

1-6	FORT WORTH CONFERENCE
5	SECTION NEWS
6	SCENE DESIGN
7	WADING ON THE WEB
8-9	TECHNICAL SOURCE GUIDE
10	TECHNICAL PRODUCTION
10	GENDER ISSUES CAUCUS
11	LIGHTING
11, 12	ENGINEERING
12	STAGE EXPO
13	NEWS FROM THE NATIONAL
14	COSTUMES
16	STUDENT CHAPTERS

sightlines

M A Y / J U N E 1 9 9 6

FORT WORTH CONFERENCE

USITT ANNUAL MEETING OF THE MEMBERSHIP

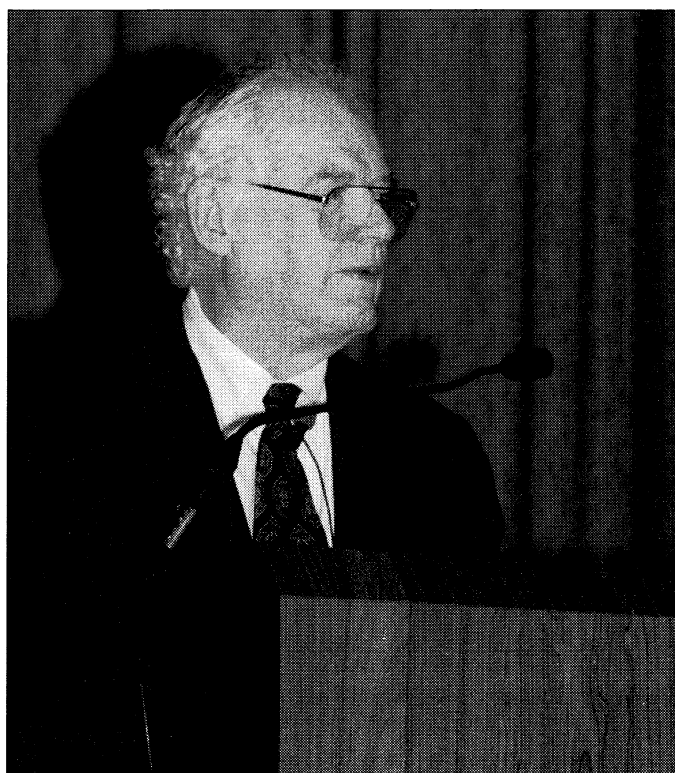
*Minutes of Meeting No. 36
Tarrant County Convention Center
Fort Worth, Texas
March 13, 1996*

Richard Durst, President of USITT, welcomed the membership to the 36th annual conference and introduced Forrest Newlin, Chair of the Conference. Forrest also welcomed all to Fort Worth and acknowledged the incredible contributions of the Fort Worth Conference Committee. In particular, he recognized the efforts of LaLonnie Lehman (logistics), Nancy McCauley and Michael Skinner (local exhibits), and Barbara Cox and Jack Hagler

(programming). It was amazing to Forrest the growth that the Institute has made since he chaired the 1983 Conference in Corpus Christi. Since he is now very happy as the department chair at Texas Christian University, he feels that every department chair should be a designer/technician first so that he/she could learn something about organization. [This remark was greeted with a cheer and loud applause.]

A moment of silence was held in tribute to those USITT members who have been so valuable to us over the years who are now gone. President Durst then introduced the leadership and staff of the Institute and acknowledged their contributions to the continuing growth of the organization. This year marks the first conference signed for deaf participants.

Hiram Perez, Chair of the Latin-American Project within the International Activities Committee of USITT, introduced the official international guests of this conference: Benny Gomes, lighting designer from Trinidad and Tobago and Chair of the Caribbean Section; Rhazil Izaguirre, lighting designer and current Production Coordinator at the Teresa Carreño National Theatre; and Félida Medina, President of the Mexican Association of Scenographer S. de A. de I.P. and scenographer/lighting designer at the National Institute for Fine Arts (IBNA). Hiram also welcomed the 150-200 international attendees from 14 countries outside the United States.



ROBERT CHAMBERS

PETER WOLF, 1996 USITT THOMAS DEGAETANI AWARD WINNER, DELIVERING THE KEYNOTE ADDRESS.

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

► continued from page 1

President Durst then read the citation that OISTAT wished to present along with the golden pin honor to Dr. Joel E. Rubin upon his retirement as Chair of the International Liaison Committee of USITT and as head of the U.S. Centre of OISTAT. Christine Kaiser accepted the award for Joel and read his response.

Vice-President for Marketing and Development, Bill Byrnes, reported on the membership growth of the Institute and thanked the members for their continued support of the Institute's well-being. As of June 30, 1995, we had exceeded our membership projections with a new record total of 3,819 members. This is a 7.5% increase in membership which also exceeds the more typical 4% increase we usually have. The success of Las Vegas helped to fuel this growth and we would like the trend to continue... so if you have "wayward" colleagues who need to be budged to join, please encourage them to participate. Bill was pleased to announce that there has been \$2,800 in individual donations to the Kook Endowment Fund last year, raising the total to \$87,000. With continued support this year and the Art Auction to be held in Pittsburgh, it's very likely that we'll reach our \$100,000 goal by 1997. So Bill is setting a new goal of \$120,000 by the year 2000 for the Endowment and, with help of the individual members, we should make it. There are other "giving" opportunities that help to support the Institute: Sam Scripps, International Activities; individual donations of time and resources by the PQ95 Committee; Richard Heusel, KM Fabrics technical production award; Robert Cohen, Clear-Com sound award. If you would like to participate in giving opportunities in some way, please see Bill. Treasurer, Christine Kaiser, reported that USITT finances continue to remain most positive. The success of the Las Vegas Conference has allowed us to be more positive than we'd been before. USITT's activities are enabled by your attendance at

conferences and we thank you for coming and supporting. Secretary, Jean Montgomery, announced the results of the USITT elections [see "Election Results" in April issue, p. 12] and reminded the membership that nominations were in process and to give potential names to any member of the Committee on Nominations. Members should look for the ballot insert in the December issue of *Sightlines* each year and vote.

KEYNOTE ADDRESS

Forrest Newlin then introduced the Keynote speaker, Peter Wolf. The following are excerpts from Mr. Wolf's remarks:

"I have three dreads: one is to receive a gold watch for 50 years as a designer for refrigerators in Dayton, Ohio (thank God that didn't happen); another one is to be so famous that they would do a 'this is your life' program and I'd never remember all the names (I've avoided that one, thank goodness); the other one is my birthdays. Some people celebrate birthdays with all sorts of visits from fans and friends. I've had the pleasure of being visited by female impersonators, balloon ladies, sitting in my lap singing, 'Happy Birthday, Peter.' That I didn't avoid..."

"What is fellowship in the theatre? To me, it's been a friendship with people who are as mixed up as I am. And almost everyone who's ever worked for me could have used a good psychiatrist. [applause] I think it starts early with all of us as an escape from something we don't like. And I was not happy in my family. So I escaped by doing all kinds of tricks. My first tricks were really to get my own way—anything I could do to get attention and let them know I was not happy. But then I discovered the real secret is to be funny. And this happened when my family was really upset and not very pleased with me. I decided, hey, I want to get in this family again—what'll I do? I lived in this two-story house with my grandmother and my whole family was downstairs. I went up into her closet and got her girdle and put it on. My grandpa had a great big derby hat and I got that and

put his big shoes on and carried his cane, and got mascara from my Aunt's bedroom and put a mustache on. And I became Charlie Chaplin. When I came down the stairs, all these people who'd been so unhappy with me couldn't stop laughing. And then I knew that's the way you control—by being funny, by entertaining, and by doing something that gets people out of themselves. And that's really the business we're all in.

"World War I was a great favorite of mine. Since I like to create things, I went down in my basement, tore up the concrete, and built trenches, bomb holes, all kinds of things that you'd find in a WWI story book. (I was about 13 years of age.) And I then invited my father and my Uncle Cecil down in the basement. They came down and were in shock—they couldn't believe it. Not only because I'd wrecked the basement, but because they loved WWI too. And I knew I had succeeded when they both lit cigarettes and pushed poison gas down the trenches. Model-making became my great pleasure and desire—to make anything in a model. I didn't have to be model airplanes; it could be a French village—it could be anything..."

"My aunt wanted me to learn about theatre so she took me to New York and I saw all the great plays: *On Borrowed Time*, *Outward Bound*... Following that came high school plays. I wanted to be an actor so bad. And since I was the only one who would do scenery, I got the lead. And then from high school, summer stock. I don't think I got paid more than \$6 a week and sometimes my dad used to bring me sandwiches so I could eat. And I not only acted but I also moved the scenery and did all the other things. And that's good training for you. Then someone said if you really want to be a designer (which I did), you have to do more than just art school. You've got to go to Yale. So I was accepted at Yale. And there I got a scholarship and earned a living making scenery for the Yale Dramat. The civic theatre in Dayton, Ohio, and then the army. In the army I joined the union, believe it or not..."

"Donald Oenslager was a professor

and a great one for teaching. He didn't permit you to do a single thing in a sketch unless you could explain it. And he didn't care if it was a candlestick on the mantle: where did it come from? and you had to have a story. So you learned early that you can't lie in the theatre as a designer—you can fake, but you can't lie. And he said, 'The way you're going to get ahead is to look busy. I want you to carry a book or a briefcase wherever you go, like you've got a job, and keep running all the time.' And that's been good advice. And he also said something else: You have to design with two people. One person to be the creative artist and do the sketch—make the pretty picture—up to a point. And then another guy with a sledge hammer to say, 'Stop.' And that's what my people say all the time, 'Stop, you've done enough, already!'

"The first thing I learned working with a production staff was that I had to listen—and I don't listen very often. This was a real challenge—to listen before you spill your ideas—because I usually have something to say before I really study... Respect those in the room with you and be flexible—able to change your mind, even if you don't want to. Have fun but be honest to yourself, to the director, to each other in the room, to the play, and to the audience. And don't, whatever you do, be paranoid or frightened by other people. I think designers have a tendency to have a lot of fear... Over the years, my success has really been

being smart enough to hire people smarter than me.

"My daughter Peggy said 'Daddy, are you famous?' I replied, 'Well, maybe in Dallas, I'm famous.' She said, 'Well, if you're famous, why aren't we rich?' [laughter] You're in the wrong business if you want to get rich, and I think most of us know that. What you do is get pleasure and satisfaction out of arriving at something that makes you very proud and makes others very happy."

DEGAETANI AWARD

Mr. Wolf was presented the USITT Thomas deGaetani Award by Forrest Newlin:

(Excerpts from the presentation)
"Texas has known many significant theatre artists but, without question, Peter Wolf is the man who has set a standard of excellence in theatre design unparalleled in almost any other region of this country outside of New York City. He has been called 'The Man Who Designed Dallas.' The Southwest's foremost theatrical designer is also a famous creator of religious environments, a renowned inventor of lavish party settings, and an artist who dreams up themes for restaurants and clothing stores—not to mention an idea of his called 'Grand Ol' Texas' that evolved into Six Flags Over Texas. Without pretense or poetry he says, 'The test of a good design is whether it fits with the surroundings, and whether it produces a sense of joy in people. We try to trick people into

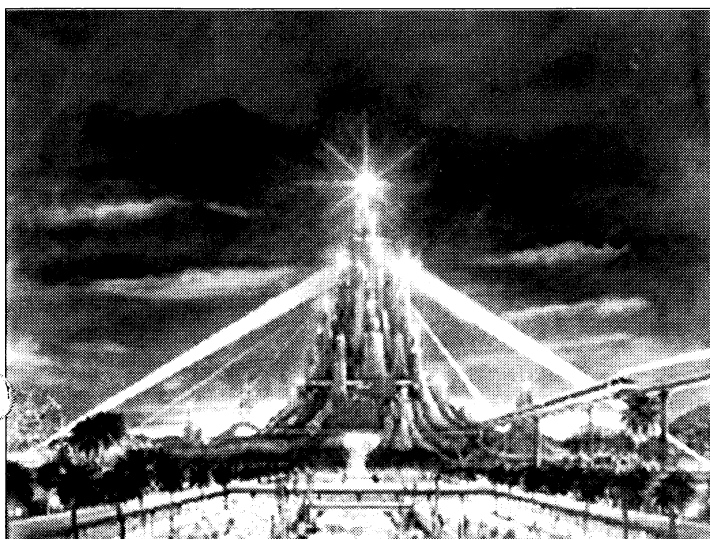
being comfortable with themselves no matter where they are... Scenic design isn't a pure art form; it's a craft, using the entire bag of tricks.' It is truly my pleasure, at this time, to present the Thomas deGaetani 1996 award to Texas' own theatrical magician—Peter Wolf."

Mr. Wolf expressed his gratitude to the Institute and to the many others who have helped him in his career—in particular, his son John who is now his employee.

President Durst then opened the meeting for questions or comments from the membership. Zelma Weisfeld repeated her request for seating to be placed in the registration area at conferences. If there are other concerns regarding either the conference or the Institute in general, members are invited to contact any officer or the National Office by phone, fax, or e-mail.

Vice-President for Conferences, Leon Brauner, acknowledged the contributions of individuals and businesses who offered extraordinary services, equipment, and support of the programming and special events for this conference: Wenger Corporation, ESTA, AV Pro Inc., CyberConnect, Tomcat USA Inc., Columbus McKinnon Corporation, Strong International Inc, Texas Christian University, University of North Texas, Peavy Electronics, Meyer Sound Labs, and JBL Professional Products. He welcomed the membership to the 36th Annual USITT Conference & Stage Expo and wished them a great week.

Jean A. Montgomery
USITT Secretary



PETER WOLF'S DESIGN FOR
STAR MOUNTAIN THEME PARK
IN ARIZONA.

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FORT WORTH CONFERENCE

HONORS AWARDED

One of the most important functions of USITT is the recognition of outstanding contributions to the theatre industry, as well as those who support the Institute through donations of incredible time and energy. The following are the citations of the awards presented by the Board of Directors during the 1996 USITT Conference & Stage Expo in Fort Worth:

Founders Award

William J. Byrnes

For outstanding and continued service to the USITT as Vice-President for Marketing and Development; leadership in promoting the growth of membership; the enhancement of membership services, the staffing and organization of the National Office, long and extraordinary performance as a member of the Institute's Executive Committee.

USITT Award

Dr. W. H. "Deacon" Crain

For outstanding and continued service to the Arts Community as curator of the Hoblitzelle Collection at the University of Texas, the USITT recognizes your lifelong commitment to the preservation of collections of theatrical design.

USITT Award

Russell Johnson

For outstanding and continued service to the performing arts community as an internationally recognized practitioner in performance hall design. The USITT recognizes your lifelong commitment to excellence in architectural acoustics and theatre planning for performing arts spaces.

Special Citation

Dr. Joel E. Rubin

For long and distinguished service to the Institute and the International Theatre Community as OISTAT President, Chair of the USITT International Liaison Committee, Chair of the OISTAT Steering Committee, and Host of the United States Center of the OISTAT.

Special Citation

Thomas R. Nathan

For long and valued volunteer service to the Officers and Board of the USITT as Legal Counsel and Friendly Advisor, with sincere thanks.

Certificate of Congratulations

Arnold Aronson, Eric Fielding, William Forrester, Sarah Nash Gates, Timothy Hartung, and Timothy Saternow

USITT proudly recognizes the efforts of the Prague Quadrennial Committee of 1995 and issues this Certificate of Congratulations to honor their work in organizing the United States' exhibit, both the professional and student entries. Fundraising, exhibit design, solicitation of materials, and set up in Prague, all contributed magnificently to continuing the strong presence of USITT in this prestigious exhibition.

Thomas DeGaetani Award

Peter Wolf

In honor of a lifetime contribution to the performing arts community as a theatrical designer, creator of religious environments, lavish party settings, innovative and interactive museums and parks, Broadway productions, pageants, festivals and concerts as well as theatre facilities design consultant.

Herbert D. Greggs

Publications Award

Kathy Perkins

For writing excellence for the Performing Arts in recognition of her outstanding article, "Their Place in History: African Americans Behind the Scenes in American Theatre," published in Theatre Design & Technology.

Also recognized at the Awards Banquet were winners of the 1996 USITT Architecture Awards:

Glyndebourne Opera House, East Sussex, England by Michael Hopkins & Partners, London, England; Edinburgh Festival Theatre, Edinburgh, Scotland by Law & Dunbar-Nasmith Architects, Edinburgh, Scotland; Music and Convention Hall, Lubeck, Germany by Von Gerkan, Marg and Partner, Hamburg,

Germany; Carlos Moselesy Music Pavilion, New York, NY by FTL Architects, pc, New York, NY; Fulton Opera House, Lancaster, Pennsylvania by Kessler Associates, Inc., Detroit, Michigan and Levengood Kaulter Architects, Lancaster, Pennsylvania; and Saitama Arts Theater, Yono-city, Saitama, Japan by Hisao Koyama Atelier, Tokyo, Japan. [see Feb. 1996 issue, p. 6, for more information about the Architecture Awards.]

Richard W. Durst
USITT President

FORT WORTH CONFERENCE

NEW FELLOWS WELCOMED

Fellow of the Institute is the honorary designation bestowed for life upon those members who have made truly outstanding contributions to the theatre and the work of the Institute. At the Fellows Address and Reception during the Fort Worth Conference & Stage Expo, the following six new Fellows were inducted and their achievements applauded:

DIANE R. BERG has been a major force in the USITT Costume Design and Technology Commission, first as Vice-Commissioner and now in her sixth year as Commissioner. Her many accomplishments include: organizing the United States portion of the First World Costume Congress; being in charge of nine Costume Symposiums; directing the efforts of numerous projects of the Commission; and helping to establish new standards for the Institute and for the profession. She is currently Costume Director for the North Carolina School for the Arts, she has worked with professional costume studios and has been active in historic costume preservation and display through her work with the Museum of Early Southern Decorative Arts and as the primary coordinator of the Moravian Exhibition.

DAVID G. FLEMMING has worked for the Institute in many capacities over the years. He has served on the Board of Directors, on the Membership

Committee and was editor of the USITT Internship Directory. He has been very active in the Texas Regional Section which has acknowledged his long and stellar service with several Section awards. But his work in one area is truly legendary—namely, with the USITT Student Chapters, as long-time Chair of the Student Liaison Committee. For his enormous leadership with Student Chapters, he received a special citation from the Institute last year. He is a scenic and lighting designer and technical director at Southwest Texas State University. He is active in Alpha Psi Omega, is a member of the American Film Institute, and a board member of the San Marcos Performing Arts Association.

LAWRENCE J. HILL served as Program Chair for the 1987 Minneapolis Conference, three terms as a Director-at-Large on the Board of Directors, chair of the Finance Committee, a member of the Executive Committee for five years and is now to become our next USITT Treasurer. His expertise has been felt in the financial management of the Institute and in the vital need to develop a strong link between planning and budgeting of Institute activities. Professionally, he is an educator, scholar and researcher. His work, with other collaborators, on the history of the Masonic rituals has been recognized by the National Endowment of the Humanities with significant financial support. Scheduled for a national museum tour in 1997, the result of this research will be of great interest to theatre historians and to the training of scenic artists. He is a department chair at Western Carolina University.

RUSSELL JOHNSON is a founding member of USITT, a past Vice-President, and the chair and organizer of the second and third annual USITT conferences which brought leading architects and consultants to join and participate in the Institute. He has written articles for *TD&T* about the design of theatre facilities and performing arts acoustics. He is internationally known as a leading practitioner in architectural acoustics and theatre planning. As such, he has had a major influence internationally in perfor-

mance hall design. He is a lecturer and consultant for design projects throughout the world. He is a Fellow of the Acoustical Society of America. After a 16-year association with Bolt Beranek and Newman, as founder and senior consultant of the Theatre Planning & Consulting Division, he became the Founder and Chairman of the Artec Consultants Group. His work enormously influenced postwar theatre design and has resulted in a long string of successful performing arts facilities.

Since the early 1970s, JANET M. MUSSON has been active in the Institute as an Individual member and as a Sustaining Member. She served leadership positions in the Northern California Regional Section and was a member of the Board of Directors at the national level. But her most important service to USITT was in the middle 1980s when she undertook the enormous job of Treasurer. She managed the Institute's budget in difficult financial times and was a major force in keeping USITT from the brink of bankruptcy often with her own financial support and that of her company. She is a creative and recognized regional lighting designer. She is one of the first women in the United States to operate a successful theatrical supply house and a role model to young women desiring to enter theatre technology through the rental/supply house route. Successful in business, she has made significant contributions to regional theatre, dance and opera organizations through her operation of Musson Theatrical Inc. located in California and Kentucky.

DONALD C. SHULMAN first joined USITT as a student but soon rose to become a member and often chair of dozens of Institute committees and task forces. He was a Director-at-Large on the Board, Treasurer, Vice-President for Development, and finally President of the Institute. He brought sound management principles and policies to the Institute by playing a major role in creating a financial management plan for USITT, an Institute development program, a plan for development of the Endowment Fund and he introduced the concept of Advisory

Board Member to provide diversity and expertise on the Board of Directors. He is a recognized arts manager, arts consultant and fundraiser. Active in major arts support associations and as president or manager of several arts councils throughout the country, including major positions in Florida and Kansas City, he has made significant contributions to the field of arts management.

Richard Arnold
Fellows Committee Chair

SECTION NEWS

MASTER CLASSES AND MORE

The Southeast Section had a successful series of business meetings at both the Southeast Theatre Conference in Louisville, Kentucky, and the USITT Conference & Stage Expo in Fort Worth, Texas. During those meetings, plans were finalized for a revamped Design Exhibition that would be newly divided into student and faculty divisions. A revitalized agenda for the upcoming Fall Master Classes at UNC-Greensboro and Greensboro College, September 13-14, was also revealed. The classes will move away from the mini-conference format and towards a true master class experience, with members participating in all-day, hands-on workshops, including mask, glove, hydraulics, rendering, and moving light programming. Ideas to promote greater membership through the efforts of the State Representatives were discussed. And finally, the announcement was made of a new USITT Student Chapter at Virginia Commonwealth University, led by President Jennifer Treibley.

Kathryn Rohe
Vice-Chair of Relations USITT-SE

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SHANNON ROME

WINNERS OF THE 1996 TECH OLYMPICS RECEIVING THEIR TROPHIES.

FORT WORTH CONFERENCE

STIFF TEAM COMPETITION MARKS TECH OLYMPICS

Just after Mindy Johnson, stage manager for this year's Tech Olympics, finished giving her instructions to the contestants and told them, "Start!", forty-three students from fifteen different schools went to work on the six different events. The competition was serious. Wright State (OH) and North Carolina-Asheville renewed their rivalry which started last year when Wright State beat-out North Carolina by two seconds. This year the roles were reversed and the traveling team trophy goes south rather than north.

The winners in the team events—the teams with lowest time for all of the six events—were:

1st	University of North Carolina—Asheville	6:05.95
2nd	Wright State University	6:57.95
3rd	Virginia Commonwealth University	7:42.20
4th	San Jacinto College	8:24.95
5th	University of Wisconsin	8:52.29
6th	University of Wisconsin-LaCrosse	9:24.46
7th	Episcopal High School	11:36.21

Although many contestants were members of teams, all of the students also competed in the individual events. A student who entered all six events, and many did not, could be

considered for All-Around Best Techie. The winners in that category were:

1st	Hector Fernandez	08:57.89
	(UNC-Asheville)	
2nd	Alex Meadows	10:24.83
	(UNC-Asheville)	
3rd	Tamara Sommerfeld	11:01.52
	(Otterbein University)	
4th	Dave Maughn	11:53.50
	(Ol Miss)	
5th	Peter Laird	12:04.56
	(U. of MD-Baltimore County)	
6th	Lane Wimberly	12:23.73
	(Episcopal High School)	

Team member or not, the contestants who really specialized and practiced for certain individual events obviously earned the best scores—the lowest times—in those events. The top three contestants in each of the six events were:

Knot Tying

1st	Brian R. Garber	0:18.56
	(Wright State University)	
2nd	Tom Jeffords	0:21.10
	(UNC-Asheville)	
3rd	Alex W. Meadows	0:24.87
	(UNC-Asheville)	

Thimble and Crosby

1st	Tashah L. Thompson	1:56.98
	(UNC-Asheville)	
2nd	Neil Simons	2:03.11
	(So. Dakota State University)	
3rd	Brian R. Garber	2:09.94
	(Wright State University)	

Prop Shift

1st	Nikki Dros	1:03.86
	(U. of Wisconsin-Milwaukee)	
2nd	Jennifer Treibley	1:10.45
	(Virginia Commonwealth U.)	

3rd	Tom Jeffords	1:10.66
	(UNC-Asheville)	

Measure, Saw, and Nail

1st	Hector Fernandez	0:48.10
	(UNC-Asheville)	
2nd	David Maughan	0:48.71
	(Ol Miss)	
3rd	Keith Duster	0:50.06
	(Iowa State University)	

Quick Change

1st	Ariel Ashe	0:45.91
	(UNC-Asheville)	
2nd	Alex W. Meadows	0:47.63
	(UNC-Asheville)	
3rd	Stacy Mischker	0:51.88
	(U. Wisconsin-La Crosse)	

Light Focus

1st	Jason Livingston	0:58.53
	(Wright State University)	
2nd	Tom Jeffords	0:59.44
	(UNC-Asheville)	
3rd	Richard Towns	1:02.06
	(Alabama State University)	

A hard-working group of judges and assistant stage managers made each event a true success. The judges were: Pat Coughlin (Best Techie award winner at Las Vegas), Jimmy Robinson, Lyn Caliva, Frank Hermann, Christy Joren, Jared Saltzman, Richard Sasson, Bob Bovard and Richard Niederberg. The ASMs who held the stop watches and recorded the times for the contestants were: Bobbi Masters, Tracy Larson, Jennifer Cooper, Christine Fischella, Cindy Benson and Beth Kitner.

The trophies, which were awarded to the winners at the USITT Awards Banquet, were arranged for by Jim Moody of Moody/Ravitz Partners, who provided the Traveling Trophy and a \$250 cash award which was awarded to the school of the winning team. Joe Bonanno donated the plaque which Wright State took back to Dayton in place of the Traveling Trophy which had been in their trophy case for the past year. Michael J. Garl of James Thomas Engineering contributed the Best Techie and the individual events trophies—working miniature PAR can lights on stands. Some additional prizes were donated by exhibitors. A special Crosby knife was awarded to the first place winner of the thimble and crosby event and baseball caps

were given to the second and third place winners of the individual events by the Crosby Group. Rose Brand Fabrics provided tee shirts to all of the winners of the Olympics.

The physical arrangements and the set-up of the equipment for the Olympics was provided by Mike Skinner, TD at TCU, and his crew with assistance in costumes provided by LaLonnice Lehman. Joe Bonanno and Dave Flemming were responsible for the overall organization and arrangements for the Olympics.

David G. Flemming
USITT Student Liaison Officer

SCENE DESIGN

FORT WORTH: WORTH A LOT!

The Scene Design Commission enjoyed outstanding attendance and participation at its commission sponsored sessions and membership meetings during the 1996 USITT Conference & Stage Expo.

For y'all who couldn't join us in Fort Worth the highlights of the conference included internationally renowned designer Ralph Funicello's stellar session on model-making, Peter Wolf's presentation on his life and work, and a demonstration of leather mask-making by noted prop specialist, Thurston James. These sessions along with panel discussions on computer design software, featured international designers, model-building techniques and design education issues gave all in attendance a sampling of the interest areas within the commission.

For y'all who *were* able to attend, the commissioners and vice-commissioners thank you for your participation in Fort Worth events, as well as for your programming and project ideas for Pittsburgh and beyond. The interest, enthusiasm and commitment that you make to this organization is sincerely appreciated.

Of particular interest to all is the Scene Design Commission's commitment to focus a portion of each year's conference programming on a specific

topic or area of interest within the commission. Past conferences have tailored the programming to scene painting or model building. Pittsburgh in '97 will focus on properties and crafts with several sessions featuring the NYC-based ATAC (Association of Theatrical Artists and Craftspeople). In Long Beach in '98, the programming will capitalize on the LA-based entertainment industries of motion picture, television and related venues.

Is the Scene Design Commission meeting YOUR interests and needs? Special areas of interest within the commission already exist. They are Scene Painting, Heritage, Education, Computer Technology, Properties and Contemporary Trends. Perhaps your interest is of a general nature. To let us know, please get on the commission's database by sending your name and contact information (address, phone, e-mail) to Nadine Charlsen at 344 W. 49th St. #5D, New York, NY 10019 or e-mail: NadineLC@aol.com and include your area(s) of interest within the commission. Nadine will put your name into the database and will give that information to the appropriate vice-commissioner(s).

The Scene Design Commission wishes to give its whole-hearted thank you to Steve Gilliam for his tenure as Co-Commissioner of Scene Design for the past five years. His commitment and dedicated hard work this commission will be recognized for years to come.

Kim Williamson
Co-Commissioner

COMPUTERS

WOW! OR WADING ON THE WEB

This article is intended for Internet newcomers who want to get their feet wet, as well as experienced net surfers. This list consists of hot spots which should be of interest to theatre professionals and educators. "WOW!" now has its own homepage (http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html) which should

make it easier to link to these locations.

MEDIEVAL DRESS AND ARMOUR

There are a 1,000 illuminations or manuscripts archived in France, representing the Age of King Charles V (<http://www.bnf.fr/enluminures/aaccueil.htm>), who lived during the fourteenth century. There are several good Web sites which provide information on medieval armor, shields, and weaponry. "Imperial Austria: Treasures of Art, Arms and Armor from the State of Styria" (<http://www.cmcc.muse.digital.ca/cmcc/cmcceng/aus00eng.html>), "Middle Ages Armour & Weapons" (<http://www.hipark.austin.isd.tenet.edu/medieval/armor/main.html>), "Medieval Weapons and Armour" (<http://web.eecs.nwu.edu/~pred/medieval/>), "Arms and Armour of the Anglo-Saxon and Viking Age" (<http://www.ftch.net/~regia/weapons.htm>), and "Therion's Medieval Arms and Armor Page" (<http://fiat.gslis.utexas.edu/~therion/armor.html>) are just a few. If you need to construct armor, "Making Mail Armour" (<http://www.acsu.buffalo.edu/~hoar/chain.html>), "Apprentice Armorer's Illustrated Handbook" (<http://www.primenet.com/~johnj/HowtoChain.html>), and "Shield and Weapon Weights" (http://www.pbm.com/~lindah1/cariadoc/shield_and_weapon_weights.html) would be helpful.

THE ARCHITECTURE OF FRANK LLOYD WRIGHT

If you are like me, you are fascinated by the work of Frank Lloyd Wright. Born June 8, 1867 in Richland Center, Wisconsin, he was named Frank Lincoln Wright. He moved to Chicago in 1887 where he became one of the world's greatest architect (<http://www.swcp.com/FLW/flwlist.html>). He died in Phoenix, Arizona on April 9, 1959. Here are several good sites on this man: "The Unofficial Frank Lloyd Wright Homepage" (<http://205.243.68.14/FLW.html>), "Frank Lloyd Wright: The Architect" (<http://198.150.8.9/flw.html>), "The Frank Lloyd Wright Page" (http://www.mcs.com/~tgiesler/flw_home.htm) and "The Frank Lloyd Wright Network" (<http://www.swcp.com/FLW/>).

Many examples of houses that he designed can still be seen today. Examples of buildings in Oak Park, Illinois (<http://128.248.180.100/oakpark/>) include the Arthur Heurley House (<http://205.243.68.11/heurtley/>), Unity Temple (<http://www2.ncsu.edu/ncsu/design/pages/subjectpages/SZZ.00205.HTML>), and his home and studio (http://www.webcore.com/chicago/thingsplaces/museums/flw/flw_homestudio.html). The William H. Winslow House (<http://www2.ncsu.edu/ncsu/design/pages/subjectpages/SZZ.00199.HTML>) River Forest, Illinois and the Dana-Thomas House (<http://www.sullivan1.com/springfield/dthouse.html>) Springfield, Illinois are also excellent examples of his work.

While at the USITT conference in Pittsburgh, Pennsylvania next year, you may want to visit his most famous house Falling Water (<http://www.swcp.com/FLW/homes/fallingwater.html>). Two other famous Frank Lloyd Wright designed buildings are the Imperial Hotel (<http://www.meitetsu.co.jp/meiji-vil/7-61.html>), Tokyo, Japan and the Guggenheim Museum (<http://www.tue.nl/lava/96/lava/data/gallery/wright/guggen/>), New York City.

As the World Wide Web grows we will see more and more sites representing university theatre programs. Theatre Central (<http://www.theatre-central.com/>) has a list of academic theatre sites (<http://www.theatre-central.com/dir/res/school.html#Academic>). California State University, Chico, Theatre Arts Department (<http://www.csuchico.edu/thea/>), Binghamton University Department of Theatre (<http://theatre.adm.binghamton.edu/>), and Emory University Theatre (Atlanta, GA) (<http://www.emory.edu/THEATER/home.htm>) have examples of good homepages. Florida State (<http://www.fsu.edu/~theatre/>) includes computer generated costume and set designs (http://www.fsu.edu/~theatre/comp_dsn.html). The Furman University Drama Department (<http://ns9000.furman.edu/~bryson/dramadept/dramadept.html>) has a homepage for Margaret Rose Caterisano (<http://ns9000.furman.edu/~mcateris/margaret.html>) and Rhett B. Bryson, Jr (<http://ns9000.furman.edu/~bryson/rbryson.html>), two faculty members of that department.

If you have a homepage of your own or your theatre department has a Web site, I would be interested in hearing from you. Please e-mail me (osweeze@daisy.siu.edu) URLs and brief descriptions of any Web resources you want to share with USITT members.

C. Otis Swezey
Vice-Commissioner for Computer Applications

UNIVERSITY THEATRE DEPARTMENT SITES

As the World Wide Web grows we will see more and more sites representing university theatre programs. Theatre Central (<http://www.theatre-central.com/>) has a list of academic theatre sites (<http://www.theatre-central.com/dir/res/school.html#Academic>). Cali-

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.

TECHNICAL SOURCE GUIDE

CABLE TESTER

by Thomas J. Blalock

The "home-brew" cable tester described in this article has two advantages over the commercially available ones: it costs less (if you count only the cost of materials), and it gives you the ability to do a pseudo load test on a cable, something not possible with an LED-based cable tester.

Construction of this cable tester is quite simple. Three octagonal junction boxes are arranged in a row, connected with 1/2" conduit. As indicated in Figures 2 and 3, the wires are arranged so that lamp A is connected to Hot (black wire) and Neutral (white wire), Lamp B is connected to Neutral and Ground (green wire), and lamp C is connected to Ground and Hot. A length of 12 gauge three-wire SO cable, terminated with a standard three-pin stage plug, is connected to the device as shown in Figure 2. The 120 volt power supply is wired with a normally closed push-button to lift (disconnect) the Ground.

To use the tester, plug one end of your cable into the power supply and the other end into the tester. Three equal-wattage lamps, typically 150W, must be used to be able to accurately read the cable condition based on the following table:

<u>Lamp A</u>	<u>Lamp B</u>	<u>Lamp C</u>	<u>Cable condition</u>
bright	out	bright	OK
bright	bright	out	Hot and Neutral reversed
out	bright	bright	Hot and Ground reversed
dim	dim	bright	Neutral open
bright	dim	dim	Ground open
dim	bright	dim	Hot on Neutral with Hot open, or Hot on Ground with Hot open

Normally, it is difficult to determine whether Neutral and Ground are reversed, since the Neutral is always supposed to be grounded at the Service Entrance. In our tester, using the "ground lift" switch installed at the supply end of the cable will produce the following results:

<u>Lamp A</u>	<u>Lamp B</u>	<u>Lamp C</u>	<u>Cable condition</u>
bright	dim	dim	OK
dim	dim	bright	Neutral and Ground reversed

Our cable tester, using 150W lamps, will typically pull one or two amps through the cable rather than the very tiny amount of current drawn when using LED or neon testers. This can show connection problems because the brightness of the lamps will be affected due to the resistance drop in bad connections. To effectively load test a cable, use three 1200W lamps instead of the normal 150W ones. It is important to note that this lamping-up, to create a pseudo load tester, will only test load on the Hot line.

The cable tester described in this article is inexpensive and simple enough for just about any theatre technician to build. It has worked well in actual use, and if properly constructed, using code-appropriate materials and safe wiring practices, this circuit tester will be a valuable addition to the tools of any theatre.

SHARE YOUR SOLUTIONS WITH THE TECHNICAL SOURCE GUIDE

your name _____

company/institution _____

address _____

city/state/zip _____

telephone _____

Name of product/technique: _____

Date the product/technique was used: _____

Name, address and telephone number of
product manufacturer: _____

(continued on reverse)

TECHNICAL SOURCE GUIDE

• A project of the USITT Technical
Production Commission

#24 – Cable Tester

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Technical Source Guide

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TECHNICAL SOURCE GUIDE

Please give description of product/technique—take into account length of time, special materials used in conjunction with product/technique, manpower needed, safety requirements, etc.:

(Use this form or send the requested information to the Technical Source Guide Editor at the address listed on the front page of the Guide)

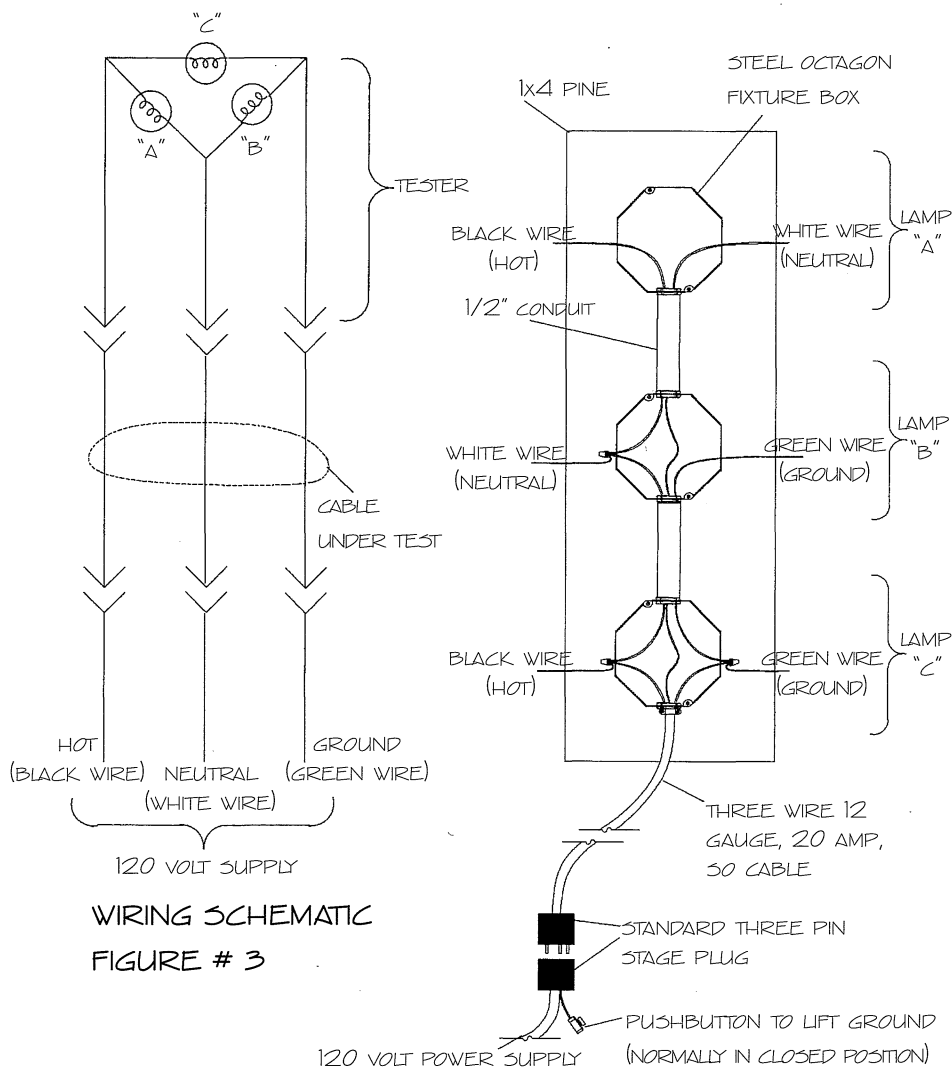
TECHNICAL SOURCE GUIDE

• A project of the USITT Technical Production Commission

#24 - Cable Tester

Thank you for your participation in the Technical Source Guide

CABLE TESTER-REVERSAL OF NEUTRAL AND GROUND



WIRING SCHEMATIC
FIGURE # 3

CONSTRUCTION DETAILS
FIGURE # 2

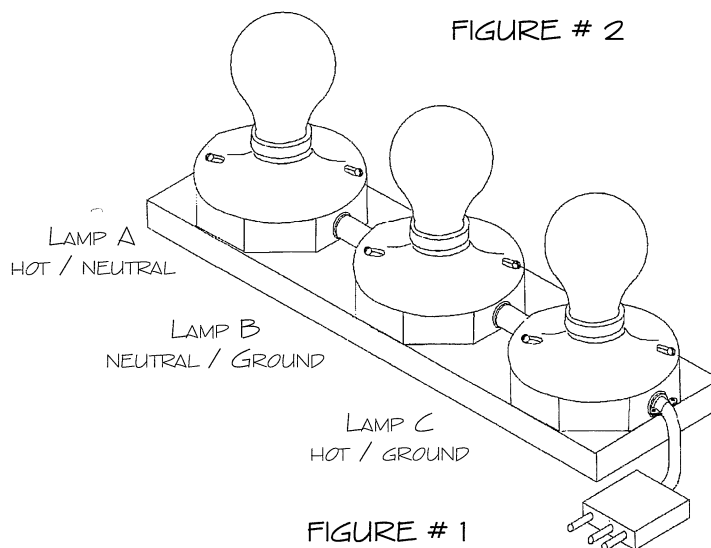


FIGURE # 1

TECHNICAL PRODUCTION

CONTRIBUTIONS RECOGNIZED

The red carpet was truly rolled out by the Fort Worth Conference Committee to welcome us to this year's USITT Conference & Stage Expo. The Technical Production Commission meeting on Thursday March 14 gave commission members a chance to take stock of a very active year. Co-commissioners Jonathan Darling and Mark Shanda reported on the pending publication of the Standard Technical Information Package project, the outstanding slate of conference programming coordinated by Dan Culhane at the conference, and announced pending plans for next year in Pittsburgh. In addition, updates were given regarding the commissions ongoing involvement in computers, international activities, and gender issues.

Two long-time commission supporters were recognized by the commission and presented with certificates. Roy Hoglund, Vice-Commissioner for Technical Source Guide, was recognized for his outstanding contributions as editor of this important resource. Roy has done a terrific job in seeing this idea, generated at a commission meeting a few years ago, become a regular published feature in *Sightlines*. Roy reminded the commission that there is always room for more articles and encouraged even dropping him a note on the back of a keystone and then letting he and his editorial team get your great idea into print.

Also honored was Stan Abbott, Vice-Commissioner for Stress and Wellness. Stan's consistently high quality workshops and the ever-present "Check-points" column in *Sightlines* have contributed much to the overall health and welfare of Institute members. We are pleased that Stan has agreed to at least two more years of serving in this capacity. That will mark his 10th anniversary as a champion of wellness, something all of us need to think of daily.

Tom Korder, Technical Director of the Krannert Center, has agreed to take on the conference programming for Pittsburgh and Long Beach. Tom has been a past presenter and session chair for several previous conference. We welcome his leadership in this vital area of commission activities. Tom takes over the reins from Dan Culhane who gets a well deserved year of rest before becoming Co-Commissioner at the Pittsburgh Conference. Feel free to contact Tom with your ideas and suggestions.

As we celebrate the past and look toward the future, we want to encourage any and all to get involved. There are projects needing leaders, sessions needing chairs, panels needing panelists, and most importantly articles needing authors as we strive to achieve the goals to which the commission aspires.

Thanks to all who were involved in the outstanding conference in Fort Worth and we will see you in Pittsburgh in 1997!

Mark Shanda
Co-Commissioner

GENDER ISSUES CAUCUS

NEW LEADERSHIP AND COMMITMENT

Thanks to the support of President Richard Durst and President-Elect Christine Kaiser, the Gender Issues Caucus will continue to function as a special interest group within USITT.

Steve Gilliam, who has for several years invested tremendous energy and effort towards advancing the causes of gender issues, is stepping down from leadership of the caucus. His work to help educate others about the importance of discrimination issues has been instrumental in keeping the gender issues group alive during its incarnations as both a committee and then later as a caucus. Thank you, Steve.

At the Fort Worth conference Ellen E. Jones and Andi Lyons were elected the new co-chairs of the Gender Issues Caucus. The caucus voted to rewrite its Mission Statement and Goals to reflect

a new commitment to address all issues of equity. In previous years the group had preferred to limit focus to gender issues. The current caucus decided that issues of cultural and racial bias were closely related to gender issues and should be addressed in the goals and mission statement of the caucus. The group is currently still known as the Gender Issues Caucus, however the group may need to adopt a new name to reflect its new goals.

Two wonderful sessions were sponsored by the caucus in Fort Worth. One was a discussion of gender inclusive language and the other was a roundtable discussion titled "Discrimination in the Workplace." Thanks to all those participating in the programming and to all who attended the sessions. The caucus has requested two working meetings in the Pittsburgh conference programming matrix, but is not sponsoring any sessions as a programming group. The caucus will however be a co-sponsor of several panels offered by other commissions.

This decision reflects the caucus' desire to work toward programming that addresses gender and other bias issues within the disciplines rather than sessions based exclusively on those issues. This does not preclude the caucus generating programming for future conferences after Pittsburgh. At the Fort Worth Commissioners' Meeting the caucus requested that each commissioner consider relevant programming from within his or her group. Each commissioner was also asked to carefully consider whether or not the panelists for suggested sessions accurately represented all the groups currently working in theatre.

Every commission has a representative to the Gender Issues Caucus. The contacts that have been currently identified are: Lea Asbell-Swanger, Management Commission; Gregory Horton, Costume Design and Technology Commission; Andi Lyons, Technical Production Commission; Steve Gilliam, Scene Design Commission; Mary Montalvo, Engineering Commission; and Ellen E. Jones, Lighting Design Commission. Please contact these individuals with programming ideas

for the future. We have not been notified of a representative from the Sound Design Commission. If you are interested, get in touch with Sound Commissioner, Richard Thomas.

The Gender Issues Caucus is looking for several volunteers. We need a Membership Coordinator to take care of mailing lists and the like and a Projects Coordinator to disseminate information about the various projects that are in development within the Gender Issues Caucus. Contact Ellen Jones at 76500.2551@compuserve.com if you are interested.

There are several proposed projects already underway that have the support of the caucus. In the next *Sightlines*, Donna Smith will have information about her project "The Women of USITT." This encouragement video will document the accomplishments of some of the prominent women involved in the organization.

Andi Lyons is currently compiling information for the "Networking for Women Directory" sponsored by the Technical Production Commission. If you need a form, contact Andi at AL874@cnszax.albany.edu. She will be collecting addresses through September.

One final proposed project needs energetic volunteers. The USITT Executive Committee has encouraged the Gender Issues Caucus to formulate some written guidelines for dealing with issues of harassment and discrimination. These guidelines will be presented as a policy proposal for the Board of Directors. While there are unofficial procedures in place to address such concerns, the Executive Committee is interested in adopting a more structured approach to these issues. Andi Lyons has agreed to chair this important committee since she has access to some good resources at her home campus. If you are interested in participating in this important project, contact Andi by May 20th.

Ellen E. Jones
Co-Chair

LIGHTING

CONFERENCE
HIGHLIGHTS

James Allen, the Vice-Commissioner for Fort Worth Programming deserves extra kudos for the dynamic Lighting Design Commission programming. Anyone who did not make it to the conference missed some exciting and informative sessions.

Vari*Lite arranged a tremendous Professional Development Workshop. Participants got hands-on training using the intelligent fixtures and a factory tour as part of the six hour event. Plans for two Professional Development Workshops in Pittsburgh are already underway. If all the arrangements can be completed, the Lighting Design Commission will offer one workshop for students, "Using Intelligent Fixtures in an Educational Setting," and a separate workshop led by multiple Emmy Award winner Dennis Size titled, "Art and Techniques of Television Lighting."

This year's Distinguished Lighting Designer, Tharon Musser, delighted a capacity audience by recapping the highlights of her illustrious career. Thanks to Pat Simmons, a former assistant of Ms. Musser, for facilitating the question and answer session.

Apologies to all those who were turned away due to a lack of space.

The 1996 Lighting Lab was a huge success due to the generous support of ESTA and USITT member manufacturers and suppliers, Lighting Design Commission volunteers, and the student workers. The lab opened with industrial designer Ann Archbold revealing the secrets of Selling Automobiles with Lighting. Unfortunately she did not get to keep the brand new Audi after the demonstration. The Lab sessions offered some wonderful opportunities for our student members. Students Designing Dance in the Lab had their work critiqued by Tony Award-winning lighting designer Chris Parry and professional dance lighting designer Tim Hunter. In other sessions the audience had an opportunity to watch both Tim Hunter and Amerante Lucero focus and cue a dance.

Special thanks to the new Lighting Lab Committee for all of their hard work. The Lighting Lab logistics have been taken over by Buddy Combs, Vickie Scott, David Borron, David Zemmels, and Judy Staicor. The Lighting Design commission extends sincere appreciation to all the other volunteers in the lab as well. The lab in its current format is going to become a biennial event. There will be at least one session off-site in a Pittsburgh

theatre next year, but no floor-mounted truss rig. The lab will be back in Long Beach and anyone interested in joining the committee should come to the Lighting Lab Committee working session in Pittsburgh.

It is the time of year when some changes are made in commission leadership. New duties for the 1996-97 year are:

Co-Commissioners

Craig Wolf and Mark Riske

Vice-Commissioner for Membership

Rich Dunham

Vice-Commissioner for Pittsburgh Programming

Ellen E. Jones

Vice-Commissioner for Design

Ann Archbold

Vice-Commissioner for Education

Mary Tarantino

Vice-Commissioner for Research and Development

James Allen

And welcome to two new vice-commissioners. Rob Rowlands of Vincent Lighting Systems has agreed to serve as Vice-Commissioner—ESTA Liaison, and Rob Shakespeare will be returning as Vice-Commissioner for Computer Applications. (Anyone who missed the conference contact should Rich Dunham to be added to the membership roster.)

Addresses for the Commission leadership are listed on the Lighting Design Commission homepage (http://diogenes.baylor.edu/wwwproviders/Jim_Allen/usitt/welcome.html). A direct e-mail link to all vice-commissioners is available from the web page.

Pittsburgh programming is in progress. Many commission members made suggestions for sessions and workshops. That input is important to the commission and your ideas are appreciated. Unfortunately, not every suggestion can be developed into programming. Some ideas have been shelved as more appropriate to the resources available at Long Beach or Toronto. If your programming ideas are not being developed for next year, please resubmit them for future conferences. Ann Archbold will be the Vice-Commissioner for Long Beach Programming and it is never too early to make suggestions.

As soon as the schedule for Pittsburgh is finalized in May, the information will be posted on the Lighting Design Commission homepage. Session chairs and vice-commissioner contacts for each session will also be listed. Anyone interested in a topic can contact the appropriate individuals for information or to volunteer for a panel.

The Lighting Design Commission has been asked to provide a list of volunteers for the Personal Portfolio Reviews at each conference. Contact Craig Wolf to volunteer for that responsibility. A working session to discuss the intricacies of the USITT Personal Portfolio format will be offered in Pittsburgh. Please plan to attend that working session for helpful tips on the review process.

Get ready for Pittsburgh in 1997!

Ellen E. Jones
*Vice-Commissioner for
Pittsburgh Programming*

ENGINEERING

PUBLIC COMMENT
SOUGHT

NOTICE: The United States Institute for Theatre Technology Engineering Commission announces that public comment is sought on a major revision of the USITT Stage (theatrical) Pin Connector interconnectability standard. The public review period is June 1, 1996 through August 31, 1996. All interested parties are encouraged to review and comment on this proposed revision.

Copies of the proposed standard can be obtained by writing to:
USITT Engineering Commission
15514 East Bumblebee Lane
Fountain Hills, AZ 85268
fax: 602-837-2582

Please include full mailing address. Due to size, copies will not be sent by fax.

Jerry Gorrell
Commissioner



ROBERT CHAMBERS

THARON MUSSER (LEFT), ASSISTED BY PAT SIMMONS, CONDUCTS
LIVELY Q & A.

ENGINEERING

CODE CORNER

Last month's Code Corner question was, "When is an outlet not a receptacle?" The multiple hints in the April article hopefully led you to the answer, "When it is a type of outlet other than a receptacle-type outlet." Reviewing last month's article, we learned that an outlet is the point in the electrical system where the utilization equipment receives its electrical energy. Portable utilization equipment usually receives its electrical energy from a wall receptacle or the connector body on the end of an extension cord, both of which are types of outlets. Fixed equipment usually receives its energy from the wiring hanging out of an electrical box—also a type of outlet. The receptacle mounted in the wall and used to connect a portable lighting fixture is often referred to as a wall outlet. It is important to note that in code language, a wall sconce permanently attached to a wall is also connected to a wall outlet.

Before we get to this month's questions, which will provide some practical application of what we have learned so far, we'll need to get familiar with the ampacity tables in the National Electrical Code (NEC), specifically Table 400-5 (A) "Allowable Ampacity for Flexible Cords and Cables." Flexible cords and cables suitable for use in the entertainment industry are designated in Table 400-4 as for extra-hard usage, the most common being types S, SO, ST, and STO. The cords for lighting fixtures are most likely to be three-conductor with one conductor being the grounding conductor. Note that Table 400-5 (A) contains two columns, A and B. Also note the discussion pertaining to these columns at the bottom of the table. Since the grounding conductor hopefully is not carrying current, the appropriate column to use in this case is Column B.

Now that we know where to get the facts about allowable ampacities, it should be fairly easy to find the answers to this month's questions—

three of them. First, the givens: We have a portable dimmer pack with a dimmer containing an overcurrent protection device (circuit breaker) rated in amperes as indicated in each question; plugged into the dimmer pack is a 50-foot extension cord; plugged into the extension cord is the three-foot lead of a lighting fixture lamped with a lamp bulb of the indicated wattage; all are rated 120V.

1. If the circuit breaker in the dimmer is rated 20A and the lamp bulb is rated 1,000W, what is the minimum acceptable gage of flexible cord that may be used for a code-compliant extension cord? For the fixture lead?

2. If the circuit breaker in the dimmer is rated 20A and the lamp bulb is rated 2,000W, what is the minimum acceptable gage of flexible cord that may be used for a code-compliant extension cord? For the fixture lead?

3. If the circuit breaker in the dimmer is rated 50A, what is the minimum acceptable gage of flexible extension cord that may be used for a code-compliant extension cord? For the fixture lead?

While working on the USITT pin-connector standard, it was brought to my attention that there is confusion about the definition of "neutral." The entertainment industry usually thinks of the three conductors of a lighting fixture as ground, neutral and line or hot. The pin-connector standard identifies these as the grounding conductor, the grounded conductor and an ungrounded conductor. A "neutral" is a conductor that carries only the unbalanced current from other conductors of the same circuit. It may or may not be grounded. The common conductor of a three-phase, four-wire switchboard feeder is a "neutral." If three load circuits, one per phase, are run as a multi-wire circuit, the conductor common to those circuits is a "neutral." If the load circuit is a two-wire circuit, one conductor may be grounded but it is not a neutral because it carries the full current of the circuit and not just the unbalanced current. A 120V, two-pole, three-wire connector doesn't even have a grounded conductor. A 120/208V, four-pole, five-wire connector has a

grounded conductor that is also a neutral.

(The information in this article is the opinion of the author. Only the National Fire Protection Association (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

STAGE EXPO

STAGE EXPO '96 WAS
A TEXAS-BIG SHOW

There was something for everyone at Stage Expo '96 in Fort Worth. The West Exhibit Hall of the Tarrant County Convention Center was the focus of a high level of activity at the 35th Annual Conference & Stage Expo, with several highly-acclaimed special design exhibitions creating a colorful backdrop for the commercial exhibits.

The exhibitions showcasing the designs of Irene Corey, Bill & Jean Eckart, and Peter Wolf, along with the work of talented USITT members which was exhibited in **Design Expo** and **Designers Who Paint/Sculpt**, encircled the 80,000 square foot exhibit hall. The centerpiece of Stage Expo was the **CyberCorral**, a network of computers connected to the Internet, where conference attendees could ride the World Wide Web. Another popular attraction was the **USITT booth**, where you could find information about Commission and Regional Section activities, pick up a Pittsburgh pin, hear about the 1997 Conference, and watch **Thurston James** demonstrate the crafting of leather masks.

The 110 exhibitors listed below displayed and demonstrated performing arts products and described their services to interested attendees who lined up each day to visit Stage Expo. A record number of non-commercial tables creatively promoted college and

university programs for students of the performing arts. During the **New Products Showcase** on Thursday night many exhibitors took center stage to demonstrate products which were introduced to the market since Stage Expo '95 in Las Vegas.

On the final day of the show, a record number of exhibitors took part in the advance selection of exhibit space for Stage Expo '97. As you review the following list of Stage Expo '96 exhibitors, note the asterisk (*) which identifies those who have already committed to exhibiting with us in Pittsburgh. If your favorite exhibitors do not have an asterisk before their names, let them know you would like to see them in Pittsburgh next year.

A.C. Lighting, Inc.
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
University of California-San Diego
Carnegie-Mellon University
University of Cincinnati
City Theatrical Inc.
*J.R. Clancy, Inc.
Classic Trims
*Clear-Com Intercom Systems
Cobalt Studios
*Columbus McKinnon Corporation
CompuCast
*The Crosby Group, Inc.
*Custom Rigging Systems
*Dazian's Inc.
University of Delaware
DePaul University
Drama Book Shop
*Electronic Theatre Controls
*Entertainment Services & Technology Association
*GALA
Goddard Design
*Gothic Ltd.

*The Great American Market
 *H&H Specialties Inc.
 *Claude Heintz Design
 High End Systems, Inc.
 I & D Group / Consumer Projects
 University of Illinois at Urbana-Champaign
 University of Iowa
 *Irwin Seating Co.
 Jaffe Holden Scarbrough Acoustics Inc.
 *JCN
 Joyce/Dayton Corp.
 *The Juilliard School
 University of Kansas
 Kent State University
 Kinetic Artistry, Inc.
 *Kryolan Corporation
 *LEE Filters
 Le Maitre Special Effects Inc.
 *Limelight Productions, Inc.
 Little Stage Lighting
 *LuxArt Conception
 *Lycian Stage Lighting
 Mankato State University
 *Mann Brothers
 University of Massachusetts
 *MDG Fog/Smoke Generators
 *Mehron Inc.
 *Eyer Sound Labs
 *University of Missouri-Kansas City
 New York City Technical College
 *Norcostco Inc.
 Pacific Conservatory of the Performing Arts
 Patternmaker Software
 *Penn State University
 PHI Enterprises
 Phonic Ear Inc.
 *Protech Theatrical Services Inc.
 Pyrotech, Inc.
 *Rosco
 *Rose Brand
 *Sapsis Rigging Inc.
 *Sculptural Arts Coating, Inc.
 Silkpaint Corporation
 Skidmore, Owings & Merrill
 *Southern Illinois University at Carbondale
 *Stage Directions
 *StageRight Corporation
 *Stageworks
 Staging Concepts, Inc.
 *Steeldeck, Inc.
 *Grand 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
 Tracomart/Martin
 Union Connector Co., Inc.
 Utah State University
 *Vincent Lighting / Future Light
 *Wenger Corporation
 Wild Ginger Software
 University of Wisconsin-Milwaukee
 Yale School of Drama

Exhibitors not in Fort Worth who signed up to exhibit at Stage Expo '97 in Pittsburgh:

SourceBook Press

Make your plans now to attend the 1997 USITT Conference & Stage Expo March 19-22 at the David L. Lawrence Convention Center and Doubletree Hotel in Pittsburgh.

Helen Willard
USITT Sales Manager
Stage Expo & Advertising

NATIONAL OFFICE

NEWS FROM THE NATIONAL

When this issue of Sightlines reaches you, the warmth of Spring will be foreshadowing the months ahead, reinvigorating all that's been dormant during this past winter. Productivity always seems to flourish at this time of year, with festivals, conferences and summer theatre. The National Office wishes a great summer ahead for all of our members. Once again we are pleased to announce another year of Broadway Master Classes being offered at a discount to USITT members. Sonny Sonnenfeld hosts this informative four day seminar which is held in New York City from October 10-13, 1996. For more information, contact the National Office at 800-93USITT.

■ CONTRIBUTING MEMBER NEWS

Electronic Theatre Controls, Inc. (ETC) of Middleton, WI has acquired the research and development firm Entertec, Inc. based in Los Angeles. The two companies have been working together since 1992 when they collaborated on the development of the Source Four high performance ellipsoidal spotlight and the Sensor dimming system. Because the relationship between the two companies has been so productive, they hope to continue creating new products in less time.

Contributing member, the Wenger Corporation, has installed a Diva™ Acoustical Shell in the auditorium of Ketchikan High School in Ketchikan, Alaska. The new full-stage orchestra enclosure is a modular shell consisting of eight towers and two rows of ceiling panels which allows for numerous configurations based on the nature and size of the event. The Air Transporter system, an air caster lifting device, carries 80 percent of the tower's weight on a cushion of air.

■ SUSTAINING MEMBER NEWS

BASH Theatrical Lighting, Inc. announced that it is the supplier of the lighting package for the New York production of *Riverdance* at Radio City Music Hall. The items supplied include: 10 Great American RDS Scene Machines, 40 Great American Twin-spins, over 250 ETC Source Four Spotlights, 1.2kw and 4.0kw ARRI HMI Fresnels with motorized dimming shutters, a Whole Hog II console, and an ETC Obsession 600 Control System, 40 Wybron Color Rams, 20 High End AF1000 Data Flashes, PANI 1.2kw Followspots and a Lycian 2kw Xenon Followspot.

The Matrix Plus Digital Intercom System from Clear-Com Intercom Systems was used for the fourth year at the Academy Awards to coordinate the critical production communications of the television broadcast. Clear-Com was also chosen by the Atlanta Committee for the Olympic Games to provide the intercom for more than 30 venues at the 1996 Olympics in Atlanta, Georgia. The master control

system for the extensive multi-channel party line and 2-way radio intercom system to be used for the opening and closing ceremonies will be Clear-Com's Matrix Plus Intercom.

Kirkegaard & Associates has been appointed as the acoustics consultant for London's Royal Festival Hall which includes modifying the hall to optimize its natural acoustics. While moving away from the electronic enhancement system currently in place, the improvements will include restructuring elements of the interior, renewing surfaces, and redesigning mechanical systems.

Production Arts Lighting, Inc. opened a new facility, Production Arts Europe, in London on March 7, 1996. This site has the largest inventory of Pani large-format projectors and automated systems available for hire throughout Europe. Current projects that are utilizing the systems include musicals *The Return of Martin Guerre* and *Miss Saigon*.

■ MEMBER NEWS

The Educational Theatre Association (ETA), in alliance with American Conservatory Theater, are producing Theater Teachers' Summer Workshop July 7-13, 1996. The workshop to be held in San Francisco, California, will include the following topics: Physical Acting, Voice and Speech, Issues, Directing, and The Project. For registration forms write to Registrar, A.C.T. Teacher Workshop, 30 Grant Ave., San Francisco, CA 94108. ETA will also be holding its 1996 National Convention August 8-10 at the Loews New York Hotel in New York City. For more information contact the Educational Theatre Association, 3368 Central Parkway, Cincinnati, OH 43225-2307.

Individual member Charles Kirby was the scene designer for the recent New York production of *Cardenio*, the newly found play attributed to William Shakespeare. *Cardenio* ran March 13-30 at the Linhart Theatre.

Robert Loncar
Membership Services
Administrator

COSTUMES

THANKS TO ALL
FOR OUTSTANDING
CONFERENCE

Costume programming for the conference in Fort Worth was outstanding. Deb Krajec, Vice-Commissioner for Costume Programming, is to be commended for her hard work and long

Commercial Pattern Archives and the computer Pattern Repository. The Commercial Pattern Archives project is well underway to establishing an electronic catalogue of pattern collections in North America on CD ROM. This great research resource will include sketches of the garment and pattern piece shapes, data from the back of the pattern envelope as well as the date of the pattern. Dan Pugh's project, Computer Pattern Repository,

Wheeldon, Costume Director, discussed approaches to communication and vocabulary concerning "Costume Craft Survival Skills for Designers and Shop Managers." They used slides, sketches, and actual pieces of the unusual jewelry (which used animal skulls and skeletal fragments as its motif) from Deborah M. Dryden's designs for *Macbeth* at the Oregon Shakespeare Festival to illustrate communication processes.

LaLonnle Lehman presented a spirited, lively local programming session "Heritage of the Cowboy Costume" with great slides, toe-tapping music and an incredible fashion finish.

Anne Jaros arranged for nationally recognized psychotherapist and author, Dr. Eric Maisel, to speak to us about "Staying Sane in the Arts." He addressed issues of emotional wellbeing and interpersonal relationships as he examined the skills needed by the artist to attain fulfillment. [*His book, A Life in the Arts, is reviewed in the Spring 1996 issue of TD&T. Ed.*]

Jim Glavan and Betty Chlystek impressed us with their well-documented presentation of their work building and restoring head-pieces for the Ringling Brothers Barnum and Bailey Circus in the session "We Always Wanted to Run Away and Join the Circus."

Annie O. Cleveland, Richard Donnelly, Virginia Vogel, Susan S. B. Brown, and Alicia Wolters focused on the advantages and frustrations of using the computer as a tool for creating make-up designs. This session, "Utilizing Computer Techniques In Make-up Design," covered a discussion of software programs as well.

Barbara Murray, Betty Poindexter, and Cassandra Carpenter presented a thorough look at the challenges of safety, washability, recipes and "on cue" control of stage blood in "Bathed In Blood: Problem Solving with Stage Blood."

Megan Petkewec organized the Costume Technician's Portfolio Review in which Suzanne Lockridge of Irene Corey Design Associates, Carol Kotsifakis of Dallas Theatre Center, Laney D'Aquino of the Oregon Shakespeare Festival, and Giva Taylor

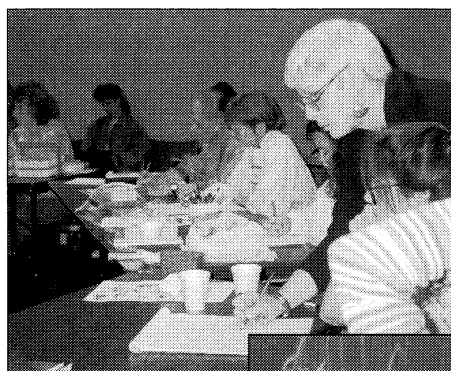
of Southern Methodist University reviewed seven technician portfolios. Those being reviewed were Li Gibson, Kjersten Moratzka, and Angela Patten, all students at the North Carolina School of the Arts, Erika Malos, student at University of North Carolina—Chapel Hill, Triffin Rasmussen, student at University of Wisconsin—Milwaukee, Tatyana Reider, student at University of Texas at Austin, and Linda Waters, costume shop manager from Middlebury College.

Rondi Hillstrom-Davis chaired a practical, information-packed session "Making the Transition from Theatre to Film." Sawnie Baldrige Smith, Lisa Albertson, Susan Mayes, Dorothy Baca, and Jule Emerson examined the differences between film and theatre including pay scale, job titles and descriptions, stress, stamina, time frame, paperwork, multiples, unions, and more.

Jeff Lieder, Bill Black and Maureen Bolender used slides, handouts and actual pieces to illustrate the process of patterning and constructing Elizabethan ruffs and whisks used at the Utah Shakespearean Festival.

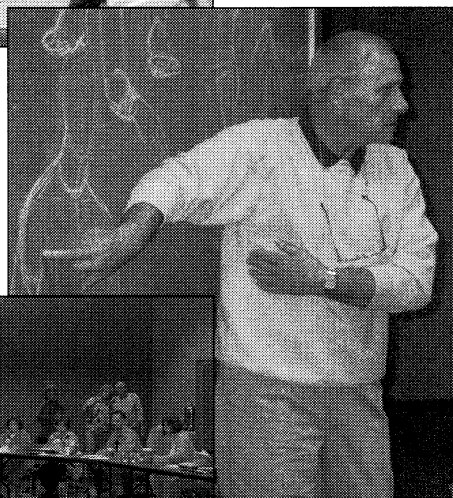
Marie Chesley chaired a local programming session, "Texas Festival Costume," presented by Michael Haynes and John Ahrens. This session introduced non-Texans to the amazing phenomenon of the elaborate costumes worn during the annual festival pageants—a distinct feature of Texan society.

Those who remained in Texas to attend the Tour of Dallas Shops experienced the perfect ending to a fantastic conference. First stop was Customworks, Inc. where proprietor John Aherns, Winn Morton and Bill Edwards shared examples of their exquisite work. Peggy Epner and Mary Butler joined them in speaking of the supportive network of the Dallas-based costumers. At Irene Corey Design Associates, Irene Corey and Suzanne Lockridge addressed issues of running their business and introduced us to other members of the Dallas costume community. Susie Cox, Kathy Kreuter, Jan Allison, Annette Hoffman and Kent Parker spoke of their experiences and

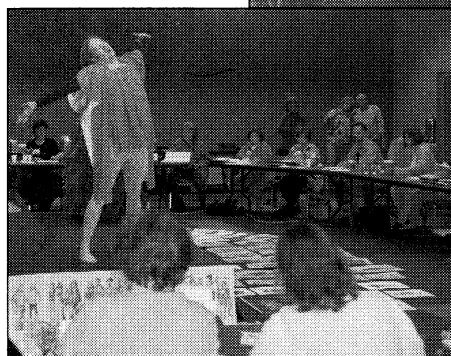


BETTY POINDEXTER
(LEFT) HELPS A
STUDENT WITH A
QUICK PENCIL
SKETCH...

AND HERB CAMBURN
(RIGHT) DEMONSTRATES
FIGURE DRAWING
TECHNIQUES...



DAVID RODGER



WHILE MODELS POSE FOR
PARTICIPANTS IN THE
COSTUME RENDERING
MASTER CLASS.

hours of planning and wrangling.

Many people contributed to the huge success of this conference with their time and expertise. Herb Camburn and Betty Poindexter with assistants Chontelle Gray and Mary Beth Gagher organized an extremely productive and stimulating professional development workshop. This Costume Rendering Master Class focused on Truth and Reality In Rendering.

Joy Emery and Dan Pugh discussed their progress respectively on the

is focusing on methods of reproducing the full-scale commercial pattern.

Susan J. Mal, Annie O. Cleveland, and Joan Vick combined forces in "Creating Costumes from Stuff and Unusual Resources" to present numerous clever ideas and new solutions in solving costume challenges.

Kevin Seligman shared wonderful slides and a fascinating look at the history of the sartorial arts in "Make Sure your Tailor is a Man of Sense."

Julie Wilson, craftsperson at the Oregon Shakespeare Festival, and Carol

the importance of networking. The tour concluded with an incredible feast at the home of Rondi Hillstrom Davis where more of the Dallas freelance network joined us for socializing and shop talk. A huge round of applause goes to John Ahrens, Irene Corey, and Rondi Hillstrom Davis for organizing this terrific event.

Besides those who participated in the programming, there are many others deserving of our appreciation. Donna Meester, Session Assistant Chair, organized a group of volunteers to introduce the chair of each session, operate the light switch and slide projector, and act as a general troubleshooter and go-fer. Those volunteers were Marle Chesley, Peggy Rosefeldt, Deb Bell, Pat Martin, Ammy Rohberg-Wilson, Marcella Beckwith, Rhonda Weller-Stilson, and Deb Krajec.

Furthermore, Kay Webb, Sharon Foster, Jerry Joplin, Lynn Freitas, Presley Morton, Meredith Moseley, and Rhonda Weller-Stilson served as recorders for various sessions.

Gwen Nagle's Neat Tricks contributors were Jeff Lieder, Barbara Murray and Melissa Kleffer and Dennis Parker's Show and Tell volunteers were Colleen Muscha, Howard Kurtz, and Annie O. Cleveland.

The Costume Design and Technology Commission is membership driven. So thanks go to all who participated in the conference with their attendance and enthusiasm. I hope to see you all at this summer's symposium.

Maribeth Hite, Costume Director at the Guthrie Theatre, is coordinating the Costume Symposium in Minneapolis, August 1, 2, and 3. Presenters from the Minnesota Opera, the Children's Theatre Company, Vee Corporation (creatures and characters), Camp Snoopy, and the Guthrie Theatre will focus on "Unique Costumes." If you have not received your brochure, contact the National Office (800-93-USITT).

Diane R. Berg
Commissioner

CLASSIFIED ADS

THEATRICAL EQUIPMENT TECHNICIANS

KINETIC ARTISTRY'S rental and production warehouse needs you to prep, test, clean, lift, load and unload equipment. If you are experienced electrically knowledgeable and mechanically inclined, detail-oriented in multitasking situations, fax your resume now! to (301)270-6662. F/T, Mon.-Fri. 9-6, Benefits. Takoma Park, Maryland.

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ASSISTANT PROFESSOR/ SCENE DESIGN

Full-time, tenure track position in the Department of Theatre and Dance at the University of Alabama, Tuscaloosa. Duties and responsibilities: Teaching undergraduate and graduate sequence of courses in scene design, scene painting, rendering, and history of decorative arts; design 2-5 productions per academic year and supervise student designers on remaining productions. Qualifications: Ph.D. or M.F.A. and college teaching experience. Professional theatre experience, computer graphics skills desirable. Salary: Mid-thirties. Send resume and references to

Bill Teague, Search Committee
Department of Theatre & Dance,
Box 870239
Tuscaloosa, AL 35487-0239
Tel: 205/348-5283
Fax: 205/348-9048
Do not send portfolio with

initial application. Additional materials will be requested as required. Deadline: May 17, 1996. EEO/AA Employer.

SOUND DESIGNER/ ASSISTANT PROFESSOR

University of Cincinnati College-Conservatory of Music seeks Assistant Professor of sound design for all music theater, drama, and opera productions in three-theater complex; supervision of set-ups and student crews; teaching courses in sound design, recording and editing, and maintenance of inventories and equipment. Individual will be responsible for development of graduate degree in theater sound. BA/BFA or MA/MFA in theater production sound design, composition, or electronic media; have professional experience in theater sound, as well as academic background. Skills should include special effects, sound reinforcement, working knowledge of current technology, sound balancing for large scale musicals, operas, and dramas, and electronic composition or creation of soundscapes for a variety of productions. Send letter, resume, three letters of recommendation and statement of design and production philosophy to

Terrell Finney, Chair Search
Committee, OMDA Division
College-Conservatory of Music
University of Cincinnati
P.O. Box 310002
Cincinnati OH 45221-0003
Deadline May 1, 1996 or until position is filled. AA/EEO.

ASSISTANTSHIPS IN SCENIC DESIGN/LIGHTING DESIGN/TELEVISION

Mountview, London Conservatory for The Performing Arts. For one year commencing in autumn 1996.

Scenic Design: It involves supporting the design and model-making instruction of our students and assisting our Resident Designer. There will be two design

opportunities, one in each of our London theatres. The opportunity also exists for secondment to a professional London designer or external Scenic Design in the UK.

Lighting Design: It involves supporting our training in electrics, sound and lighting. There will be two lighting design opportunities, one in each of our London theatres. The opportunity also exists for secondment to a professional London lighting designer or an external lighting design in the UK.

Television: It involves supporting Mountview's Head of Television, Richard Martin, (whose directorial credits include directing Glenda Jackson in BBC's award-winning series "Elizabeth R"). It offers the opportunity of working in all aspects of television including camera, management, and editing. A particular aspect of this Assistantship is participation in the reading, selection and editing of television scripts for shooting.

All assistants will receive professional tuition. Interviews held in U.S.A. June and July.

For further information contact Mountview Theatre School, 104 Crouch Hill, London N8 9EA England, Tel: 011-44 181 340 5885, Fax: 011-44 181 348 1727

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

STUDENT CHAPTERS

ELECTION REMINDER

Student chapters, please hold your elections for next year's officers before the end of May! It's important to be able to list the serving officers for next year in the USITT Membership Directory which goes to press in July. Send your officers and sponsor information (include addresses phone nos. and e-mail addresses) to:

David G. Flemming, Student Liaison Officer
915 Cheatham Street, San Marcos, TX 78666
e-mail: DS11@swt.edu
tel: 512-396-2325

David G. Flemming
USITT Student Liaison Officer

REMINDERS

- The deadline for submission of articles and news for *Sightlines* is the 5th of the month prior to publication. Please note, our next issue, the July/August issue, comes out the first of August and the deadline for articles and news is July 5th.
- Please check your address label below and notify the National Office if anything is incorrect. They are updating the database in preparation for the next Membership Directory.
- Both *TD&T* and *Cutter's Research Journal* are juried publications. Those seeking promotion and tenure are encouraged to take advantage of the opportunity to have their work published in one of our recognized and respected publications. Submissions of scholarly articles are welcome at any time. Call the USITT National Office for submission details: 800-93-USITT (800-938-7488).

INSTITUTE BUSINESS CALENDAR

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 FORT WORTH sent to Commissioners.
- 20 Fiscal Year 1995/96 Vouchers *with receipts and invoices* due to the VP-Commissions.
- 30 Programming and/or scheduling conflicts reported to VP-Programming and VP-Commissions for resolution.
- 30 END OF FISCAL YEAR 1995/96

JULY 1996

- 1 Fiscal Year 1996/97 starts, and all expenditures made from this date forward must be charged accordingly.

sightlines

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