

# sightlines

N O V E M B E R 1 9 9 6

usitt

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### PITTSBURGH CONFERENCE

#### REGISTRATION AREA IS CONFERENCE HUB

Have you ever arrived at the USITT Annual Conference & Stage Expo and wondered, "What am I going to do?" "Is there anything fun to do or interesting to visit?" "Is anyone else I know going to be there?" Or have you asked yourself "Where would be a great place to eat and visit with an old (or new) friend?" Well, the answer to your questions will be found at the David L. Lawrence Convention Center. This will be the center of activity for USITT members during the USITT Annual Conference & Stage Expo. There will be no better place to locate and meet

friends and colleagues.

Registration will take place Wednesday through Saturday on the second level of the David L. Lawrence Convention Center. The registration area is immediately adjacent to the Stage Expo floor and will serve as the HUB for everything you need to know and every place you need to go.

An added feature to this year's conference registration area will be the **USITT Conference Welcome Center** hosted by members of the Ohio Valley Section. Early morning registrants will be greeted with coffee and tea, not to mention a warm Pittsburgh "welcome" by members of the Ohio Valley Section. This will be a great way to start your conference week, check out the many Conference & Stage Expo activities and become a

part of the exciting 97 Pittsburgh event.

On Wednesday morning, the Ohio Valley Section will also be hosting a special session for first-time conference attendees. Besides meeting the USITT staff, and a number of officers, board members and members of the annual conference committee, this session will provide tips on how to "STEEL THE ARTS" in Pittsburgh. Old-timers are invited too!

While 1997 seems a long way off; it isn't. Very Early Registration provides the best registration value, and certainly air fares and accommodations are still readily available. Very Early Registration closes November 30, 1996. Register now, and we'll see you there!

**David Will**  
*Coordinator Chair Pittsburgh  
Conference & Stage Expo*



PHOTO: ANDREW A WAGNER

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### YOUNG DESIGNERS FORUM

#### LOW-PRESSURE CRITIQUE SESSION

Start putting your portfolios together now for the Young Designers Forum to be held at the USITT Conference & Stage Expo in Pittsburgh, PA on March 21-22 (Friday and Saturday). Don't miss this chance to show your designs. Both directors and designers will be at the conference to view your work and discuss it with you. This is one of the few chances you will get to have your work critiqued in a low-pressure situation, so take advantage.

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.

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 with a \$20 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 they will be notified by mail. Any questions: contact

Tim Saternow  
tel: 860-486-4185,  
e-mail: TSATERNOW@finearts.sfa.uconn.edu

or

Dick Block  
tel: 412-268-7219  
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**Dick Block**

**Scene Design Co-Commissioner**

### SCENE DESIGN

#### NATIONAL DIRECTORY OF PROPERTY ARTISANS

For several years, many of my colleagues have shared the view that the area of properties within the entertainment field is plagued with the burden of overwork, underpay, poor working conditions and under appreciation. A popular opinion is that we have been too busy to step back to improve our conditions or that we are small in numbers and often isolated so that we cannot share common concerns. This article is a call to investigate this situation. Please read and share it with others you who work in the area of properties/crafts.

Our first objective is to create a National Directory of Property Artisans. If you are interested, please send me your name, address, etc., with a brief note telling us where you work and your area of specialization. I will, in turn, place you in the directory which I hope to have ready for distribution at the USITT Conference & Stage Expo in March.

The idea of creating a property artisans directory is the result of a meeting held during the scene design commission meeting last March in Fort Worth. A group of 20 met to discuss issues of concern in the area of properties. We decided it was time to organize. One result of this meeting is the programing focus given to properties during the Pittsburgh conference. I am excited that acknowledgment is being made of the essential contributions made by property artisans. Those working in props already know what it is that they do. It is important that others understand our craft.

Looking ahead, in addition to providing conference programming, there are several projects under discussion. As mentioned, the initial project is to compile into a directory as many names and addresses of those who work in our industry as possible. Once we have established a network, it will be much easier to share ideas, wrestle with problems and ultimately to im-

prove our conditions. We plan to publish a series of technical briefs specific to properties. We also discussed the possibility of publishing a listing or training programs in props; internships as well as formal educational programs.

Already, in our effort to identify property artisans, we have made contact with two active organizations: S\*P\*A\*M\* (The Society of Property Artisan Managers), a group of 30 plus LORT theatre property managers, and ATAC (Association of Theatrical Artists and Craftspeople), a New York area group. I am certain within the system of higher education, at theme parks, in the film industry, at specialty property shops there are e-mail lists, fax pyramids and other networks linking prop people together. If you know of any organizations or networks, please help us identify them.

I am excited about taking these first steps toward better communication; about sharing our frustrations, our successes, our resources, recipes and techniques. I look forward to meeting and speaking with you and others who share our vision. Your input is essential and appreciated.

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**Steve Gilliam**  
**Vice-Commissioner, Properties**

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

## PUPPETRY

For those who are interested in puppetry there is a homepage (<http://www-leland.stanford.edu/~rosesage/puppetry/puppetry.html>) dedicated to this art form. There are sites which specialize in traditional Chinese Puppetry (<http://www.houstoncul.org/culdir/pupp/pupp.htm>) and Taiwan Puppetry (<http://www.gio.gov.tw/info/culture/cultur30.html>). Balinese Shadow Puppets (<http://www.mcs.com:80/~wallach/bali.html>) are real interesting to see. For those who love the Muppets ([http://www.sci.kun.nl/thalia/funpage/muppets/muppet\\_homepage\\_en.html](http://www.sci.kun.nl/thalia/funpage/muppets/muppet_homepage_en.html)), there is a Muppets home page (<http://www.ncsa.uiuc.edu/VR/BS/Muppets/muppets.html>). And for the most famous puppet of all, Miss Piggy (<http://www-leland.stanford.edu/~rosesage/Piggy.html>) has her own homepage.

## UNIVERSITY HOME PAGES

Many universities are using the Web to promote their departments. Drew University (<http://daniel.drew.edu/bazewicz/theatre.html>), Madison, New Jersey and Appalachian State University (<http://www.acs.appstate.edu/dept/theatre/>), Boone, North Carolina are two eastern schools which have their own home pages. Universities in the central part of our country are represented by Drake University (<http://www.drake.edu/artsci/theatre/DrakeTheatreHomePage.html>), Des Moines, Iowa, and Bowling Green State University (<http://www.bgsu.edu/departments/theatre/>), Bowling Green, Ohio. University of Utah (<http://www.theatre.utah.edu>), Salt Lake City, and Utah State University (<http://barney.usu.edu/~sl05m/index.html>), Logan, Utah are on the Internet, as is UCLA School of Theater, Film, and Television (<http://www.tft.ucla.edu/>), representing the western part of our country.

## ROMANESQUE AND GOTHIC ARCHITECTURE

The Internet is becoming an excellent resource for researching architectural details for a scene design. A good site to view Romanesque architecture is the Church of St. Sernin at Toulouse

(<http://www.missouri.edu/~ahallwww/toulouse.txt>), which was built between 1075 and 1120. There are several locations which display examples of Gothic architecture. "Early and High Gothic Architecture" (<http://www.wisc.edu/arth/ah201/25.gothicarchitecture.1.html>), "Medieval Art and Architecture" (<http://www1.pitt.edu/~medart/>), "The Internet Connection for Medieval Resources" (<http://www.cua.edu/www/hist/netserf/>), and "Gothic Dreams" (<http://www.globalnet.net/elore/elore04.html>) are good examples. There is also a Gargoyle home page (<http://ils.unc.edu/garg/garghp4.html>). When needing photographs of English Gothic architecture you can look at "Gothic Architecture in England" (<http://www.wsu.edu:8080/~massij/gothic.html>), Durham Cathedral ([http://www.dur.ac.uk/~dla0www/c\\_tour/tour.html#Contents](http://www.dur.ac.uk/~dla0www/c_tour/tour.html#Contents)), and Heriot's Hospital, England (<http://www.efr.hw.ac.uk/HH/welcome.html>). Mediterranean sites can be seen at "World Heritage Sites in Spain" (<http://www.cco.caltech.edu/%7Esalmon/wh-spain.html>), "Welcome to Barcelona - Spain Online" (<http://www.spainonline.com/barcelona.html>), and the Church of Santa Croce, Italy (<http://www.fionline.it/turismo/chiese-fi/chi03uk.html>). Excellent examples of architecture in Eastern European can be seen in Transylvania, Rumania (<http://www.embassy.org/romania/travel/holiday5.html>) and Krakow, Poland (<http://www.cco.caltech.edu/~salmon/wh-cracow.html>).

Please e-mail me ([osweeze@daisy.siu.edu](mailto:osweeze@daisy.siu.edu)) the site locations that you would like to share with the other members of USITT. If your theatre department or company has a Web site, please send that information to me also.

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

## ARCHITECTURE

### OISTAT MEETING IN LONDON

The OISTAT Architectural Commission met in London from Sunday, May 19 through Wednesday, May 22. Hosted by the OISTAT UK and the Association of British Theatre Technicians, the conference was made possible by the generous support of (among others) ABTT, The Royal National Theatre, the RIBA Centre, Strand Lighting, and Telestage Ltd.

Attended by official representatives from over nineteen countries with guests, this was the first meeting of the Architectural Commission in the United Kingdom.

The first day of the meeting included open and closed meetings of the commission in which issues such as fire codes, publications, and potential international competition sponsored by the commission were discussed. The commission voted to send a delegate to Czechoslovakia to discuss theatre architecture being separated from the PQ exhibit and judged independently. Information regarding the next USITT architectural competition, now inclusive of international entries, was distributed by Al Filoni, U.S. member of the commission. The day concluded with a tour of the Royal National Theatre and attendance at an evening performance of *The Prince's Play* at the Olivier Theatre.

Day two was tour day in which the delegates traveled by bus to Lewes, Sussex for a presentation and tour of the new Glyndebourne Opera House, conducted by Sir George Christie, himself. Returning to London, a visit was made to the restoration site of the Globe Theatre, Bankside. The day concluded with a concert in Royal Festival Hall by the Philharmonia Orchestra.

The final day was devoted to a special all-day conference attended together with over 100 paid guests entitled, "New Theatres for a New Millennium." Among the topics discussed were renovations to the Royal Festival Hall, the new funding for

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## ARCHITECTURE

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theatre construction from the Lottery, and future directions for the theatre. Chaired by Iain Mackintosh, the program concluded with a panel discussion which included Roger Morgan of the U.S., final remarks by John Bury of the U.K. and an evening banquet in which Werner Ruhnau, president of the Architectural Commission and Helmut Grosser, president of the OISTAT thanked the ABTT and the sponsors for a successful, informative and enjoyable conference.

The Architectural Commission agreed to try to have its next session in one year either in the United States or Switzerland. If in the U.S., it may coincide with the USITT Conference & Stage Expo in Pittsburgh in March of 1997.

**Tim Hartung**  
*Commissioner*

## SOUND

### THE VOTES ARE IN

At the second Sound Commission meeting at the last USITT conference (Fort Worth), we prioritized our programming ideas for the this year's conference in Pittsburgh. The results of our voting are in, the proposals have been placed in the preliminary conference schedule, and the chairs of the proposed sessions have been notified that their sessions have been approved.

In July, I asked all session chairs to inform me immediately if there were any changes in their plans. Since then, I have heard several positive responses, and not received any cancellations, so I am assuming that the following sessions are still on track (or the chairs didn't receive the mailing!).

If everything proceeds as planned, we will have another outstanding conference! Here is our prioritized list of sessions along with a brief description.

**1. International Sound Designer** (Rick Thomas, chair). I don't have a confirmed name yet, but I hope

to have an international sound designer attending the OSITAT World Congress (held in conjunction with the USITT Conference & Stage Expo) to share with us his or her experiences.

**2. Sound Designer Rob Milburn** (Rick Thomas, chair). Rob Milburn, who is widely known and recognized (with many Jeff awards) in the Chicago area, has agreed to do a presentation on his work and theories of sound design.

**3. Advanced Roundtable Two: Lighting, Sound, and Transitions** (Mark Putman, chair). Mark Putman is putting together a panel discussion about the relationship between sound, lighting, and transitions, scene changes etc.

**4. Wireless Microphone Dressing** (Martin Gallagher, chair). A hands-on workshop about dressing wireless microphones. Covered topics include attaching wireless mikes to the actor's head, dressing and integrating w/makeup and wigs, attaching body packs, integrating with costumes, equalizing microphones to compensate for dressing.

**5. Composer Greg Mackender** (Greg Mackender, chair). Presentation on Design Techniques by Greg Mackender, Sound Designer and Resident Composer of Missouri Repertory Theatre

**6. Beginning Roundtable Two: Live Sound Effects** (Eileen Smitheimer, chair). Eileen Smitheimer will lead a group discussion about the use of live sound effects in the theatre.

**7. DAW-Manufacturer Guest Session** (David Tosti-Lane, chair). David is once again seeking out a manufacturer of digital audio workstations to do a hands-on presentation of their systems (similar to last year's SAW workshop with Bobby Lentini).

**8. Sound System Design** (Brian Cline, chair). Brian has proposed a session on Sound System Design.

**9. Advanced Roundtable One: Sound Design on the Internet** (Martin Gallagher, chair). A moderated discussion about creating and marketing your sound designs using the Internet aimed at theatre designers and management.

**10. Advanced Roundtable Three: DAW Update** (David Tosti-Lane, chair). Digital editors use sound design: what's new, what works and how well. Potential to have one to two DAW systems and short demos (perhaps with time for extended, informal hands-on).

**11. Advanced Roundtable Four: MIDI Update** (Ken Bell, chair). Ken Bell will report on recent advances in the MIDI specification.

**12. Beginning Roundtable Three: Real Life MIDI** (Ned Jacobsen, chair). Using MIDI in theatre: samplers, computers, lighting and effects.

**13. Beginning Roundtable Four: Unions and Contracts for Sound Designers** (Tom Mardikes, chair). Tom Mardikes will lead a group discussion about sound contracts and union representation for sound designers.

**14. Sound Designer's Roundtable** (Tom Mardikes, chair). Open discussion with a panel of professional sound designers.

**15. Sound Reinforcement** (Brian Cline, chair). Brian Cline will host a session on sound reinforcement.

**16. Open Sound Forum** (Tom Mardikes, chair). Open room discussion on any subject of interest to sound designers.

**17. Sound for CD-ROM** (Michael Hooker, chair). Michael Hooker will demonstrate examples of his work with sound design for CD-ROM.

**18. Checkov and the Breaking String** (Tom Mardikes, chair). Analysis of the possible meaning and historical production techniques for the breaking string in Anton Chekhov's *The Cherry Orchard*.

**19. Beginning Roundtable One: Wired Mikes** (Mark Putman, chair). Mark Putman will lead a discussion regarding the use of wired microphones in live theatre.

**20. Grounding and Shielding Fundamentals** (Mitch Chapma, chair). A review of electrical grounding and how to eliminate hums and buzzes safely and intelligently.

In addition to these sessions, look

for the return of some familiar sound programming staples:

**ti Sound Tour:** the Saturday morning sound tour is on, and will focus on prominent Pittsburgh area theatres.

**Sound Commission Open Reception:** the annual kickoff reception to welcome USITT members who have an interest in the workings of the Sound Commission.

**Sound Commission Meetings:** the annual business meetings of the Sound Commission. The first meeting prioritizes programming for next year's conference. It's not too soon to start submitting proposals for the 1998 Long Beach conference—we have already received about five proposals that are too late for the Pittsburgh conference (unless any of the above programs are cancelled). We have indeed grown to the point where there are more proposals than we can do at a conference, so it becomes very important to organize and shape your proposal to attract interest during the Sound Commission programming prioritization meeting. The second Commission meeting, chaired by Co-Commissioner Martin Gwinup, deals with broader issues and concerns of the Sound Commission.

**Sound Portfolio Reviews:** Tom Mardikes and Michael Hooker are teaming up this year for the annual Sound Commission Portfolio Reviews.

Finally, we are hosting a **Professional Development Workshop** with Pat Brown from Synergetic Audio Concepts. This workshop will focus on the setup and operation of live theatre sound systems. Many individuals do not need an in-depth understanding of the engineering principles of sound reinforcement to do their jobs. This seminar focuses on the practical aspect of sound reinforcement, from microphone selection and placement, to maximizing the acoustic gain of the system. At the end of the two-day program, participants will have had hands-on training in the following areas:

- Testing the wiring of the system
- Choosing the proper microphone
- Determining the best mic placement

- Understanding the functions of each part of a mixing console
- "Quick and accurate" calibration of the signal processing chain
- Placing loudspeakers for best coverage and performance
- Properly calibrating a graphic equalizer
- Maximizing the system for acoustic gain
- Performing basic troubleshooting tasks
- Using basic instruments in system calibration

If you are new to the audio field, the seminar will familiarize you with how systems work, providing an important foundation for a career or vocation as a sound system operator. The experienced professional will learn methods and techniques needed to optimize a system and get the most from it. Few sound systems are operating at their full potential. Come and find out why, and how to diagnose and correct the problems. This two-day seminar, that normally costs \$650, will be available to conference attendees for only \$350.00, including lunches and coffee breaks.

Synergetic Audio Concepts is operated by Pat and Brenda Brown, who continued the operation of the company after the retirement of Don and Carolyn Davis, two giants in the audio industry. Pat is a 1978 graduate of the University of Louisville Speed Scientific School, and has served as co-instructor with the Davis's for the past four years. He has designed sound systems for all types of venues, from small churches to giant arenas, and has authored many articles for industry trade publications. In addition to Syn-Aud-Con seminars, he conducts training seminars on the TEF audio analyzer, and has served as an invited speaker for numerous symposiums worldwide. I have worked with Pat Brown on many occasions, and have found his training seminars to be ideal both for those who don't have access to such opportunities in their own institutions, and those wanting to develop their abilities in an excellent hands-on educational environment. We are working with local theatres to house the workshop in a "typical" theatre space, which should further enhance the "real-world" training that this seminar provides.

Once again, it has been really exciting witnessing the interest in the Sound Commission and the annual conference grow, and this year is no exception. Stay tuned to *Sightlines* and I'll keep you posted if/when changes happen.

**Rick Thomas**  
*Co-Commissioner for Programming*

## LIGHTING

### INVESTING IN LIGHTING SOFTWARE

Magazines are saturated with flashy advertisements vying for your attention, urging you to dial a toll-free number and order (yet another) great new productivity tool. As you browse these ads, you might very well feel that your software portfolio will never have the diversity to survive a sudden change in product popularity or another corporate buyout resulting in the termination of your favorite application. So what is a wise investor to do?

Market research (if I can extend this stock market analogy a bit further) always pays off. Take a look at "Past Performers," old favorites which are somehow still available. Unless you are truly a nostalgic or a philanthropist, proceed with caution... when did you last try to buy a typewriter ribbon? Also consider the "Blue Chip" software group which, through years of solid performance, have earned their way into everyday life (and onto every computer hard disk). Thorough market research requires that you also look at the "High Risk" group. This is new software which might not be around tomorrow, but on the other hand, if you buy a winner before the price soars, you might become the "market guru" of the month. Going from investor to consultant though has its perils though. Your phone is likely to become the hot line for the masses seeking tips and workarounds.

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## LIGHTING

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If you are interested in positive and lasting returns, you must look at what other lighting professionals use: you want to be "compatible." Your great investment will be little more than a tax write-off if your data files can't be used by others in your workgroup.

Where can trustworthy advice be found? There is no replacement for an interactive session, sitting at the computer under the guidance of an experienced user. For the past several years, the USITT Conference & Stage Expo has featured a computer room providing just this experience. This resource, in conjunction with vendor demonstrations on the trade floor, as well as conference sessions, can transform an indecisive neophyte into a confident software investor.

Articles in magazines like *TD&T* provide insights into the appropriate packaging of computer tools to meet your needs. Also, IESNA publishes a software survey (see the most recent issue of *Lighting Design + Application*) which lists the capabilities of more than 35 products developed for the lighting professional. This listing is aimed primarily at the illumination engineer and architectural lighting designer, but if you are in search of software which can accurately depict the lighting of a scene, then you sometimes need to look beyond the bounds of our modest theatre marketplace.

The wise investor also attempts to peer into the future to see where the market is heading. A wonderful source of "Futures" advice is found in the recent SIGGRAPH'96 Proceedings. Papers and applications presented in this conference reflect the work of computer scientists, graphics artists, engineers and even lighting designers who are defining the next wave of graphical software resources. SIGGRAPH'96 papers presented novel ways to sketch in 3D, extract 3D models from 2D images and the latest in 2D to 3D morphing techniques. They also provide glimpses into the latest innovations in flow pattern procedures to generate rust stains and verdigris mottling on complex virtual surfaces. And what about the accurate modeling of light? New rendering methods built around "light fields" might provide the key to real time rendering.

Finally the wise investor monitors each stock and its rate of return. Learn from your past disappointments: software that sits idle on a hard drive only benefits the sales "broker." Review your portfolio and cull the poor performers. When you are secure in your grasp of the marketplace and your research points to a sure winner, then its time to invest again with the confidence that your portfolio will support you into the next millennium.

**Rob Shakespeare**  
Vice-Commissioner for Software

## NATIONAL OFFICE

## NEWS FROM THE NATIONAL

Professional member Mike Murphy, a designer/technical director at Marshall University, has the distinct honor of being the first person to register for the 1997 Conference and Stage Expo. His fax was received on September 20th, just a few days after the September mailing of *Sightlines*. Since then, conference registrations have been steadily pouring in as members take advantage of the very early registration deadline of November 30th.

Other deadlines that are fast approaching are: December 15, 1996, deadline for the USITT Theatre Technology Exhibit; December 16, 1996 deadline for the Third Annual KM Fabric, Inc. Technical Production Award; January 15, 1997, deadline for the Second Clear-Com Sound Award and January 31, 1997, deadline for the USITT/Edward F. Kook Endowment Fund. For more information on guidelines and applications for the above mentioned opportunities, call the National Office or consult the September and October issues of *Sightlines*.

The National Office will be exhibiting at LDI96 in Orlando, Florida, November 22-24, 1996. If you are planning to attend the show, stop by our booth (#2312) and visit with the new staff. We would love the opportunity to meet and talk with USITT members. *On to news from our members.*

## ■ CONTRIBUTING MEMBER NEWS

Just two years after shipping the company's first Expression 2 line lighting control console, **Electronic Theater Controls (ETC)** is proud to announce the completion of the 1,000th console in this extremely successful product line. Since its introduction in 1987, Expression has become one of the mainstays of the entertainment lighting industry.

## ■ SUSTAINING MEMBER NEWS

This year **BASH Lighting Services**

- **South**, a division of **BASH Theatrical Lighting**, celebrates its fifth year of service to entertainment industry. Don Stern, President of BASH Theatrical Lighting, noted that: "BASH South is an integral part of the Bash team. They were the first BASH location set up outside of the greater New York City metropolitan area. The entire BASH organization is proud of the success they have enjoyed over the last five years." Bash Theatrical Lighting is celebrating its 20th year of service to the lighting entertainment industry. Recently, BASH was the supplier of lighting components for the US Tennis Open and the Miss America Pageant.

## ■ ORGANIZATIONAL MEMBER NEWS

In what is believed to be the nation's first such arrangement between major performing arts companies, **Playhouse Square Foundation** and **Great Lakes Theatre Festival** have announced an operating alliance to create economies of scale in financial management, marketing and production. The one-year agreement, which includes provisions for two additional years was effective September 1, 1996.

## ■ REGIONAL SECTION NEWS

The 5th Annual **Rocky Mountain USITT** Conference will be taking place on January 18, 1997 at Colorado College in Colorado Springs. The Conference Committee is currently looking for workshop presenters and ideas for sessions. If you are interested in assisting, please contact Laura Love (303-790-4574 or [laura@obo.org](mailto:laura@obo.org)) or Steve Graybill (719-389-6747 or [sgraybill@cc.colorado.edu](mailto:sgraybill@cc.colorado.edu)).

**USITT/Ohio Valley** is looking for participants for Design '97, a touring exhibition for theatrical scenic, costume, lighting, and prop designers and craftpersons. All designers, students, faculty and free-lancers who live or work in the Ohio Valley Region are eligible. To find out more on how you can register, contact Steve Boone (419-372-7178 or [sboone@bgnet.bsu.edu](mailto:sboone@bgnet.bsu.edu)).

## MAILING STATEMENT

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## MEMBER NEWS

Former Board Member **Alvin Reiss** has donated his vast collection of early volume *TD&Ts* to the USITT National Office. Reiss has played a pioneering role in the arts and other non-profits as an educator, author, consultant, and program innovator. He is the editor and publisher of *Arts Management*, a journal he co-founded with Alvin Toffler in 1962, and he is the author of six books, more than 500 magazine articles, and numerous studies and reports.

### Theatre Communications

**Group**, the national organization for the non-profit professional theatre, has announced the following winter deadlines for the NEA/TCG Career Development Programs for Directors and Designers: January 15, 1997 deadline for the Career Development Program for Directors and February 28, 1997 deadline for the Career Development Program for Designers. The programs, administered under cooperative agree-

ments with the National Endowments for the Arts, will make awards of \$15,000 grants to each of six exceptional early-career scenic, costume and lighting designers and six outstanding directors who seek a career in America's non-profit professional theatre. The program offers recipients opportunities to spend six months developing their creative skills and expanding their knowledge of the field by working with one or more senior artists. Guidelines and application forms can be obtained by contacting: NEA/TCG Career Development Programs, c/o Theatre Communications Group, 355 Lexington Ave., New York, NY 10017 or at the following web site: <http://www.tcg.org/career/design.html>.

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

## INTERNATIONAL ACTIVITIES

### PLASA

One of the largest entertainment technology shows in Europe, PLASA (Professional Lighting and Sound Association), was held in London at Earl's Court, 8-11 September. I had an opportunity to attend the show with USITT President Christine Kaiser, and upon arrival at PLASA I was invited to be one of the judges for the Best Stand (booth) Awards. Little did I know what a tough job it would be.

How do you decide which one of over 300 booths is the *best* overall? Luckily, judges in years past had complained that it was impossible to compare small booths with larger ones, and a separate award would be given for the best small booth. There were five commendations available for runners-up for the best stand award, and a category for the most imaginative use of space.

Each time Chris and I toured the floor we ran into USITT members who wanted to say hello. USITT members exhibiting at PLASA included AC Lighting, Altman Stage Lighting, CAE, CM, Electronic Theatre Controls (ETC), ESTA, GALA, Gerriets International, Glantre Engineering Ltd., Goddard Design, Great American Market, High End Systems, James Thomas Engineering, LeMaitre, Lee Filters, LuxArt, Lycian Stage Lighting, Martin, MDG Fog/Smoke Generators, Meyer Sound, NitenDay Industries (Little Stage Lighting), Production Arts, Rosco, Rose Brand, Spotlight, Steeldeck, Strand Lighting, Strong International, TCI/Lighting Dimensions, TMB Associates, Tomcat USA, Transtechnik GmbH, Vincent Lighting/Future Light, and Wybron.

As we strolled up and down the rows of booths we often found ourselves backtracking since the aisles were not laid out in the customary grid pattern, and we didn't want to miss a booth. When the booths became a blur of truss, fog and moving lights, we adjourned to the ESTA lounge to rest our feet and chat with colleagues. After several hours and

several trips around the floor, I made a list of my favorite booths, and arrived at the judges' meeting ready to select the winners.

There I met the other judges, one American and two from the UK, and we compared notes on our opinions of the various booths. Our negotiations were complicated by the fact that some companies use one name in the US and another in Europe. It quickly became apparent that it was not going to be an easy process to achieve consensus on the winners, and yet another trip to the floor was necessary. With just minutes until the awards would be announced, we hurried downstairs to the show and reviewed our top choices together. We arrived back in the press office slightly out-of-breath and hopelessly deadlocked.

Simon, a PLASA representative, was forced to serve as the tie-breaker as we selected the awards and commendations. Runners were dispatched to fetch the winners, who were told only that they needed to attend the Awards Ceremony. Moments later we gathered (with a well-deserved drink in hand) to honor the winners:

*Best Overall Stand:* Lightfactor (High End Systems); *Best Small Stand:* Bygone Times Ltd.; *Most Imaginative Use of Space:* Navigator Systems; *Commendations:* Abstract, ETC, Owl, Unusual Rigging and Vari-Lite.

I have plenty of great memories of our trip to London—seeing Windsor Castle from the air as we descended into Heathrow, riding the Tube, walking from Westminster to Buckingham Palace through St. James Park, hanging out at the Hard Rock Cafe, shopping in Covent Garden, seeing *By Jeeves* and *Blood Brothers*, sampling British beers and Scottish salmon, but I shall never forget the experience of serving as a judge at PLASA.

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

## PITTSBURGH CONFERENCE

### NEW PORTFOLIO REVIEW PROCESS

USITT commissioners have redesigned the portfolio review process to more efficiently serve our membership. This year, we are asking everyone interested in participating to fill out a simple *registration form* (see page 8).

The USITT portfolio review is your annual opportunity to meet for 30 minutes with professionals in your field to discuss your portfolio and your career. There will be separate sessions for scenery, lighting, costume design, technical production and costume technology.

Registration forms must be submitted by **February 1, 1997**. Early registration is encouraged because time slots are limited and appointments for portfolio reviews will be made on a first come first serve basis. Upon receipt of the registration form a confirmation letter including the date, time and place of the review will be sent to you. It's that simple. Questions, requests, and/or forms can be mailed or faxed to:

Monica Weinzapfel  
Radford University  
Dept. Of Theatre, Box 6969  
Radford, VA, 24142  
tel: 540-831-5705  
fax: 540-831-6313  
e-mail: [mweinzap@runet.edu](mailto:mweinzap@runet.edu).

**Monica Weinzapfel**

## REMINDERS

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

# usitt

THE AMERICAN ASSOCIATION OF  
DESIGN AND PRODUCTION PROFESSIONALS  
IN THE PERFORMING ARTS

## USITT ANNUAL CONFERENCE & STAGE EXPO PITTSBURGH, MARCH 19-22, 1997 PORTFOLIO REVIEW REGISTRATION FORM

*Please Return No Later Than February 1, 1997*

Name: \_\_\_\_\_  
*please type or print clearly*

Address: \_\_\_\_\_

City: \_\_\_\_\_ State/Province: \_\_\_\_\_ Zip/Postal Code: \_\_\_\_\_ Country: \_\_\_\_\_

Phone: H: \_\_\_\_\_ O: \_\_\_\_\_

Fax: \_\_\_\_\_ Email: \_\_\_\_\_

University/College/ Company Affiliation: \_\_\_\_\_

Please check one: ☐ Undergraduate student ☐ Graduate student ☐ Other

Area of review (please check one): ☐ Scene Design ☐ Lighting Design

☐ Costume Design ☐ Costume Technology ☐ Technical Production

**RETURN NO LATER THAN FEBRUARY 1, 1997**

### MAIL or FAX

Monica M. Weinzapfel, USITT Portfolio Review  
Radford University  
Dept. of Theatre/6969  
Radford, VA 24142  
tel: 540-831-5705 fax: 540-831-6313

### QUESTIONS?

Contact:  
Monica M. Weinzapfel  
tel: 540-831-5705  
or  
e-mail: mweinzap@runet.edu



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**10TH WORLD CONGRESS**

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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.*

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March 19-22  
1997

# USITT CONFERENCE & STAGE EXPO



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**PITTSBURGH  
1997**

**MARCH 20 - 22**

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and non-commercial  
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## EXHIBITORS AND EXHIBITIONS AT 10/15/96

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., High End Systems, Inc., University of Illinois at Urbana-Champaign, 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., Meyer Sound Labs, University of Missouri, University of Nevada Las Vegas, Norcostco Inc., P.P.C. Costumes, Penn State University, Phonic Ear Inc., Protech, Reynolds Drapery Service, 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., Tiffin Scenic Studios, Inc., Tomcat USA Inc., Tools For Stagecraft, Union Connector, USITT Cover the Walls Exhibition, USITT Edward F. Kook Endowment Art Auction, USITT National Office/Long Beach Conference, USITT Svoboda Exhibition, USITT Theatre Technology Exhibition, 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:

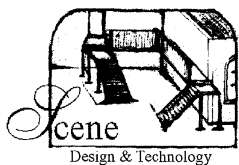
Award winning lighting designer Imero Fiorentino discusses his illustrious career, with a focus on productions that have earned him awards such as the Art

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.



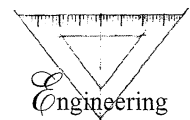
## How Students Learn:

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

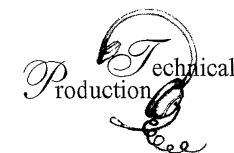
get to their 8:00AM classes? A student panel who has "been there, done that" discusses the difficult task of balancing art, work and personal life.

## 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

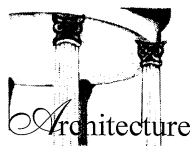
of many theatre workers is put in the hands of the Technical Director - to what extent should their training and experience be mandated through certification?

## 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?

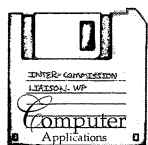


### Electronic Acoustics:

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.

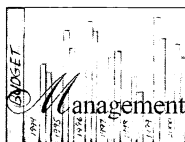


**3D CAD and Rendering Shoot-out:** The list of Rendering and 3D CAD programs seems to get longer by the month.

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 State 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												
Membership Category: Individual Student Professional Senior Joint Organizational Sustaining Contributing																								
(circle category)																								
USITT Membership Number																								

## 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 ☐ LDI 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 \_\_\_\_\_

NS

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	\$ _____
<b>TOTAL</b>	<b>\$ _____</b>

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

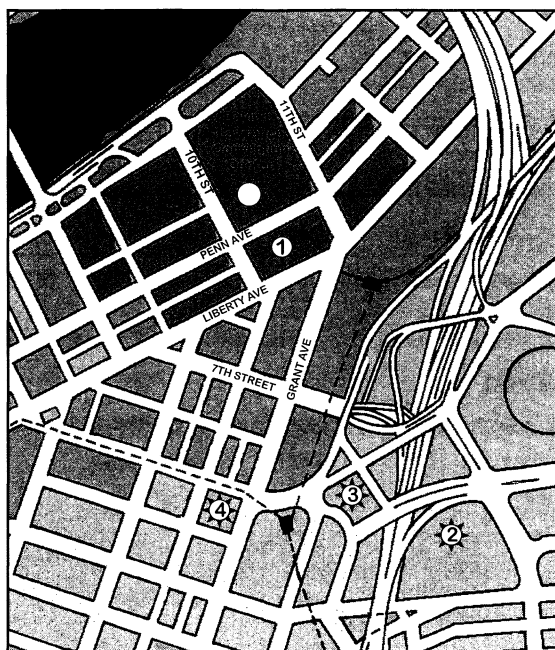


**DOUBLETREE HOTEL**  
PITTSBURGH

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 speciality 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/Dbf 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 ambience. 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. The Westin William Penn is located four blocks from the David Lawrence Convention Center.





# 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**

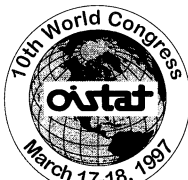
☐ American Express ☐ Diners Club ☐ Master Card ☐ Visa ☐ Discover

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



The Vision of OISTAT:  
Design & Technology  
for the Next Century

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.

# TECHNICAL SOURCE GUIDE

## QUICK BRICK PROCESS

by Roy Hoglund, University of Wisconsin Oshkosh

Often is the time when a brick or cut-stone effect is needed for the walls of a set. Every scenic designer and scenic artist knows many ways to achieve this effect. There are four basic ways in which to achieve the brick effect: 1) apply material in the brick or cut-stone shape to the desired flat surface; 2) remove substance from the surface of the material to represent grout lines; 3) vacuum-formed sheets of thermal plastic over a brick mold; and 4) purchase prefabricated brick.

In the first method, time is a factor. There are many applications of material which create a very good effect, but this method is very labor-intensive and time consuming. In many instances, weight also plays a significant role. With the second process, removing the material can also be labor-intensive, but it can result in lighter weight if a polystyrene or other plastic product is used. The third process is desirable if you have access to a vacuum-form machine, but again, the set-up can be a time consuming process. Lastly, purchased prefabricated brick usually lacks the desired depth, size, or shape needed for most theatrical applications.

The most efficient quick-brick method that I have come across utilizes 4' x 8' sheets of compressed polystyrene from a local lumber yard, a stencil, a spray gun, a heat gun, and water-base paint. Although a crew comprised of three people should be used, labor is efficient because of the fast rate in which the process is executed, with one person using the spray paint gun, one person moving the stencil, and one person operating the heat gun.

I use 3/4" or 1" thick 4' x 8' polystyrene sheets, although thicker sheets can be used if the effect is to create greater depth in the grout line between the stones and bricks. A stencil is cut from 1/4" or 1/8" lauan or heavy sheet plastic to the size of the brick/stone that is needed. It helps to shellac or varnish the stencil if it is a wood product, in order to prevent the possibility of its premature degeneration brought on by the application of paint.

An acrylic paint, the base color of the brick/stone, is sprayed onto the polystyrene through the stencil, creating a brick/stone pattern on the white polystyrene. While the paint is still wet, another member of the crew uses a heat gun, on the highest setting, to follow the grout line. As the heat gun passes over the grout line area (that area between the painted brick/stones), the exposed raw polystyrene will retract or cave in slightly. This indentation creates the three-dimensional grout line effect necessary for realistic looking bricks or stones. It is important that the person with the heat gun move quickly after the paint has been applied in order to take advantage of the heat deflection properties of the wet, water-based paint. The heat gun should never touch the polystyrene surface, but pass over it allowing the heat to etch the lines. Propane torches become too hot and hair driers never become hot enough. It is important to remember that good ventilation and proper respirator protection for everyone involved in this process are mandatory. Do not overheat the polystyrene, because the material could ignite or excess fumes be emitted.

After the process is complete, translucent grout colors can be applied to the sheets of brick. Brick/stone facades can be repainted very quickly, if necessary, with a roller. Although a similar technique of etching the grout lines can be achieved through the use of a charcoal starter, the effect is safer with a heat gun because of the reduced heat and more realistic in its finished effect because of the inconsistencies in the grout line.

In specialty areas, such as stone or brick trim around windows and doors, hand painted stones can be applied with a paint brush and the grout lines etched with a heat gun while the paint is still wet. In either case the bricks/stones appear realistic in the finished state utilizing a minimum amount of labor, time, weight and cost.

## SHARE YOUR SOLUTIONS WITH THE TECHNICAL SOURCE GUIDE

your name \_\_\_\_\_

company/institution \_\_\_\_\_

address \_\_\_\_\_

city/state/zip \_\_\_\_\_

telephone \_\_\_\_\_

Name of product/technique: \_\_\_\_\_

Date the product/technique was used: \_\_\_\_\_

Name, address and telephone number of product manufacturer: \_\_\_\_\_

(continued on reverse)

## TECHNICAL SOURCE GUIDE

• A project of the USITT Technical Production Commission

### #25 – Quick Brick Process

Editor: Roy Hoglund

Associate Editors: Elbin Cleveland,  
Jonathan Darling, Marin Gwinup

Technical Source Guide  
514 West Parkway Boulevard  
Appleton, WI 54911  
414-424-7051

E-mail: hoglund@vaxa.cis.uwosh.edu

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# 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 \_\_\_\_\_

Country \_\_\_\_\_

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 FEE

Return 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**



## TECH EXPO

## DEADLINE APPROACHES

Have you begun to work on your entry for the 1997 Tech Expo display? If not, you might be missing a wonderful opportunity to showcase your creativity and to share your insights and techniques with others in your field. If you are a stage technician, of *any* kind, please look over the Tech Expo application form in this issue.

Tech Expo is a juried exhibit, and cash prizes are awarded to six winning entries. All participants are included in the catalog which will be available at the conference and afterwards through the USITT national office. For some, the opportunity to have your writing published in the Tech Expo catalog is *very* valuable.

The submission process goes something like this: application, entry fee, and a short descriptive paper are the first items due and should be sent to me (see application for complete address). Your paper should follow the simple guidelines found on the application form under *Written Statement*.

Once your application has been received (deadline is December 15th) and your project has been accepted to be included in the 1997 Tech Expo, your written statement will be forwarded to Tech Expo Committee members who are on the editorial team. If writing isn't your strong point, don't be worried; these editors will help you. They can help clean up your grammar, word choice, organization and other similar mechanical concerns of writing, and will format your document to fit the layout style of the catalog. Exhibit materials are sent to Mark Shanda in Columbus and need to arrive no later than February 27th.

The committee looks forward to receiving your entry. Please don't hesitate to call me if you have any questions (606-263-3359).

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

## TECHNICAL PRODUCTION

## PROGRAMMING HIGHLIGHTS

Technical Production Commission sessions scheduled for the Pittsburgh USITT Conference & Stage Expo are really coming into focus. A few highlights are mentioned here, as well as a reminder that your ideas are always welcomed and needed.

## INTERNATIONAL GUESTS

Several international representatives to the OISTAT World Congress have been invited to participate in a panel discussion. So far two distinguished guests have agreed to share their insights with us: Helmut Grosser, President of OISTAT and former TD of Munich Opera; and Louis Janssen, General Member and Webmaster for OISTAT. Louis will report on his "Theatre Atlas" project—the gathering of drawings and technical information for European theatres and making them accessible to all via the Internet.

## TECHNICAL DIRECTOR CERTIFICATION

Training and accreditation of technical theater professionals in the United States has variously fallen to college or university drama departments, intern/apprentice programs hosted by professional theaters and trade unions, or to an ad hoc "career ladder." At the same time, many of our colleagues outside the US have investigated or instituted mechanisms for assuring standards of competency. This panel seeks to open a discussion about the desirability and efficacy of certification programs for technical directors and other personnel in technical theater. Participants invited from this country and abroad will share their expertise, outlining their experience with the topic both through research and implementation. This panel is headed up by Fritz Schwentker of the University of Texas at Austin. Joining him will be Bill Graham, Technical Director at the International Convention Centre in Birmingham, UK, David Boevers of Chicago Scenic Studios, and an addi-

tional international guest yet to be confirmed.

## CONSTRUCTION ESTIMATION: ONE SHOW-THREE SHOPS

A.D. Carson of the Alley Theatre is submitting a scenic design for CAT ON A HOT TIN ROOF (designed by Anne Mundell) to three different shops and they will prepare bids. This will be an interesting comparison of shops in the areas of academic theatre, non-profit/regional theatre, and commercial theatre. How are we different, how are we the same, what can we learn from each other? Joining AD will be Corky Boyd of Hudson Scenic Studios, Dan Denhart of University of Ohio, John Lagerquist of South Coast Repertory, and scenic designer Anne Mundell.

## OTHER SESSIONS

At this time the other sessions (and chairs) that will round out our Commissions programming include: "Your Personal Wellness Tool Box" (Stan Abbott), "Working with the Fire Marshall" (Jack Feivou), "Rated Hardware" with a representative from JR Clancy (Andi Lyons), "Automated Scenery on a Small Budget" (Bruce Duerden), "Steel Stress Skin Platforming" (Brian Jones), "Scenic Studio Organization" (David Del Colletti), "Fasteners & Hardware used in Scenic Construction" (Lee Hook), and a session on rigging (with Bill Sapsis) co-sponsored by the Engineering Commission.

## ROUNDTABLES

We have two very exciting roundtables already scheduled. The first is chaired by Bill Browning of the University of Delaware, and will be on the topic of "Exchange of Technical Information

Through the Internet." The presence of international guests at the conference should make this even more interesting. Mark Shanda will chair our second Roundtable entitled, "Tenured Technical Directors, Fact or Fiction," a subject that is close to home for those of us in academia, but could also be informative for those considering a change of career now or in the future.

## MORE IDEAS WANTED

Do you have a burning issue that you would like discussed? Have you always wanted to chair or participate in a session at the USITT conference? Did you know that participating in a panel can often help you get funding from your institution to attend the conference? Did you know that this is an excellent way to network?

Now is your chance. We are looking for ideas, proposals, panelists, and chairs. You don't have to do all the work, we can help you find panelists, formulate ideas, or whatever you need to get involved with a session. Professionals, professors, students... we welcome everyone with interest, knowledge, and motivation. If you have questions or would like some specific information, please contact me, Tom Korder (217-333-3718 (w), <korder@uiuc.edu>) or one of our other commissioners, including: Mark Shanda (614-292-0878, <Shanda.1@osu.edu>), Jon Darling (847-491-3121, <jdarling@nwu.edu>) and Dan Culhane (<75317.3546@compuserve.com>).

**Tom Korder**  
*Vice-Commissioner for Programming*

## 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.

**usitt**  
is accepting nominations for

*The Second  
Clear-Com Sound  
Achievement Award*

The Clear-Com 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 THIRD ANNUAL  
KM FABRICS, INC.  
TECHNICAL PRODUCTION AWARD**

The KM Fabric 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 SPONSORS**

The Clear-Com Sound Achievement Award and the KM Fabric, Inc. Technical Production Award are made possible by generous gifts 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.

from Bob Cohen, President of Clear-Com Intercom Systems, a long-time Sustaining member of USITT.

The 1997 award winners will be announced and a check for \$1,000 will be presented to each at the Fellows Reception to be held at the USITT Annual Conference & Stage Expo, Pittsburgh, Pennsylvania.

Clear-Com Award 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 evaluates candidates based on examples of creative application of sound to the performing arts. Examples must be cited that demonstrates 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.

KM Fabric Award 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:**  
**USITT - United States Institute for Theatre Technology, Inc.**  
6443 Ridings Road  
Syracuse, NY 13206-1111

## STAGE EXPO

EXHIBITOR LIST  
CONTINUES TO GROW

This month it's lucky 7s for Stage Expo. Since last month's report, seven exhibitors reserved space for Stage Expo '97, bringing the total number of exhibitors to 70, with over 70% of the available floor space for the 37th Annual Conference & Stage Expo already sold. Here are the companies and organizations who will exhibit at Stage Expo '97 in Pittsburgh. (List as of 10/7/96)

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 Coatings, Inc.  
The Great American Market  
H&H Specialties Inc.  
\*High End Systems, Inc.  
\*University of Illinois at Urbana-Champaign  
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.  
\*Meyer Sound Labs  
University of Missouri - Kansas

City  
Norcostco Inc.  
Penn State University  
Phonic Ear Inc.  
P.P.C. Costumes  
Protech  
\*Reynolds Drapery Service, Inc.  
Rosco  
Rose Brand  
Sapsis Rigging Inc.  
Sculptural Arts Coating, Inc.  
Silkpaint Corporation  
SourceBook Press  
Southern Illinois University at Carbondale  
Stage Directions Magazine  
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  
\*Tiffin Scenic Studios, Inc.  
Tomcat USA Inc.  
Tools For Stagecraft  
\*Union Connector  
UNLV  
Vincent Lighting / Future Light  
Wenger Corporation  
\*University of Wisconsin-Madison

\*New Exhibitors since October  
*Sightlines*

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.

Helen Willard  
USITT Sales Manager  
Stage Expo & Advertising

## CLASSIFIED ADS

LIGHTING BOARD  
FOR SALE

1982 Strand/Century Mantrix 2. Two scene preset w/ 48 channels, 8 submasters, led patch module, hold button for four-scene operation, 2 outputs (analog) for up to 288 2.4 Kw dimmers (or EQ). All cables, manuals included. Perfect for lab or small space. \$500 OBO. Ask for Curt or Woody. M-F 7am - 5:30pm (718) 548-4000 Ext. 253.

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

## LONDON CONDO SUBLET

Balcony on Southbank Thames off Blackfriars Br. Living room w/ double bed sleeping alcove; Kitchen, bath, entry hall, elevator. Utilities included; phone extra. Non smoker; no pets. Photos on request. Available December thru March 1997 and from Feb. 1988. \$320 week, minimum 8 weeks. Zelma Weisfeld (313) 665-7946.

GRADUATE TEACHING  
ASSISTANTSHIPS

The University of Kansas, MFA in Scenography. Teaching assistantships in Lighting, Scenic, Costume Production, Makeup. 3-year curriculum. Opportunities in CAD, Virtual Reality, film production. G.T.A. stipends are \$10,000 plus full tuition waiver. Contact:

Delores Ringer, Department of Theatre and Film  
UNIVERSITY OF KANSAS  
Lawrence, KS 66045  
913-864-3381  
Fax 913-864-5251  
Web site:  
<http://www.ukans.edu/~theatre>.

THEATRE DESIGNER/  
TECHNICAL THEATRE

Assistant Professor, Tenure Track. Teach in such areas as design, stage management, stagecraft, speech, intro to communication; share in design of costumes, lighting, scenery, and technical direction with other staff on three-show season. Prior teaching experience and PhD or MFA required. Preference given to candidates with professional achievement. Appointment begins Fall 1997. Send letter of application, curriculum vitae, graduate transcripts, statement of teaching philosophy, and three letters of reference to Alex Nesterenko, School of Communications, Grand Valley State University, Allendale, MI 49401. Materials must be postmarked by December 16, 1996. Grand Valley is an EOAA/ADA institution.

## CLASSIFIED ADVERTISING

Sightlines classified ads are \$1 per word with a \$50 minimum. The deadline is the first day of the month prior to publication. Contact Mary Buffum at 800-93-USITT or via e-mail at <mpb@pppmail.nyser.net>.

## INTERNATIONAL ACTIVITIES

### SURVEYS NEEDED BACK ASAP

In the last issue of *Sightlines*, you received a copy of the *International Theatre Resources and Opportunities Survey*. This survey has been created to collect and record the many wonderful international experiences USITT members have had working and studying abroad. By collecting and organizing this knowledge, we will be able to provide a valuable resource for all members interested in many aspects of international theatre. The survey covers:

1. International education and teaching opportunities
2. International production positions
3. International events, workshops

and conferences

4. International resources: places
5. International resources: people
6. International production: fusion
7. International funding
8. International Web sites.

If you have international theatre experiences that you would like to share with your colleagues, please dig out that October issue of *Sightlines* and fill out this survey. Or if you have already recycled your last issue of *Sightlines*, or would like to fill out your answers on your computer, you can receive a copy through e-mail by sending a message to me at <abonds@darkwing.uoregon.edu>. The deadline for returning the surveys is **January 6, 1997**.

Sandy Bonds

## UPDATES & CORRECTIONS

In the September issue, the e-mail address for the Editorial Office contained a typo. The correct e-mail address is <David\_Rodger@mail.culturenet.ca>.

The editorial offices are now in Louisville, KY! Our new address and phone numbers appear on page 2. We're still knee-deep in boxes, but the welcome mat is out: "Y'all come down."

## INSTITUTE BUSINESS CALENDAR

### 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

### JANUARY 1997

- 10 Commissioner deadline for any changes/additions to program copy Pittsburgh submitted to VP-Programming and Conference Program Chair (obtain new bios as necessary). Non USITT-member guest panelists for the Pittsburgh conference should be confirmed, have been contacted by the Commissioner and flight reservations and hotel accommodations booked and confirmed.
- 15 *Long Beach* preliminary session forms due to VP-Conferences.
- 18 Call for Reports mailed

**usitt sightlines**

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