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COSTUMES

1996 COSTUME SYMPOSIUM

On Thursday August 1, a cheery and delicious breakfast accompanied the early morning registration for the 1996 USITT Costume Symposium in Minneapolis, MN. Maribeth Hite, the Costume Director for the Guthrie Theater and this year's Symposium Coordinator, welcomed the attendees to a program of sessions focused on "Exploring Unique and Unusual Costumes."

For the first session "Tailoring the 'Weird,'" Douglas Stetz, Master Draper/Tailor from the Guthrie The-

ater, displayed and discussed a number of costumes from the Guthrie's production of *Biederman and the Firebugs*. The problem presented to the costumer in this production was the development of costumes that could be switched from actor to actor *on stage* to enable several different performers to play the same character at different times. The designer, Adele Lutz, also required a certain buoyancy to the costumes and had created unusual body shapes for some of the characters. Douglas described the research and development process, the prototype of nylon rod hoops, and the development of garments to fit over the body prototype, all built on a base that opened in the back with Velcro.

"Tricks in Dyeing and Painting"

were revealed by Doreen Johnson of the Guthrie Theater and Marliss Jensen of Iris Color Studio. Using an array of beautiful examples from the Guthrie stock, Doreen reminded Costume Symposium attendees of the value of even the most basic dyeing techniques, and recommended the exploration of newer safer products now on the market. Her technique for applying white glue to metal and then burning it for special textural effects was particularly interesting. Marliss Jensen, a master dyer whose work is in demand for films, industry, fashion, and home furnishings, as well as dance and theater projects, has had her dye and fiber work shown in galleries and exhibitions. Through a

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DEBRA KRAJEC AND DIANE BERG WITH SNOOPY AT KNOTT'S CAMP SNOOPY IN MINNEAPOLIS.

PHOTOS: MARIBETH HITE

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COSTUMES

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series of slides and samples she described her work and shared the names of her favorite products and many of her techniques.

After the group was allowed to "finger the goods" and ooh and ahh over everything, a box lunch was provided, an especially considerate touch since it gave many of us the time to explore the Nicollet Mall during our lunch break.



MARLISS JENSEN SHARES FAVORITE PRODUCTS AND TECHNIQUES

In the first session after lunch, D. J. Gramann informed the group that "Puppets are People Too!" D. J. described a current project for an upcoming children's television series called "Once Upon a Tree." The producers of this project requested very life-like animal puppets with moving mouths eyes and other moveable parts. D. J. described the development of the mechanics and the adjustments required in the size of the animal heads to allow for the puppeteer's hand and the placement of the "mecs." He shared the methods used to produce the shadings and markings of the individual animals in the synthetic furs covering the puppets (no real animal fur was used).

The afternoon outing started with a bus ride to the Minnesota Opera Costume Shop. Using slides, Gail Bakkom, Costume Director of the Minnesota Opera, discussed the special problems involved with co-producing

operas with other companies, double-casting major roles, shipping tours, multiple casts singing in unusual costumes, and the seasonal nature of her work. During the tour of the shop facilities not only were some opera costumes on display, but also some costumes for *Holidazzle Parade*, a nightly Christmas season parade in downtown Minneapolis. The parade costumes pose special problems in construction because they must fit a variety of sizes and accommodate wiring for the lights used to emphasize their design.

The next stop was the Guthrie Theater Costume Rentals where Michael Petkewec, Rental Manager, showed us the 6,200 square foot facility where the Guthrie costume stock is stored, and explained how the facility supported itself through rentals. This operation is housed in a commercial loft space separate from the theater. After a short ride, the group was treated to a tour of the Guthrie Theater and its in-house costume facilities by Maribeth Hite.

Options for evening entertainment during the three-day symposium included a production of *Wizard of Oz* at the Ordway Theater in St. Paul, the Guthrie's *Philadelphia Here I Come* and *She Stoops to Conquer*, and Hey City Stage's *Tony 'N Tina's Wedding*.

Friday morning was spent at the Mall of America. In the center of the mall is Knott's Camp Snoopy, a theme park with rides and life-size "Peanuts" characters. Linda Brandt-Malm, designer, and Elizabeth Reichow, Wardrobe Supervisor, introduced us to "Linus," "Lucy," and "Snoopy," explained the construction of the "pods" (foam inner shells that produce the silhouette of the character), and dem-

onstrated the system of construction which allows for ventilation and laundry. The Camp Snoopy Shop provides costumes for camp employees (ride managers, ticket sellers, restaurant wait-staff, etc.), "walk-around characters," and performers in the shows presented at the entertainment sites.

Free time was allowed at the mall for lunch and shopping.

The afternoon tours started at Vee Corp., an independent costume shop which produces, among other things, the life-size costumes for the Muppet arena shows. Symposium participants were welcomed by "Elmo" and Janet Delvove (Costume Director, Vee Corporation Creatures and Costumes), who gave us a complete tour of the facilities. The pods for the full-scale Muppet characters, designed to recreate the shapes of the original puppets, are constructed of foam and athletic net, and constructed largely by hand. Vee Corp. is equipped to do all types of molding and casting for puppet, mask, and costume work. The vacuum equipment, spray booth, molding and dyeing facilities were impressive. To underscore the shops versatility, in one workroom were some of the realistic animal puppets for "Once Upon a Tree" mentioned in an earlier session.

The final visit of the day was to Children's Theater Company in Minneapolis. Ricia Birturk, Costume Director, guided us through the theater and costume shop which was in the process of preparing a production of *Little Women*. A slide presentation and a display of "creatures" from previous productions showed the range of problems addressed when designing and building for productions based on



JANET DELVONE AND ELMO DURING TOUR OF VEE CORP.'S FACILITIES.

children's books like *Babar* and *The Reluctant Dragon*.

Saturday morning the Costume Commission held an open breakfast meeting; Diane Berg, Costume Commissioner, presided. The agenda included project explanations (for new members), updates on projects-in-progress, and upcoming programming for the Pittsburgh conference and future symposia information. Of great interest were the plans for the 1997 Symposium in England being prepared by Kevin Seligman and Graham Cottendon. Program proposals were solicited for the Long Beach conference in 1998, and a tempting preview of the Santa Fe symposium in 1998 was presented by Jim Glavan.

The first symposium program Saturday morning featured Henry Gomez of Mascots and Costumes, Inc. He discussed how the requirements of costumes for sports mascots differ from those of theme park or "walk-around" character costumes. As the performer inside of the Minnesota Vikings mascot, "Vikadontis Rex," he is uniquely familiar with the problems of the sports mascot. Theme park characters, he explained, are limited to short shifts in their costumes, while mascots are often in character for eight hours or more. Mascots are exposed to extreme weather conditions, often dangerous activities, including interaction with adult fans, and they are usually involved in acrobatics or tumbling while in costume. Henry's shop specializes in sports mascots and promotional characters.

In the session, "Evolution of Anna," James Harrington, Master Draper at the Guthrie Theater, discussed his role as the draper for the character of Anna from *Biederman and the Firebugs*, a costume that went through many changes and adjustments before final dress. James recommended viewing draping as a form of sculpture, turning a two-dimensional drawing into a three-dimensional object, remaining open to options, being prepared to adjust, and to develop the costume during the fitting process. He further reminded us that the object of a costume is to "help the actor tell the playwright's story,

and that good manners make the job easier.



JAMES HARRINGTON DEMONSTRATES DRAPING TECHNIQUES FOR EDE BOOKSTEIN AND VIRGINIA WEST

"Makeup for the New Millennium" featured William Stewart Jones, the principal makeup artist for the San Francisco Opera and faculty member of San Francisco State University. In addition to demonstrating the proper application of a bald pate, he used several products made by Kryolan Theatrical Makeup, particularly Aquacolor, to effect two different stylized makeups on the model.

The final session, "Is It a Prop?? or a Costume??" was a panel featuring Chris Sibilia, Costume Craftsperson (Guthrie Theater), Rozi Graham, Head Soft Props Artisan (Guthrie Theater), and Jon Erickson, Assistant Prop Master (Guthrie Theater). In addition to the usual question, "Is it worn or is it carried?," the panel proposed several other questions to help determine an object's status. "Does it have to *do* anything?" "Where is it stored?" "Who can find it?" "Where is it available?" "Who has the time? tools? stock?" The panel recommended finding the right tools for each job to make it easier and faster. Chris shared his method of making sturdy fans for the stage, using Formica for the ribs and endcaps. Jon demonstrated several techniques for handling blood tricks on stage, including "stab pads" for fight scenes, blood bags, and small "blood strawberries" for bleeding from the mouth. Rozi recommended Scott Grip Glue for rubber and leather for strong adhe-

sion, and Band Grip SBR general purpose adhesive from upholstery suppliers for textile props. She also recommended the use of rotary cutters on cutting mats for many types of textiles and leather. This lively trio urged an enthusiastic and creative approach to problem solving in prop construction.

Following the last session, a wine and cheese hour gave participants a chance to chat with the guests and each other, exploring mutual acquaintances and exchanging ideas stimulated during the symposium. Everyone agreed the symposium was interesting, informative, and fun! Congratulations and thanks to Maribeth Hite and all those who assisted her in producing this Symposium.

Rebecca Cunningham
Author, The Magic Costume, and
Costume Director at Brooklyn College

COSTUMES

"POSTER" YOUR GREAT IDEAS

Costume Design and Technology Commission members have a new and exciting opportunity at the Pittsburgh conference. For the first time, the commission will include a "poster session" as part of its programming.

On Thursday, March 20, 1997, from 4:45 p.m. to 6:05 p.m. as many as twenty presenters will stand beside their posters, each illustrating an innovative or imaginative design or construction technique, a solution to a problem, a classroom or management technique, the results of research, or other ideas, discoveries, or developments in the field of costuming.

If you have an idea, even if you are not sure it's "good enough," "significant enough," or "interesting enough," send it to us; let us decide. Each submission will be juried by the session chair Betty Blyholder, costume programming Vice-Commissioner Gwen Nagle and Commissioner Diane R. Berg. We need your ideas in the form of an abstract—a brief, concise summary of the information to be

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COSTUMES

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presented in the poster—typewritten, and no more than 200 words. Mail your abstract by January 15, 1997 to:

Gwen Nagle
 Theatre Department
 Western Michigan University
 Kalamazoo, MI 49008
 Tel: 616-387-3215
 Fax: 616-387-3222
 E-mail: gwendolyn.nagle@
 wmich.edu

If your poster is accepted for presentation, you should plan to set it up at 4:15 (one-half hour before the opening time of the session) and remove it before 6:35 (one-half hour after the session closes). Posters should be no smaller than 2 by 3 feet and no larger than 4 by 6 feet. They should be designed to be mounted on the wall or to stand on a table. Posters may be in several sections for easy transport. As people will be walking by, your poster should be easily readable from at least six feet away. You may decide to provide handouts and/or a sign-up sheet for anyone who wants additional information.

We are excited about this idea because it

- allows a large number of people to present in a single time slot;
- provides an avenue to share ideas that can't be expanded to fill a whole session on their own;
- helps more individuals receive funding from their organizations because they are presenting at a national conference;
- provides opportunities for participants to submit the same idea for publication in the "Costumers' Notebook" column; and
- gives those attending the conference exposure to ideas and points of view that can be used in their own work.

We hope you will support this new venture with your ideas and participation. Can't wait to hear from you!

Diane R. Berg
Costume Commissioner

FELLOWS ADDRESS

35 YEARS OLD AND HEADED FOR A NEW CENTURY

[The following article by Robert Scales is one of two Fellows speeches given at the Fort Worth Conference & Stage Expo in March. The other one, by Richard Thompson, appeared in last month's Sightlines.]

In 1961 I had been hired for my first position as a Technical Production Director at Hardin-Simmons University Theatre in Abilene, Texas. I was standing in the middle of an empty stage of a new building called the Chapel/Auditorium/Theatre. I was glad there were no more slashes. There was not one piece of equipment in the facility with the exception of a built-in speaker cluster, a podium with a microphone, and an Altec amplifier with hand wound filter devices that were to tune the hall for whatever.

Of course, I took the job because some day the facility would be equipped, and I would have something to say about it. Well, I was there four years and made a zillion lists of what we needed but only spent about \$15,000 toward a half-million dollar list, doing the rest with Army and University surplus, sash pulleys, packing boxes from the seating, found objects, etc.

The largest investment I made during that time was \$2,500 for a portable package of 4 plug-in 6kw, SCR modular dimmers. It was beautifully packaged in an indestructible case and weighed a mere 300 lbs.

The salesperson I bought it from was Richard Thompson, with whom I am sharing this Fellows address. I find it pretty amazing that today Richard and I are giving this Fellows address together, because it was on that empty stage in Abilene, Texas, in early 1960—something that Richard introduced me to USITT.

What about you? Think back. When did you first hear about USITT? Well, what decade? And where were you? Who introduced you? Can you remember? I realize it's not like being

proposed to, but important just the same because you are here.

At this point I'd like to set up a low tech interactive display that you can all view and participate in. Everyone who has heard about USITT, please stand up and remain standing. If you have not heard about USITT until now, you're probably at the wrong conference.

Now, let's get more specific: Those who were introduced to USITT in the 90s be seated—everyone else remain standing. Those introduced in the 80s be seated. Those introduced in the 70s be seated. (Note: More than half of the attendees to this address were still standing at this point.) Thank you, Founders, for your vision and perseverance. And thanks to everyone for demonstrating that USITT is—when you take away all the toys and tricks—just what it's always been, and I hope it will continue to be: A very complex, yet simple, human interactive network system sharing ideas, know-how and dreams.

When you think back to when you joined, what were your expectations? How would you evaluate your membership today and what is your vision of the organization for the future?

Why should we be thinking about the future? Because this is, after all, our 35th anniversary. At 35 we should have attained some degree of maturity. From now on we should be gaining wisdom and depth. What does that mean in the context of a theatre organization heading for the next century?

This organization is healthy and gaining strength with time. We can and do accommodate a wide range of interests and points of view. We should be proud of that. I am encouraged that there is an organization that values the contribution of all that goes into a production which seldom gets praise and recognition from the public. It's not that theatrical production is not appreciated, it's that most audiences don't understand how difficult it is to make what we do look so easy. They don't see us working, they only see our work. It is also good to have someplace where young people pursuing careers in theatre production can find role models to inspire them, or old folks

they know they can do better than.

Credit for USITT's success has to be given to the years of effective volunteers. I can't begin to calculate the volunteer person-hours given in these 35 years. I've been involved once in a while for short periods; it's interesting and enjoyable, but is not that easy to invest time from one's work. USITT has survived and prospered because of dedicated and competent volunteer and professional leadership which, hopefully, will continue in the future.

What about the future of USITT? This is a high-tech age, but we shouldn't overlook low tech. There are times when it's easier, cheaper, and safer to have something person-driven, pushed or pulled, rather than machine-driven. We mustn't jump over the basics. Our new generation of theatre practitioners need to reinvent the wheel and understand its value. On the other hand, it's important not to be intimidated by high tech, and reject the high-tech solution because of that.

In other words, USITT has to continue its balancing act in the membership it attracts. High tech, low tech, professionals, amateurs, suppliers, educators, craftsmen, designers, students, managers, architects, consultants, manufacturers, we need them all. We also need to be including directors, producers, writers, and performers in our activities and organization, and from all cultures and countries. The more points of view we have, the broader the scope, the richer the dialogue will be. We shouldn't limit ourselves to live performance. As the collaborative nature of what we do takes in more and more forms of performance techniques, multi-media must be represented. We should cast a wide net in recruiting young people, many of whom can show us a thing or two.

And speaking of "Net" and "Web," we are part of the communication revolution. We live in a time when it is not only who you know (although it still helps), but it is what you know and what you are interested in finding out, and knowing where to find it.

USITT is a nuts and bolts organization. We need to use it to make good connections and to make our structure of connections strong and secure throughout the universe.

We live in a very uncertain world. Our workspaces, organizations, and institutions are busy downsizing, restructuring, turning themselves inside-out. New technology is creating new industries and killing others. The world is changing. Things aren't the way they were. Theatre is always dying, boring, or obsolete; needing the creative to save, excite, and bring relevance. There is a great frustration. There seem to be no guarantees, absolutes, long-term rewards, etc. What are we to do in this unpredictable, uncertain, falling apart, chaotic time? Be creative, innovative, inventive. That's the opportunity and it is our job.

The challenge I see for USITT is to maintain a sensitivity to ideas and concepts by providing tech with a touch, being inclusive, sharing, and collaborative. We mustn't forget the reasons for and means of doing theatre.

Theatre is a basic human activity every person participates in as we begin to pretend and seek ways to tell a story. From playing (theatre) we learn, we imagine what if, we enjoy, enrich our souls and psyche, have fun. Theatre is inclusive. Theatre is in life, art, and showbiz. Theatre is live, recorded, electronic, and film. Theatre is culture and entertainment.

USITT, we're a major part of the theatre, we serve and seek to master our role in joining with our collaborative colleagues to move and touch an audience. Members of USITT create the base on which our art and industry depends. As an organization we exist to make others in theatre aware of our contribution, and to support and encourage others to realize that excellent use and management of space, lights, sound, clothes, and environment play an important part in creating good theatre.

For me, USITT is much bigger than its name as we know it. We call ourselves an association of design and production professionals, but does that cover it? I thought I might close by suggesting we should change the words that make up USITT. No, it doesn't require a new logo design or a Board of Directors' task force, but just a way of thinking about USITT. Theatre is a wonderful word full of many

images and meanings. Theatre is all that goes into making an idea theatrical to an audience. It can be conveyed by light, sound, space, props, costumes, and in person. So, my suggestion for the real USITT name for today would be called *United Souls In Theatre Together*. Happy 35th Anniversary USITT, and may we have many more!

Robert Scales
Fellow of the Institute

LIGHTING

PITTSBURGH PROMISES VARIETY OF SESSIONS

Get ready for an exciting conference in Pittsburgh. From lighting for industrials, to Broadway design, to a new series in lighting skills, the lighting commission will offer a fascinating range of sessions.

This year the lighting commission will honor Immure Fiorentino in the Distinguished Lighting Designer Series. You won't want to miss hearing about his very important and diverse career in lighting for theatre, concerts, industrials, theme parks, and more.

Two working sessions will be offered so bring your ideas and help in the planning. Rich Dunham will continue discussions involving the development of a Mentoring Program in lighting design. In anticipation of a return of the Lighting Lab at Long Beach 1998, coordinator Vickie Scott will gather your ideas about goals and new projects for the Lab.

A special round table discussion "The MFA, what is it worth?" will involve student and faculty viewpoints on the subject, including career planning, financial considerations, and employment opportunities.

What's involved in lighting an industrial? Learn all about it in a special double session featuring Tom Salzman (Salzman Studios). From client contact to project proposal to opening, a panel of specialists will discuss the challenges and rewards involved.

Experience contemporary direc-

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LIGHTING

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tions in lighting design. Craig Wolf will chair a lively discussion and presentations by noteworthy designers Beverly Emmons, Tim Hunter, and Chris Parry.

From regional theatre to Broadway; what happens along the way and when you get there? Nancy Schertler, Steve Shelley, and Rick Fisher discuss the journeys that led to their arrival on Broadway as some of the new kids on the block.

In a new project series through education, the lighting commission will offer a Skills Session featuring lighting paperwork. Penny Remsen and Jay Rozema will lead a panel discussion and demonstration of various types of paperwork for various projects.

On the lighting research front, William Warfel will discuss his work with color, specifically with dichroic filters and reflectors. Rob Shakespeare returns to present his ongoing research in computer visualization, and exciting new developments in the application of photo-accurate interactive images.

Lighting designers in architecture will feature discussions by theatre designers involved in architectural consulting. How do "projects" compare with "shows"? What are the challenges and rewards involved?

And finally, the lighting commission is pleased to offer two Professional Development Workshops. "The Art and Technique of Television Lighting," will consist of an intensive, one day session training participants to light for video in a professional setting. Dennis Size will lead the session and guide participants through the process at a studio facility in Pittsburgh. "Automated Lighting in Education: Collaborative Student Projects" will take place off-site at the lighting design lab at Ohio State University. Teams will work in a collaborative environment programming, designing, and documenting lighting projects using a blend of traditional equipment and moving lights.

Mary Tarantino
Vice-Commissioner
for Education

TECHNICAL PRODUCTION

TECH EXPO 1997

Theatre technicians, it's time to think about participating in the next USITT Theatre Technology Exhibition to be held in Pittsburgh, March 18-22, 1997. As in past years, Tech Expo will be on the Stage Expo exhibit floor for easy access to thousands of conference attendees.

Tech Expo was created for, and remains committed to, recognizing the many innovative backstage solutions that occur daily in the arts, but which often go unnoticed, and certainly unpublished. Tech Expo is for sharing success stories and is open to technicians from every aspect of backstage work, including costumes, finish treatments (painting, etc.), lighting, props, scenery, sound and special effects.

Participants in Tech Expo prepare a brief description of their project (2-5 pages), including visual documentation like photos and illustrations, which is published in the Tech Expo catalog. Additionally, each project is displayed at the USITT Conference & Stage Expo for viewing by as many as

4,000 conference attendees. Six projects will be selected for cash prizes of at least \$250. Award money is provided by USITT corporate members who support the spirit of experimentation and innovation demonstrated by all Tech Expo participants.

Participants are selected by a five-member committee based on their review of the descriptive material submitted with applications. (See application form in this issue.) Those selected will be notified to prepare the actual exhibit itself. The application deadline is **December 15, 1996**; the completed exhibit must be submitted by February 27, 1997.

While for many technicians the prospect of writing a paper and putting together an exhibit may seem daunting, don't worry. Many have succeeded before you (collectively nearly 150 have participated in the past five exhibits) and members of the Tech Expo Committee are prepared to offer advice and help edit your written submission into an informative and cohesive document. The Committee can do this, but we can't come up with the ideas; for that, WE NEED YOU.

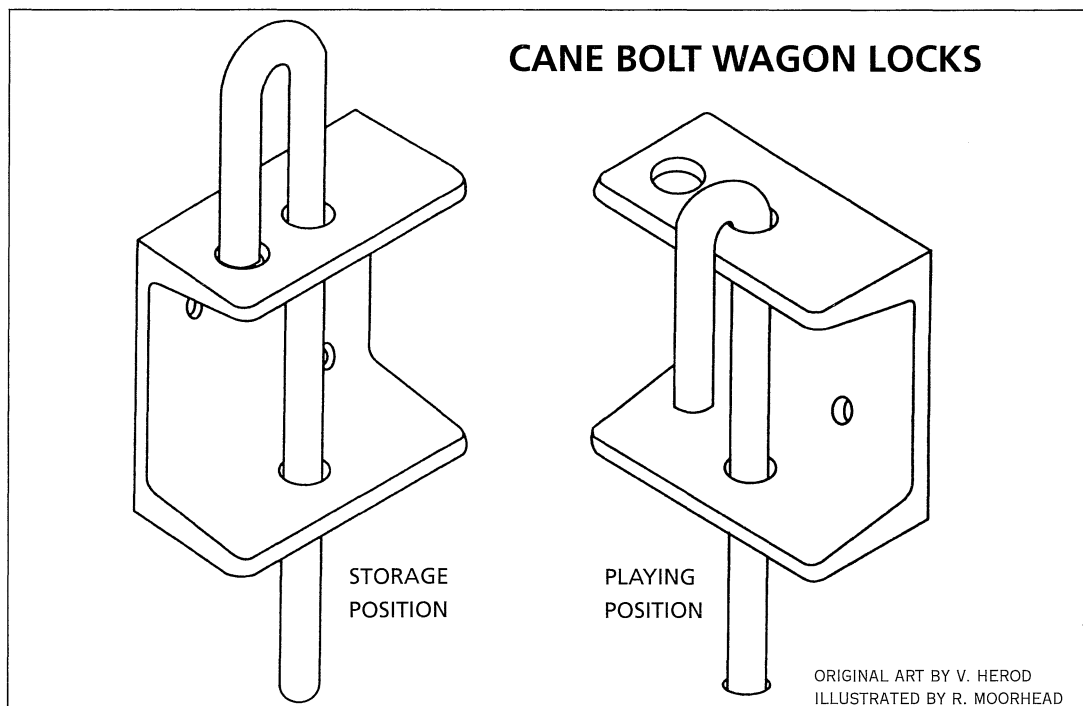
Resolve this year to participate. Begin by keeping a keen lookout for projects done by you, or your

colleagues, that fit into one of these categories:

- The design of a new device;
- The creative use of a new (or old) material; or
- The development of a particularly useful process, tool or technique.

If you have something in mind and don't know how to begin, contact Dennis Dorn (tel: 608-263-3359, e-mail: dldorn@facstaff.wisc.edu) or Mark Shanda (tel: 614-292-0878, e-mail: shanda.1@osu.edu) for more information. Don't wait until November to decide to participate; start now, and join the ranks of the many USITT members before you that have shared their expertise and innovations with us all. Being part of Tech Expo gives your good ideas exposure to thousands of your peers, gives you the opportunity to be published in the Tech Expo catalog, and if your entry is one of the six winners, you will take home a cash prize of at least \$250.

Dennis Dorn
Chair, Tech Expo Committee



ORIGINAL ART BY V. HEROD
ILLUSTRATED BY R. MOORHEAD

A SIMPLE, YET ELEGANT TECHNICAL SOLUTION BY VINCE HEROD, UNIVERSITY OF TEXAS, FROM THE 1989 USITT THEATRE TECHNOLOGY EXHIBITION.

USITT THEATRE TECHNOLOGY EXHIBIT

'97

The Biennial USITT Theatre Technology Exhibit features innovative technical design and execution in all areas of theatre technology: Costumes, Lighting, Scenery, Paint, Props, Sound and Special Effects. Exhibits generally fall into one of these broad categories:

- the design of a new device,
- the creative use of a material, new or old,
- the development of a particularly useful process or technique.

WINNING PROJECTS

COSTUMES

A Ribbon Wig
A New Way to Corset
...Masks from Pantyhose

SCENERY/PROPS

Ethafoam-Rod-Splitter
Rake Hinge
Foam Molding Machine

LIGHTING/AUDIO/SFX

Neon: Not Beyond You...
A Flexible Panning Device
A Remote Control Flash Effect

PRIZES

A jury of peers will review the completed exhibits on site at the '97 Stage Expo, and will award six prizes of at least \$250 each.

TO APPLY

Submit your project for consideration by completing the application form (on opposite side) and returning it, along with a written statement and a \$35 entry fee (payable to USITT) before **December 15, 1996**.

WRITTEN STATEMENT

Applications must include a two to five page, single-spaced descriptive paper or brief.

- Describe the general problem and how your device or technique solved it.
- Provide readers with detailed information about your project so they can reproduce it themselves.
- Provide a complete parts list (including sources and approximate costs), give a step-by-step description of how to build your device, or how to recreate your techniques, and make note of any special considerations, like safety concerns.
- Be sure to include photographs (slides or prints) and detailed drawings. Pictures really are worth a thousand words.

(The written statements of all participants in Tech Expo '97 will be published in the *1997 Theatre Technology Exhibition Catalog*. The catalog will be available for sale at the Pittsburgh conference, and after that will be sold world-wide through USITT Publications Available.)

DEADLINES

- All applications (including fee and written statement) must be received by **December 15, 1996**.
- Applicants selected to exhibit their projects at the 1997 USITT Conference & Stage Expo in Pittsburgh will be notified before **January 6, 1997**.
- Exhibits must be received by **February 27, 1997**.*

*See SHIPPING OPTIONS on application form.

USITT THEATRE TECHNOLOGY EXHIBIT

'97

APPLICATION

A separate application must be submitted for each exhibit. Please copy this form as necessary.

EXHIBIT DATA

Entrant's Name _____

Address _____

City _____

State _____

Zip Code _____

Phone Numbers (Work) _____

(Home) _____

Theatre or Organization (if any) _____

Exhibit Title _____

AWARDS

Any prizes awarded to this entry should be made payable to: _____

Individual, or Organization _____

DISPLAY
OPTIONS

Check which size table you will need for your exhibit.

☐ 2'-0" deep x 6'-0" long☐ 2'-0" deep x 4'-0" long☐ 2'-0" deep x 8'-0" long☐ 4'-0" deep x 4'-0" long

All tables have a 3'-0" high tack board backing.

Specify what electric supply or other support you will need for your exhibit:

☐ 115-volt AC outlet☐ 208-volt outlet☐ Other: _____SHIPPING
OPTIONS

TO Pittsburgh Conference Site (check one)

☐ Bring completed entry to the exhibit area on **March 19** between 1:00 and 3:00 p.m.☐ Ship completed entry via UPS by **February 27** to:**Mark Shanda, Ohio State University, 1849 Cannon Drive, Columbus, OH 43210-1266**

FROM Pittsburgh Conference (check one)

☐ Remove entry from exhibit area on **March 22** between 3:00 and 4:30 p.m.☐ Entry returned via UPS (insured for \$100 max) to address above,☐ or to this address: _____ENTRY FEEReturn this entry form with your \$35 entry fee (payable to USITT) and a 2-5 page paper by
December 15, 1996 to:**Dennis Dorn, Univ. of Wisconsin-Madison, 821 University Ave., Madison, WI 53706-1497**



1 9 9 7

Architecture Awards Program...

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

Eligibility

Architects practicing anywhere within the seven continents may enter one or more submissions. Proposals may be for a project of any size or location, but construction must have been completed after January 1, 1987.

Entry Fees

The entry fee for each project is \$50.00 (U.S. Currency). Please make checks payable to USITT and include them with your submissions. Entry fees will not be returned.

Judging

A panel of three judges comprised of an Architect, an Architecture Critic and a Technical Director will evaluate each entry on the following criteria: Creative Image, Contextual Resonance, Community Contribution, Explorations in New Technologies and Functional Operations.

Jury

Peter van Dijk, FAIA,
Architect

Steven Lytt,
Architecture Critic

Jeff Muskovin,
Technical Director

Schedule

November 4, 1996...Entry Deadline

November 15, 1996...Jury Meeting

March 21, 1997...Presentation of All Entries at
USITT Conference & Stage Expo in Pittsburgh, PA.

Submission Requirements

Submit an 8.5 x 11" soft cover binder with acetate sleeves containing site plan, floor plans, sections, color or black and white photographs and at least four 35mm color slides showing exterior and interior views. A narrative description, in English, of the project including how this project responds to the aforementioned judging criteria must be submitted on a single typewritten sheet (2 copies) placed in the first acetate sleeve. The last acetate sleeve should contain the slides (labeled by project name), an envelope containing the entry fee and the enclosed Fact Sheet.

Address all submissions to:

1997 Architecture Awards Program
USITT / Architecture Commission
6443 Ridings Road
Syracuse, New York 13206-1111

All questions should be directed to Tim Hartung,
USITT Architecture Commissioner at:

Tel: (212) 807-7171
Fax: (212) 807-5917

Publicity

Architect and owners of winning submissions will be notified immediately following the jury meeting. Awards will be presented at the USITT Conference & Stage Expo in Pittsburgh, PA on March 21, 1997. The drawings, photographs and slides of each entry will be used for unrestricted publicity. Each entrant must clear all credits, drawings, photographs and slides included in submission for future re-use and reproduction. All materials submitted will be retained by USITT.

ARCHITECTURE

1997 ARCHITECTURE AWARDS PROGRAM

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

In its third year, the Awards Program was a huge success at this year's conference in Fort Worth. All 41 submissions were presented at a special design awards review program. In addition, Award Certificates were presented to Clients, Architects, Theatre, and Acoustic Consultants for six projects recognized by this year's jury for exceptional design. The showing of these projects to the diverse membership of USITT was significant in that it helped re-establish the role of the architect in the design process of a very complex building type that we all love—the *theatre*.

This year's jury continues to follow the format of a multidisciplinary review process

PETER VAN DIJK, FAIA

A leading architect in the field of theater and performing arts center design. His buildings include Playhouse Square Foundation, a 60-acre theater district revitalization in downtown Cleveland; Temple Hoyne Buell Theatre in Denver, 1994 USITT Award Winner; and Blossom Music Center, the summer home of the Cleveland Orchestra.

STEVEN LITT

The art and architecture critic of the *Plain Dealer* in Cleveland since 1991. In 1990, he won the Manufacturer's Hanover Art/World Award for distinguished art criticism in a daily newspaper. His articles have appeared in *Architecture*, *Progressive Architecture*, *Inland Architect*, *Landscape Architect*, *Travel & Leisure*, *American Artist*, and *ARTnews*.

JEFF MUSKOVIN

Building Project Coordinator for the Goodman Theatre in Chicago, where he has been Production Manager for the last five years. Previously, he was Production Manager for the Chicago Symphony Orchestra as well as Technical Director for the American Repertory Theatre in Cambridge Massachusetts and Center Stage in Baltimore.

In a special review session at the Pittsburgh conference, we will present all projects submitted for the 1997 Awards Program. This will give attendees an opportunity to see current work in theater design, as well as provide a forum for recognition of and discussion with the designers of these projects. The Presentation of Awards will occur at the Banquet Event, where the USITT membership will see those projects recognized by the jury for design excellence and where Architects, Clients, and Consultants will be applauded for their efforts.

Tim Hartung
Architecture 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!" has its own homepage (http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html) which should make it easier to link to these locations.

OSCAR WILDE:

Several Web sites are dedicated to playwright Oscar Wilde. "The Wild Wilde Web" (<http://www.clients.anomtec.com/oscarwilde/>) and "The Wisdom of Oscar Wilde" (<http://www.walrus.com/~jonnonyc/cgi-bin/quotes.cgi>) are two of them. Photos of Oscar Wilde can be found at (http://inform.umd.edu/Pictures/Sexual_Orientation/PictureGallery/oscar-couch.html) as well as some photos of Wilde with

Alfred Douglas at (http://inform.umd.edu/Pictures/Sexual_Orientation/PictureGallery/oscar+alfred.html). If you would like to read his work, point your browser to "Oscar Wilde's Work" (<http://www.bibliomania.com/Fiction/wilde/>), "Oscar Wilde's Selected Poems" (<http://www.compulink.gr/blp/wilde/index.html>), and "Oscar Wilde Quotes" (<http://www.cp-tel.net/~miller/BilLee/quotes/Wilde.html>). An "HTML" version of Wilde's novel, *The Picture of Dorian Gray*, can be found at (<http://www.bibliomania.com/Fiction/wilde/DorianGray/index.html>).

ERTÉ:

Erté was one of the most influential artists and theatre designers of our decade. His work affected the Art Deco movement and made a lasting imprint on costume design. Examples of his work can be found at the "Art Deco Museum" (<http://www.webcom.com/tuazon/ajarts/erte.html>) and "Sculptures and Prints" (<http://inet.ed.gov/~jprater/erte/page1.html>). Several of Erté's costume designs are now made for Barbie Dolls, which can be viewed at (<http://www.dgm-online.com/barbie/erte.htm>). If you would like to purchase some of Erté's work, you can find them for sale at "Art Sellers" (<http://www.artsellers.com/private/erte.htm>), "Erté Classifieds" (<http://www.artbrokerage.com/ads/erte.htm>), and "Selected Sculptures by Erté" (<http://wentworth-art.com/wwg/gallery/erte/erte.htm>).

ART NOUVEAU:

Examples of Art Nouveau architecture can be found at "Project Art Nouveau: Europe" (<http://www.loria.fr/AN/EN/pre-entree.html>), "Art Nouveau in Europe" (<http://www.tulane.edu/lester/text/1890-Present/Art.Nouveau/Art.Nouveau.html>), and "Vienna Moderne" (<http://www-norwestart.mr.net/vx.htm>). "Norwest Collects Modernism" (<http://www-norwestart.mr.net/mx.htm>) includes examples of Art Nouveau, Arts and Crafts, Art Deco, Bauhaus, and Vienna Moderne. One of the most interesting architects of this period was Antoni Gaudi (<http://home.intranet.org/%7Epolygon/gaudi.html>). We have his unique work to

thank for the adjective "gaudy." You can check out his work at (<http://www.bekkoame.or.jp/~visna/gaudi.html>) or just snoop around his hometown, Barcelona, at (<http://www.bekkoame.or.jp/~tskondo/barcelona-e.html>).

ALPHONSE MUCHA:

One of the best known artist of the Art Nouveau period was Alphonse Mucha (<http://ruby.ils.unc.edu/raib/mucha.html>). His work consisted of posters, many of them featuring Sarah Bernhard. His work can be found at the "Art Nouveau Museum" (<http://www.webcom.com/%7Etuazon/ajarts/mucha.html>) and "Les Arts" (<http://www.cybercom.net/~jfl/mucha.html>). Other artists who were Mucha's contemporaries are featured at (<http://www.primenet.com/~byoder/artofetc.htm>).

Please share with your fellow USITT members any Internet resources you particularly like. Send the URLs and brief descriptions to me at (osweeze@daisy.siue.edu). If your theatre department has a Web site, please send that information to Ken Fraza (mchale@netusa1.net) who is helping me collect it.

C. Otis Sweezey
Vice-Commissioner for
Electronic Communications

REMINDER

• 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).

With Great Pride and Excitement United States Institute for Theatre

EXHIBITS, SEMINARS & WORKSHOPS PRESENTED BY

Technology, Inc. Presents the Premier Professional Performing Arts

PROFESSIONALS FOR PROFESSIONALS ON TOPICS INCLUDING

Event of 1997: The USITT Conference & Stage Expo Joined with the

COSTUME, LIGHTING & ARCHITECTURAL DESIGN; ENGINEERING,

Leading International Organization Meeting, the 10th OISTAT World Congress

RIGGING & ELECTRICAL TECHNOLOGIES & MORE!

USITT

United States Institute for Theatre Technology, Inc.
Presents the 1997 USITT Conference & Stage Expo
Joining with the 10th OISTAT World Congress
March 19-22, 1997 in Pittsburgh, PA

SEE THE LATEST
CONFERENCE INFORMATION
<http://www.culturenet.ca/usitt>

oistat

International Organization of Scenographers,
Theatre Architects and Technicians
10TH WORLD CONGRESS

The first OISTAT World Congress located in the United States brings delegates together from the 35 OISTAT member countries to exchange the latest international artistic and theatre technological developments and visions for World theatre of the future.

USITT
CONFERENCE
&
STAGE EXPO™



in America's Renaissance City

March 19-22
1997

USITT CONFERENCE & STAGE EXPO

**USITT
STAGE
EXPO™**

PITTSBURGH
1997

MARCH 20 - 22

To receive exhibit
information for
commercial booth
space and commercial
and non-commercial
table space call
Helen Willard
800-398-EXPO
or 315-461-9088

EXHIBITORS AND EXHIBITIONS AT 9/1/96

Alcone/Mutual Hardware, Altman Stage Lighting, The Association of Theatrical Artists & Craftspeople, ATM FLY-WARE, Automatic Devices Company, Baer Fabrics, Broadway Press, Bulbman Inc., CAE Inc., J.R. Clancy, Inc., Clear-Com Intercom Systems, Columbus McKinnon Corporation, The Crosby Group, Inc., Custom Rigging Systems, Dazian's Inc., Electronic Theatre Controls, Entertainment Services & Technology Association, GALA, Gothic Coatings, Inc., The Great American Market, H & H Specialties Inc., Irwin Seating Co., JCN, The Juilliard School, Kryolan Corporation, Lee Filters, Lighting & Electronics, Inc., Limelight Productions, Inc., LuxArt Conception, Lycian Stage Lighting, Mankato State University, Mann Brothers, MDG Fog/Smoke Generators, Mehron Inc., University of Missouri, Norcostco Inc., P.P.C. Costumes, Penn State University, Phonic Ear Inc., Protech Theatrical Services Inc., Rosco Laboratories Inc., Rose Brand, Sapsis Rigging Inc., Sculptural Arts Coating, Inc., Silkpaint Corporation, Sourcebook Press, Southern Illinois University, Stage Directions, StageRight Corp., Stageworks, Steeldeck, Inc., Strand Lighting Inc., Strong International Inc., Surety Manufacturing & Testing Ltd., Syracuse Scenery & Stage Lighting Co., Inc., TCI/Lighting Dimensions, Technical Projects, Inc., Theatre Arts Video Library, James Thomas Engineering, Inc., Tomcat USA Inc., USITT Cover the Walls Exhibit, USITT Edward F. Kook Endowment Art Auction, USITT Theatre Technology Exhibit, Vincent Lighting / Future Light, Wenger Corporation



Reconstructing Tailored Garments:

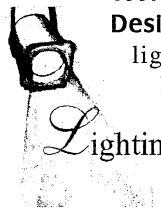


How do you get there from here? A panel of costume designers/technicians presents tried and true methods for re-cutting, altering, re-tailoring and redecorating contemporary garments to create the look of another period.

If the Shoe Fits - An Historical Review of Footwear & Foot-fads: "Does history create fashion, or does fashion create history?" This spirited slide presentation of the fascinating subject of shoes leads one to a better understanding of fashion.

Body Building Computer Style: Are the new rendering and figure drawing programs worth the effort to learn? This session offers a careful look at the application of Fractal Poser to the costume rendering process.

1997 Distinguished Lighting Designer:



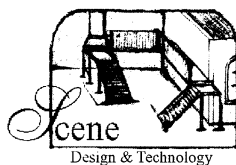
Award winning lighting designer Imero Fiorentino discusses his illustrious career, with a focus on productions that have earned him awards such as the Art

Director's Award and Illuminating Engineering Society's Award of Merit.

Contemporary Directions in Lighting Design:

Three noted American lighting designers; Beverly Emmons, Chris Parry and Tim Hunter discuss their vital careers in regional theatre, dance and opera lighting.

Lighting the Industrial: A hard look at the techniques used to light Industrial shows and a comparison of the lighting techniques of traditional theatrical applications with the industrial.



Props Under Pressure:

The secrets behind those inanimate objects which must spin, pop-up, walk or even

be eaten - now make one in less than three hours! Barbara Taylor, Master Scenic Artist for the David Letterman show will tell all.

Its Not Propped 'til Its Finished! How do you make that new or dime-store prop look like "the real thing?" Two prop professionals take a look at the important finishing processes used in professional prop shops.

CONFERENCE SESSION HIGHLIGHTS

Scene Design Heritage: Desmond Heeley, Ben Edwards and Don Jensen - Three World Class scene designers discuss their design experiences on Broadway, in London and other significant venues.



Sound Designer -

Rob Milburn: Noted Chicago sound designer, Rob Milburn presents insights into his approach, and the development and application of his creative sound designs.

Light, Sound and Transitions: The importance of the relationship between lighting and sound, and those important transitions before, after and during scene changes will be featured in this Advanced Roundtable led by designer Mark Putman.

Wireless Microphone Dressing: What does one do with that darn body mic? This hands-on session focuses on the challenge of integrating the wireless body microphone into the actor's costume, makeup or wig, and the problems of sound equalization in order to compensate for the dressing.



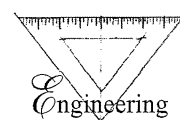
How Students Learn:

How can we be better teachers? A careful and creative study of how a student learns helps the best teachers better understand their role in the education process.

More Projects to Grow On: Three model teaching projects, with participants involved in each, provide a creative approach to better understanding how to problem solve the process of teaching in the arts. This session is an outgrowth of the Creative Teaching Project.

Practicum - Education or Slave Labor:

Where is the fine line between practical production experience and theatrical conscription? Educational Theatre and the use of practicum courses - who benefits?



Rigging Inspection Procedures:

What do the experts look for during a stage rigging inspection? Learn the recommended procedures and practices used by rigging specialist Jay Glerum.

Selection and Use of Threaded Fasteners: A look at why we shouldn't take the threaded fastener for granted including important information on the selection and use of threaded fasteners for theatrical construction.

Basic Electricity and Power Distribution:

The questions of equipment and distribution system specifications and hookup including standard power distribution principles and procedures are addressed by a professional.



How to be a student in the arts -- and still have a life!

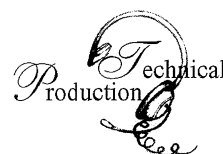
How do students learn to stay safe, say no, maintain decent grades and still

get to their 8:00AM classes? A student panel who has "been there, done that" discusses the difficult task of balancing art, work and personal life.

What's Hot and What's Not: Your facility and its fire equipment are often an overlooked concern. What do you need to know to help make your theatre safe,?

How to Run Your Theatre and Reduce the Risk of Being Sued:

How to cut your risk through careful management practices. As a theatre or production manager, what is your liability?



Technical Director Certification:

To Certify or Not Certify, that is the question! The health and safety

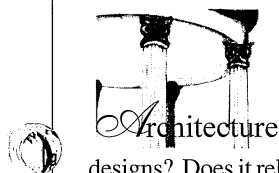
of many theatre workers is put in the hands of the Technical Director - to what extent should their training and experience be mandated through certification?

International Guest Presentation:

Louis Janssen and OISTAT President Helmut Grosser will focus on OISTAT's extensive new "Theatre Atlas" project, concerning gaining access to drawings and technical information on many European theatres via the Internet.

Construction Estimation: One Show-Three Shops:

Chair A.D. Carson of the Alley Theatre will submit the same scenic design for bids to three different shops, and these bids will compare academic, non-profit/regional theatre, and commercial shops. How do they differ, how are they the same and what can be learned (stolen?) from each of them?



Electronic Acoustics:

What is electronic acoustics? How does it affect architectural designs? Does it relate to multi-use spaces? Christopher Jaffe will lead the session through these and other important acoustical issues.

To Be or Not to Be — Multi-Form Theatre: Is such a space operationally and acoustically manageable? Does the investment make financial and aesthetic sense? Richard Pilbrow and a panel of experts explores these important issues.

A Case Study - Renovation of the New Amsterdam Theatre for Disney: What are the challenges of this commercial Broadway renovation? The panel, chaired by Stewart Jones, analyzes this unique project from planning through construction and finishing.

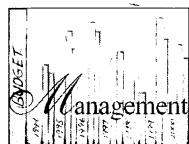


3D CAD and Rendering Shoot-out: The list of Rendering and 3D CAD programs seems to get longer by the month.

Which one is for you? The leading 3D CAD and rendering applications are put through their paces for your comparison.

Multimedia Teaching Techniques: How can the latest multimedia software help you become a more compelling presenter? Learn how to use presentation programs (simple or powerful) to produce effective classroom presentations.

Getting Your World Wide Web Site Up and Running: You too can exploit the full potential of the WEB. Discover the tricks of producing a successful site, setting up and finally running a server. Find your place on the WEB.



Cool Aid - Volunteering Your Management Service:

Learn how you can utilize your job skills in service to your community. Those

who have experienced the joy (and the occasional trauma) of volunteering their management skills, share their experiences.

Bringing Mars & Venus Down to Earth - Differing Communication Styles: Whether you are from a different planet or a different culture, explore avenues to better communication through understanding how others understand you and you understand others. A fascinating discussion of

how communication styles vary based upon differences in gender, ethnicity or culture.

Home Grown - Working with the Amateur Presenter: Come prepared to solve, not to complain! What can we do to make ourselves better presenters? This timely discussion presents new ideas, tools and insights that will help make the presentation process easier.

PROFESSIONAL DEVELOPMENT WORKSHOPS

More in-depth Professional Development Workshop descriptions are available from the USITT National Office

Synergetic Audio Concepts Sound System Operation

Monday 3/17 - 8:30 AM to 5:00 PM

Tuesday 3/18 - 8:30 AM to 5:00 PM

This workshop is designed to meet the needs of individuals whose responsibilities are mainly sound system setup and operation. This program is conducted by Pat Brown, sound systems designer for all types of venues, and his company Synergetic Audio Concepts. Topics include practical aspects of sound reinforcement, from microphone selection and placement, to maximizing the acoustic gain of the system. Lunches and coffee breaks are included.

Management & Leadership Academy #11 - Leading the Revitalized Organization

Monday 3/17 - 6:00 PM to 8:30 PM

Tuesday 3/18 - 9:00 AM to 5:00 PM

The Personal Profile is offered Monday evening, along with a new session on Teambuilding. A full Leadership track is offered on Tuesday, including the Dimensions of Leadership Profile. New modules on Re-engineering, Situational Leadership and Strategic Planning are included, and the Quality Management module is expanded.

The Art & Technique of Television Lighting

Tuesday 3/18 - 8:45 AM to 5:30 PM

Emmy award-winning lighting designer Dennis Size uses the facilities of WQED to demonstrate the essentials of video lighting. The session will culminate with participants lighting a variety of studio setups for a taped three camera video shoot. Participants should have lighting design experience in a venue with a professional crew. Observer slots are open to anyone interested in lighting design or video production.

Having a Bad Hair Show?

Tuesday 3/18 - 9:00 AM to 6:00 PM

Examination of wigs, hairpieces, facial hair, as well as their styles, materials, and usage are included in this authoritative master class. Also includes practical work in measuring & fitting hairpieces, alterations to existing wigs, ventilating techniques, creating fronted wigs and facial hair pieces, and the cleaning and maintenance of hairpieces. The master class will be led by New York make-up artist Kristian Kraai.

The Model In & Out of the Computer

Tuesday 3/18 - 9:00 A.M. to 9:00 P.M.

The designer's model is not just a finished product anymore! This hands-on workshop focuses on how the designer develops and uses the model as part of the design process in and out of the computer. Separate sessions include: using the 1/8" model to develop the "bold stroke" of the design, visualizing and developing the design using computer-modeling program(s) and painting and finishing techniques. Participants will bring their own design project at any stage of development or completion. Equipment and materials will be provided.

Automated Lighting in Education: Collaborative Student Projects

Tuesday 3/18 Noon - 9:00pm

*off-site at Ohio University
Columbus, OH*

What are the design, technical, and collaborative issues involved with moving lights? How is a moving lights orchestration created? Participants will work in a team on a moving lights assignment involving actors, music, sculpture, and/or dancers. Participants will learn about Mary Tarantino's moving lights research at Ohio State, and then work in a variety of roles throughout the day creating a visual orchestration. Participants must arrive at the Ohio State University by noon 3/18. Bus transportation to Pittsburgh will be provided.

Understanding Your Personal and Professional Management Style

Tuesday 3/18 6:00 P.M. to 10:30 P.M.

This session has been the cornerstone for the past eleven years of Management Commission pre-conference programs for USITT. Now you can take the Personality Profile instrument and learn what type of manager, leader and worker you really are. The Personal Profile System helps you understand the style you bring to your professional responsibilities, how to better create the motivational environment most conducive to success in your organization, and enables you to better anticipate and minimize potential conflicts with others.



1997 USITT ANNUAL CONFERENCE & STAGE EXPO REGISTRATION FORM

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

VERY EARLY REGISTRATION DEADLINE
POSTMARK / FAX BY NOVEMBER 30, 1996

PROFESSIONAL
DEVELOPMENT
WORKSHOPS
March 17-18

CONFERENCE
ACTIVITIES
March 19-22

STAGE EXPO
March 20-22

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

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

2 CORRECTIONS FOR OUR RECORDS AND INFORMATION ABOUT AND FROM YOU

Does the information entered above contain changes to your membership information?

A ☐ Yes B ☐ No

Are you employed by or do you attend a school/college or university?

A ☐ Yes B ☐ No

Is the address above your

A ☐ Home B ☐ Work

Employment status:

A ☐ Administrative B ☐ Faculty C ☐ Staff

Do you or anyone registered jointly with you require special assistance to participate in conference activities?

A ☐ Yes B ☐ No

Student status

E ☐ Graduate F ☐ Undergraduate G ☐ High School H ☐ Other

Is this your first USITT Conference?

A ☐ Yes B ☐ No

How many USITT Annual Conferences have you attended?

A ☐ 1 B ☐ 2-5 C ☐ 6-9 D ☐ 10-15 E ☐ over 15

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

Live Performing Arts: Theatre/Opera/Dance

A ☐ Costume B ☐ Lighting C ☐ Scene Design
D ☐ Management E ☐ Sound F ☐ Technical

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

A ☐ ATHE B ☐ IAAM C ☐ LDJ D ☐ LightFair
E ☐ ShowBiz Expo East F ☐ ShowBiz Expo West G ☐ None

Other Performance fields

G ☐ Television H ☐ Motion Pictures I ☐ Theme Parks

In your employment do you (check all that apply)

A ☐ Approve purchases? B ☐ Evaluate purchases?
C ☐ Recommend purchases? D ☐ Not involved in purchasing

Professional Services

J ☐ Architect K ☐ Consultant L ☐ Engineer

Performing Arts Related Business

M ☐ Dealer N ☐ Manufacturer O ☐ Rental

P ☐ Other _____

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

3 REGISTRATION FEES

	VERY EARLY to 11/30/96	ADVANCE 12/1/96 - 2/14/97	LATE/ON SITE 2/15/97 - 3/22/97
1. Full Conference USITT MEMBER	<input type="checkbox"/> \$195	<input type="checkbox"/> \$245	<input type="checkbox"/> \$295
2. Full Conference USITT STUDENT MEMBER	<input type="checkbox"/> \$115	<input type="checkbox"/> \$165	<input type="checkbox"/> \$215
3. Full Conference NON-MEMBER <i>Fee includes a one-year USITT Individual Membership</i>	<input type="checkbox"/> \$275	<input type="checkbox"/> \$325	<input type="checkbox"/> \$375
4. Full Conference NON-MEMBER STUDENT <i>Fee includes a one-year USITT Student Membership. Students must provide copy of Student ID with Registration Form</i>	<input type="checkbox"/> \$163	<input type="checkbox"/> \$213	<input type="checkbox"/> \$263
5. Full Conference JOINT MEMBER/SPOUSE	<input type="checkbox"/> \$145	<input type="checkbox"/> \$195	<input type="checkbox"/> \$245
6. One Day Only <i>includes Stage Expo Admittance</i> <input type="checkbox"/> Wednesday <input type="checkbox"/> Thursday <input type="checkbox"/> Friday <input type="checkbox"/> Saturday	<input type="checkbox"/> \$120	<input type="checkbox"/> \$170	<input type="checkbox"/> \$220
7. Stage Expo Only <i>(included in all other categories)</i>	<input type="checkbox"/> \$25	<input type="checkbox"/> \$30	<input type="checkbox"/> \$35

4 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

8. Synergetic Audio Concepts Sound System Operation March 17-18	<input type="checkbox"/> \$350
9. Management & Leadership Academy #11 March 17-18	<input type="checkbox"/> \$125
10. Art and Technique of Television Lighting March 18	Participant <input type="checkbox"/> \$200 Observer <input type="checkbox"/> \$125
11. Having a Bad Hair Show? Wigmaking Workshop March 18	<input type="checkbox"/> \$85
12. The Model In & Out of the Computer March 18	Participant <input type="checkbox"/> \$110 Observer <input type="checkbox"/> \$55
13. Automated Lighting in Education: Collaborative Student Projects March 18	Student Participant <input type="checkbox"/> \$125 Observer <input type="checkbox"/> \$100
14. Understanding Your Personal and Professional Management Style March 18	<input type="checkbox"/> \$30

5 BANQUET TICKETS USITT Awards Banquet - Saturday, March 22

15. Roasted Vegetarian Terrine with grilled Portobello mushroom	# of tickets _____ @ \$39 total _____
16. Chicken Soriano pan fried with lemon wine sauce, vegetable accompaniment	# of tickets _____ @ \$39 total _____
17. Roast Colorado Sirloin of Beef Napa Valley wine sauce, vegetables	# of tickets _____ @ \$39 total _____

6 USITT MEMBERSHIP RENEWAL

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

Individual <input type="checkbox"/> \$80	Student <input type="checkbox"/> \$48	Professional <input type="checkbox"/> \$125	Senior <input type="checkbox"/> \$64
Joint <input type="checkbox"/> \$120	Organizational <input type="checkbox"/> \$125	Sustaining <input type="checkbox"/> \$400	Contributing <input type="checkbox"/> \$800

7 METHOD OF PAYMENT

____ Check or money order enclosed (US funds only). Please make check payable to USITT.
 ____ Charge my
☐ MasterCard ☐ VISA ☐ Discover ☐ American Express
 Name on card _____
 Card number _____
 Expiration date _____
 Signature (required for charge orders) _____

8 FEES SUMMARY

REGISTRATION	\$ _____
PROFESSIONAL DEVELOPMENT WORKSHOPS	\$ _____
BANQUET TICKETS	\$ _____
MEMBERSHIP	\$ _____
TOTAL	\$ _____

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

9 MAIL: USITT
 6443 Ridings Road
 Syracuse, NY 13206-1111

FAX: 315-463-6525

10 QUESTIONS?
 800 - 93USITT
 (800-938-7488)
 315-463-6463

CANCELLATION AND WAIT LIST POLICIES

- * **Conference Registration:** 80% refund will be made if you cancel your registration prior to February 15, 1997. 50% refund will be made if you cancel your registration prior to March 1, 1997. NO REFUNDS are available if you cancel your registration on or after March 1, 1997.
- * **Professional Development Workshops:** 50% refund will be made if you elect to cancel your registration prior to March 1, 1997. NO REFUNDS are available if you elect to cancel your registration on or after March 1, 1997.
- * There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.
- * ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE BY LETTER OR FAX.

THE CONFERENCE CENTER



The David L. Lawrence Convention Center is the location for a majority of the activities of the USITT Annual Conference & Stage Expo. The Lawrence Center, with its newly renovated meeting rooms and gracious exhibition space provides a perfect site for the conference. Conference registration is located on the second floor of the Lawrence Center, just outside Stage Expo. Conference sessions are located on the second and third floors of the center and a glass walk way on the third floor gives a view of Stage Expo below.



PITTSBURGH CONFERENCE & HOTEL LOCATIONS

THE CONFERENCE HOTELS

THE USITT CONFERENCE HEADQUARTERS HOTEL

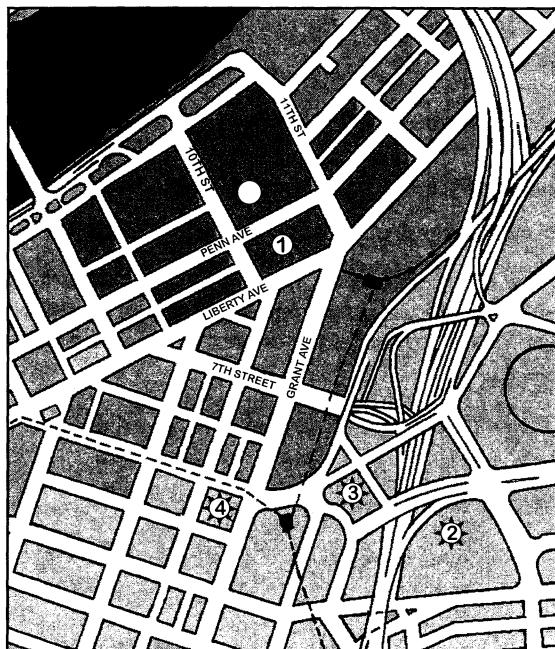


DOUBLETREE HOTEL
PITTSBURGH

1000 Penn Avenue
Pittsburgh, PA 15222-3873

Single	\$106.00
Double	\$116.00
Jr. Suite	\$200.00
1- Bedroom Suite	\$330.00
2- Bedroom Suite	\$435.00
\$10.00 per each additional person	
+ 12% state and city taxes	

The DoubleTree Hotel Pittsburgh is a contemporary structure with a spectacular four-story glass atrium. The Hotel is located close to the city's cultural and shopping districts and is adjacent to the David L. Lawrence Convention Center. Fitness enthusiasts will enjoy the outstanding health facilities including an indoor pool and fully-equipped gymnasium.



**PITTSBURGH
Marriott
CITY CENTER**

112 Washington Place
Pittsburgh, PA 15219

Single/Double	\$ 95.00
Triple/Quad	\$106.00

Parlor and King suites available
Call USITT National Office for prices.

+ 12% state and city taxes

The Marriott is ideally located in the heart of downtown Pittsburgh and only a five minute walk to USITT activities. Facilities include a handsome restaurant serving classic cuisine and a specialty coffee shop located off the lobby. Exceptional recreational facilities include a 40 foot indoor heated pool, sauna and health club.



RAMADA PLAZA SUITES
Downtown Pittsburgh

One Bigelow Square
Pittsburgh, PA 15219

Jr Suite	\$95.00
(Sgl/DbI occupancy)	
1 Bedroom Suite	\$106.00
+12% state and city taxes	

The Ramada Plaza Suites Hotel is located in the heart of downtown Pittsburgh. Guest amenities include the Ruddy Duck Restaurant, a 7-11 convenience store and a full service fitness center with an indoor swimming pool.



THE WESTIN WILLIAM PENN
Pittsburgh

530 William Penn Place
Pittsburgh, PA 15219-1820

Single/Double	\$101.00
Triple/Quad	\$111.00
One-Bedroom Suites	\$399.00 - \$1,660.00
Two-Bedroom Suites	\$500.00 - \$2,085.00
+ 12% state and city taxes	

The Westin William Penn Hotel combines the elegance of the past with the convenience of today to provide guests with the finest hotel accommodations. Listed on the National Register of Historic Places, The Westin William Penn boasts 595 exquisitely appointed guest rooms that combine traditional comforts with unmatched ambiance. Available amenities include voice mail, computer modem hook-ups, 24-hour room service and Garden Botanika bath amenities. For dining pleasure, The Westin William Penn offers Pittsburgh's beautiful Terrace Room, the cozy Tap Room Pub featuring microbrewed beer and the world's best chili.



USITT OFFICIAL HOUSING FORM

Mail or Fax before February 24, 1997 to:

USITT Housing Bureau
Greater Pittsburgh Convention & Visitors Bureau
Four Gateway Center
Pittsburgh, PA 15222
(412) 644-5512 FAX

PROFESSIONAL
DEVELOPMENT
WORKSHOPS
March 17-18

CONFERENCE
ACTIVITIES
March 19-22

STAGE EXPO
March 20-22

Each hotel is holding a block of rooms to be assigned through the Housing Bureau at conference rates. Submit your room request on this form to qualify for the conference rate. Please use one form per room with photocopies for any additional rooms. Telephone requests will not be accepted. Submit any changes or cancellations in writing or fax to the Housing Bureau. Please type or print clearly.

INDICATE 1ST, 2ND, 3RD CHOICES	Single	Double	Triple	Quad
_____ Doubletree Hotel	\$106.00	\$116.00	\$126.00	\$136.00
_____ Pittsburgh Marriott City Center	\$95.00	\$95.00	\$106.00	\$106.00
_____ Ramada Plaza Suites	Jr Suite \$95.00	Jr Suite \$95.00		
_____ Ramada Plaza Suites	1-Bedroom \$106.00	1-Bedroom \$106.00		
_____ The Westin William Penn	\$101.00	\$101.00	\$111.00	\$111.00

To make reservations for SUITES, contact USITT National Office for instructions.

ROOM TYPE ☐ Single ☐ Double ☐ Triple ☐ Quad
SPECIAL NEEDS ☐ Smoking ☐ Nonsmoking ☐ Other _____

DATE Arrival _____ Departure _____

ROOM OCCUPANTS List all occupants, including children and ages of children

MAILING ADDRESS (Name) _____
(Company) _____
(Street\P.O.) _____
(City\State\Zip) _____
(Country) _____

TELEPHONE (____) _____ FAX (____) _____

Rooms are not held after 4 p.m. on the day of arrival without a credit card guarantee, or by sending a one night deposit directly to the hotel after confirmation is received.

CREDIT CARD GUARANTEE

☐ American Express ☐ Diners Club ☐ Master Card ☐ Visa ☐ Discover

Credit Card Number _____ Expiration _____

Signature _____

The Housing Bureau will inform you by Fax of your hotel assignment. If you cannot provide a Fax number, you will be notified by mail. A confirmation will follow direct from the hotel. Please be aware that some properties may request an advance deposit at the time of confirmation. Rooms are assigned on a first-come, first-serve basis. Your expressed wishes will be followed if possible; otherwise, placement is based on room availability.

CONFERENCE HIGHLIGHTS



USITT and OISTAT (the international organization of theatre designers, architects and technicians) are working together to host the 10th World Congress of OISTAT.

OISTAT, a UNESCO-sponsored organization of 35 member nations, holds a World Congress every four years to celebrate information sharing and camaraderie. Some of the finest designers, technical directors, architects, publishers and educators from around the world will gather in Pittsburgh to focus on "The Vision of OISTAT: Design and Technology for the Next Century". Each of the six OISTAT commissions are sponsoring a session on innovative ideas or solutions that will help guide live theatre into the future.

USITT conference registrants are invited to participate in this unique opportunity and to share insights with international colleagues. Sessions are free to conference registrants. Join us at the DoubleTree Hotel March 17-18, prior to the opening of the USITT Conference & Stage Expo in Pittsburgh, for what promises to be a superb experience. A schedule of sessions and highlights of the World Congress will appear in future editions of Sightlines and also in the Conference Preview Guide mailed to all members in November.

International Design Charette: Co-sponsored by ASTC (American Society of Theatre Consultants) and the USITT Architecture Commission, multiple teams of Architects, Theatre Consultants and other professionals from USITT, ASTC and OISTAT will take on design challenges and will produce their solu-

tions with the aid of felt markers and brown craft paper. Observers are welcome to watch the interaction, communication and production of these teams of artists.

USA, LORT & ESTA PROGRAMS

What is the USA and is it for you? David Goodman of the Miami Office of United Scenic Artists Local 829 answers questions and discusses how USA operates and how it can help you. Bring your questions about the Union.

Informal USA Members Meeting and Coffee: Do you need to talk to your Business Agent? Would you like to share with other members of USA? USA members and non-members are welcome to meet in this informal setting to share solutions, problems and just good conversation.

A Tour of Regional Theaters: Planning to work in a regional theatre? The LORT production managers from several venues present a guided slide tour of LORT facilities. Find out about these theatres and about working at them. Max Leventhal of the Goodman Theatre leads the panel presenting this guided tour.

Employment Options in the Regional Theatres: Dennis Blackledge of the Arena Stage leads a panel of LORT production managers as they explore entry employment opportunities in regional theatres.

ESTA (Entertainment Services and Technology Association) offers professional track sessions for technicians and designers working in theatrical and live event production. The sessions cover areas including ground supported truss, distribution of DMX and career opportunities within the business sector of the entertainment industry. Other sessions include an update from the Technical Standards Committee and topics such as ethernet

standards, rigging practices and special effects guidelines.

PITTSBURGH SHOWS ITSELF OFF

The 1997 conference highlights the renovation and resurgence of the Pittsburgh Theater District with a "Walking Tour" of the Benedum Center for the Performing Arts, the Heinz Hall, and the recently refurbished Byham Theatre on Saturday morning.

Pub Tours: See the "hot" spots that Pittsburgh has to offer. Pub tours are scheduled Wednesday and Friday evenings. From the downtown clubs to the pubs in the Strip District, this will be a great way to spend time with old friends and make new acquaintances.

USITT EVENTS

Technical Theatre Exposition: Located at Stage Expo, Tech Expo '97 celebrates its sixth anniversary with exhibits featuring innovative technical design and execution in all areas of theatre technology.

Cover the Walls: Hang your design or management paperwork at Stage Expo. This year Cover the Walls has invited the participation of OISTAT World Congress participants to join Conference attendees in this exhibition which is open to all conference attendees.

Portfolio Reviews: The USITT Commissioners have redesigned the Portfolio Review process. All conference attendees are invited to register for a 30 minute scene, lighting or costume design, technical production or costume technology portfolio review by a professional.

Endowment Art Auction: Bid high at the silent Art Auction which is located "center stage" at Stage Expo, then bid higher at the live auction during the banquet and your bids will support the Edward F. Kook Endowment Fund and add to your collection of theatrical art.

THEatre Conference Employment SERVICE

...FAST
...CONVENIENT
...CONFIDENTIAL
...COMPUTERIZED
system for posting jobs & scheduling interviews.

- ← Professional Employment
- ← Teaching Positions
- ← Summer Theatre Jobs
- ← Internships
- ← Graduate Assistantships

+++PLUS+++

Post-Conference Referrals

Look for TCES at the

37th ANNUAL USITT
CONFERENCE &
STAGE EXPO
PITTSBURGH 1997
Wednesday, March 19 -
Saturday, March 22

TCES forms are included in the Conference Preview Guide, mailed to all USITT members in November.

For additional
information, contact

THEatre SERVICE
P.O. Box 15282

Evansville, IN 47716-0282

phone: 812-474-0549

fax: 812-476-4168

e-mail: ts@evansville.edu

Get there for less!

Conventions in America,

the USITT official Conference travel agency, has arranged discounts on **USAir** and **American Airlines** to save you 5% on lowest applicable fares, *some restrictions apply*. Or save 10% on lowest unrestricted coach fares, with 7-day advance purchase. Travel between March 13-26, 1997. **Alamo Rent A Car** is also offering special rates starting as low as \$31/day or \$139/week, with unlimited free mileage and bonus frequent flyer miles.

Win free travel! For lowest available fares on any airline and entry in sweepstakes drawing exclusively for USITT:

call Conventions in America at 1-800-929-4242 and ask for Group #415.

Outside 800 area call 619-678-3699. Fax: 619-678-3699

Internet: flycia@balboa.com.

If you call direct: American 1-800-433-1790, ask for Starfile #S1337AB. USAir 1-800-334-8644, Goldfile #38510067. Alamo 1-800-732-3232, ID #377160 GR.



THE USITT/EDWARD F. KOOK ENDOWMENT FUND

● CALL FOR PROPOSALS

The USITT Endowment Fund was established in 1978 to support significant research and development in performing arts design and technology. It is the only such fund in the United States.

In 1991 Edward F. Kook's name was added to the Fund's title in recognition of his role in creating the Fund (he made the first donation) and out of respect for his work in the industry and the Institute. As one of the founders of Century Lighting, Mr. Kook was a key figure in the movement to bring innovative new technologies to the service of the arts. He died in September 1990.

The Fund has received generous support from individual and corporate members of the Institute, which, together with its judicious investment policy, will allow it to offer support during 1997/98. Grants seldom exceed \$3,000 and are typically less.

All applications to the fund are reviewed by a Committee of the USITT Board of Directors. The members of this group, which is also responsible for the management of the fund, are: Timothy Kelly, William J. Byrnes, Sylvia J. H. Pannell, Richard Devin, Richard Arnold, Randy Earle, Samuel H. Scripps and Donald Shulman.

● STATEMENT OF PURPOSE

The Goal of the USITT/Edward F. Kook Endowment Fund is to further original and imaginative research, investigation and development in performing arts design and technology. To achieve its goals the Fund offers financial support to members' projects.

● PROJECT SUPPORT

Any individual member of USITT, or any group of USITT members (student chapters, commissions, committees, etc.) may apply for support for a complete project or for seed money for a specific project. To be considered for support a project must:

- Seek new knowledge through experimentation, research, or the collection of resources for research or study.
- Show originality, creativity and innovation.
- Directly relate to the goals and purposes of USITT and directly benefit members and the industry in general.
- Provide results which are made available to members of the Institute through direct presentation, demonstration, publication or visitation.
- Qualify in one of the four award categories; theoretical research, applied research, statistical survey or historical research.

It is also expected that the applicants will demonstrate their ability to initiate and complete the project.



THE USITT/EDWARD F. KOOK ENDOWMENT FUND



PROJECTS PREVIOUSLY FUNDED

- Modernization of Design and Construction Practice for Theatre Staging
- Developing New Systems for Position Metering & Control in Moving Scenery
- National Flat Pattern Exchange
- CallBoard II: Database Development
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic Collection
- A Marshall Plan of USITT Assistance to the Socialist Countries
- Canadian Institute for Theatre Technology
- Production and Design in the Scottish Rites
- A Life-Size Virtual Reality Interface as a Scenographic Tool
- 20th Century Theatre Design by African American Artists
- Commercial Pattern Archives: Upgrade Image Database
- Native American Dress / A History of the Dakota and Lakota Peoples

APPLICATION PROCESS

All applications **must** include the following elements:

note: grant applications not following the outline below will not be considered for funding.

1. Summary

Please attach a completed Project Summary Sheet to your application. (No more than 50 words.)

2. Project Narrative

This should describe your project, including:

- a. What activities are proposed and project timeline.
- b. Project methodology.
- c. What results or effects you expect the project to produce.
- d. How the project will benefit USITT and the industry.
- e. Who will be involved in the project; what their qualifications are and what their contributions will be.
- f. Where the project will take place and what facilities will be used.
- g. How original is the project and if not original, how does it differ from similar projects.

3. Budget

This should be a complete budget for the whole project; when appropriate please use notes. It must include:

- a. All expenditures involved in the project.
- b. All sources of funding for the project (and describe whether or not that funding is confirmed.)
- c. Which expenditure line items would be funded by any USITT grant.

4. Resume(s)

Resume(s)/Vita(e) for Project Director(s) (Maximum of two pages per individual)

All applications **must** arrive at:

USITT National Office
6443 Ridings Rd.
Syracuse, NY 13206-1111
By the deadline: January 31, 1997



THE USITT/EDWARD F. KOOK ENDOWMENT FUND

● RESTRICTIONS

Support will not be offered for:

- Activities for which academic credits are being sought
- Scholarships or tuition
- Bad debts
- Investments of any kind
- Projects which only perpetuate available information
- Prepublication expenses for books which will be published by other than USITT
- Capital expenditures unrelated to a specific project
- Computer hardware and software purchases, unless said equipment is returned to USITT after project completion
- Creation of new organizations
- Expenses incurred before the start date of the grant period
- Projects that do not begin and end within the grant period
- Receptions and refreshments

● TIMETABLE

Deadline for applications	January 31, 1997
Grant award announcement	March 22, 1997
(at the Annual Conference & Stage Expo in Pittsburgh)	
Project begin date.	April 1, 1997
Project completion date.	April 30, 1998

● HOW TO APPLY

Please use the application form, which appears on the reverse of this page, to apply for support from the Endowment Fund. When competed, and not later than January 31, 1997, the application together with eight copies should be sent to:

**USITT National Office
6443 Ridings Rd.
Syracuse, NY 13206-1111
800-93USITT**

Additional copies of the application forms and further information are available from this office.

One final note on applications. While the Committee needs a clear statement about your project, it also has a lot to read. Brevity is encouraged where it does not compromise the application.

● AFTER AN AWARD IS MADE

The Institute will announce the 1997/98 awards at the 1997 Annual Conference. The successful applicants will be informed by letter and appropriate agreements signed. The starting date for the projects will be April 1, 1997 and the ending date will be no later than April 30, 1998. A final narrative and financial report must be produced by all award recipients within 60 days of the end of the project.

All award recipients must include the following credit line in all advertising, news releases, reports, publications and printed programs:

"This program/event/project (or whatever) was made possible (in part) through a grant from the United States Institute for Theatre Technology/Edward F. Kook Endowment Fund."



THE USITT/EDWARD F. KOOK ENDOWMENT FUND

PROJECT SUMMARY SHEET

To be completed and attached to all applications



FOR OFFICE USE

1. Project Title _____
2. Project Director _____

Last Name _____

Project Category _____

Project Number _____
3. Address _____
4. City, State, Zip _____
5. Telephone: Day _____ Evening _____
6. Membership Type _____ No. _____
7. Project Dates: Beginning _____ Ending _____
8. Total Project Cost \$ _____
9. Sum Requested From Fund \$ _____
10. Project Category (check one)
☐ Theoretical ☐ Applied ☐ Statistical Survey ☐ Historical

I / We certify that the information contained in this application is true.

Project Director _____

Date _____

Project Director _____

Date _____



presents

THE THIRD ANNUAL KM FABRICS, INC. TECHNICAL PRODUCTIONS AWARD

RECOGNIZING EXCELLENCE IN TECHNICAL PRODUCTION

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

THE SPONSOR

The KM Fabrics, Inc. Technical Production Award is made possible by a generous gift to

THE NEW CENTURY FUND

by Mr. Richard K. Heusel, Founder and CEO of KM Fabrics, Inc. and a long-time Contributing Member of USITT. The 1997 award will be announced and a check presented at the Fellows Reception held at the 1997 Pittsburgh Conference & Stage Expo.

THE PROCESS

Nominations from current members of USITT will be accepted until **December 16, 1996**. All nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will be evaluating candidates based on examples of imaginative and innovative solutions being applied in the field of technical direction or production management. Examples must be cited that demonstrate excellence in areas such as, but not limited to: construction, rigging, drafting, engineering, computer applications, personnel management, research and effective utilization of resources. A recommendation of no more than three single-spaced pages must be accompanied with the current address and phone number of the individual being nominated. Up to ten slides (which will not be returned) documenting the individual's work may be included with the nomination.

SEND NOMINATIONS TO

KM Fabrics Technical Production Award
United States Institute for Theatre Technology, Inc.
6443 Ridings Road, Syracuse, NY 13206-1111

Nominations must be postmarked by December 16, 1996 to be eligible for consideration.

USITT CAUCUS

CALL TO ACTION

The USITT Caucus, a special organization created by a charge of the USITT president, must create a new mission statement. After approval of the Executive Committee, USITT President Chris Kaiser will present the document to the USITT Board for approval at its November meeting. The Caucus exists to represent the interests of its members and should only exist as long as it has the support of USITT members.

At the Fort Worth conference many participants in the sessions sponsored by the Gender Issues Caucus expressed interest in working on special projects and volunteering time to keep the Caucus alive. The consensus seemed to be that there was a need for the Caucus to continue to exist. There was even a call for the USITT Caucus to embrace a wider scope of issues. If you are willing to work on the Mission Statement Committee contact chairperson Ford Davis (e-mail: phlexglu@Rt66.com).

Since the Fort Worth conference, very few members have actually made the effort to contact the USITT Caucus Co-Chairs or to participate in the committees of the Caucus. The time has come to put your energy behind your words. One of the USITT Caucus's most important charges is to create Discrimination/Harassment Guidelines for the Executive Committee to present to the USITT Board in November. Please contact Ellen E. Jones (e-mail: 76500.2551@compuserve.com) if you wish to participate in that project.

Without the support of a strong and committed membership, the Caucus will and should slip into oblivion. Make your voice heard or accept the status quo without complaint.

Ellen E. Jones
Caucus Co-Chairperson

YOUNG DESIGNERS FORUM

GOLDEN OPPORTUNITY

USITT encourages and supports student designers, and helps them make their way into the theatre business. One example is the Young Designers Forum which will be held again next year at the Pittsburgh Conference & Stage Expo on Friday and Saturday, March 21, 22. This is a golden opportunity for graduate students to present their work in a public display and then get the chance to discuss it with designers and directors already working in the field.

Now is the time to start thinking about putting your portfolio together for this event. Participation is limited to no more than twenty students and it is by juried selection. Subsequent issues of *Sightlines* will provide further information about applying. If you have any questions at this time, feel free to contact me (tel: 412-268-7219 or e-mail: rblock+@ANDREW.CMU.EDU).

Dick Block
Scene Design Co-Commissioner

NATIONAL OFFICE

NEWS FROM THE NATIONAL

The National Office staff would like to thank the Executive Committee, the Directors-At-Large, and the members and friends of USITT that have made the National Office's transition from New York City to Syracuse, NY, a pleasant experience. Each day we look forward to meeting more of you and to learning more about USITT. More often than not, when one embarks on a new position, the dynamics of their new environment have already been established. It is very rare to find an opportunity, like the one we have at hand, where one can create a new atmosphere for productivity. The National Office staff embraces this challenge and awaits with anticipation for all of the learning experiences it may bring.

We would be remiss if we did not

mention "special thanks" to: Christine L. Kaiser, USITT President; William J. Byrnes, Vice-President of Marketing and Development for USITT; Leon Brauner, Vice-President for Confer- ences at USITT; and Helen P. Willard, USITT's Sales Manager for Stage Expo and Advertising. All of these individuals have given countless volunteer hours to ensure the future success of the National Office and USITT.

Again this year, USITT will be exhibiting at the Lighting Dimensions International 1996 (LDI96) trade show, in Orlando, Florida, November 22, 1996, through November 24, 1996. The USITT Board of Directors also will meet in Orlando for the winter meetings of the Board. For more information on either events, please contact the National Office.

CONTRIBUTING MEMBER NEWS

Three lighting technicians from ABC Television visited **Electronic Theatre Control, Inc.** to meet with representatives from ETC's Technical Services and R&D departments. ABC's Rob Murdock characterized the visit as a "personal continuation of the ongoing relationship between ABC and ETC." He cited ETC's eagerness to listen to—and learn from—their customers as one of the things that sets ETC apart from the competition. ETC's new Obsession ML lighting control console made its Broadway debut in the revival of the sixties comedy classic, *A Funny Thing Happened on the Way to the Forum*. The Obsession ML was chosen for its ability to control both conventional and moving lights.

This year the **Wenger Corporation** celebrates its 50th year. What began as a hobby in Harry Wenger's basement workshop, has grown into the world's leading provider of products and solutions for music education and performance. USITT congratulates Wenger for reaching this milestone and wishes them continued success in the future.

Strand Lighting is pleased to announce the appointment of Gene Saltzman as Vice-President of Operations. Mr. Saltzman brings to Strand an extensive background in factory

operations and engineering expertise with a well established reputation in the industry. Saltzman will be responsible for customer service, quotations, project management, and factory operations in the United States. Strand Lighting continues to enhance and expand their domestic operations with this appointment reflecting continued growth in all business areas.

ORGANIZATIONAL MEMBER NEWS

Columbus McKinnon Corporation has introduced a full line of fall protection products, specifically designed for worker comfort and safety, that have exceeded all OSHA standards. Columbus McKinnon manufactures a wide variety of material handling products for national and international distribution.

Recognizing the need for world-wide cooperation and information exchange on issues relevant to public assembly facility management, delegates attending a specially organized meeting in Barcelona, Spain, voted on June 27 to move forward toward formation of the World Council for Venue Management (WCVM). The meeting in Barcelona was initiated by the leadership of the **International Association for Auditorium Managers**, European Arenas Association, and Venue Management Association, following discussions among themselves with representatives from a number of other associations worldwide.

MEMBER NEWS

Broadway Lighting Master Classes '96 sponsored by **Sonny Sonnenfeld** congratulates **Jules Fisher** and **Peggy Eisenhower** on having won this year's Tony Award for the spectacular lighting of *Bring in Da Noise, Bring in Da Funk*. The award winning show will be analyzed and discussed by Jules Fisher during the upcoming seminar. USITT members are offered a discount to attend the master classes scheduled for October 10-13, New York City. For more information, contact Sonny or Kelly Sonnenfeld at 212-769-2060 or visit the USITT Web site (<http://www.culturenet.ca/usitt>).

The "News from the National" column is specifically written for, and about, USITT members. Any noteworthy items, or information that would be beneficial to our members, should be submitted to the National Office. We would be particularly interested in sharing news about any of our members who were involved with the Olympics.

Mary P. Buffum
Marketing and Public Relations
Manager

STAGE EXPO

FLOOR SPACE 2/3 SOLD

With seven months until the 1997 USITT Conference & Stage Expo, 2/3 of the available Stage Expo floor space has already been sold to exhibitors. The following 60 companies and organizations have reserved booth or table space at Stage Expo '97 which will be held 20-22 March 1997 at the David L. Lawrence Convention Center in Pittsburgh.

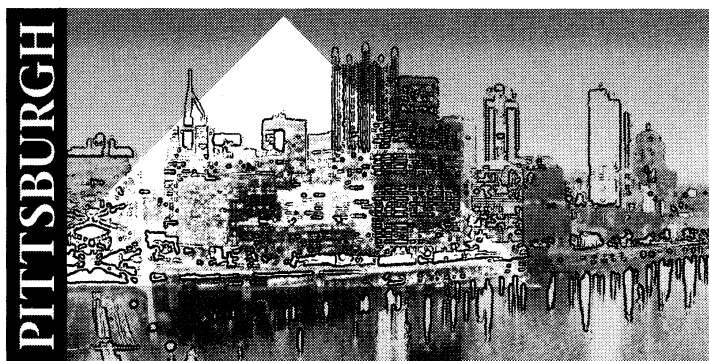
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Columbus McKinnon Corporation
The Crosby Group, Inc.
Custom Rigging Systems
Dazian's Inc.
Electronic Theatre Controls
Entertainment Services & Technology Association
GALA
Gothic Ltd.
The Great American Market
H&H Specialties Inc.
Irwin Seating Co.
James Thomas Engineering, Inc.
JCN
The Juilliard School
Kryolan Corporation
LEE Filters
Limelight Productions, Inc.

LuxArt Conception
Lycian Stage Lighting
Mankato State University
Mann Brothers
MDG Fog/Smoke Generators
Mehron Inc.
University of Missouri-Kansas City
Norcostco Inc.
Penn State University
Phonic Ear Inc.
P.P.C. Costumes
Protech Theatrical Services Inc.
Rosco
Rose Brand
Sapsis Rigging Inc.
Sculptural Arts Coating, Inc.
Silkpaint Corporation
SourceBook Press
Southern Illinois University at Carbondale
Stage Directions
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Stageworks
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Strand Lighting Inc.
Strong International Inc.
Surety Manufacturing & Testing Ltd.
Syracuse Scenery & Stage Lighting Co., Inc.
TCI/Lighting Dimensions/ETEC
Technical Projects, Inc.
Theatre Arts Video Library
Tomcat USA Inc.
Vincent Lighting / Future Light
Wenger Corporation

For a sneak peek at Stage Expo '97, check out USITT's Web site (<http://www.culturenet.ca/usitt>). You will find plenty of information about the 1997 Conference & Stage Expo, including a diagram of the Stage Expo floor. Click on a booth and you will be transported to the exhibitor listing, which includes contact information and company descriptions. A direct link to many exhibitors' home pages is provided. Visit USITT on the World Wide Web today.

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. A Very Early Registration Form can be found in the conference insert in this issue of *Sightlines*.

Helen Willard
USITT Sales Manager
Stage Expo & Advertising



PITTSBURGH CONFERENCE

WORLD-CLASS SIGHTS TO SEE

Come "Steel the Arts" in Pittsburgh. Take center stage along with the 1997 USITT Conference & Stage Expo in Pittsburgh, Pennsylvania, "America's Cultural City," celebrating a century of culture and the arts.

The David L. Lawrence Convention Center and the headquarters hotel, the DoubleTree, are in the heart of downtown Pittsburgh. Moving to the South side of the city, we have the ever-progressive Coty Theater Company, housed in an historic Methodist Church, Station Square, and our two inclines (built in 1869). Also in this area you will find every kind of food, music and entertainment imaginable. East of the City, Oakland is home to Mr. Roger's real neighborhood at WQED, the first public television station in the U.S. In addition you will find the college and university district: Carnegie Mellon University (with their newly opened spectacular Student Center), the University of Pittsburgh, Carlow College, Chatham College, and Duquesne University. The world-renowned Tamburitzans hail from Duquesne. The main branch of the Carnegie Institute includes the Museum of Natural History, Museum of Art, and the Frick Art and Historic Center.

The Carnegie Science Center, National Aviary, and Children's Museum (on the North side, across the river from the Convention Center and the DoubleTree Hotel) all feature exciting hands-on experiences. A world-class interactive planetarium, an exciting Omni-Max Theatre, and a World

War II submarine are some of the unique exhibits at the Science Center. If you want to sit down and relax after all of those museums, you will find the Penn Brewery, located in an area of the North side referred to as Deutsches Town, a perfect place for a sit and a brew. Penn Brewery makes Gold Medal Winner Penn Pilsner and a number of specialty beers. The area is also home to the Pittsburgh Public Theater. Their current space is here, however they will be relocating to the downtown Cultural District to a building designed by Michael Graves Architect. The Carnegie Institute has also given the North side the largest museum devoted to any single artist anywhere in the nation, the Andy Warhol Museum.

Ending up in the eclectic "Strip District," which is only a moderate walk away from the convention center, we have a wholesale/retail market area by day that presents a diverse entertainment/social venue by night. Senator John Heinz Regional History Center recently moved their 27,000 volume library and archives into a refurbished 1898 seven story brick warehouse located at the entrance to the Strip.

Please join us in Pittsburgh for a "Cultural Experience." Getting here couldn't be more convenient. Pittsburgh International Airport is the nation's third largest airport and is rated number one by passengers. Nearly 600 nonstop flights each day connect Pittsburgh to 119 domestic and 10 international cities. Come to Pittsburgh, March 19th through the 22nd, and "Steel the Arts," but don't be surprised if Pittsburgh surely doesn't steal your hearts as well!

Terri O'Toole
Promotion Coordinator,
Pittsburgh Conference

usitt PUBLICATIONS AVAILABLE

Price and availability subject to change. Prices effective 9/96.

ASCII TEXT REPRESENTATION - *ASCII Text Representation for Lighting Console Data Version 3.0.* This USITT standard specification describes a manufacturer independent method for communicating the theatrical lighting control data normally stored in lighting consoles. 9 oz

\$15 members \$20 non-members

INTRODUCTION TO MODERN ATMOSPHERIC EFFECTS - *NEW!* In 16 pages, Entertainment Services & Technology (ESTA) presents clear, concise descriptions and definitions plus methods of producing fog. Each method has a section on how it works, effective use, and safety guidelines. (Pyrotechnics not included.)

\$5 members \$7 non-members 1.2 oz

THE BACKSTAGE HANDBOOK - by Paul Carter. Expanded and updated 3rd edition - an illustrated almanac of technical information. An invaluable resource. A special from Broadway Press.

\$15 members \$20 non-members 14.9 oz

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

\$18 members \$26 non-members 7.2 oz

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

\$6 members \$9 non-members 3.8 oz

FALL PROTECTION FOR ARENA SHOWS - *NEW!* An in-depth look at fall protection systems in the entertainment industry. A reprint of the popular TD&T article by Rocky Paulson and Steve Nelson. (Orders of 100 copies or more receive a special discount. Call the National Office for details.) 1.4 oz

\$3 members \$5 non-members

FEDER: MASTER LIGHTING DESIGNER - This 66 minute videotape records Abe Feder's presentation at the USITT Conference & Stage Expo held in March 1993 in Wichita, KS. 10.3 oz

\$59.95 members \$67.95 non-members

INTERNSHIP DIRECTORY - The 1996 edition, edited by David O. Flemming, provides listings and contact information for internships in all areas of theatre technology and design. 6.5 oz

\$10 members \$14 non-members

JOB DESCRIPTIONS PROJECT - A project of the USITT Costume and Technology Commission, the document delineates a series of Job Descriptions with their specific responsibilities and qualifications for positions within the costume industry. A reprint from TD&T. 8 oz

\$5 members \$8 non-members

PQ'87 CATALOG - The catalog for the Golden Triga Award-winning American exhibit in the 1987 Prague Quadrennial. 3.6 oz

\$4 members \$7 non-members

PROMOTION AND TENURE GUIDELINES - *Promotion and Tenure Evaluation of the Theatrical Design & Technology Faculty: Issues and Recommended Guidelines.* 1.3 oz

\$8 members \$12 non-members

PRACTICAL PROJECTS IN LIGHTING DESIGN - *Practical Projects for Teaching Lighting Design: A Compendium* (2nd edition) contains a series of lighting design projects from designers/educators to aid in the teaching of introductory courses. 8.4 oz

\$18 members \$24 non-members

SCENIC MODELER'S SOURCEBOOK - *A Bibliography and Supplier Listing for Scenic Modelers*, edited by Elbin L. Cleveland. A wealth of information for scenic modelers including a bibliography of books, periodicals and videos, as well as a complete listing for suppliers of equipment, tools and miniatures. 12.4 oz

\$15 members \$20 non-members

THEATRE TECHNOLOGY CATALOGS 1995, 1993 and 1991 - Contains step-by-step instructions and techniques for the exhibits as seen at the 1995 Las Vegas, 1993 Wichita and 1991 Boston USITT Conference & Stage Expo. 9.1 oz

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

THEATRE WORDS - expanded and updated *NEW* edition. As a project of the OISTAT PIEC, under the leadership of the Swedish Center of OISTAT *Theatre Words* is published by Secretariat General of OISTAT. With over 1350 words in eight languages, and numerous drawings, it is the best translation dictionary for theatre terminology. 7.8 oz

\$21 members \$27 non-members

THE TD IN EDUCATIONAL THEATRE - A reprint from TD&T of Dr. Willard Bellman's position paper on the status and stresses of technical directors in education. 9 oz

\$5 members \$8 non-members

FOR MORE INFORMATION ON BACK ISSUES OF TD&T AND CUTTERS' RESEARCH JOURNAL OR FOR INFORMATION ON SUBSCRIPTIONS RATES FOR CUTTERS' RESEARCH JOURNAL CONTACT USITT AT 800-93USITT OR 315-463-6463.

PUBLICATIONS AVAILABLE ORDER FORM

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Bonnie J. Flemming

NATIONAL OFFICE

ASSESSMENTS AND
SOME EARLY RESULTS

During the month of August the main activity in the USITT National Office was assessment: assessment of personnel job duties and responsibilities, assessment of machinery and equipment, extensive assessment of membership processing, and assessment of computer programs, filing systems, postal and other shipping services and office procedures. This assessment process is committed to creating the most efficient and highest quality output for all services provided by the National Office. The opportunity for the assessment is a rare privilege, one that should have been included in the positive column during the office location committee deliberations.

Early results of the assessment process have already occurred. Some of the most labor intensive and problematic pieces of National Office equipment have been replaced. This is a gradual process that began with the smaller items such as the fax machine, and is continuing into the replacement of the network hub and cables together with some of the computers themselves.

Bill Byrnes and I estimate that 50% of the paper accumulation in the New York City National Office was disposed of prior to the move and 50% of what moved has now also been recycled. The National Office staff can now easily locate the documents that provide the answers to their and member questions as well as comply with good accounting procedures.

Having removed the duplicate, triplicate and sometime quadruplicate copies of membership invoices, we are now able to see and have begun to put into order some of the exquisite bits of history that also made the transition.

During Bill Byrnes's recent visit to the National Office, he was most moved by reading through a printed copy of some of the USITT 1966 Toronto Conference sessions. A panel chaired by Robert Wolf, and including Frederick



INTERIOR LOBBY OF USITT'S NATIONAL OFFICE.

Bentham, Charles Levy and Robert Benson provided fascinating insights into the history of the early development of electronic dimmers. I have been organizing the records found on the financial history of the Institute and have am delighted to find that we have such a wealth of information that I had been told for years we no longer possessed. Look for more details on some of the located prizes in the National Office paperwork collection in future National Office columns.

Some personnel changes have been made as a result of the assessment process. Our National Office staff as this is being written includes Mary Buffum, Marketing and Public Relations Manager, Michael Wolfson, Financial Accounts Manager, and Tricia Neuburger, who is tackling membership data entry. Additional staff will be added as we continue our assessment. But, also as a change resulting from our assessment, although each USITT National Office employee has specific job responsibilities and tasks, each and every member of the staff is first and foremost responsible for providing service to our members. When you call, write, fax or e-mail the National Office, in most cases the staff member who receives your inquiry will be able to either answer your question, or will be the one who gets back to you if your query requires some research. Everyone is still in the process of learning about USITT and its many programs, events and resources. If the progress I have seen in this learning process con-

tinues at the same speed and quality as has been evidenced by the staff in the last month, our members should soon begin to notice landmark improvements in responses to their needs. Our USITT staff is most impressive in their quick learning and desire to have the office excel at its tasks.

Together with the assessment process, work is well underway for producing the 1996/97 Membership Directory issue. The current target date for mailing the Directory is the week of October 21st. The Directory will contain information for members as of August 31st. In the past four weeks the National Office has received about 200 mailing address changes from the post office resulting from the mailing of the Summer *TD&T* issue and July/August *Sightlines* issue. A significant number of these notifications are of expired forwarding or undeliverable addresses. The National Office is receiving much more timely notifications of member address changes in its new location, but you can insure delivery of your USITT periodicals and membership notifications if, when you move, you send the office a move postcard or make the change by phone or e-mail.

Christine L. Kaiser
USITT President

CLASSIFIED AD

NOW YOU'VE GOT THE
CONNECTIONS YOU NEED!

ESTA, the Entertainment Services and Technology Association represents over 225 of the country's leading suppliers of entertainment technology. Dealers, manufacturers, production, and service companies are looking for people with skills like yours to fill a variety of permanent positions. For a \$25 application fee, make the connections you need to work in this exciting industry. We'll introduce your resume to ESTA members seeking qualified employees. For an application, send a S.A.S.E. to

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

UPDATE

Cameron Porteous, who was featured in an article by Arnold Wengrow in the Spring issue of *TD&T*, has retired from his position as Head of Design at the Shaw Festival. He will continue to design individual productions for The Shaw and will pursue a career in film. William Schmuck, who has been a designer with the Shaw Festival for the past four seasons, will assume the position of Head Designer.

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.

The Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (OISTAT) Education Commission elected USITT member Michael Ramsaur as its new Chairman to replace the retiring Heinz Bruno Gallee of Austria. The election was held during the combined meeting of the OISTAT Executive Committee and the Education Commission in Dresden, Germany, June 26-29.

Mr. Ramsaur is the department head of theatre and lighting designer for Stanford University. He has been active in OISTAT, the international organization for theatre architects, designers, and technicians, for several

years and has represented USITT, the US Centre for OISTAT, on the Education Commission at several international sessions.

"Michael's organizational skills and belief in planning for the future was the key in this election," said Dick Durst, past president of USITT and chair of the International committee for the Institute. "OISTAT is contemplating significant change in its organizational structure and in its role in the field of live performance, and Michael's willingness to help lead the way toward change was apparent. OISTAT will look at his organizational plan for the Education Commission as a potential model for the other commissions."

Other nominees for the chair position were Pamela Howard from Great Britain and Serve Tilly for the Netherlands.

Richard Durst
Chair, International Committee

REMINDERS

- The deadline for submission of articles and news for Sightlines is the 5th of the month prior to publication.
- 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.

INSTITUTE BUSINESS CALENDAR**SEPTEMBER 1996**

- 12 Budget Requests for 1997/98 mailed to Officers
15 Budget Request Forms for FY 1997/98 sent to
Commissioners; due back Oct 11.
24 Call for Reports mailed
30 Pittsburgh Conference Presenters Bios due to
VP-Programming and Conference Program Chair.
Confirm to VP-Programming all *non-USITT presenters*
for whom travel and/or housing support is being
requested.

OCTOBER 1996

- 1 Pittsburgh Conference complete programming informa-
tion due (equipment requests, travel requests, etc.)
9 Biennial Reports due to Officers
11 Budget Requests for 1997/98 due back from cost centers
to Officers
21 Budget Requests from Officers due to the Treasurer
Larry Hill
31 VP-Programming contact commissioners with finalized
budget for travel for non-USITT presenters for
Pittsburgh Conference

NOVEMBER 1996

- 8 Board Packets mailed
- 20 Draft version of Pittsburgh Conference program mailed
to Commissions for corrections, deletions, additions
- 21-23 Winter Board Meetings to be held at the Wyndham
Garden Hotel, Lake Buena Vista, Orlando, Florida. Board
of Directors meetings, Friday (11/22) 1:30 to 5:30 p.m.
and Saturday (11/23) 9:00 a.m. to 12 noon.*
- 30 Very Early Conference Registration deadline

* PLEASE NOTE: these are the correct dates for the Winter Board Meetings. (They were incorrect in last month's calendar.)

usitt sightlines

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