

**IN THIS ISSUE**

- 1, 7**  
PITTSBURGH CONFERENCE
- 2**  
OISTAT
- 3**  
AWARDS  
YOUNG DESIGNERS FORUM
- 4**  
WADING ON THE WEB  
TECH EXPO
- 5**  
SCENE DESIGN
- 6**  
COSTUMES
- 7**  
STAGE EXPO
- 8**  
CODE CORNER
- 9-17**  
KM FABRICS AWARD  
CLEAR-COM AWARD  
CONFERENCE REGISTRATION  
INTERNATIONAL RESOURCES
- 18**  
REGIONAL NEWS  
NEWS FROM THE NATIONAL
- 20**  
ELECTIONS 1997

# sightlines

O C T O B E R 1 9 9 6

## PITTSBURGH CONFERENCE

### THE PLACE TO BE

With the planning for the 1997 Annual Conference & Stage Expo in high gear, I can guarantee you, Pittsburgh '97 is a conference you won't want to miss. This year's conference is not only a great opportunity to gather and renew old acquaintances and make some new ones, it is also a unique opportunity to visit a city which is energetically engaged in international and cultural resurgence.

The 1997 OISTAT World Congress (March 17-18) begins a busy week of USITT and OISTAT events—a week

which will reflect on the past, highlight the present and offer a striking vision of the future. The USITT Conference & Stage Expo offers many opportunities. On Monday and Tuesday you can take advantage of a wide range of Professional Development Workshops to hone and update our skills. Beginning on Wednesday, you can choose from among 200 highly varied and exciting conference programming sessions. Thursday through Saturday, you can wander through Stage Expo to find out about the newest tools, equipment, supplies and practices in your field. Nestled amidst the impressive Stage Expo booths you will find several important exhibits, including the biennial USITT

Theatre Technology Exhibition (Tech Expo), the Silent Auction of significant pieces of theatre art (for the benefit of the USITT Endowment Fund) and the expanded "Cover the Walls" design exhibit which this year includes an international section.

While the USITT Conference & Stage Expo is the focal point of your trip to Pittsburgh, the city itself will also share in the excitement of the occasion. The Architecture Commission will present a session on the renovation of Pittsburgh's Cultural District including a preview of the plans to construct a new theater for the Pittsburgh Public Theater. On Saturday morning there will be a small tour of the Benedum Center, Heinz Hall, and the Byham Theater which has just completed yet another phase in the renovation of what used to be the Fulton Theater.

While you are in town you will have the opportunity to see the Pittsburgh Ballet Theater perform at the Benedum Center, attend a performance of the "KODO Drummers" at the Byham, hear one of the world's great orchestras, attend a performance at one of the nation's fine regional theatres, and much more. Whatever your pleasure, come to Pittsburgh in '97 and "Steel the Arts." Pittsburgh is an energetic city with a rich cultural heritage, and a great place to enjoy the USITT Conference & Stage Expo. It is the place to be. See you there!

**David Will**  
*Coordinator Chair Annual  
Conference & Stage Expo  
Committee*



HEINZ HALL FOR THE PERFORMING ARTS, ONE OF THREE FACILITIES SCHEDULED FOR A SATURDAY MORNING TOUR.

PHOTO BY ANDREW A WAGNER

**USITT SIGHTLINES** is the national newsletter of United States Institute for Theatre Technology, Inc. We welcome news about USITT activities and industry events. Send your articles and letters to the Editorial Office—email submissions are preferred although we gladly accept typed manuscripts or even scribbles on napkins.

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#### SUBSCRIPTION to USITT

*Sightlines* is part of membership in USITT, The American Association of Design and Production Professionals in the Performing Arts. \$15 is deducted from membership dues to cover the cost of publication. USITT is the United States Center of OISTAT, The International Organization of Scenographers, Technicians, and Architects of Theatre.

**POSTMASTER:** Send address changes to USITT, 6443 Ridings Rd., Syracuse, NY 13206-1111. Periodicals postage is paid at Syracuse, NY and additional mailing offices.

*USITT Sightlines* (ISSN: 1048-955X) is published monthly, except bimonthly in May/June and July/August, by United States Institute for Theatre Technology, Inc.

Volume XXXVI Number 10  
© 1996, United States Institute for Theatre Technology, Inc.

#### OISTAT

### JOINT MEETINGS EXTEND ACROSS BORDERS

The History and Theory Commission of OISTAT met in Helsinki, Finland and Stockholm, Sweden from August 30 to September 4. It was a unique and historic meeting in at least two respects: it was the first joint meeting of this commission with the Scenography Commission, and it was probably the first OISTAT meeting hosted by and occurring in two countries. The meetings began in Helsinki and then traveled by ferry to Stockholm. The meeting was also significant for the presence of British designer John Bury, former chair of the Scenography Commission, who has been inactive for over two years due to ill health.

At the History and Theory Commission were representatives from the Czech Republic, Estonia, Finland, Germany, Hungary, Israel, Latvia, The Netherlands, Philippines, Poland, Russia, Slovakia, Sweden, Switzerland, United Kingdom, United States, and Yugoslavia. Together, the two commissions had representatives from 22 countries on four continents.

The session began at the Galleria Into with exhibits and presentations of recent work by several scenographers (including Ralph Funicello and Sarah Nash Gates from the U.S.) and projects by design students from the Theatre Institute in Helsinki. Other joint events in Helsinki included a backstage visit to the Opera House and the City Theatre, and a visit to the Theatre Museum which is housed in a converted cable factory (along with other theatres and cultural spaces) in an industrial part of the city. The exhibit at the museum was entitled "The Roaring '60s" and was a look at how theatre, film, and television of the 1960s altered Finnish theatre and culture in general. The interesting twist was that it was curated by young artists who took a decidedly unsentimental view of the era.

For the H&T Commission, the major focus of the working sessions were

the three projects begun at previous meetings in Tel Aviv and Amsterdam, which are nearing completion. These include "Guidelines for the Preservation of Historic Documents, Artifacts, and Buildings" being developed by Joe Aveline of the U.K.; "Guidelines for the Documentation of the Process of Creating a Theatre Production" being prepared by Ben Tzion Munitz of Israel; and the creation of a "Cultural Guide to Theatres" and related institutions such as museums, schools, and collections being overseen by Prof. Horst Birr of Germany. These guidelines and documents will be available on OISTAT's World Wide Web site later this year. The Commission also discussed the creation of a guide to sources related to scenography, technology, and theatre architecture. There are several bibliographies (such as the excellent one by Saskia de Leeuw of the Netherlands of books on scenography) and lists of museums and collections. The problem is that no one seems to be aware of all of them or how to find out about them. However, Barbro Stribolt of Sweden, representing both the Drottningholm Theatre Museum and SIBMAS (International Association of Librarians and Museums of the Performing Arts/Société Internationale des bibliothèques et les musées des arts du spectacle) noted that such a bibliography was due to be published later this year. It was decided to wait for the SIBMAS publication before any further work was proposed.

The central event of the Helsinki portion of the meeting was a symposium entitled "Space - Dramaturgy - Scenography." It was organized by Heta Reitala, Vice-Chair of the H&T Commission, and held at Helsinki University. The focus of the symposium was an exploration of the way in which new texts and new technologies influence each other. The speakers included Anette Arlander, a Finnish director who has done significant work with environmental and site-specific work; Ralph Funicello of the U.S. who presented an overview of very recent developments in American scenography; Katriina Ilmaranta, a Finnish designer who studied in the U.S. with

Robert Israel and who has done Finnish television and film work and significant work with virtual reality design, who talked about postmodern influences on her work; and myself with an historical overview of the interrelation of text and design. Questions of how technology influences drama and vice versa, and questioning of how and why technology is employed in theatrical production provoked a lively discussion among the participants and auditors afterward and it was clear that the discussion could have gone well beyond the limited time.

The overnight journey on the Silja Line ferry to Stockholm was a theatrical event in itself. This was not the Staten Island Ferry, but a 12-storey cruise ship with shops, restaurants, a casino, and nightclub surrounding a 9-storey atrium. To watch this huge ship thread its way through the islands surrounding Helsinki and the archipelago that creates the approach to Stockholm is truly an experience. On board, a joint meeting was held in the ship's conference center to discuss the next Prague Quadrennial. Rather impassioned discussions raged over questions of thematic exhibits, awards, the place of architecture, and the need to create a greater involvement for the students. No absolute conclusions were reached (the PQ organizing committee in Prague had asked for suggestions, not decisions, from OISTAT) but many good ideas were articulated.

The Stockholm portion of the meeting was something that, as several delegates said, will stick with them for the rest of their lives. A one-hour boat ride from the hotel took the participants to Norra Värmdö, an island in the Swedish archipelago that is home to Per Edström, member of the H&T Commission, and our charming, idiosyncratic, provocative, and irascible host. Per is a playwright, director, designer, and historian, and former production manager at Drottningholm; he has spent his life promoting the arena theatre and alternative forms of theatre production and has been active in Sweden's experimental theatre since the '60s. In his

single-minded devotion to an idea of theatre, and in his passion for the art, is one of the great treasures of the theatre world. The reason for our day on Norra Värmdö was to experience two theatres: the Theatre-boat—a triangular arena theatre on a barge of sorts; and the Model Theatre, a flexible theatre that was, for our visit, set up like an eighteenth-century proscenium. Throughout the '70s and early '80s the Theatreboat sailed from island to island and town to town presenting performances created by Per and his company. But politics led to a cutoff of funds, and the ship has not sailed since 1985. The Model Theatre, set in a brick barn, was designed to be a laboratory for scenographic, spatial, and dramaturgical experiment. On this day, Per demonstrated candlelight and gaslight. I doubt that many people have actually seen a stage lighted entirely by candles—no electric supplement; nor by gaslight (have you ever actually seen a fishtail flame or tried to talk over the constant roar of gas jets?). The experience was astounding and revealing. For the afternoon, the Model Theatre was partially transformed back into an arena, and under the warmth of candle light a discussion ensued among scenographers, costumers, historians, and architects about the challenges, benefits, and drawbacks to arena staging. The presence of a Swedish architect led to some heated exchanges between him and the scenographers about the current state and development process of theatre building. It was agreed by many of the participants that this had been one of the most successful OISTAT meetings ever. The day ended with a huge crayfish dinner outdoors under Chinese lanterns and the long boat ride back to the hotel.

The next day was a pilgrimage of sorts—this time to the Drottningholm Court Theatre. This is the 18th-century theatre which, because it went unused throughout most of the 19th century, preserved in full the Baroque machinery and scenery. The theatre functions today as a home for 18th-century opera. We were privileged to explore the stage from the uppermost

flies to the below-stage areas and see how the chariot and pole system functioned. A special treat was a visit to the storehouse to see the original scenery (the flats in current use are copies, though all the machinery is original). The day ended at the Stockholm Town Hall and a buffet presented by the Mayor.

The true value of OISTAT meetings is the exchange of information. The ability to see design work and theatres—both historic and contemporary—and to meet with professionals from a range of cultures and to exchange ideas with them, will have an effect over several years as these ideas and information infiltrate the work of the participants, become the basis for teaching, and the content of innumerable discussions.

At present there is no group within USITT that is equivalent to OISTAT's History and Theory Commission. If anyone is interested in exploring the possibility of creating such a group, please contact me at apa4@columbia.edu.

**Arnold Aronson**  
*Chair, History and Theory Commission, OISTAT*

## AWARDS

### NOMINATIONS SOUGHT

The USITT Awards Committee is seeking nominations of individuals to receive the Institute's annual awards. Of particular interest are nominees for the *USITT* and *Founders* awards. (A complete listing of awards can be found in the USITT membership directory.) Please submit name, justification and nominees' brief bios to Dick Devin, USITT Awards Committee, c/o Colorado Shakespeare Festival, CB-460, Boulder, CO 80309-0460; or e-mail to devinr@colorado.edu.

**Dick Devin**  
*USITT Awards Committee*

## YOUNG DESIGNERS FORUM

### PREPARATION FOR A PROFESSIONAL CAREER

The Young Designers Forum will be held at the USITT Conference & Stage Expo in Pittsburgh, PA on March 21-22 (Friday/Saturday). For the sixth year, this event offers young designers about to embark on a professional career the opportunity to discuss their design work and their portfolios with established professional designers and directors.

Participation in the Young Designers Forum is open to any graduate student in his or her final year of study and is based on submitted examples of portfolio work, both realized and project designs (and including supporting material). Selection of participants will be made by a panel of professional set, costume and lighting designers.

Young Designers Forum makes it possible for young designers who are about to enter the professional design world to hear a variety of reactions and comments from established professionals, and it enables USITT members to see the best design work from a variety of schools.

This is a great opportunity to make some contacts and get a sense of how you will fit in the world of professional theatre. You are encouraged to submit your work, along with a \$20 entry fee payable to USITT, by a deadline of Dec. 15 to: Tim Saternow

University of Connecticut  
Dept. of Drama  
802 Bolton Rd. U127  
Storrs, CT 06269-4185

Selection of participants will be made shortly thereafter and those chosen will be notified by mail.

Any questions, contact:  
Tim Saternow (860-486-4185)  
e-mail: TSATERNOW@finearts.sfa.uconn.edu

or  
Dick Block (412-268-7219)  
e-mail: rblock+@andrew.cmu.edu

**Dick Block**  
*Scene Design Co-Commissioner*

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## 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](http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html)) which should make it easier to link to these locations.

### DESIGN & TECHNICAL THEATRE ORGANIZATIONS:

Almost all USITT members are familiar with the USITT Home Page (<http://www.culturenet.ca/usitt/>), but there are many other professional theatre organizations which have web sites, including International Organization of Scenographers, Theatre Architects and Technicians (OISTAT) (<http://www.oistat.nl/>), Canadian Institute for Theatre Technology (CITT) (<http://www.ffa.ucalgary.ca/citt/index.html>), Association of British Theatre Technicians (ABTT) (<http://www.plasa.org.uk/plasa/abtthome.htm>), South African Institute of Theatre Technology (SAITT) (<http://saitt.nteac.za/>), and the Professional Lighting and Sound Association of Germany (VPLT) (<http://www.plasa.org.uk/plasa/vplt.htm>). United Scenic Artists (USA) (<http://www.shadow.net/~usa829fl/>) just finished celebrating its one hundredth year. Professional Lighting and Sound Association (PLASA) (<http://www.plasa.org.uk/plasa/>) is the international body of lighting, sound and special effects equipment manufacturers, designers, installers and retailers. The Association of Lighting Designers (ALD) (<http://www.plasa.org.uk/plasa/alldhome1.htm>) is the professional body representing lighting designers in all fields in the United Kingdom and the rest of the world.

### RUSSIAN ART AND ARCHITECTURE:

While designing a production of Ibsen's *The Sea Gull*, I came across

several excellent Web sites. A collection of Russian icons at the Sternberg Astronomical Institute, Moscow, Russia (<http://www.sai.msu.su/~util/icons/>) and the Timken Museum icons, San Diego, California (<http://gort.ucsd.edu/sj/timken/t-basil.html>) were very valuable. So were "Russian Icons" ([http://www.auburn.edu/academic/liberal\\_arts/foreign/russian/icons/index.html](http://www.auburn.edu/academic/liberal_arts/foreign/russian/icons/index.html)) and an article on "Understanding Russian Icons" (<http://www.mpm.edu/collect/icon.html>). I was able to find examples of Russian 19th and 20th century art ([http://www.auburn.edu/academic/liberal\\_arts/foreign/russian/art/index.html](http://www.auburn.edu/academic/liberal_arts/foreign/russian/art/index.html)). One web site had example of ancient Russian architecture (<http://www.inm.ras.ru/users/nickm/architect.html>) and another had examples of Russian culture (<http://aie.riis.ru/english/culture/menu.html>).

### CARL LARSSON:

One artist I used in researching my production of *The Sea Gull* was Carl Larsson. Though he is a Swedish artist, most of dress of the people and the architecture he painted is similar to Russia at the turn of the twentieth century. There is an "Index of Art" (<http://ftp.sunet.se/pub/pictures/art/Carl.Larsson/cl0001.jpg>) and "Collection of Carl Larssons Work" (<http://www.lysator.liu.se:7500/runeberg/clarrson/>) which proved valuable.

### COSTUMES:

When researching costumes, the "Historic Costume Research" (<http://www.geocities.com/BourbonStreet/2157/>) is a good starting place. It has a site which includes "Photos from Period Movies" (<http://www.geocities.com/BourbonStreet/2157/period.html>). "Milieux: The Costume Site" (<http://ddi.digital.net/~milieux/costume.html>), "Rags-Costume & Textiles Site" (<http://www.mcn.org/R/RAGS/HTML/CTLinkG.html>), and "The Costume Page" (<http://www.library.ubc.ca/finearts/COSTUME.html>) are also excellent sites for costumers. And for those who like seeing costumes designs, "From Doo-Wop To Disco: Mackie Designs Blue Suede Toe

Shoes" (<http://www.etcnyc.net/etecw3/live/live22.html>) has examples of Bob Mackie's costumes.

Please e-mail me ([osweeze@dais.siu.edu](mailto:osweeze@dais.siu.edu)) the site locations that you would like to share with the other members of USITT. If your theatre department has a Web site, please contact Ken Fraza ([mchale@netusa1.net](mailto:mchale@netusa1.net)) who is collecting that information.

**C. Otis Sweezey**  
*Vice-Commissioner for Electronic Communications*

## TECH EXPO

### SHARED SOLUTIONS TO THE RESCUE

We theatre technologists must rely on our ingenuity and inventiveness to solve the everyday problems that are thrown at us. A problem-solving technique I almost always use is to take a look at how others have approached a similar problem. I'm a big fan of *Tech Brief* (published by Yale School Drama), I collect the "Technical Source Guide" articles, edited by Roy Hoglund, that appear regularly in *Sightlines*, and when I get my copy of *TD&T* I usually turn first to Elbin Cleveland's product review column.

The biennial USITT Theatre Technology Exhibition (Tech Expo) is, however, my favorite way to learn about the clever and elegant solutions devised by my colleagues. There's no better way to appreciate the design of a new device, the creative use of a material, new or old, or the development of a particularly useful process or technique than by seeing it in person at Tech Expo.

I'm looking forward to the next USITT Conference & Stage Expo—in Pittsburgh this year—because I'll get to attend another Tech Expo. But between now and then, I'm responsible, along with my fellow committee members, for making sure this is the best Tech Expo ever.

Now is your opportunity to share some of your good ideas. Those who have presented an exhibit at previous Tech Expos know how rewarding it is.

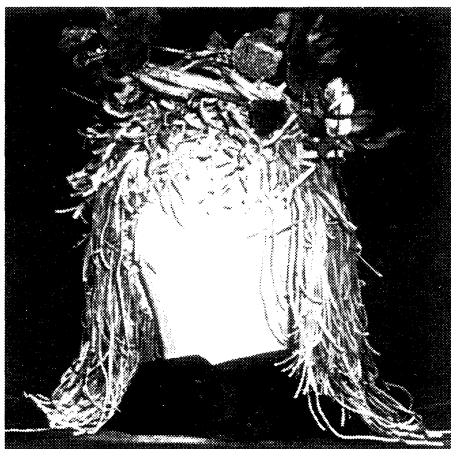
Please, give serious consideration to exhibiting again this year. Those who haven't participated in Tech Expo, what are you waiting for?

The members of the Tech Expo Committee, all six of us, are prepared to assist any of you who would like advice on how best to present your good ideas. Each exhibit requires a physical display—something that shouldn't be that hard for people who *make things* for a living. Also, everyone needs to write a short paper (2 to 5 pages including illustrations) explaining your device or technique. The purpose of the paper is two-fold: the committee will use the papers to evaluate which projects are selected for this year's exhibition; and the papers will be published in the Tech Expo catalog which will be available at the exhibition in Pittsburgh, as well for years to come through USITT Publications. The explanation of your device or technique needs to be well-illustrated, and needs to be something a technician could read five years from now, without benefit of seeing your exhibit in person, and be able to fully understand and recreate your project. Again, the committee members are eager to help make your exhibit, both the physical display and the written paper, successful, so don't hesitate to call on us.

Since each of us work with limited funds and resources, it is easy to see how Tech Expo can be a great benefit to us all. Specific solutions for specific problems. If you are interested in participating this year, even the tiniest bit, please contact me.

Dennis Dorn  
Chair, Tech Expo Committee  
tel: 608-263-3359  
fax: 608-265-4075  
e-mail: DLDORN@facstaff.wisc.edu

The Tech Expo Committee is looking for up to 40 really good ideas. Practitioners and instructors alike see a multitude of good solutions all year long. Choose one that you think hasn't been examined previously, then fill out the Tech Expo application that



RUBBERBAND WIG DESIGNED AND  
CONSTRUCTED BY LISA LILLIG  
EXHIBITED AT THE 1993 TECH  
EXPO IN WICHITA, KANSAS.

appeared in last month's *Sightlines* (and will be published again in the November issue) and send it in before December 15th. Involve your employees, colleagues and students in developing the solution, the display and the paper, and if you like, the Committee can help you with the finishing touches.

Thanks in advance for your interest. Looking forward to hearing from you, soon!

**Dennis Dorn,**  
*Chair, Tech Expo Committee*

## SCENE DESIGN

### GETTING PROPPED FOR THE FUTURE

The Scene Design Commission is looking forward to Pittsburgh in March. In the next several issues of *Sightlines* we will provide a glimpse of the programming for Pittsburgh, hoping to inspire you to make your plans early to attend.

The overworked, underpaid and under-recognized profession of properties and crafts will be highlighted at this year's conference. Steve Gilliam, Vice-Commissioner for Properties, has undertaken the monumental task of researching and identifying the organizations and networks that represent properties and crafts artisans. To date,

two major organizations have been identified: Association of Theatrical Artists and Craftspeople (A.T.A.C.) and The Society of Props Artisan Managers (S\*P\*A\*M). A.T.A.C. represents professional property artisans, craftpeople and specialists in theatre, film, promotion and performance in the New York area. S\*P\*A\*M, with a constituency of LORT theatre property managers, is dedicated to fostering better training and education for artisans and craftspeople who are entering professional theatre. Other networks which include film, production companies, theme parks and university property shops are being investigated as well.

In addition to these organizations becoming an integral part of the National Property Artisan Directory, which was described in the July/August *Sightlines*, members of these organizations will be a major part of the Scene Design Commission's programming for Pittsburgh. Several sessions, including "Managing the Professional Prop Shop," "Training for a Career in a Professional Property Shop" and "The Wanna Be Prop Person's Guide" will feature craftspeople, artisans and managers from these organizations.

One of the most popular sessions sponsored by the Scene Design Commission is "New Products and Applications." This year's new products session will be "Emphasis on Properties" with a follow-up roundtable discussion on using new products. We know that the attention to properties programming will be an exciting highlight in Pittsburgh.

The suggestions for programming for each conference come from you! As you peruse the next several issues of *Sightlines* and the conference program preview, please consider the programming you would like to see included in future conferences. In a short while, the Scene Design Commission will call for program proposals for Long Beach in 1998. It's not too early to think about how you can participate in setting the focus for future conferences.

**Kim Williamson**  
*Co-Commissioner*

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UNITED STAGE EQUIPMENT, INC.  
I. WEISS & SONS, INC.  
WYBRON, INC.



## COSTUMES

PITTSBURGH EVENTS  
EXCITING FROM HEAD  
TO TOE

Costume programming is off to an exciting start with the action beginning on Tuesday, March 18, with a fabulous Professional Development Workshop, **Having a Bad Hair Show?: Wigmaking Masterclass**, presented by Kristian Kraai. It encompasses examination of wigs, hairpieces and facial hair styles, materials, and usage. This workshop will include practical work in measuring and fitting hairpieces, alterations to existing wigs, ventilating techniques, creating fronted wigs and facial hair pieces, and cleaning and maintaining hairpieces. Mr. Kraai created hair and make-up design for the recent Broadway revival of *Inherit The Wind* starring George C. Scott and Charles Durning. Also on Broadway, Mr. Kraai created the make-up design for *Fool Moon* starring Bill Irwin and David Shiner. His Off-Broadway credits include the complete Shakespeare *Henry VI* trilogy, Tony Kushner's *The Illusion* and *Woyzeck* at the Joseph Papp Public Theatre. Mr. Kraai created the ghost masks for the recent musical adaptation of *A Christmas Carol* that has become an annual holiday event at New York City's Paramount Theatre in Madison Square Garden. He has worked regionally at Goodspeed Opera, Williams-town Theatre Festival, Wolf Trap Opera, Santa Fe Opera, and Boston Lyric Opera. He has lectured on 18th century hair and make-up at the Kennedy Center in Washington D.C.

The USITT Conference & Stage Expo in Pittsburgh will also include the following blockbuster schedule of costume programming:

**OISTAT Costume Action** will bring together delegates from the OISTAT 10th World Congress which meets in Pittsburgh just prior to the USITT conference. Sarah Nash Gates is inviting several distinguished international designers to present their work in a panel discussion similar to the very successful presentation at the

Las Vegas conference in 1995.

**Women's Clothing from the California Gold Rush** will feature slides and research on clothing from this era. Included will be photographic representations of costumes made from the patterns taken from these historical garments.

**Wireless Microphone Dressing**, a workshop co-sponsored with the Sound Commission will discuss construction of battery pack holders, where to hide them, as well as how to place microphones where they will be the most efficient and the least visible.

**Reconstructing Tailored Garments** will be a panel of costume designers and technicians showing how to cut, alter, retailor, and redecorate contemporary tailored garments into clothes from another period of fashion. For example: a 1970's tux changed into an 1830's cut-away; a winter wool sports coat made into women's peasant wear for *La Boheme*; military coats created for *Arms in the Man*; and the famous "Frock Coat Conversion" which takes a modern suit and changes it into a 1900's frock coat.

**If the Shoe Fits: An Historical Review of Footwear & Fads** will be a slide/lecture presentation examining how fashion trends got started. Did sore feet really lead to the discovery of felt? Who invented the first "retreds" for men's boots? What is the origin of the word "sabotage?" Do women's shoes have mystical powers? And, who was Count Fulk of Anjou?

**Costume Poster Session** will be a new session taking the place of the very popular "Neat Tricks" portion of Costume Commission meetings. A Poster Session is an efficient way for several people to concurrently share their ideas and expertise. Examples for poster presentations include: an innovative design or construction technique; a solution to a problem; a classroom or management technique; or the results of research. The poster session, which can accommodate up to twenty presenters, will be juried by Betty Blyholder, Gwen Nagle and Diane R. Berg. For more information, please contact Gwen Nagle (tel: 616-

387-3215, fax: 616-387-3222, e-mail: gwendolyn.nagle@wmich.edu).

**Body-Building, Computer Style** will be a presentation of uses of the computer program, Poser, for costume figure drawing. This session will show integration of this program with Fractal Painter 3.0 for rendering costumes. Also covered will be uses of the Apple Quick-Take camera and scanning devices in realization of computer renderings.

**How to Put Together a Costume Tech Portfolio** will give a detailed examination of what employers want to see in a costume technician's portfolio.

**Early 1900's Men's Suits: A Computer Library** will present historical research from men's fashions illustrations. Isabelle Lott of Pattern Works International and Sandra Altman of Past Patterns have created an historical sloper suit library with instructions on how to alter and design using these period slopers.

**The Women Artists/Designers of the Soviet Revolutionary Theater** will be a slide presentation and lecture on the lives and work of a group of unique women of the East European avant-garde art movement, including Sonia Delaunay, Alexandra Exter, Varvara Stepanova, Luibov Popova, and others. They

## COSTUME PROGRAMMING LINE-UP

## TUESDAY, MARCH 18

9A.M.-6P.M. Having a Bad Hair Show?: Wigmaking Masterclass

## WEDNESDAY, MARCH 19

10-11:30A.M. OISTAT Costume Action  
2-3:30P.M. Women's Clothing from the California Gold Rush  
4-5:30P.M. Wireless Microphone Dressing  
(co-sponsored with Sound Commission)  
6-7P.M. New Members Orientation Meeting  
7:30-10:20P.M. Costume Design & Technology Commission Meeting

## THURSDAY, MARCH 20

12:15-1:35P.M. Reconstructing Tailored Garments  
2:30-3:50P.M. If the Shoe Fits: An Historical Review of Footwear & Fads  
4:45-6:05P.M. Costume Poster Session

## FRIDAY, MARCH 21

8-9:30A.M. Costume Design & Technology Coffee Reception  
10-11:20A.M. Body-Building, Computer Style  
12:15-1:35P.M. How to Put Together a Costume Tech Portfolio  
4:45-6:05P.M. Early 1900's Men's Suits: A Computer Library.  
6:15-7:35P.M. Cutter's Research Journal Working Meeting  
(Open session, everyone welcome)  
7:45-9:05P.M. The Women Artists/Designers of the Soviet Revolutionary Theater

## SATURDAY, MARCH 22

8-9:30A.M. Working Designer's Portfolio Review Part I  
10-11:20A.M. Working Designer's Portfolio Review Part II  
12:15-1:35P.M. Projects for Teaching Costume Design and Technology:  
The Elements of Design  
2:30-3:50P.M. Barbara & Cletus Anderson: A Design Retrospective.

viewed their work in costume and scene design as one aspect of their larger artistic expressions. This presentation will trace their contributions to our own modern scenography.

### **Projects for Teaching Costume Design and Technology:**

**The Elements of Design** will be a panel of educators from a variety of programs, colleges and universities, presenting class projects that they have found successful in teaching the elements of design. Current and future teachers of costume design and technology are encouraged to attend.

### **Barbara & Cletus Anderson: A Design Retrospective**

will be a slide and panel discussion on the careers of Barbara and Cletus Anderson from Theatre, Film, and TV. Having taught at Carnegie-Mellon University for over twenty years, they have been a major influence in molding and mentoring designers in the US.

This is also the year for the **Working Designer's Portfolio Review**. Four members will have their work reviewed by an impressive group of professional designers and directors in a nurturing and positive environment. If interested in having a Review, contact Claremarie Verheyen at the School of Theatre, University of Houston, Houston, TX 77204-5071 (tel: 713-743-2918).

Also consider attending the **Cutter's Research Journal Working Meeting** which will be open to all members. This will be a working meeting for the *CRJ* staff and interested writers. They will discuss how to write articles for the different departments of *CRJ*.

Don't forget to attend the **Costume Commission Meeting** and the **Costume Commission Coffee**, a great way to make new friends in your field and find out what is happening in our profession.

Start planning now and mark your calendars. Don't miss this jam-packed Pittsburgh conference.

### **VOLUNTEERS NEEDED**

Donna Meester, Session Assistant Chair, is collecting names of those interested in volunteering to help with the costume programming in Pitts-

burgh. A Session Assistant is needed to introduce the chair of each session, operate the lightswitch and perhaps the slide projector, and act as a general trouble-shooter and go-for. Volunteers should contact Donna at 602 Tarver St., Monroe, LA 71202, tel: 318-322-6807.

Herb Camburn, Vice-Commissioner for Costume Programming in Long Beach 1998, is now collecting programming ideas. If interested contact Herb at: 1305 Armando Drive, Long Beach, CA 90807

O: 310-985-4372

H: 310-427-6352

Fax: 310-985-2263.

Gwen Nagle

**Vice-Commissioner for Costume Commission Programming 1997**

### **STAGE EXPO**

### **SOMETHING FOR EVERYONE**

Stage Expo '97 promises to have something for everyone. To complement the commercial exhibits, several special exhibitions will be located in Stage Expo. **Cover The Walls** displays national and international theatrical design work, **Tech Expo** includes creative and innovative technical design and execution, and **The Edward F. Kook Endowment Art Auction** offers attendees an opportunity to bid on theatrical art works. The Association of Theatrical Artists and Craftpersons (ATAC) will exhibit three-dimensional pieces and photographs, with a live demonstration area to entertain attendees.

These special exhibitions frame the heart of Stage Expo, our commercial exhibitors, who will display and demonstrate the best products and services for the performing arts. Several colleges and universities will promote their educational programs at our non-commercial tables. Here's a list of the 63 companies and organizations who have already reserved booth or table space at Stage Expo '97.

Alcone/Mutual Hardware

Altman Stage Lighting

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 Ltd.

The Great American Market

H&H Specialities Inc.

Irwin Seating Co.

James Thomas Engineering, Inc.

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-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

Carbondale

Stage Directions

StageRight Corporation

Stageworks

Steeldeck, Inc.

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.

Tools For Stagecraft

UNLV

Vincent Lighting / Future Light

Wenger Corporation

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**

### **PARTY IN PITTSBURGH**

Would you like to sponsor a food/beverage event during the Pittsburgh conference? You can cater to your customers, your alumni, your user's group, your section or your committee at the Annual Conference & Stage Expo in Pittsburgh. Spaces are available for special functions in the David L. Lawrence Convention Center and the DoubleTree Hotel. USITT can assist you in arranging your menu and room set up. If desired, your function can be listed in the Pittsburgh Conference Program. All you have to do is make arrangements for the event, and make arrangements to pay the bill.

Sponsored food/beverage events can be as simple as coffee and danish for a breakfast meeting or as complex as a complete dinner for several hundred people.

Join the growing number of exhibitors and alumni groups who have been sponsoring food/beverage functions at the conference for many years. To make arrangements for your event, call Michael Wolfson in the USITT National Office at 800-93USITT or 315-463-6463.

*Don't put this off until the last moment!* Space goes quickly and arrangements take time.

Michael Wolfson

**Conference Food Service Coordinator**

## ENGINEERING

## CODE CORNER

In the last Code Corner [July/August issue] the sizing of lighting fixture cable was being investigated. The smaller wattage fixtures were covered and the new questions evolved around the larger units. The scenario was a fixture of a given wattage and a 3-foot lead plugged into one or more extension cords which, in turn, is plugged into a dimmer with a given circuit breaker rating.

Question 1 was, "if the circuit breaker in the dimmer is rated 50A and the lamp is rated 5,000W, what is the minimum acceptable gage of flexible cord that may be used for a code-compliant extension cord and for the fixture lead?" The manufacturer would probably be allowed to use 6 AWG fixture leads ( $5000W \div 120V = 41.7A$ ), or if the leads are of the higher temperature rating type, perhaps 8 AWG. According to Exception 1 of NEC Section 240-4, a cord rated at least 20A (12 AWG) is considered to be protected by a 50A circuit breaker. An extension cord protected by a 50A circuit breaker is required by Table 400-5(A), Column B to be at least 6 AWG.

Question 2 was, "if the circuit

breaker in the dimmer is rated 100A and the lamp is rated 10,000W, what is the minimum acceptable gage of flexible cord that may be used for a code-compliant extension cord and for the fixture lead?" The manufacturer would probably be allowed to use 2 AWG fixture leads ( $10,000W \div 120V = 83.3A$ ). Unfortunately Exception 1 stops at 50A. If the fixture is wired with 2 AWG, the largest standard circuit breaker that can be used to protect it is 90A. Note that Table 400-5(A) stops at 95A which is the largest Type S/SO/ST/STO cable allowed by the NEC. In order to use circuits protected at 100A it is necessary to move on to Table 400-5(B) and use Type SC/SCE/SCT/G/W cable. The equivalent column in Table 400-5(B) to Column B in Table 400-5(A) is Column E. It is not stated but the temperature rating of the cables in Table 400-5(A) is 60 °C so the appropriate column set to use in Table 400-5(B) for most applications is the 60 °C. The cables with the higher temperature ratings will be discussed in a future article. From Table 400-5(B) it can be seen that extension cables made with 3 AWG are suitably protected by the 100A circuit breaker if they are made with these industrial cables. Since 3 AWG is an odd size, 2 AWG would probably be more appropriate. As for the fixture lead, Table

400-5(B) would allow it to be protected with a 100A circuit breaker.

The third question was, "if the circuit breaker in the dimmer is rated 100A and the lamp bulb is rated 5,000W, what is the minimum acceptable gage of flexible cord that may be used for a code-compliant extension cord and for fixture leads?" In question 1 above it was determined that the fixture might have 6 AWG leads. In question 2 above it was determined that Exception 1 did not cover 100A circuits. Therefore, a 5,000W fixture on a 100A circuit must be wired with 100A rated wire. The extension cord must also be as indicated in question 2 above.

The information in the last couple of Code Corner columns is summarized in the table below.

The 1999 edition of the *National Electrical Code* is now being revised. The USITT 1999 NEC Committee has been busily reviewing the Code and preparing proposed changes. If you were not on the master NEC Committee mailing list and were not invited to join, please contact me for an application form. Also if you would like to make a proposed change directly, please contact me for a NFPA proposal form. Proposals are due at the NFPA headquarters by 5:00 p.m. EST (not 5:01 p.m.) on November 8, 1996. I can

be reached at NSI Corp., 9126 SW Ridder Rd., Wilsonville, OR 97070; phone: 503-682-4186x63; fax: 503-682-8991; e-mail: ken@nsicorp.com.

It was brought to my attention that there was an error in the Code Corner appearing in the May/June 1996 issue of *Sightlines*. A line or two was omitted from the bottom of the last paragraph which discussed the definition of "neutral". The last few sentences should have been as follows.

*A 120V, two-pole, three-wire connector has a grounded conductor but it is not a "neutral." A US 240V, two-pole, three-wire connector doesn't even have a grounded conductor. A 120/208V, four-pole, five-wire connector has a grounded conductor which is also a "neutral."*

And finally, the Production Equipment Rental Association (PERA), has issued an alert regarding HMI lighting fixture systems. HMI fixture systems (fixture head, interconnecting cable and ballast) have not yet been standardized. Different manufacturers have used different connector pin-outs, which if mixed, could result in unsafe conditions, especially due to the extra-high voltages used for hot re-strike. The 1996 NEC requires HMI fixture systems to be Listed. Underwriters Laboratories has formed an advisory group to revise the Stage and Studio Lighting Units standard which will most likely cover this issue. In the interim the PERA is trying to resolve this issue in some manageable way. For the time being it is highly recommended that the user makes sure that any HMI fixture system includes components from the same manufacturer designed by that manufacturer to safely work together as a system.

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

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

## CODE-COMPLIANT EXTENSION CORD AND FIXTURE LEAD GAGES

Branch Circuit Overcurrent Protection	Fixture Wattage	Minimum Extension Cord Gage	Minimum Fixture Lead Gage
20A	1,000W	16 AWG <sup>(1)</sup>	18AWG
20A	2,000W	12 AWG	14AWG
50A	1,000W	6 AWG	12AWG
50A	2,000W	6 AWG	12AWG
50A	5,000W	6 AWG	8AWG
100A	5,000W	3 AWG <sup>(2)</sup>	3AWG <sup>(2)</sup>
100A	10,000W	3 AWG <sup>(2)</sup>	3AWG <sup>(2)</sup>

1. If Listed extension cord set per Exception 3 only, otherwise 12AWG.
2. Cables listed in Table 400-5(B) only.





*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

*announces*

## *The Second Clear-Com Sound Achievement Award*

United States Institute for Theatre Technology, Inc. is accepting nominations for the second Clear-Com Sound Achievement Award. The award will be made to recognize an individual who demonstrates excellence or outstanding potential in the area of sound in the performing arts while pursuing an **undergraduate degree** at an accredited institution of higher education in the United States or Canada.

### *THE SPONSOR*

The Clear-Com Sound Achievement Award is made possible by a generous gift to

#### **NEW CENTURY FUND**

from Bob Cohen, President of Clear-Com Intercom Systems, a long-time Sustaining member of USITT. The 1997 award winner will be announced and a check for \$1,000 will be presented at the Fellows Reception to be held at the USITT Annual Conference & Stage Expo, Pittsburgh, Pennsylvania.

### *THE PROCESS*

Nominations from current members of USITT will be accepted until January 15, 1997. Nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will evaluate candidates based on examples of creative application of sound to the performing arts. Examples must be cited that demonstrate excellence in areas such as, but not limited to, overall sound design, reinforcement, engineering, recording, editing, research and the 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. A current resume of the nominee, a portfolio including tapes or other documentation of the student's work must be included with the nomination.

All materials submitted must include return postage prepaid packing.

### **SEND NOMINATIONS TO:**

**Clear-Com Sound Achievement Award**  
**USITT – United States Institute for Theatre Technology, Inc.**  
6443 Ridings Road  
Syracuse, NY 13206-1111

*Nominations must be postmarked by January 15, 1997 to be eligible for consideration.*

## INTERNATIONAL THEATRE RESOURCES AND OPPORTUNITIES SURVEY

Many USITT members have had wonderful experiences working and studying in countries other than the United States. The combined knowledge of these people is a tremendous resource which can benefit everyone. We just need to collect it and compile it, and then make it available to USITT members in some sort of published form. The following survey has been prepared to gather this information. The questions cover many areas of international theatre experiences including (1) Level of Experience and Interest (a brief overview of each respondents interest in international theatre experiences), (2) International Education (teaching and studying abroad), (3) International Production (designing and working on foreign productions and tours), (4) International Events (workshops, conferences and festivals), (5) International Resources: Places (research facilities), (6) International Resources: People (designers and educators), (7) International Production, Fusion (theatre productions incorporating non-western styles), (8) International Funding (support for travel/study abroad), and (9) International Web Sites (Internet resources). In addition, there is space at the end of the survey for you to describe other experiences that don't fit into these categories.

This is a comprehensive questionnaire, but depending on the extent of your international experience, you probably only need to answer questions in a few of the categories. Of course, if you like, you can provide additional information on a separate sheet.

The results of this survey will be compiled and made available to USITT members in a variety of ways: published reports, conference seminars and/or linked pages on USITT's World Wide Web site. One of our goals with this survey is to set up a network of USITT members who can act as resources for others seeking information about international opportunities. If you are willing for your name to appear in such a database, please fill out the "Permission Statement" at the beginning of the survey. If you prefer not to, that's fine; you do not need to sign this form in order to share your knowledge and experiences.

Thank you in advance for your time and participation in this project. If you have any questions, or if you would like a copy of this questionnaire sent to you via e-mail, please contact: Sandy Bonds, tel: 541-346-4194, e-mail: abonds@darkwing.uoregon.edu

**Please return completed surveys by January 6 to:**

Sandy Bonds  
Department of Theatre Arts  
University of Oregon  
Eugene, OR 97403

Special thanks to the following USITT members who have contributed their time, encouragement and comments:

**Deb Bell, Diane Berg, Leon Brauner, Bruce Brockman, Brad Clark, Marianne Custer, Dick Devin, Dick Durst, Joy Emery, Eric Fielding, Sandy Finney, Marna King, Ron Naversen, Michael Ramsaur, Kevin Seligman, Monica Weinzapfel.**

*Funding has been provided by the USITT New Initiatives Fund and the Commissioner's Fund.*

### PERMISSION STATEMENT

I would like to be included in the International Resources Referral Network database. I understand that only other members of USITT will have access to my personal information.

Name \_\_\_\_\_

Signature \_\_\_\_\_

Contact Information(circle preferred method):

Telephone \_\_\_\_\_

E-mail \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### SURVEY

#### I. LEVEL OF EXPERIENCE AND INTEREST: Have you had international theatre experience?

1 \_\_\_\_\_ Yes      2 \_\_\_\_\_ No

#### A. What is your degree of interest in pursuing theatre experiences abroad?

Very interested    1    2    3    4    5    Not interested

#### B. Please indicate the kinds of international theatre experiences that you would like to pursue. You may select as many as you like and rank them in the order of your interest.

- |   |                               |
|---|-------------------------------|
| 1 ___ Teaching  | 11 ___ Workshops              |
| 2 ___ Study   | 12 ___ Festivals              |
| 3 ___ Research  | 13 ___ Theatre Related Events |
| 4 ___ Design Opportunities  | 14 ___ Host an Exchange       |
| 5 ___ Tech Opportunities  | 15 ___ Go on an Exchange      |
| 6 ___ Production  | 16 ___ Touring Theatre Sites  |
| 7 ___ Management  | 17 ___ Grants                 |
| 8 ___ Non-Western/Fusion Design and Technology (for example, Kabuki, or a blending of Kabuki and Western theatre) |                               |
| 9 ___ Bring Foreign Experts to My Institution   |                               |
| 10 ___ Other (Please Describe) _____  |                               |

# INTERNATIONAL THEATRE RESOURCES AND OPPORTUNITIES SURVEY

## C. What are your areas of expertise?

Check all that apply

- |  |   |
|--|---|
| 1 <input type="checkbox"/> Scenery     | 6 <input type="checkbox"/> Technical Production |
| 2 <input type="checkbox"/> Costumes    | 7 <input type="checkbox"/> Management           |
| 3 <input type="checkbox"/> Lighting    | 8 <input type="checkbox"/> Education            |
| 4 <input type="checkbox"/> Sound       | 9 <input type="checkbox"/> Teaching             |
| 5 <input type="checkbox"/> Other _____ |   |

## D. Are you fluent in another language?

- 1 ☐ Yes      2 ☐ No

If **yes**, please answer the following:

1. What language(s) are you fluent in? \_\_\_\_\_
2. Are you able to serve as a translator? \_\_\_\_\_

*If you have not had any international theater experience, you have completed your portion of the survey. Thank you for your time.*

## II. INTERNATIONAL EDUCATION: Have you had an opportunity to teach or study abroad? Does your institution offer a theatre related study abroad program? Have you visited a foreign theatre institute?

If **no** to all of these questions, please go to Section III.

If **yes**, please answer the following:

*(If you want to report more than one experience in a category, please use a separate sheet.)*

### A. Have you had an opportunity to teach abroad? If so, please answer the following:

1. Is this position available to faculty outside your institution?

- 1 ☐ No, please go to **B** in this section.  
2 ☐ Yes, please answer the following:

2. In what country and city was your teaching assignment?

3. What was the name of the sponsoring institution(s) and department of instruction?

North American \_\_\_\_\_  
Foreign institution \_\_\_\_\_

4. What was the nature of your assignment?

- |                                    |                                     |
|------------------------------------|-------------------------------------|
| 1 <input type="checkbox"/> Course  | 3 <input type="checkbox"/> Workshop |
| 2 <input type="checkbox"/> Lecture | 4 <input type="checkbox"/> Other    |

5. What subjects did you teach? \_\_\_\_\_

6. How did you receive your appointment?

- |  |
|--|
| 1 <input type="checkbox"/> Through my university |
| 2 <input type="checkbox"/> Exchange program      |
| 3 <input type="checkbox"/> Fulbright             |
| 4 <input type="checkbox"/> Other _____           |

7. How was your position supported? (check all that apply)

- |   |
|---|
| 1 <input type="checkbox"/> Grant          |
| 2 <input type="checkbox"/> Salary         |
| 3 <input type="checkbox"/> Housing        |
| 4 <input type="checkbox"/> Transportation |
| 5 <input type="checkbox"/> Other _____    |

8. Additional comments: \_\_\_\_\_

### B. Have you attended theatre related training abroad for professors and professionals? If **yes**, please answer the following:

1. In what country and city were your classes held?

2. What was the name of the sponsoring institution(s) and department of instruction?

North American \_\_\_\_\_  
Foreign institution \_\_\_\_\_

3. What was the nature of your course of study?

- |                                    |                                     |
|------------------------------------|-------------------------------------|
| 1 <input type="checkbox"/> Course  | 3 <input type="checkbox"/> Workshop |
| 2 <input type="checkbox"/> Lecture | 4 <input type="checkbox"/> Other    |

4. What subjects did you study? \_\_\_\_\_

5. What other theatre subjects are available? \_\_\_\_\_

6. How did you make arrangements for your studies? \_\_\_\_\_

## INTERNATIONAL THEATRE RESOURCES AND OPPORTUNITIES SURVEY

7. Were your teachers 1 \_\_\_ Local 2 \_\_\_ North American

8. What was the language of instruction? \_\_\_\_\_

9. Additional comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**C. Did you attend theatre related courses abroad as a student? If so, please answer the following:**

1. In what country and city were your classes held?  
 \_\_\_\_\_

2. What was the name of the sponsoring institution(s) and department of instruction?  
 North American \_\_\_\_\_  
 Foreign institution \_\_\_\_\_

3. What was the nature of the course of study?

1 \_\_\_ Course 3 \_\_\_ Workshop  
 2 \_\_\_ Lecture 4 \_\_\_ Other \_\_\_\_\_

4. What subjects did you study? \_\_\_\_\_  
 \_\_\_\_\_

5. What other theatre subjects are available? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

6. Were your teachers 1 \_\_\_ Local 2 \_\_\_ North American

7. What was the language of instruction? \_\_\_\_\_

8. Are internships available through this program? \_\_\_\_\_

9. Additional comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**D. Does your institution offer study abroad or exchange programs for theatre students? If yes, please answer the following:**

1. Is this program available to students outside your institution?

1 \_\_\_ No 2 \_\_\_ Yes

2. In what country and city is this study abroad program?  
 \_\_\_\_\_

3. What was the name of the sponsoring institution(s) and department of instruction?  
 Your institution \_\_\_\_\_  
 Foreign institution \_\_\_\_\_

4. What is the nature of the course of study?

1 \_\_\_ Course 3 \_\_\_ Workshop  
 2 \_\_\_ Lecture 4 \_\_\_ Exchange  
 5 \_\_\_ Other \_\_\_\_\_  
 \_\_\_\_\_

5. What theatre subjects are offered? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

6. Were your teachers 1 \_\_\_ Local 2 \_\_\_ North American

7. What is the language of instruction? \_\_\_\_\_

8. Are internships available through this program? \_\_\_\_\_  
 \_\_\_\_\_

9. How can students contact this program?  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

10. Additional comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**E. Have you visited a foreign institute where theatre design and technology are taught?**

If **yes**, please answer the following:

1. In what country and city is this institution located? \_\_\_\_\_  
 \_\_\_\_\_

2. What is the name of this institution? \_\_\_\_\_  
 \_\_\_\_\_

3. What were you able to do while there?

1 \_\_\_ Attend classes 3 \_\_\_ Interview professors  
 2 \_\_\_ Tour facilities 4 \_\_\_ Attend performance

4. How can members contact this institution? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

5. Additional comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

# INTERNATIONAL THEATRE RESOURCES AND OPPORTUNITIES SURVEY

## III. INTERNATIONAL PRODUCTION: Have you had an opportunity to design, to practice theatre technology or management, or to tour abroad?

If **no** to all of these questions, please go to Section **IV**.

If **yes**, please answer the following:

*(If you want to report more than one experience in a category, please use a separate sheet.)*

### A. Have you had an opportunity to design, or practice technology or management in an institution or theatre abroad?

If **yes**, please answer the following:

1. In what country and city was your design, technology or management assignment?

\_\_\_\_\_

2. What was the name of the institution or theatre where you designed?

\_\_\_\_\_

3. What was the field of your design, technology or management?

#### Design:

1 \_\_\_ Scenery

2 \_\_\_ Costumes

3 \_\_\_ Lighting

4 \_\_\_ Sound

#### Technology and management:

5 \_\_\_ Scenery

6 \_\_\_ Costumes

7 \_\_\_ Lighting

8 \_\_\_ Sound

9 \_\_\_ Technical production

10 \_\_\_ Management

11 \_\_\_ Other \_\_\_\_\_

4. What was the nature of the project?

1 \_\_\_ Theatre    Dance    Opera    (Circle one)

Title of production \_\_\_\_\_

\_\_\_\_\_

2 \_\_\_ Industrial

3 \_\_\_ Theme park

4 \_\_\_ Architecture

5 \_\_\_ Concert

6 \_\_\_ Other \_\_\_\_\_

5. How did you receive your appointment? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. Additional comments:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## B. Have you been involved with an international tour?

If **yes**, please answer the following:

1. What countries and cities were included on the tour? \_\_\_\_\_

\_\_\_\_\_

2. What was the name of the organization which sponsored the tour?

\_\_\_\_\_

3. What was your position on the tour?

#### Design:

1 \_\_\_ Scenery

2 \_\_\_ Costumes

3 \_\_\_ Lighting

4 \_\_\_ Sound

#### Technology and management:

5 \_\_\_ Scenery

6 \_\_\_ Costumes

7 \_\_\_ Lighting

8 \_\_\_ Sound

9 \_\_\_ Technical production

10 \_\_\_ Management

11 \_\_\_ Other \_\_\_\_\_

4. What was the nature of the tour?

1 \_\_\_ Theatre

2 \_\_\_ Dance

3 \_\_\_ Opera

4 \_\_\_ Concert

5 \_\_\_ Other \_\_\_\_\_

Title of production \_\_\_\_\_

\_\_\_\_\_

5. How did you receive your appointment? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

6. Additional comments: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## IV. INTERNATIONAL EVENTS: Have you attended a regularly scheduled theatre-related workshop, seminar, conference or festival abroad? Have you attended an international event of theatrical interest? (For example, Mardi Gras.)

If **no** to all of these questions, please go to Section **V**.

If **yes**, please answer the following:

*(If you want to report more than one experience in a category, please use a separate sheet.)*



## INTERNATIONAL THEATRE RESOURCES AND OPPORTUNITIES SURVEY

**A. Have you attended an international theatre related workshop, seminar or conference? If yes, please answer the following:**

1. In what city and country did the workshop, seminar or conference take place? \_\_\_\_\_

2. What is the name of the sponsoring organization or event? \_\_\_\_\_

3. When does this event occur?

a. Time of year/month \_\_\_\_\_

b. Annually, biennially, etc. \_\_\_\_\_

4. How long does this event last? \_\_\_\_\_

5. What is the format of this event? (Check all that apply)

1 ☐ Papers, lectures

5 ☐ Trade show

2 ☐ Participation workshops

6 ☐ Design exhibit

3 ☐ Performances

7 ☐ Other \_\_\_\_\_

4 ☐ Tours of local theatre related resources

6. How can members obtain information about this event? \_\_\_\_\_

7. Additional comments: \_\_\_\_\_

**B. Have you attended an annual international theatre/dance/opera festival? If yes, please answer the following:**

1. In what city and country did the festival take place? \_\_\_\_\_

2. What is the name of the festival? \_\_\_\_\_

3. When does this event occur?

a. Time of year/month \_\_\_\_\_

b. Annually, biennially, etc. \_\_\_\_\_

4. How long does this event last? \_\_\_\_\_

5. What types of performances are presented? (Check all that apply)

a. Where do the performances come from?

1 ☐ International

2 ☐ Regional

3 ☐ City

b. What styles of performances are presented?

1 ☐ Classics

5 ☐ Dance

2 ☐ Indigenous theatre

6 ☐ Opera

3 ☐ Contemporary

7 ☐ Puppets

4 ☐ Alternative

8 ☐ Other \_\_\_\_\_

c. Is there a theme for this festival? If yes, please state: \_\_\_\_\_

6. How can members obtain information about this event? \_\_\_\_\_

7. Additional comments: \_\_\_\_\_

**C. Have you attended an international event of theatrical interest? (For example, Mardi Gras.)**

1. In what city and country did the event take place? \_\_\_\_\_

2. What is the name of this event? \_\_\_\_\_

3. When does this event occur?

a. Time of year/month \_\_\_\_\_

b. Annually, biennially, etc. \_\_\_\_\_

4. How long does this event last? \_\_\_\_\_

5. What is of theatrical interest at this event? \_\_\_\_\_

6. How can members obtain information about this event? \_\_\_\_\_

7. Additional comments: \_\_\_\_\_

**V. INTERNATIONAL RESOURCES—PLACES: Have you conducted international theatre research, utilized a research facility abroad, or found a little known theatre related site in a foreign country?**

If no, please go to Section VI.

If yes, please answer the following:

(If you want to report more than one experience in a category, please use a separate sheet.)

# INTERNATIONAL THEATRE RESOURCES AND OPPORTUNITIES SURVEY

## A. Research Project: Have you conducted international theatre research?

1. In what country and city did you conduct your research?

\_\_\_\_\_

2. What was your field of research?

1 ☐ Scenery 5 ☐ Technical Production

2 ☐ Costumes 6 ☐ Management

3 ☐ Lighting 7 ☐ Education

4 ☐ Sound 8 ☐ Other \_\_\_\_\_

3. What was the subject of your research?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. Additional comments: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

## B. Research Facility: Have you used a library, museum or other research facility abroad?

1. What is the name of the library, museum or research facility?

\_\_\_\_\_

2. In what country and city is this facility located?

\_\_\_\_\_

3. What was useful in the collection of this facility?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. How does a researcher gain access to this facility?

1 ☐ Write ahead 3 ☐ Membership

2 ☐ Letter of introduction 4 ☐ Appointment only

5 ☐ Other \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

5. Additional comments: \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

## C. Places of Interest: Have you visited a place of theatrical interest in a foreign country that might not be well known or listed in guidebooks?

1. In what country and city is this site located?

\_\_\_\_\_

2. What is the name of this site? \_\_\_\_\_

\_\_\_\_\_

3. What is of particular interest at this site?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## VI. INTERNATIONAL RESOURCES—PEOPLE: Have you worked with a foreign theatre practitioner/educator either in this country or in their home country? (For example, a visiting designer or lecturer.)

If **no**, please go to Section VII.

If **yes**, please answer the following questions so that we can identify, in a general way, which countries have people resources available for possible future collaborations:

*(If you have more than one international colleague, please add a page to record each one separately.)*

*Note: we do not need to know the identity of your colleague(s) at this time. Should there be interest in the future, and if you provide contact information for yourself, we can contact you at that time.*

A. What is the country of origin of your colleague?

\_\_\_\_\_

B. What is the current country and city of residence of your colleague?

\_\_\_\_\_

C. What are the areas of expertise of your colleague?

1 ☐ Scenery 5 ☐ Technical Production

2 ☐ Costumes 6 ☐ Management

3 ☐ Lighting 7 ☐ Education

4 ☐ Sound 8 ☐ Directing/movement

9 ☐ Other \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

D. Is your colleague available for travel in North America?

1 ☐ No 2 ☐ Yes

E. Does your colleague speak English?

1 ☐ No 2 ☐ Yes

## VII. INTERNATIONAL PRODUCTION—FUSION: Have you designed or worked on a production with a non-western or fusion design concept? (For example, Kabuki or a blending of Kabuki and western theatre.)

If **no**, please go to Section VIII.

If **yes**, please answer the following:

*(If you want to report more than one non-western or fusion production, please add a page to record each one separately.)*

# INTERNATIONAL THEATRE RESOURCES AND OPPORTUNITIES SURVEY

A. What was the country or culture used in your production?

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B. What was the title of the script?

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C. What did you design or work on for the production?

Design:

1 \_\_\_ Scenery

2 \_\_\_ Costumes

3 \_\_\_ Lighting

4 \_\_\_ Sound

Technology and management:

5 \_\_\_ Scenery

6 \_\_\_ Costumes

7 \_\_\_ Lighting

8 \_\_\_ Sound

9 \_\_\_ Technical production

10 \_\_\_ Management

11 \_\_\_ Other \_\_\_\_\_

E. Was this production 1 \_\_\_ Non-Western 2 \_\_\_ Fusion

F. Additional comments: \_\_\_\_\_

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## VIII. INTERNATIONAL FUNDING: Have you received funding outside of your educational institution for any of your international theatre-related activities, either conducted abroad or in North America?

If **no**, please go to Section IX.

If **yes**, please answer the following:

*(If you want to report more than one funding source, please add a page to record each one separately.)*

A. What is the name of the granting organization?

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B. What is the address or other contact for the granting organization?

List Web site address, if known.

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C. What are the fields of support of the granting organization?

1 \_\_\_ Scenery

2 \_\_\_ Costumes

3 \_\_\_ Lighting

4 \_\_\_ Sound

9 \_\_\_ Bringing foreign colleagues to North America

10 \_\_\_ Exchanging faculty with an international institution

11 \_\_\_ Other \_\_\_\_\_

5 \_\_\_ Technical Production

6 \_\_\_ Management

7 \_\_\_ Education

8 \_\_\_ Research

D. What are the countries supported by the granting organization?

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E. What was the subject of your grant? \_\_\_\_\_

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F. What is the application deadline? \_\_\_\_\_

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G. Additional comments: \_\_\_\_\_

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## IX. INTERNATIONAL WEB SITES: Have you found a site on the World Wide Web that is useful for international theatre information?

If **no**, please go to Section X.

If **yes**, please answer the following:

*(Please use an additional sheet, if necessary.)*

A. What is the address of the Web site?

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B. What topics are covered at this site?

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## X. OTHER: Have you had any international theatre experience that may not been covered by this survey?

If **yes**, please write a brief description.

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You have completed the survey. THANK YOU.

## REGIONAL NEWS

## SEPTEMBER MASTER CLASSES

The Southeast Section enjoyed a successful weekend of Fall Master Classes in Greensboro, North Carolina, September 13th and 14th. The classes were co-hosted by UNC-Greensboro and Greensboro College, and featured as guest artist the award-winning Karl Eigsti who led a scenic rendering workshop. He also spoke about employment issues involved in working as an assistant designer. Other workshops included a hands-on automated lighting session, a rigging demonstration, a hydraulics systems session, and a two-day mask-making workshop. There were also opportunities for students, faculty, and professionals to display their work through the Student Portfolio Exhibit and the Design and Technology Expo. Many thanks to Randy McMullen, John Saari, John Wolfe, Deb Bell, Bob Croghan, and Mark Howison for organizing this event.

**Kathryn Rohe,**  
Vice-Chair of Public Relations  
USITT-SE

## NATIONAL OFFICE

## NEWS FROM THE NATIONAL

Exciting things are happening at the National Office and I am sure that exciting things are happening to you. (Perhaps some of these "exciting things" are so noteworthy that they

need to be written down and sent to the National Office so they can be shared with the rest of our membership.) The National Office is fully operational after its big move to Syracuse, NY in July and the staff is acclimated to their new positions. If you have not already done so, please be sure to update your computers and address books with our new address. This will ensure that your communications with us are as quick and direct as possible.

I would like to draw your attention to the announcements in this issue of *Sightlines* for the Third Annual KM Fabrics, Inc., Technical Production Award and the Second Clear-Com Sound Achievement Award. Both awards were made possible by their sponsors to recognize students who demonstrate excellence or outstanding potential in their respective areas of concentration. Winners will be presented a check for \$1000 at the 1997 USITT Conference & Stage Expo in Pittsburgh. If you know of a student who you feel would qualify for either award, USITT encourages you to nominate them. For more information call the National Office (800-93-USITT).

Remember USITT is accepting proposals for the USITT/Edward F. Kook Endowment Fund until January 31, 1997. This Fund supports significant research and development in performing arts design and technology. Any individual member of USITT, or any group of USITT members, may apply for support from the Fund. Proposals can be for complete projects or for seed money for a specific project. Applications were published in the September issue of *Sightlines* or can be obtained by calling the National Office.

## 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 National Office would like to thank USITT's Contributing, Sustaining, Organizational and Professional members for expediently returning their membership profiles for the 1996/1997 USITT Directory. After weeks of updating and editing, the directory is complete. Members should receive their copy in the mail by the end of this month. We hope that you will take a few moments when you receive it to read through its valuable information on membership, benefits, leadership, history and by-laws. *On to news from our members.*

## ■ CONTRIBUTING MEMBER NEWS

**ESTA - Entertainment Services & Technology Association** presents a new publication entitled *Introduction to Modern Atmospheric Effects*. In 20 pages, this publication describes and defines methods of producing fog—pyrotechnics not included. Each method has a section on how it works, effective use, and safety guidelines. The cost for USITT members is \$5.00 plus shipping. To order, see the "Publication Available" insert in the September issue of *Sightlines*.

## ■ SUSTAINING MEMBER NEWS

**Clear-Com Intercom Systems** provided production communications at all 36 competition venues during the Centennial Olympic Games in Atlanta. More than 1,000 intercom stations were used, each venue equipped with from 4 to 8 discrete communication channels. Olympic officials, production staff, and technical personnel used the Clear-Com equipment to integrate all aspects of the events, including scoring and results, press and media information, technical operations, and production coordination.

This year **CAE, Incorporated** celebrates its 25th year of manufacturing. James Fackert, a lighting industry icon, started CAE 25 years ago in the basement of his house. His first project was building a sound system for Emerson, Lake & Palmer. What started out in the earlier days as an audio company—CAE stands for Custom Audio Electronics—has turned into

being a premiere manufacturer of lighting equipment. USITT congratulates CAE, Incorporated for reaching this milestone and wishes them continued success in the future.

Leading loudspeaker rigging hardware manufacturer, **ATM Fly-Ware**, is pleased to announce full compliance with national and international safety standards [ASME B30.20 and CE (European Community)]. ATM-Fly Ware has always been on the forefront of rigging safety issues and continues to pursue excellence.

**BASH Lighting Services** was the proud sponsor of the lighting equipment for the Southern Crossroads presentation at the Southern World Music Amphitheater. The presentation took place during the Olympic Games in Atlanta at Centennial Park. This production along with others offered relaxing diversions and entertainment breaks for the athletes as well as the spectators. The equipment used to light these presentations were: over 500 PAR64 units, Wybron DMX512 Color Scrollers, High End Systems Cyberlights and Intellabean, as well as ETC Sensor Dimmers and Expression 2x Consoles.

**Mehron, Inc.**, launched its new Celebre' Professional Makeup Kit in time for the Fall semester. Celebre' Professional Cream Makeup combines smooth, delicate application, with excellent coverage while holding up to the rigors of acting and modeling. The makeup contains *no* mineral oil or beeswax.

## ■ ORGANIZATIONAL MEMBER NEWS

The Design & Technology Focus Group of the Association for Theatre in Higher Education (ATHE) is requesting proposals and participants for next summer's conference. Titled "Dramatic Interactions," the conference is scheduled for August 6-9, 1997 in Chicago, IL. Some of the preliminary Design & Technology Focus Group panel proposals include: Masks: Practical Workshops for Classes and Production; Scenery and Costume; On the Cheap; and Shifting Paradigms and Challenging Assumptions: Impact of Technology in Classes and Productions. For

a complete listing of topics available contact **Karel Blakeley** at **Lemoyne College** (tel: 315-445-4523 or email: blakeley@maple.lemoyne.edu). The deadline for the submission of panels is November 7, 1996.

In its Alex system, **transtechnik** of Holzkirchen has devised a family of modules that can be combined to produce any imaginable dimmer system. With this system, you can compose precisely the dimmer pack needed for big events or outside broadcasts. The 19 inch plug-ins are suitable for rough mobile use and stationary operation.

**Goddard Design Co.** is proud to announce that its Lil'DMXter and MiniDMXter products are now available CE marked. The Lil'DMXter are the premiere DMX512 testers worldwide. The CE marked models were introduced in September at the PLASA show in London.

#### ■ PROFESSIONAL MEMBER NEWS

Thorburn Associates was chosen as SportsLabs acoustical consultant for the interactive sports tents at Coca Cola's Olympic City in Atlanta. USITT member **Steven J. Thorburn** is principle of Thorburn Associates, a California based acoustic and audiovisual consulting firm.

"Bessie" award winning lighting designer, **Philip Sandstrom**, will be presenting at the Danspace Project in NYC on November 1-3, 1996. The program of improvisory lighting, dance and music was curated and organized by Sandstrom and three other award winning designers. For further information contact Sandstrom at 212-691-6500.

#### ■ REGIONAL MEMBER NEWS

The Southern California Section hosted a session on the new fall protection laws and how they affect the entertainment industry in September. The session covered new laws, the equipment used to stay in compliance with the laws and common solutions. On October 19th, the section will be conducting a tour of the Thousand Oaks Civic Arts Plaza and on Novem-

ber 12th, Dawn Chiang will share her insights to the group on lighting big musicals on tour. Chiang is the assistant lighting designer for *Showboat*. For more information call 714-957-8586 or e-mail 74261.1533@compuserve.com.

#### ■ MEMBER NEWS

Long-time member **John R. Thomas** of Sharon Center, Ohio, died July 24, 1996 from an inoperable brain tumor. Thomas was born in Huntsville, AL, grew up in Tupelo, MI, and graduated from Mississippi State University. He received a masters degree in Costume Design from Ohio State University. Thomas was a costume designer for the Players Guild and a guest designer at the Weathervane Community Playhouse, both in Ohio.

Available Light Inc., is proud to announce that **Katherine Abernathy** has recently joined the firm as senior associate. Kathy relocated to Boston from St. Louis where she was formerly a Lighting Designer at Randy Burkett Lighting Design, Inc.

Morris Architects played a key role in designing the Terminator 2: 3-D attraction, a "virtual adventure" experience, which is a permanent mega-attraction at Universal Studios in Orlando, FL. Individual member, **Pete Garrett**, is principal of Morris Architects.

The members of the International Association of Auditorium Managers voted overwhelmingly to change their association's name to the **International Association of Assembly Managers** at its annual membership meeting held during the summer. The change is effective immediately.

*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, can be submitted to the National Office.*

**Mary P. Buffum**  
*USITT Marketing and Public Relations Manager*

## CLASSIFIED ADS

### 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

### SHOP MANAGEMENT / CARPENTER POSITIONS

South Coast Repertory seeks shop managers / carpenters with professional experience in stage carpentry, rigging and metal work. Duties include set construction, installation, maintenance and strike, etc. Contracts run through June or July. Salary and benefits competitive. EOE. Letter and resume to Michael Mora, Production Manager, South Coast Repertory, P.O. Box 2197, Costa Mesa, CA 92628-2197; or fax to (714) 545-0391. No phone calls. Applications accepted through October 15, 1996.

### COSTUME CUTTER/DRAPER

Professional Costume Studio seeks talented and experienced individuals for full time, or contract production work. Great benefits with competitive wages and reasonable hours. Send cover letter, resume and references to:

Anne Toewe  
Costume World  
2200 NW 32nd Street  
Building S., Suite 1300  
Pompano Beach, FL 33069  
(fax) 954-974-1844.

### SCENIC ARTIST CHARGEPERSON

Commercial design and construction co. seeks FT Scenic Paint Charge. Must have supervisory experience; position oversees paint dept. of 8-10 w/ various skill levels. Must have knowledge of latex, oil, casein and waterborne lacquer products and solvents. Requires a Masters Degree in Scenic Painting or equivalent work experience, portfolio and references. Send resume to

T W Design  
Attn: Karen Paxson  
1300 Crampton St.  
Dallas, TX 75207  
214-634-2956 (voice)  
214-634-2968 (fax)  
kpaxson@twdesign.com (email)

## CORRECTIONS

In an article on the USITT Gender Caucus in the July/August Sightlines (p. 9) we made a typographical error in Andi Lyons' e-mail address. The correct address is

AL874@cnsvox.albany.edu.

Please contact Andi if you are interested in the the Networking for Women Directory, or if you would like to help draft written guidelines for dealing with issues of harassment and discrimination: (voice) 518-442-4210, (fax) 518-442-4206, or (e-mail) AL874@cnsvox.albany.edu.

## ELECTIONS 1997

## ELECTION SLATE

The following slate for elections was announced by the Committee on Nominations for USITT (to take office 7/1/97).

**Officers**

President-Elect

Leon Brauner

Secretary

Carl Leftko

Elizabeth Lewandowski

VP-Marketing & Development

Bill Byrnes

VP-Programming

John Uthoff

VP-Commissions

Bruce Brockman

**Directors at Large**

Bill Sapsis

Monica Weinzapfel

Jim Moody

Diana McGuigan

Konrad Winters

Jack Schmidt

Thomas Young

Monty Schneider

David Will

Louis Bradfield

Peter Rogers

Melissa Schwartz

Additional nominations for each elective office may be presented by petition, supported by no fewer than fifty (50) signatures verified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee indicating willingness and ability to meet the obligations of the office/position as defined in the By-Laws, and a brief biographical description. Petitions must reach the Chair of Nominations, Sarah Nash Gates, 3715 Woodlawn Avenue North, Seattle, WA 98103, by November 1.

Nominees for all offices and directorships shall have been Individual, Professional, Joint, Senior, or Student members of the Institute or the individual designated as the voting representative of an Organizational, Sustaining or Contributing membership for at least one (1) year as of September 1 of the year of their nomination. All voting members of the Board of Directors shall be members in good standing of the Institute and a Regional Section for the year in which they are elected and for all the time they serve.

Sarah Nash Gates

*Chair, Nominations Committee*

## INSTITUTE BUSINESS CALENDAR

## OCTOBER 1996

- 1 Pittsburgh Conference complete programming information 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

## DECEMBER 1996

- 10 Absolute deadline for all program copy for Pittsburgh conference. This includes Program Session titles and descriptions, presenter's bios, etc. This is also the absolute deadline for receipt of program presenters technical needs (audio/visual, computer equip., special spaces, etc.).
- 10 Commission programming recommendations for 1998 Long Beach Conference due to VP-Programming

usitt sightlines

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