design in the Theatre Since Adolphe Appia'. The lectures highlighted different aspects of this theme, such as the collection of historic lighting instruments in Great Britain, the significance of theatre lighting for Appia and Craig, Jaques Delcroze's training institute for music and rhythm in Hellerau near Dresden, Germany, as one of the places of Appia's professional activities and the extremely rapid development and spreading of the medium of

lighting in all sectors of life. The transcripts of these lectures have been bundled and published in a brochure by the OISTAT Centre of the Netherlands.

From 9 to 12 November 1995, the second meeting of the Commission took place at the invitation of the OISTAT Centre in Israel at the Centre for Performing Arts in Tel Aviv. (Organisers were Tali Itzhaki, Ben T'zion Munitz, Dr. Avraham Oz, Jakob Sagiv and others.) Just before this meeting took place Jizchak Rabin was assassinated. Despite this terrible event, the organisers decided to hold the meeting as planned, in re-

Continued on page 4

The OISTAT Web

On the OISTAT Web you will find the structure of the OISTAT. It is divided into the following sections: General Secretariat, Executive Committee, Member-countries, Sponsors and the Working Commissions.

At the Working Commissions section you can find the names, portraits and addresses of the members of these commissions, minutes of meetings and information on the activities of these commissions. One advantage of publishing minutes this way is that members of the OISTAT can obtain information on the activities of all the various commissions.

This information is also accessible for interested parties who may not be directly involved with the OISTAT.

At the of Member-countries section you can find information about the national centres of the OISTAT. This section can function as a junction connecting home pages from all the national centres.

The Executive Committee chapter contains minutes of the meetings of the EC, schedules of the meetings of all the working commissions and other relevant information. You will also find the addresses of the members along with their portraits.

You can contact the SG through the pages of the General Secretariat, read the statutes of the OISTAT and obtain information about the current activities of the OISTAT and about some of our organisation's publications.

Using the Internet is a fast means of communication within the OISTAT. It is not meant to make meetings obsolete. There is nothing better than meeting people in person. However, the Internet can help to keep discussions alive and can be useful for work done in between OISTAT meetings. Furthermore, it offers any interested party the opportunity to actively participate in the work of the organisation. All information you send us on any OISTAT activities will be monitored by the General Secretariat. You can find the OISTAT home page at the following address:

<http://www.oistat.nl>

If you need more information you can either contact the General Secretariat or send me an e-mail:

louis.janssen@tga.nl ♦

Louis Janssen

The Meeting of The Education Commission in Lucerne, 27 - 29 October 1995



The Executive Committee and the Education Commission in Lucerne

Since the Congress in Caracas, the Commission has had difficulties in pursuing its activities, partly due to a lack of response from the national centres coupled with the turnover in membership of the Commission. In Lucerne it was agreed that the primary goal of the Commission was the exchange of information of all kinds, including information about schools, programmes, tutors, exchanges, important activities and meetings, problems and successes. Basic recommendations and examples of educational processes should be central to the work of the Commission. The possibility of creating a database of information on tutors was discussed. One such project is already under way in Sweden. The delegates divided into two groups to discuss the special concerns of scenography and technology separately before formulating a resolution for the future work of the commission. The essential points of this resolution are as follows:

1. It would be preferable if Commission meetings could be held at locations in the vicinity of schools, theatres or educational programmes. A good example was Lucerne. The school for professional training had organised an exhibition of the classes for the practical theatre professions. The tutors were present and gave introductions to the students' work during which they explained their working methods. After that there was an opportunity to talk with them about the teaching in the classes on scene-painting, wardrobe, costume design and make-up.

2. Commission members (selected by their home countries) should be experienced tutors. Additional visitors are welcome from

any country (attending at their own expense).

3. Workshops: International workshops in any area of theatre education should be encouraged and all ways of finding money to cover the cost of holding such workshops should be pursued.

4. PQ: The participation of schools at the PQ should be looked into before the next PQ in 1999. The need for the Commission to discuss issues regarding the educational aspects of the PQ was addressed. The opportunity and need to formally organise lectures and discussion groups for the many students attending was acknowledged. Another idea discussed, relating to PQ, was that of reasserting a theme for the student exhibition.

5. The possibility of creating two sub-commissions, one for technical and one for scenographical education, and the adjacent setting up of two locations for the Commission was discussed: one for the technical education and one for the scenographical in Dresden. This issue will be a main topic for decision at the next meeting.

6. Presidency: Heinz Bruno Gallee, who has led the Commission for many years, will not stand for election in the future. Therefore proposals for candidates and the form of election should be made before the next meeting.

7. Meetings/Events: England announced 'Scenofest' for September 1996 and 1997. The next official meeting of the Commission will be in Dresden in June 1996. ♦

Prof. Heinz Bruno Gallee,
Chairman of the Education Commission

OISTAT Calendar 1996

Executive Committee

26 - 29 June in Dresden, Germany, as part of the Annual Conference of the DTHG (including chairs of the commissions)

Autumn, in Canada:
date to be announced

Scenographic Commission

30 August - 2 September
in Finland and Sweden

Technology Commission

10 - 12 April in Graz, Austria

History and Theory Commission

30 August - 2 September
in Finland and Sweden

Architecture Commission

19 - 22 May in London,
Great Britain

Publication and Communication Commission (PCC)

A meeting is planned in Hungary

Meeting of the Executive Committee in Lucerne, Switzerland, 27 - 29 October 1995

The Executive Committee met in Lucerne at the same time as the Education Committee. The Swiss Association of Theatre Technicians (ASTT/SVTB) had prepared a complex programme which included not only the meetings themselves but also a presentation of the activities of people working in the Swiss theatre. The project of the new concert hall and congress centre in the city, designed by Jean Nouvel, was presented to the delegates. It served as an example highlighting the importance of cultural buildings in cities and how they can change the infrastructure in the region.

Themes of the Meeting

1. Thanks to Dr. Joel Rubin

Before the meeting, Joel Rubin, USA, had announced his resignation from his international activities within the USITT which included his representation of the USA in the Executive Committee. His decision to bring about a change of generations was respected but much regretted. Dr. Rubin was one of the founding members of the OISTAT in 1968 and has served the organisation in all these years, initially as Vice-President, then as President and later as member of the EC. The EC hopes that his official resignation does not mean a complete withdrawal from the international stage.

2. Evaluation of the Small Congress and the PQ

The Small Congress and the PQ were considered a success by all. However, the success was mainly due to the activities of Chris Lievaert and the Czech OISTAT Centre (Jarmila Gabrielova). For future congresses and activities, the General Secretariat should receive more support. The Executive Committee will look for ways of more constructive international collaboration. The historic link between the OISTAT and the PQ was questioned with regard to the organisation of future PQs. Although the link between the OISTAT and the PQ has never been official, the OISTAT has always been closely involved in the PQ. The delegates agreed that this involve-

ment should continue, but that an official basis for collaboration should be established. As a first step, the OISTAT will give all its support to the Czechs to secure the future of the PQ.

3. General Secretariat

The GS is supported by the Dutch Ministry of Culture, and because of this it has been able to intensify its international communication by writing, phoning and travelling and also the publication of OISTAT documents. There are good chances that this support will be prolonged after 1997. The financial situation at the moment is satisfactory, but the contributions of the members remain important, because more activities require more money!

4. Succession of the President

Following the result of the vote by the EC members, the three candidates for the presidency are (in alphabetical order):

Richard Durst (USA)
Maija Pekkanen (Finland)
Ernst Schulthess-Eberle (Switzerland)

See also the article on page 4.

5. Invitations

The situation regarding invitations seemed rather poor. Not all commissions had invitations for their meetings which were supposed to take place in 1996. All national centres are reminded of their duty to host a commission meeting from time to time, this being the essential basis of OISTAT work.

6. New members

Yugoslavia had applied for membership some time ago. Now that the peace treaty was signed and the official status of the country is clear, the EC unanimously decided to welcome Yugoslavia as candidate-member of the OISTAT and help those working in the theatre get back to the worldwide theatre community.

Taiwan also presented its application and was accepted as candidate-member of the OISTAT. ♦

News from the General Secretariat

Congress in 1997

After the EC meeting the delegates did their homework and looked into possibilities to hold the 1997 Congress in their countries. The first definite positive answer came from the United States: USITT is to host the 'OISTAT community' for its annual meeting next year. We are looking forward to going to Pittsburgh in the Spring of 1997!

Publication

The programme of OISTAT has been printed as a booklet. It was sent to the national centres, the members of the EC and the chairs of the commissions.

Japan

In September 1995 Chris Lievaert was invited to do a lecture tour in Japan by the Japanese OISTAT centre. ♦



The Japanese reception for the General Secretariat of the OISTAT. From l. to r.: Mr. Kimuru, General Secretary for Japan; Mr. Ryoji Urabayashi, Chairman of Jatet; Ms. Kazue Hatano, Chair of Theatre Designers' Society of Japan; Mr. Sumio Yoshi, Chair of the Association of Lighting Designers; Chris Lievaert, General secretary of the OISTAT; Ms. Setsu Asakura, Chair of OISTAT Japan

THE OISTAT BULLETIN

Management General Secretariat of OISTAT. **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, Maastricht, The Netherlands.

Deadlines for copy 15 June and 15 November.

The OISTAT Bulletin is published twice yearly for OISTAT 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.

Commission for Theory and History Symposium
and Meeting in Tel Aviv

Continued from page 1

membrance of him and as part of the peace process. Theatre as a whole, and also this particular meeting of people from all over the world, means peace work. The Commission decided to intensify its work on the following themes: 1) methods and means of documenting the artistic work process; the material worked out during that process and conserving the results of a production, 2) gathering material for the edition of a theatre cultural guide of the OISTAT member-countries, and 3) the development of the media 'lighting and sound' in theatre.

The next meeting of the commission will take place 30 August to 3 September 1996, in Helsinki, in Stockholm and on a ferry operating between these two cities.

The Symposium:

'Spaces for Lyrical Theatre'

Parallel to the Commission meeting, a symposium entitled 'Spaces for Lyrical Theatre' took place. Lectures were given by the members of the Commission and other experts. The wide range of themes dealt with



Members of the History and Theory Commission photographed on the Mount of Olives

included the history of the development of theatre buildings, a discussion with spectators on the perception of theatre space, theatre space from the viewpoint of the director and the scenic designer and the construction of a theatre as a vitalising element to its surrounding area in a city. The objective of the symposium, to compile a manifesto for opera houses in the 21st century, was

only briefly discussed. After all, the essential change from the baroque opera house, brought about by Richard Wagner with the construction of the Festspielhaus in Bayreuth, the 'opera' building seems to have found its ultimate form. ♦

Prof. Horst Birr, German delegate

Richard Durst, USA

Richard Durst is currently Dean of the School of Fine Arts at the University of Minnesota and President of the USITT. He holds a MFA degree in scenic design and has designed over 90 productions in professional and academic theatres. Currently his work is mostly academic,



because he feels committed to the educational process. He believes in practical and theoretical classroom work which is the foundation on which both the USITT and the OISTAT continue to thrive - not only theatre designers and technicians are trained, but also future managers of the organisations. Durst's experience with the OISTAT is relatively short yet varied. He was part of a contingent to OISTAT meetings in Torun, Poland, Budapest and Hungary and he attended the OISTAT congress in Caracas. He was an invited delegate to the OISTAT scenographic exposition in Beijing and represented the US centre in meetings of the Executive Committee at the Small Congress in Prague and in Lucerne.

The Candidates for the Presidency of the OISTAT

Maija Pekkanen, Finland



Maija Pekkanen is a costume designer at the National Theatre of Helsinki. She did her professional training in Helsinki and Bratislava. Her work includes costume and some stage designs for more than 150 productions, mostly for Finnish theatres and opera houses. She participated in many expositions, including the PQ. Besides her practical work, she has been teaching costume design at the University of Art and Design in Helsinki since 1979. Her activities for professional organisations date back to 1968 when she became member of the Union of Finnish Scenographers which she chaired from 1984 to 1988. Ms. Pekkanen worked for the OISTAT for about twenty years and in 1988 she was elected as chair of the Finnish OISTAT centre. She has represented the Finnish centre in the EC since 1991 and was elected as one of three Vice-Presidents in 1994.

Ernst Schulthess-Eberle, Switzerland



Ernst Schulthess-Eberle is a theatre consultant. Since 1979 he has had his own architecture and engineering agency near Zurich. Besides his professional activities, which keep him in close contact with the theatre, he dedicates a lot of energy to the Swiss Association for Theatre Technicians (ASTT) of which he has been member since 1978. One of his main subjects of concern is that of safety issues for theatre workers and theatre buildings. He is also a member of the German and Austrian organisations of theatre technicians (DTHG and OTHG) and a promotor of these countries collaborating to coordinate their safety standards. In 1987 he organised a seminar for the teaching of technical stage crafts, and in 1989 he undertook the management of professional conferences. Since 1989 he has published the magazine of the ASTT, *ProScenium*. ♦

REMEMBERING

Kenneth M. Yount, costume designer and director of the TDF Costume Collection for the last three years, died February 24th, 1996 in New York City from AIDS complications. He was 46.

Yount's designs graced a variety of stages in New York: he was costume designer for Jacques D'Amboise's National Dance Institute from 1983 to 1993; he designed costumes for *Chu Chem* and *Oh, Calcutta!* on Broadway, as well as for a host of Off Broadway productions at Circle Rep., Manhattan Theatre Club, Equity Library Theatre and the Village Gate; his television credits include *An Evening With Alan Jay Lerner* and *The Magic of David Copperfield*. Yount also taught at St. Anne's School for Gifted Children at Wagner College.

In 1992, Yount became director of the Theatre Development Fund Costume Collection, a costume rental company offering not-for-profit theatres a stock of more than 75,000 costumes and accessories.

Yount is survived by his father, two brothers and a sister, and by his companion, Frank LaDuca, Jr.

Ed.

Our Belgian friend **Serge Creuz** is no longer with us. He was born in Molenbeek St. Jean, May 1924. His studies began at the Royal Academy for Fine Arts, Brussels; from 1946, participation at the group of Young Belgian Painting; 1962, he succeeds at Minne and becomes professor for illustration and graphics. In 1965, he is appointed professor for scenography. From 1962 to 1972, he is presiding professor of the Atelier de décoration théâtrale de l'Ecole Supérieure d'Art Dramatique. Artistic Director of Sabena. Administrator of the National Council for Plastic Arts and of "Art and Reality". In 1958, he founded and presided over the Belgian Union of Decorators for Theatre, Cinema and Television. From 1977, he was the President of the Belgian Association of Scenographers, Architects and Theatre Technicians and of Belgian OISTAT

centre. From 1985, he was vice-president of OISTAT. In 1971, 1979 and 1983, he was commissioner for the Belgian participation at the Prague Quadrennial.

I will try to outline the rich palette of his activities: He was a painter—his brush chanted his allegiance to life. As scenographer, he has decorated and dressed numerous artists for many productions (Claudel, Raumeau, Purcell, Ghelderode, Beckett, Brecht, Cechov and others) in France and in Belgium. As professor, he taught at the most famous schools of the Francophone Europe—Ecole Supérieure du TNS at Strasbourg and at the Ecole Nationale de l'Abbaye de la Chambre in Brussels. He had as students Yannis Kokkos, Jean-Claude de Bemels, Jean-Marie Fievez, Michele Notterman and many others. As journalist, he has cooperated with Les Beaux-Arts, Action, etc. As graphist, he was the author of posters and stamps. He was Artistic Director at the Sabena Rewe. He founded and led the "Maison de Spectacle" at the superb Maison de la Bellone in Brussels which also served from time to time as place for OISTAT meetings.

He became member of OISTAT in the first period of its existence, he has participated at the formulation of its mission and its program. In order to better realize the tasks of this organization, it is he who suggested in 1979 the creation of the specialized commissions that still exist. He never came to OISTAT meetings without bringing new impulses and ideas; and presented them with a spirit that was very special. At the same time, he loved to animate the meetings by his provocative commentaries and observation. He fought for the defense of the right of artistic creation and for the support of artists and also in favor of persecuted and imprisoned artists. He was a very good friend, a good man, a big artist with a sensitive soul who has enriched the activity of OISTAT and who has enriched us all. Thank you, Serge.

Jarmila Gabrielova
OISTAT

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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

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875 Sixth Avenue, Suite 2302
New York, NY 10001

ASSISTANT PROFESSOR / SCENE DESIGN

University of Connecticut. Full-time, tenure track position to head scene design studies in the Department of Dramatic Arts at the University of Connecticut.

As Head of scene design studies, the candidate will be expected to formulate and implement the philosophy and objectives of the program. Duties and responsibilities include: to teach set design and scene painting at the graduate and undergraduate levels; advise on committees of graduate design majors, supervise graduate students' projects; supervise students' assignments in the area of properties and scene painting for departments productions; and design scenery for the Connecticut Repertory Theatre. Qualifications: MFA degree, professional and teaching experience in the field of scene design. Salary and benefits are competitive and commensurate with experience. Send resume and names of three references to Gary English, Head, Dept. of Dramatic Arts, 27, U-127, 802 Bolton Road, Storrs, CT 06269-1127. We encourage applications from under-represented groups including minorities, women and people with disabilities. (Search #96A221)

UPDATES & CORRECTIONS

In the *USITT Membership Directory*, some of the phone numbers listed for Ellen E. Jones (the Lighting Commission's Vice-Commissioner for Design) are incorrect. Please update your directory with these correct phone numbers:

Office: 413-582-5480
Fax: 413-582-5481

In last month's "News From the National" column, we made an error in our announcement of Carolyn Lancet's new job. The correct information is that Carolyn is the Costumier on CBS's *The Louie Show*. Bill Hargate is the Costume Designer.

Jim Gundlach of Gundlach & Associates sent the following suggestion in response to last month's "Code Corner" article. He has used a CD-ROM version of the *NEC 1996* which when looking for specific information in the Code is much easier to use than the index in the printed edition. The CD-ROM version of *NEC 1996* is available from the National Fire Protection Association (800-344-3555) for \$99.50 and a CD-ROM version of the *NEC HANDBOOK* is available for \$175.00. Thanks for the tip, Jim.

CLASSIFIED ADS

**HOPKINS CENTER
TECHNICAL DIRECTOR**

Two year renewable position as Technical Director for Drama Department. Accomplishes or oversees activities related to construction including implementation of associated rigging and scene shifting. Supervises Master Carpenter/ATD, student employees, and volunteers. May be asked to serve as Instructor for the Technical Production course. MFA in Technical Theatre with at least 2 years of relevant professional and teaching experience: or the equivalent. Ability to plan and prioritize work. Ability to supervise others. Hands-on technical skill in at least the following areas: drafting, CAD, carpentry, welding (metal working), plastic fabrication, plumbing, basic electricity, basic electronics, rigging, sewing (hand and machine), inventory control, sound engineering and design, prop construction, and special effects.

Position available June of 1996. Search Committee representatives will be at USITT in Texas in March. Application review will begin 3/1/96. Please submit resume, cover letter, and the names and telephone numbers of three references to:

**Technical Director Search
Drama Department
6204 Hopkins Center
Dartmouth College
Hanover, NH 03755**

Dartmouth College is an Affirmative Action/Equal Opportunity Employer.

Women and minorities are encouraged to apply.

**ASSISTANT PROFESSOR
OF SCENIC DESIGN**

Anticipated vacancy. Tenure track. Begin Fall 1996. M.F.A. required. Teaching experience at university level and/or professional design work desirable. Film and video experience helpful. Teach courses in basic design, scenic design, scene painting, and secondary area in technical production, lighting design, sound design or graphic design. Salary commensurate with qualifications. Send letter of application, vita and three letters of recommendation to:

Tony French
Chair, Search Committee
Dept. of Drama/Communications
Univ. of New Orleans, Lakefront
New Orleans, LA 70148.

Please send no other materials unless requested. Screening of applicants will commence on April 1 and continue until position is filled. UNO is an EO/AA/ADA employer.

TECHNICAL DIRECTOR

Large (110 majors), active undergraduate program with a B.F.A. in scenography seeks Technical Director, Fall 1996. Requirements: Strong organizational skills, solid command of scenic and properties construction, strong working knowledge of rigging, counterweight systems, stage lighting, welding, and computer assisted drafting (CAD). Master of Fine Arts degree preferred, but Bachelors' degree and related experience will be considered. Primary responsibilities:

ties: technical direction of 3 or 4 show season, maintenance and operation of the scene shop, and management of two theatre plants. Some teaching responsibilities. SUNY New Paltz is a campus of the State University of New York, located 90 minutes from New York City. Salary mid-high 20s. Send resume and list of three references to:

Stephen Judd, HAB501
SUNY New Paltz
New Paltz, NY 12561

Review begins immediately and ends April 29, 1996 Appointment subject to budgetary approval. AA/EOE/ADA.

**TECHNICAL PRODUCTION
STAFF POSITIONS**

San Francisco Opera Center is seeking qualified individuals to fill technical production staff positions for our 1996 Merola summer program and Western Opera Theater National Tour. The following positions are available from June–November:

Carpenter
Wardrobe
Wig/Make-up
Stage Manager
Props
Lights

Please send your resume to:

David Coffman, Production
Manager
San Francisco Opera
301 Van Ness Ave.
San Francisco, CA 94102

April 15, 1996 deadline. No Calls Please.

**SCENIC DESIGNER /
SCENE PAINTING
TECHNICIAN**

The Arts Center at Okaloosa-Walton Community College, a \$20 million instructional and performing facility is accepting applications for a Scenic Designer/Scenic Painting Technician. This 120,000 sq. ft. complex will become the arts and cultural center for Northwest Florida. A Bachelor of Arts in Theatre or B.F.A. with three years experience is required. Primary responsibilities include scenic design, scene painting, prop construction for mainstage proscenium and blackbox productions for five shows a year. Sound and electrical experience desirable.

Send application, transcripts, resume, three letters of reference and ten examples (slides, color copies or photos) of work by May 15, 1996 to:

Personnel Office
100 College Blvd.
Niceville, FL 32578

Entry salary range: \$18,743–\$20,481. OWCC is an EA/EO Institution and a Drug Free Work Place.

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.

NEW INITIATIVES

DESIGN SYMPOSIUM

USITT and the Kennedy Center/American College Theater Festival will co-sponsor a design symposium at the Kennedy Center during the National ACTF in April. The symposium will focus on Designer and Director Collaboration. Currently selected to participate in the symposium are Jim Petosa, Artistic Director of the Olney Theatre in Maryland, Doug Wager, Artistic Director of the Arena Theatre, and USITT members Tim Saternow, freelance scenery and lighting designer and Assistant Professor of Design at Carnegie Mellon, and Mariann Verheyen, freelance costume designer and design teacher at Boston University. The symposium will be held in the Terrace Theatre at the Kennedy Center on April 20 at 3:30 PM. The event is open to the public and USITT members are encouraged to join us for this exciting event. USITT support is provided by the New Initiatives Fund. Co-sponsorship of this session is part of an effort to develop a stronger working relationship with KC/ACTF. For more information about this symposium, con-

tact Bruce Brockman (bruceb@uidaho.edu) or Susan Shaffer, Assistant Program Manager, KC/ACTF (202-416-8857). ■

Bruce Brockman
USITT Vice-President for
Commissions

ELECTIONS 1996

ELECTION RESULTS

The Institute is pleased to welcome the following officers and directors-at-large to the Board of Directors of USITT beginning July 1, 1996. Officers are elected for two-year terms and the directors for three-year terms.

VP-Relations	LeRoy Stoner
VP-Communications	Joy Emery
VP-Conferences	Leon Brauner
Treasurer	Lawrence J. Hill

Directors at Large:
Ralph Funicello
Cindy Limauro
Tim Kelly
Mark Shanda
Joe Aldridge
Molly Lind ■

Jean A. Montgomery
USITT Secretary

INSTITUTE BUSINESS CALENDAR

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.

JUNE 1996

- 15 Preliminary program session schedule for Pittsburgh sent to Commissioners.
- 20 Fiscal Year 1995/96 Vouchers with receipts and invoices due to VP-Commissions.
- 30 Programming and/or scheduling conflicts reported to VP-Programming and VP-Commissions for resolution.
- 30 END OF FISCAL YEAR 1995/96.

usitt sightlines

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