

sightlines

F E B R U A R Y 1 9 9 7

usitt

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PITTSBURGH CONFERENCE

PACKED WITH VARIETY

There's no better place to meet than where the three rivers meet—Pittsburgh's famous "Golden Triangle." If you haven't done so already, please finalize your plans for attending the USITT Annual Conference & Stage Expo in Pittsburgh, March 19-22. The deadline for discounted regis-

trations is February 14th.

This year's conference promises to be special, due in part to the **OISTAT World Congress** taking place in Pittsburgh on March 17 & 18. Our international OISTAT guests will be participating in many of the USITT conference program sessions throughout the remainder of the week. With well over 200 sessions to choose from, you'll never be without something to do, someone to meet, or somewhere to be. The conference agenda is packed

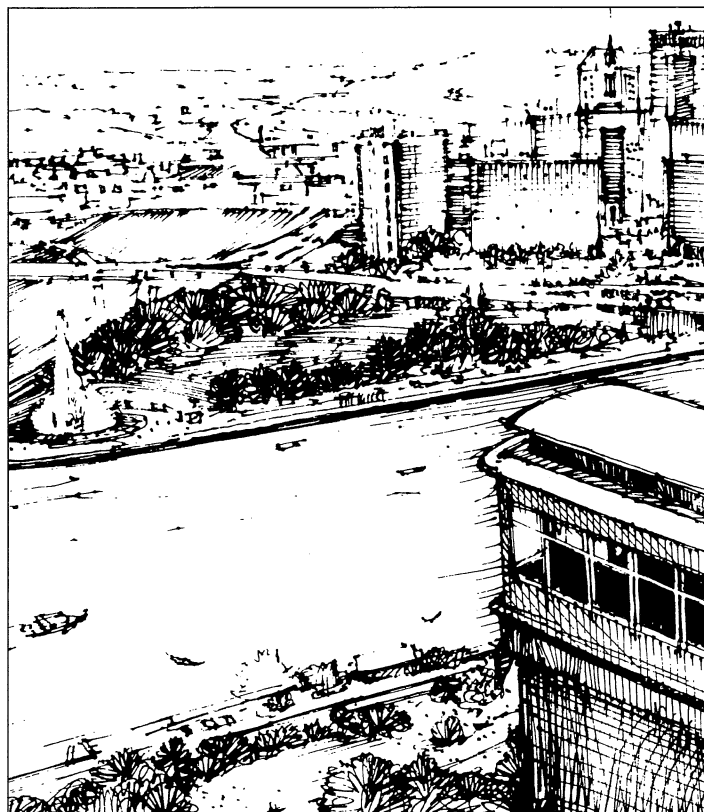
with variety from the Opening Session and Keynote Speech on Wednesday at noon to the New Products Showcase on Thursday evening and the Tech Olympics on Friday evening.

Don't miss the **Fellows Address and Reception** at 6:15p.m. on Thursday. The address will be given by Ted W. Jones, Director of Technical Studies at Indiana University's School of Music. A noted theatre consultant, Mr. Jones has long been active in international theatre technology. In addition to Mr. Jones' address, this event is our opportunity to induct new Fellows, and to present two special awards, the **KM Fabrics Technical Production Award** and the **Clear-Com Sound Achievement Award**.

The David L. Lawrence Convention Center is located in Pittsburgh's cultural district, and all conference hotels and various theaters are within walking distance. On March 20, 21, or 23, you can take in the KODO DRUMMERS presented by the Pittsburgh Dance Council at the Byham Theatre, or the Pittsburgh Ballet Theatre's mixed repertoire at the Benedum Center for the Performing Arts. (For ticket information, call Pittsburgh Dance Council: (412) 355-0330; Pittsburgh Ballet: (412) 281-0360. Mention your USITT affiliation). And if nightlife is to your liking, you can sign up for a guided PUB TOUR of some of Pittsburgh's finest taverns, breweries, and hot spots.

See you there.

David Will
Chair Coordinator



LOOKING DOWN AT PITTSBURGH'S GOLDEN TRIANGLE FROM THE
OBSERVATION DECK OF THE DUQUESNE INCLINE.

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

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ENGINEERING

CODE CORNER

For some time Code Corner has been looking at the proper method of connecting individual lighting fixtures to their branch circuits. If there are many lighting fixtures there are also many cables. In applications such as touring it is often easier to run cables with more than one circuit. This edition of Code Corner will look at how multi-circuit extension cables can be used in a code-compliant manner.

When we last used NEC Tables 400-5(A) and (B) we used the appropriate columns for two current-carrying conductors. There are also columns for three conductors; but, if we put more than one circuit in the cable we will have at least four conductors. Tables 400-5(A) and (B) are within Section 400-5. The first paragraph of Section 400-5 describes how to reduce the ampacities in the Tables when more than three current-carrying conductors exist in the same cable. A standard multi-circuit cable common in the entertainment industry is the six-circuit, nineteen-conductor cable. This cable includes twelve current-carrying conductors—the grounding conductors and the spare conductor are not current-carrying. The instructions in the front of Section 400-5 specifies that for ten through twenty conductors, the values in the Tables for three current-carrying conductors must be reduced by 50%. This would mean that for six circuits protected at 20A a wire size would have to be selected from Column A of Table 400-5(A) after the values in that column were divided in half, in this case 6AWG. A nineteen-conductor, 6AWG cable is hardly an improvement over six separate three-conductor 12AWG cables.

In most entertainment industry applications circuits are controlled by dimmers following a lighting plan. Most likely all circuit will not be on at the same time at 100% intensity for periods over three hours. In previous editions of the NEC there were two derating tables, the one still there based on 100% load diversity (i.e. all circuits

on at the same time at 100% intensity for periods of over three hours), and one based on 50% load diversity. Due to misuse, the 50% version was banished to Appendix B as Table B-310-11. Appendix B is not a part of the NEC but, like a fine print note, might be used to encourage an electrical inspector to see your point of view. This table requires derating Table 400-5(A) by only 70%. These less strict requirements would require only 8AWG conductors in our cable. That wasn't much help was it?

The NEC is divided into nine chapters. Section 90-3 tells us that the first four chapters contain all the general requirements which apply anywhere anytime. Chapters 5, 6 and 7 contain special conditions that modify, increase or decrease, but not replace, the requirements in the first four chapters when the special conditions exist. Chapter 8 is its own little separate code; and Chapter 9 contains tables and examples. Article 520 modifies the general requirement when employed in theatres and similar places.

Table 520-44 looks quite similar to Table 400-5(B) in that it acknowledges the temperature rating of the cable missing from Table 400-5(A). If the multi-circuit cable is rated for 90°C; and if it is kept well away from the heat-producing lighting fixtures so that ambient is 30°C (86°F) or less; and if it is actually being used at 50% diversity; and if it is being used in a theatre, then Table 520-44 may be used. The Table requires that its ampacities be derated by 70% for 7 through 24 conductors. This would allow our 19-conductor cable example to contain more reasonable 12AWG conductors. Note that in Section 520-42 connector strips require derating due to their close proximity to the lighting fixtures. This would suggest that it is inappropriate to use the ampacities found in Table 520-44 when the multi-circuit cable is lashed horizontally along the same pipe that mounts the lighting fixtures. The cable should be lashed several feet away and individual break-outs dropped down to the fixtures.

(The information in this article is the opinion of the author. Only the

NFPA and your local jurisdiction authority can interpret the NEC. The author and USITT are not liable for anything resulting from the use of this information.)

Ken Vannice
Vice-Commissioner for NEC,
Panel 15

ARCHITECTURE

ASTC SLIDE BASH

Twice each year, the American Society of Theater Consultants (ASTC) encourages its members to bring slides and anything else interesting or unusual about theater planning to its meetings.

This year the ASTC will host an open session in this style at the USITT Annual Conference & Stage Expo in Pittsburgh on **Wednesday, March 19 at 6:00–11:00p.m.** Anyone can bring slides, and is encouraged to do so. ASTC members will present their work and possibly slides from their archives. USITT and OISTAT members are invited to bring and show slides. Handouts and show-and-tells are also welcome. Robert Long and Robert Davis are coordinating the session, and will limit quantity and length of presentations according to how many people are standing in line. The format that has worked best in the past for larger groups is many short presentations, say 5 minutes and 5 slides, or less, and we discourage, but allow, longer presentations. During the 5-hour session we expect audience and presenters to wander in and out, and we expect the audience to talk, ask questions, and heckle. Presenters might consider bringing their own translators. We encourage brevity, levity, sincerity, frivolity, relevance, redolence, pertinence, and impertinence.

Slides are not required: the presentations can be verbal or use other supporting material such as handouts, books, or posters. Topics might be a recently completed project, new project, project in the works, aspect of a project, old theater discovered, old theater demolished, piece of technology,

piece of history, news, views, or a surprise. The intent is quite serious, this is pre-publication forum to get ASTC members and guests the earliest look at each other's projects and new technology that may take months or years to get to press. It's also an opportunity to share information that might not ever make it to press, for one reason or another.

No manufacturers presenting their own products, please; there are other sessions for that, but please, manufacturers should bring anything else that's interesting. It helps if you confirm a time slot with us before the conference, but it's not required.

Robert Davis, ASTC

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Robert Davis
American Society of Theatre Consultants

CORRECTION

Our sincerest apologies to PPC Costumes who were listed incorrectly in the 1996-1997 USITT Membership Directory. Their directory listing should read as follows:

PPC Costumes

Attn: Susan O'Neill
1059 Logan Road
Pittsburgh, PA 15102
O/F: 412-833-6000

PPC Costumes is a full service professional costume shop specializing in custom tailoring, draping, and wholesale fabric and custom surface treatment for theater, dance, film and video.

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. The WOW! homepage (http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html) features copies of all the articles published in *Sightlines* with live links to all the sites mentioned in the articles. Bookmark the WOW! homepage in your browser software and use it as the starting place for your exploration of these interesting and informative Web resources.

CHINESE NEW YEAR

As I write this article, it is the start of 1997 and I'd like to wish everyone a "Happy New Year." By the time you read this article, there will be another New Year celebration—Chinese New Year (<http://harmony.wit.com/chinascape/ChineseNewYear/>). Starting on February 7, the festival brings in the year 4695, the Year of the Ox. The Chinese calendar is based on the Asian Zodiac (<http://found.cs.nyu.edu/liaos/horoscope.html>), which is on a twelve year cycle. In honor of Chinese New Year, this article will reveal many Web sites pertaining to Chinese culture.

DRAGONS

A mythical creature, the dragon (<http://www.chinapage.com/dragon1.html>), plays an important part in Chinese culture. The dragon (<http://found.cs.nyu.edu/liaos/dragon.html>) is one of twelve "signs" in the Chinese calendar.

CHINESE ART

The History of Chinese Art (http://hal9000.wsd1.winnipeg.mb.ca/nnl/CECIL_R/f_pat/SALLY.HTM) goes back many thousands of years (<http://www.miyazaki-mic.ac.jp/faculty/bdarling/chinaart.html>). You can see examples of such art at the National Palace Museum (<http://www.npm.gov.tw/>),

Taiwan. The Web has examples of Folk Art (<http://users.aol.com/jyao557882/index.html>), Chinese Landscape Art (<http://www-physics.mps.ohio-state.edu/~prewett/chinese.html>), Crafts (<http://pasture.ecn.purdue.edu/~agenhtml/agenmc/china/art.html>), Contemporary Artists (http://www.maui.net/~cthyarts/cathay_arts_home.html), and Art Exhibits (<http://www.webart.com/asianart/index.html>).

MONGOLIAN ART

Having served as a geopolitical buffer and political pawn in the relations between the China and Russia, Mongolia (<http://www.bluemarble.net/~mitch/mongolia.html>) has a very unique culture.

An excellent exhibit of Mongolian art can be seen at The Asian Art Museum (<http://sfasian.apple.com/Mongolia/Home.htm>), San Francisco. Photos (http://www.ask.or.jp/~tomokazu/index_E.html) have been taken by many tourists who have recently visited this country (<http://www.st.rim.or.jp/~anono/emongolia.html>). You can see an exhibit of Genghis Khan (<http://vvv.com/khan/index.html>), perhaps the most famous Mongolian.

TIBETAN ART

Tibet is another country which has geographical, political, and cultural ties to China. You can explore Tibetan Sand Paintings (<http://www.chron.com/mandala/>), Photos (<http://gallery.sjsu.edu/Arth/Tibet/main.html>), Music (<http://www.drepung.org/smsd.html>), Chants (<http://www.well.com/user/gyuto/>), and Literature (<http://www.dzogchen.org/newtales/ntale16.html>) on the Internet.

Please e-mail me (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 "presence," please send your URLs to me also.

C. Otis Sweezy
Vice-Commissioner for Electronic Communications

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NATIONAL OFFICE

NEWS FROM THE NATIONAL

USITT is proud to offer a new benefit to our membership. USITT members will now be able to save \$25 when they register for *Rigging Seminars*. If you have not already heard, the seminars, presented by USITT members Jay Glerum and Harry Donovan, were initiated to serve the ever-growing need in the entertainment industry to study rigging engineering and safety methods "hands-on" by a team of thoroughly experienced rigging professionals. Glerum and Donovan are nationally recognized for their knowledge of arena and stage rigging.

The series of seminars, varying in length from three to four days, are scheduled to take place in Las Vegas, February 10-12; San Francisco, March 8-11; and Orlando, May 18-21. For more information contact: *Rigging Seminars*, P.O. Box 486, Bedford, IN 47421, tel: 812-278-3123 or fax: 812-278-3141 or visit their Web site at <http://www.riggingseminars.com>.

The closing date for advance registration for the 1997 USITT Annual Conference & Stage Expo is fast approaching. The National Office encourages you to register before February 14, 1996 otherwise rates will increase. Also, do not forget to buy your ticket for the Awards Banquet Dinner. The dinner, the social ending of the Pittsburgh Conference & Stage Expo, celebrates the 1997 USITT award winners. Meet new friends and visit with old ones while you watch the USITT awards being presented to the exceptional people who have made significant contributions to USITT and the performing arts community. If you have already sent in your registration form, and forgot to buy your ticket, please call the National Office to reserve your spot at this event you will not want to miss!

Here is a reminder of other important dates that are fast approaching: February 28, 1997 is the deadline for pre-registration for the THEatre Conference Employment SERVICE; and

March 7, 1997, is the deadline to apply for exhibit spaces for Cover the Walls. For more information on guidelines and applications for the above mentioned opportunities call the National Office or consult your conference preview guide. *On to news from our members.*

■ CONTRIBUTING MEMBER NEWS

USITT would like to welcome its newest Contributing Member: **Anderson & Co.** of Denmark. Anderson & Co. is a distributor of light and stage equipment to the entertainment industry in Scandinavia, with in-house facilities for every aspect of design and production for the industry.

Thanks to the support of loyal customers and reliable vendors, **Vincent Lighting Systems** has relocated their Cleveland office to a larger facility. Their new address (18370 South Miles Road, Cleveland, OH 44128) is only one mile southwest of their current location. Only their Cleveland street address has changed. Their phone number and fax number as well as e-mail and PO Box addresses will remain the same. Vincent Lighting System is a full-service sales, service and rental company serving the theatre and television production industries.

Sappis Rigging, Inc. is thrilled to welcome Elizabeth M. Geldolf to its ranks. Elizabeth will take over production management duties for the five boroughs of New York City and northern New Jersey. Also in the news, Sapsis Rigging, Inc. has supplied and installed the rigging equipment for the New Wilma Theatre in Philadelphia, Pa. The Wilma Theatre is the first new theatre built in the city in over 60 years.

■ SUSTAINING MEMBER NEWS

USITT would like to welcome its newest Sustaining Member: **Big Image Systems AB** of Sweden. Big Image Systems is a producer of full-color images in unlimited sizes on textile materials, ideally suited to applications within the theatrical and television industries. To learn more about Big Image Systems AB, visit their booth at

Stage Expo in Pittsburgh.

R. Lawrence Kirkegaard, Hon. AIA, principal of Kirkegaard and Associates, Downers Grove, was recently awarded the 1996 President's Award by The American Institute of Architects in Illinois (AIA Illinois). The President's Award is the highest award given to non-member individuals or organizations in recognition of extraordinary achievements to promote the understanding, appreciation or advancement of the profession of architecture in the State of Illinois. The Honor Award Jury unanimously selected Kirkegaard based on his firm's commitment to excellence in creating facilities where music and the spoken word can be enhanced.

■ ORGANIZATIONAL MEMBER NEWS

Transteknik GmbH of Holzkirchen near Munich/Germany has assumed a 80% share holding in AVAB AB of Goteborg, a Swedish company specializing in lighting systems. Both companies will maintain their identity and will continue to develop their respective products.

■ PROFESSIONAL MEMBER NEWS

Professional Member **Steve Thorburn**, principal of Thorburn Associates, is proud to announce the addition of Daniel A. Abrams as a consultant with the engineering staff. Mr. Abrams recently relocated to the San Francisco Bay area from Los Angeles, where he held a position in the engineering department at a professional loudspeaker manufacturing company. The firm would also like to announce the promotion of Andrew McNutt to Marketing and Media Relations. This promotion comes six months after his joining Thorburn Associates' marketing department.

■ INDUSTRY MEMBER NEWS

Opera America is currently accepting applications for the 1997/98 OPERA America Program, a program designed to identify and encourage those individuals who are committed to a career in opera administration or production in North America. For the 97/

98 season, OPERA will select up to four fellows in the areas of general management, technical direction, production/stage management, and other administrative specialties areas. For application materials, or further information about the program, contact Eve Smith at 202-293-4466 or e-mail at eve@operaam.org. The deadline for applying is May 6, 1997.

TheatreWeek is pleased to announce a new weekly column named "Behind the Scene" which will feature two or three companies that make valuable contributions to the technical side of theatre. For more information on the requirements for submission, contact Melissa Bernardo at 212-627-2120.

■ LOST MEMBERS

The USITT National Office is requesting your assistance in finding the correct address for the following current USITT members: Rachel Mero, Russell Drapkin, Kelly Perkins, Joshua Horvath, Allen Weeks, Karen Murk, Lynn Camilo, Barry Dudley and Ed Peterson. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the National Office (800-93USITT or 315-463-6463 or email: usittno@pppmail.appliedtheory.com). We would like to ensure that these members continue to receive news from USITT.

Mary P. Buffum

USITT Marketing and Public Relations Manager

STAGE EXPO

LAST CALL FOR EXHIBITORS

If your company or organization has not yet reserved exhibit space for Stage Expo '97 in Pittsburgh, don't delay. Booth and table sales soared in the last month, and just a few spaces remain. Since the last issue of *Sightlines*, fourteen exhibitors signed up to exhibit at Stage Expo '97 in Pittsburgh - a 17% increase in one month! The number of Pittsburgh exhibitors (94) continues to be well ahead of last year's show in

Fort Worth (82), and is also slightly ahead of the pace set by Las Vegas (93) at this point in time.

Here are the companies and organizations who will exhibit at Stage Expo '97 in Pittsburgh. (List as of 1/7/97)

Alcone/Mutual Hardware
Altman Stage Lighting
ATM FLY-WARE
Automatic Devices Company
Baer Fabrics
*The Banff Centre, Theatre Arts
*Barbizon
*Big Image Systems AB
Broadway Press
Bulbman Inc.
CAE Inc.
Carnegie Mellon University
J.R. Clancy, Inc.
Clear-Com Intercom Systems
Columbus McKinnon Corporation
Construction Center for the Arts/
Pittsburgh Civic Light Opera
*Cornish College of the Arts
The Crosby Group, Inc.
Custom Rigging Systems
Dazian's Inc.
*Drama Book Shop
University of Delaware
Electronic Theatre Controls
Entertainment Services & Technology Association
GALA
*George & Goldberg Design Associates
Gothic Coatings, Inc.
The Great American Market
H&H Specialties Inc.
High End Systems, Inc.
*IATSE Local 3
University of Illinois at Urbana-Champaign
*University of Iowa Theatre Arts Dept.
Irwin Seating Co.
James Thomas Engineering, Inc.
JCN
*Jeamar Winches
The Juilliard School
University of Kansas
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
Milliken & Company
University of Missouri - Kansas City
*Moonlight Illumination
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*North Carolina School of the Arts
PCPA Theaterfest
Penn State University
Phonic Ear Inc.
Pittsburgh Stage, Inc.
Plastic Coating Corp.
Production Advantage
Protech
Reynolds Drapery Service, Inc.
Rosco
Rose Brand
Sapsis Rigging Inc.
Sculptural Arts Coating, Inc.
Silkpaint Corporation
SourceBook Press
Southern Illinois Univ.- Carbondale
Stage Directions Magazine
*Stage Research, Inc.
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.
University of Tennessee
*University of Texas at Austin
Theatre Arts Video Library
Tiffin Scenic Studios, Inc.
Tomcat USA Inc.
Tools For Stagecraft
*Towson State University
Union Connector
Vincent Lighting / Future Light
Wenger Corporation
University of Wisconsin - Madison
*New exhibitors since January
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 Conference Registration Form can be found in the conference insert in this issue of *Sightlines*.

Helen Willard
USITT Sales Manager Stage Expo & Advertising

SUSTAINING MEMBERS

MARTIN PROFESSIONAL, INC.
MDG FOG/SMOKE GENERATORS
MEHRON, INC.
MILLIKEN & COMPANY
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WYBRON, INC.

LIGHTING PROGRAMMING AT A GLANCE
1997 USITT ANNUAL CONFERENCE & STAGE EXPO
PITTSBURGH, PA: MARCH 19-22*

	Wednesday March 19		Thursday March 20	Friday March 21	Saturday March 22
8:00 AM to 9:30 AM	Registration	8:00 AM to 9:30 AM			Lighting Skills Session: Paperwork
30 Min Break		30 Min Break			
10:00 AM to 11:30 AM	International Lighting Designers	10:00 AM to 11:20 AM	Stage Expo Only	Gender Issues Caucus Meeting	Bringing Mars & Venus to Earth: Communication Styles
30 Min Break		55 Min Break			
12:00 PM to 1:30 PM	Conference Keynote Address	12:15 PM to 1:35 PM	Electrical Services sponsored by Engineering Commission	Distinguished Lighting Designer: Imero Fiorentino	
30 Min Break		55 Min Break			
2:00 PM to 3:30 PM	Computer Visualization	2:30 PM to 3:50 PM	Aesthetics of Transitions sponsored by Sound Commission	Stage Expo Only	Lighting Designers in Architecture: Computer Generated Slides
30 Min Break		55 Min Break			
4:00 PM to 5:30 PM	Lighting Commission Meeting I	4:45 PM to 6:05 PM	Dichroic Filters and Reflectors	Lighting on B-way When You're the New Kid on the block	Happy Hour and Awards Banquet
30 Min Break		10 Min Break			
6:00 PM to 7:20 PM	Working Sessions: Mentoring Project, Long Range Goals	6:15 PM to 7:35 PM	Fellows Reception and Address	Lighting and Scene Design Commissions Reception	
10 Min Break		10 Min Break			
7:30 PM to 8:50 PM	Lighting the Industrial Part I	7:45 PM to 9:05 PM		(reception continued)	
10 Min Break		10 Min Break			
9:00 PM to 10:20 PM	Lighting the Industrial Part II	9:15 PM to 10:35 PM	Roundtable: The MFA— What is it Worth?	Dance Super Management sponsored by Management Commission	

* **PROFESSIONAL DEVELOPMENT WORKSHOPS** (please register ASAP, as space is limited)

The Art & Technique of Television Lighting (Tuesday, March 18; 8:45a.m. to 5:30p.m.)

Automated Lighting in Education: Collaborative Student Projects (Tuesday, March 18; 12 noon to 9:00p.m.)

LIGHTING

MENTORS WANTED

Over the past two years the Lighting Commission has been laying the groundwork for creating a national mentoring program. Some of you are aware that this idea came from one of our student members, Kate Lucas, at a commission meeting in Las Vegas. We are excited about this project and feel that we can provide a service that will benefit all of our commission members—whether coming from corporate, professional, or student backgrounds. We completed the first step of the project prior to last year's conference in Fort Worth. At that time we hosted a working session where we met with a number of students, several manufacturing/vendor reps. and educators. Based on these discussions and initial interest we concluded that there was strong interest in developing the project.

Mentoring is a way to provide a training experience outside the traditional classroom environment. In a mentoring situation a relatively young member of a profession is paired with an individual or company that has a specific area of expertise and is well-established within the profession. Many mentor experiences have grown into lifetime professional relationships. The program, in each case, would be tailored to the specific needs of the people involved. While many programs would involve placing students with manufacturers or vendors, other possibilities also exist for mentoring projects. Students might be paired as assistant designers with our professional members, guest design opportunities might be created between universities, or students might receive opportunities to explore non-traditional areas of lighting design through mentoring experiences. The possibilities are numerous.

We are now moving into the second phase of the project where we feel we need important input from those companies and individuals who might be in the position to consider offering various forms of mentoring or intern-

ship experiences. Over the fall I have had a number of conversations with individuals from our manufacturing, professional, and vendor constituencies regarding the project. The result has been the development of a survey for individuals/companies who are in the position to offer mentoring experiences. We have been distributing the survey with hopes of compiling a body of information that could be used by students who are in search of a mentoring/internship experience within the Lighting Commission. In December, this survey was mailed to nearly 650 members of the Institute. Ultimately, the collected data will be tabulated and presented in a format such as a directory. A presentation of the initial returns from the survey and discussion of the mentoring project will take place at a working session scheduled at this year's conference in Pittsburgh (6 to 7:20p.m. on Wednesday, March 19). Whether you're a corporate, professional, educational, or student member I'd like to invite you to become involved with this project and attend this meeting.

In the meantime, we want to make sure that anyone interested in the possibility of becoming a mentor gets an opportunity to complete the survey. If we missed you, please let us know. The survey will not take long to complete (twelve questions plus contact information). Through the survey we hope to provide a means of introducing students to various mentors. We recognize that mentorships are individualized and that each element of a proposed program must be negotiated between both individuals, but we hope that responses to the survey will allow a student to make initial choices, matching their needs with your profile. If you have any questions, or you would like copy of the survey, you can contact me at:

Rich Dunham
Dept. of Theatre, Box 1 Station B
Vanderbilt University
Nashville, TN 37235
tel: 615-322-3620
fax: 615-322-3629
e-mail: dunhamre@ctrvax.vanderbilt.edu

The survey can also be downloaded through the Lighting Commission's Web site (http://diogenes.baylor.edu/WWWproviders/Jim_Allen/usittlc/welcome.html).

Rich Dunham
Vice-Commissioner

SCENE DESIGN

VERY SPECIAL HERITAGE SESSIONS

For scene design enthusiasts, the 1997 Annual Conference & Stage Expo in Pittsburgh promises to be packed with an exciting array of programs. In addition, the conference is a wonderful opportunity for you to propose and discuss future Scene Design Commission projects and programs, as well as a chance to enjoy the company of friends and colleagues.

In previous issues of *Sightlines*, I have described many of the exciting sessions planned for the Pittsburgh conference, but I would be remiss if I didn't highlight two more very special sessions. Thursday afternoon at 12:15, **Linda Hardberger**, Curator of the Marion Koogler McNay Museum, will share with us her expertise and love for scene design heritage in a presentation on the **Robert L. B. Tobin Library and Collection of Scenic Art**. Following Ms. Hardberger's session, beginning at 2:30p.m., another heritage session, "**The Designer's Survival Kit: Drawing, Drafting and Painting**," will feature the internationally renowned designers **Desmond Heeley** and **Don Jensen**. I'm sure you will not want to miss this opportunity to hear them speak about their work and their careers.

Another important conference event is the **Scene Design Commission Meeting** on Thursday at 4:45p.m. This meeting is for anyone interested in scene design; students, educators, freelance designers and craftspeople are all invited to attend. This is a chance to visit with colleagues and friends who have an interest in scene design and its related

crafts, and to be an integral part of the commission's projects and programming. Our special interest/focus groups—Scene Painting, Properties, Heritage, Education, Computers, and Contemporary Trends—will meet during this time to formalize the programming for Long Beach in 1998. Everyone's ideas and participation are needed to ensure that the commission continues to provide activities and information that are pertinent and valuable.

Look for my column in the next issue of *Sightlines* where I will give a glimpse of the special exhibits you can expect in Pittsburgh.

Kim Williamson
Co-Commissioner

PUBLICATIONS

OPPORTUNITIES FOR AUTHORS

The USITT Publications Committee will hold three meetings at the Pittsburgh Annual Conference & Stage Expo and all interested USITT members are invited to attend. The Saturday meeting at 10a.m. will be devoted to informal discussions about commission projects which expect to culminate in formal publication by USITT. A sign-up sheet for scheduling people interested in discussing their projects will be available at the USITT booth on the Stage Expo floor.

Joy Emery
Vice-President for Communications

EDUCATION

SOMETHING FOR EVERYONE

The Education Commission is in the final stages of preparing for the Annual Conference & Stage Expo in Pittsburgh. The programming sounds exciting and promises to provide a little of something for everyone. If your desire is to beef up your class-

room technique, check out our ever-popular **Creative Teaching** sessions. Hosted again by Ron Stoffregen and John Harris, Jr., this session is always stimulating. For those interested in Promotion, Retention and Tenure, there are several sessions that may be of interest. "**How to Publish**" and "**Grant Writing**" are two that may help. These are just a sampling of the programs offered.

We are already receiving program proposals for the Long Beach conference. If you have an idea for a program that you would like to see realized or you would like to discuss what it takes to put together a program session, contact David Krajec (e-mail: dkrajec@compuserve.com; tel: 414-352-5400 ext. 362) or Ron Stoffregen (e-mail: stoffreg@mail.uwfax.edu; tel: 608-785-6708).

PROJECTS NEWS

The **Two Year-Four Year Curriculum Project** is still proceeding apace. If you are interested in providing input or helping with this project, contact Richard Holen (e-mail: rhollen@vunet.vinu.net; tel: 812-885-5339). Deanna Stuart is the project chair for secondary schools. Anyone interested in the development of theatre in secondary schools should contact Deanna (tel: 203-658-1451). In the wings as a future project is a faculty mentorship project. The purpose is to help facilitate mentor/mentee relationships with other colleagues. This can be helpful in a promotion/retention/tenure situation. If you are interested in this activity, contact Mark Beal (e-mail: mbeal@oavax.csuchico.edu; tel: 916-898-4054) or Tim Kupka (e-mail: tj-kupka@wiu.edu; tel: 309-298-1543).

We are also considering compiling an Education Commission contact sheet of active commission members, and a directory of e-mail addresses which we could post on our Web sight. (<http://www.culturenet.ca/usitt/commissions/education.html>.) Let me know what you think.

See you in Pittsburgh.

David Krajec
Co-Commissioner



CONFERENCE PROGRAM PROPOSAL

Date Submitted _____ Revision ☐ (check here)

SESSION INFORMATION

Session Code: _____

Session Title: _____

Sponsoring Commission(s): _____ Length of Session(s): _____

Commission Contact: _____ Session Approved By: _____

Preferred Day: WED: ☐ THUR: ☐ FRI: ☐ SAT: ☐ Anticipated Attendance: _____

Brief description of session topic (please include in your description, the type of program you are presenting, i.e. panel, working meeting, discussion, etc.). _____

PERSONNEL INFORMATION

Session Chair: _____ Phone: (w) _____

Address: _____ (h) _____

_____ Fax: _____

_____ E-mail: _____

Names of additional panelists (identify non-USITT members and location):

Panelist Name	Location/Home City	Non-USITT
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>

Please submit Program Participants Biographies Form for all panelists and forward to Commission contact person. Maintain a copy of each form for your records.

ROOM CONFIGURATION: (Check Box)

Theatre/Panel _____ _____ _____	Classroom _____ _____ _____	Hollow Square _____ _____ _____	Reception _____ _____	Small Tables _____ _____	Other describe below ??? _____ _____
---	---	---	--	---	---

List number of presenters / number of participants for Hollow Square / number of tables required. _____

Notes: _____

TECHNICAL REQUIREMENTS: A/V equipment rental is **EXPENSIVE** – Please be sure of your requirements.

Overhead Projector: ☐ Lectern: ☐ Slide Projector: ☐ Microphone(s): ☐ # of _____

Video Tape: ☐ Format: _____ Tape Recorder: ☐ Format: _____

Computer: ☐ Type: _____ Accessories: _____

Other: _____

Send completed form to: John Utboff, Kansas State University, Nichols Hall, Rm. 129, Manhattan, KS 66506

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Professionals in the Performing Arts

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<http://www.culturenet.ca/usitt>

oistat

International Organization of Scenographers,
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10TH WORLD CONGRESS

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

USITT
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&
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in America's Renaissance City

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1997

USITT CONFERENCE & STAGE EXPO

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MARCH 20 - 22

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commercial booth
space and commercial
table space call
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800-398-EXPO
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EXHIBITORS AND EXHIBITIONS AT 1/22/97

A.C.T. Enterprises, Inc., Alcone/Mutual Hardware, Altman Stage Lighting, Anchor Communications/Porta Com, Apollo Custom Inc., The Association of Theatrical Artists & Craftspeople, ATM FLY-WARE, Automatic Devices Company, Baer Fabrics, The Banff Centre, Barbizon, BBB Bayerische Bühnenbau GMBH, Big Image Systems AB, BMI Supply, Broadway Press, Bulbman Inc., CAE Inc., Carnegie Mellon University, J.R. Clancy, Inc., Classic Trims, Clear-Com Intercom Systems, Cobalt Studios, Columbus McKinnon Corporation, Construction Center for the Arts/Civic Light Opera, Cornish College of the Arts, The Crosby Group, Inc., Custom Rigging Systems, Dazian's Inc., University of Delaware, Drama Book Shop, Electronic Theatre Controls, Entertainment Services & Technology Association, GALA, George & Goldberg Design Associates, Gothic Coatings, Inc., The Great American Market, H & H Specialties Inc., High End Systems, Inc., IATSE Local #3, University of Illinois at Urbana-Champaign, University of Iowa, Irwin Seating Co., Jearmar Winches Inc., The Juilliard School, The University of Kansas, Kent State University, Kryolan Corporation, Kunst Macchina Production Company, 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, Moonlight Illumination Co., Neiman Supply Company, University of Nevada Las Vegas, Norcostco Inc., North Carolina School of the Arts, NSI - Colortran, PCPA Theaterfest, Penn State University, Phonic Ear Inc., Plastic Coatings Corp, Production Advantage, Production Supply Service, Inc., Protech, Reynolds Drapery Service, Rosco Laboratories Inc., Rose Brand, Sapsis Rigging Inc., Sculptural Arts Coating, Inc., SECOA, Silkpaint Corporation, Sourcebook Press, Southern Illinois University, Stage Directions, Stage Research, Inc., 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., University of Tennessee, University of Texas at Austin, Theatre Arts Video Library, James Thomas Engineering, Inc., Tiffin Scenic Studios, Inc., Tomcat USA Inc., Tools For Stagecraft, Towson State University, Union Connector, Utah State University, 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.



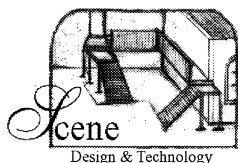
1997 Distinguished Lighting Designer:

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.



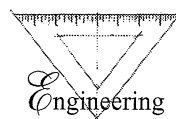
How Students Learn:

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.



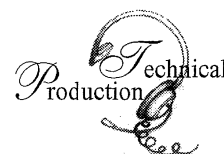
How to be a student in the arts -- and still have a life!:

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

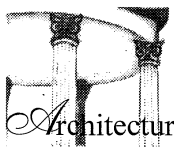
of many theatre workers is put in the hands of the Technical Director - to what extent should their training and experience be mandated through certification?

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 acoustic 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:

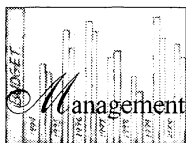
The list of Rendering and 3D CAD programs seems to get longer by the month.

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

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

Co-sponsored by Indiana University - Bloomington, Wayne State University and University of Pittsburgh

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 style, materials, and usage are included in this authoritative master class. Also includes practical work in measuring & fitting hairpieces, alterations to existing wigs, milating techniques, creating colored wigs and facial hair pieces, and the cleaning and maintainance 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.

SOLD OUT



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.

ADVANCE REGISTRATION DEADLINE
POSTMARK / FAX BY FEBRUARY 14, 1997

PROFESSIONAL
DEVELOPMENT
WORKSHOPS
March 17-18

CONFERENCE
ACTIVITIES
March 19-22

STAGE EXPO
March 20-22



1 BADGE INFORMATION

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

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



2 CORRECTIONS FOR OUR RECORDS AND INFORMATION ABOUT AND FROM YOU

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

A ☐ Yes B ☐ No

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

A ☐ Yes B ☐ No

Is the address above your

A ☐ Home B ☐ Work

Employment status:

A ☐ Administrative B ☐ Faculty C ☐ Staff

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

A ☐ Yes B ☐ No

Student status

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

Is this your first USITT Conference?

A ☐ Yes B ☐ No

How many USITT Annual Conferences have you attended?

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

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

In your employment do you (check all that apply)

A ☐ Approve purchases?

B ☐ Evaluate purchases?

C ☐ Recommend purchases?

D ☐ Not involved in purchasing

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

Other Performance fields

G ☐ Television H ☐ Motion Pictures I ☐ Theme Parks

Professional Services

J ☐ Architect

K ☐ Consultant

L ☐ Engineer

Performing Arts Related Business

M ☐ Dealer

N ☐ Manufacturer

O ☐ Rental

P ☐ Other _____

Name: _____

USITT Membership Number: _____

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

3

REGISTRATION FEES

1. **Full Conference USITT MEMBER**
2. **Full Conference USITT STUDENT MEMBER**
3. **Full Conference NON-MEMBER**
Fee includes a one-year USITT Individual Membership
4. **Full Conference NON-MEMBER STUDENT**
Fee includes a one-year USITT Student Membership.
Students must provide copy of Student ID with Registration Form
5. **Full Conference JOINT MEMBER/SPOUSE**
6. **One Day Only** includes Stage Expo Admittance

ADVANCE
12/1/96 - 2/14/97LATE/ON SITE
2/15/97 - 3/22/97

<input type="checkbox"/> \$245	<input type="checkbox"/> \$295
<input type="checkbox"/> \$165	<input type="checkbox"/> \$215
<input type="checkbox"/> \$325	<input type="checkbox"/> \$375
<input type="checkbox"/> \$213	<input type="checkbox"/> \$263
<input type="checkbox"/> \$195	<input type="checkbox"/> \$245
<input type="checkbox"/> \$170	<input type="checkbox"/> \$220
<input type="checkbox"/> \$30	<input type="checkbox"/> \$35

1997 OISTAT World Congress

Pittsburgh, March 16-18, 1997

Immediately preceding the USITT Annual Conference & Stage Expo, official delegates from 36 countries will convene in Pittsburgh, where, for the first time in its history, the International Organization of Theatre Designers, Architects and Technicians (OISTAT) will hold its quadrennial World Congress in North America. Attendees will participate in panel discussions, informational sessions, and business meetings focused on the future of live entertainment.

USITT, the United States Center for OISTAT, is sponsoring the 1997 World Congress and USITT members are invited to attend sessions and participate in the panel discussions. There is no additional registration fee for the OISTAT World Congress. The official delegates will include some of the finest designers, technicians, managers, and architects from their respective countries and this will provide a unique opportunity for our North American members to meet colleagues from other countries, participate in sessions that will explore our future, and make contacts that may expand your career opportunities.

Early arrivals at the Congress may elect to join some of the official delegates for a coach tour to Fallingwater, the former home of Frank Lloyd Wright. This optional tour leaves the Doubletree Hotel early in the morning on Sunday, March 16, and returns in time for the Congress opening reception on Sunday evening. Space is limited on the coach and is available on first-come, first-served basis. The opening reception, also in the Doubletree, is free and will provide the opportunity to meet the official delegates in an informal setting.

The theme of the World Congress is "The Vision of OISTAT: Design and Technology in the Next Century", and all the sessions will focus on this issue. Of particular interest will be the opening session on Monday, March 17. The keynote address will be presented by a very special personality in the theatre, who will establish the tone for the Congress. In addition, we have invited four superb theatre artists and practitioners who will present their views on the future of our field, then will participate in a panel discussion with the audience to explore some of the issues raised in these opening presentations.

Robert Lepage

Robert Lepage, a visionary director/actor from Montreal, entered the Quebec City Conservatory at 16, without either the requisite diploma or required age. Unable to find work after graduation, he journeyed to Paris with Quebec City's "other jobless graduate for that year," Richard Frechette, to study with Alain Knapp, who was the first to encourage Mr. Lepage to develop his unique outlook on the theatre. Lepage opened Theatre Hummm, the "first penniless laboratory to explore his skills in group theatre".

In 1982, Lepage and Frechette joined director Jacques Lessard at Theatre Repere and created *En Attendant*, their first critically acclaimed

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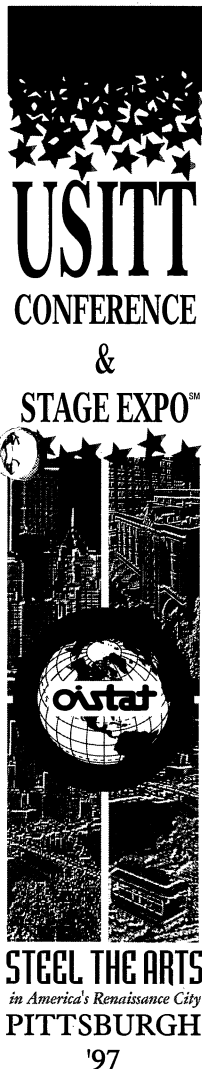
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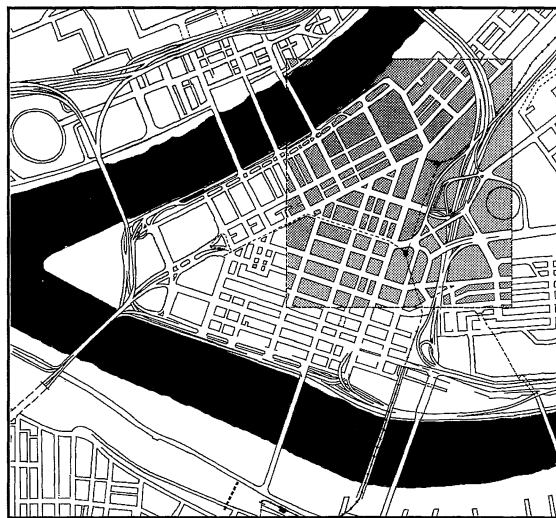
Special Report and Invitation

By
 Richard Durst
 Chair, USITT
 INTERNATIONAL
 COMMITTEE

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

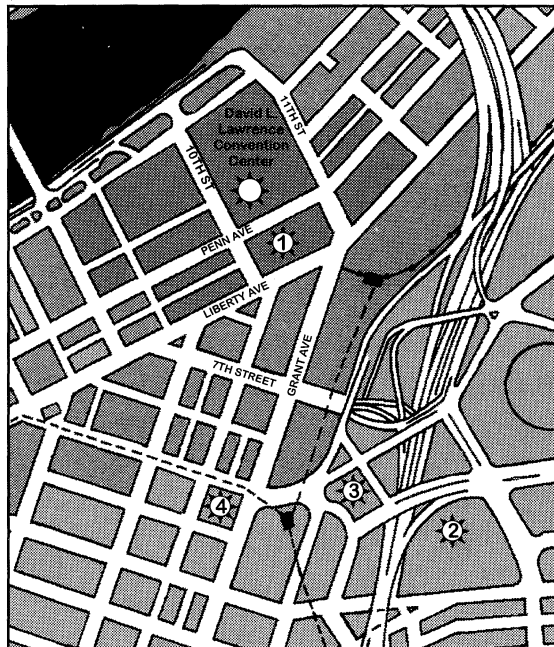


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The DoubleTree Hotel Pittsburgh is a contemporary structure with a spectacular four-story glass atrium. The Hotel is located close to the city's cultural and shopping districts and is adjacent to the David L. Lawrence Convention Center. Fitness enthusiasts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



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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.



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(412) 644-5512 FAX

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WORKSHOPS
March 17-18

CONFERENCE
ACTIVITIES
March 19-22

STAGE EXPO
March 20-22

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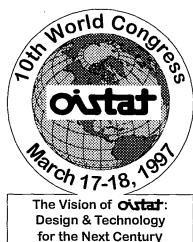
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CONFERENCE HIGHLIGHTS



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

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

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

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

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

USA, LORT & ESTA PROGRAMS

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

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

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

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

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

standards, rigging practices and special effects guidelines.

PITTSBURGH SHOWS ITSELF OFF

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

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

USITT EVENTS

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

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

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

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

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Wednesday, March 19 -
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TCES forms are included in the Conference Preview Guide, mailed to all USITT members in November.

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TECHNICAL SOURCE GUIDE

DURAFLEX

by Rick Uhrick

(edited by Fritz Schwentker with illustration by Roy Hoglund)

Last November the video studio at the University of Missouri–Kansas City chose to work with a permanent stage set rather than build anew each year. The design selected was a Victorian English drawing room which included the requisite quantities of molding detail. The lack of available construction labor required that we purchase all the specified molding, including curved pieces applied around two Gothic arch doorways. We investigated several solutions to obtaining the curved details we needed. Kerfing wood moldings proved too labor-intensive for our budget, as did both casting from WEP (water-expanded polyester) and vacuumforming. Additionally, we felt that vacuumformed and carved foam were just not durable enough for a set that could be used “in perpetuity.”

After a great deal of research, much of it on the World Wide Web, we found a product that would allow us to accomplish these doorways without the need for kerfing, casting or carving. We settled on a product called “Duraflex” made by Resinart. Billed as “the original flexible molding,” it is made of a dense polyester resin composite. Having been available since 1968, it is a tested alternative to curved wood applications. It can be cut, shaped, and sanded with the woodworking equipment available in any scene shop, and construction mastic and pneumatic nailers are sufficient for fastening. Finishing methods are also the same as with solid wood since Duraflex is compatible with any common form of paint without the need for primer coats. The material takes stain, and for that reason it is available in three grain finish styles: oak, pine or smooth. Duraflex is available in 6-foot to 12-foot lengths or in custom-formed sweeps to fit any radius requirement. Because it is flexible, it is easy to ensure a perfect fit around any arc. Resinart will supply most standard molding patterns as well as custom shapes.

We discovered a few notes on usage in the course of our project. Although a sharp saw blade makes cutting easiest, we found that rather than producing sawdust, thin slices came off the blade in peels. As with many plastic products, we found that working this material caused few equipment problems other than dulling saw blades. In fastening the material, the company recommends that the nails be kept at least six inches apart and 3/8-inch from any edge. Pre-drilling is not necessary, as long as you are using 6d or smaller finish nails. In finishing, Resinart suggests that a heavily pigmented stain will produce the best results. We successfully used FEV (French Enamel Varnish—a mixture of clear shellac, leather dye and denatured alcohol) over a paint base coat. We found that the material may require multiple coats of stain since it does not absorb the finish as quickly as some wood. The MSDS (Manufacturer’s Safety Data Sheet) shows that the safety precautions required in working with this material closely mirror those for any standard woodworking project; primarily protection from dust exposure.

Duraflex is not necessarily an option for every production budget level. Our project had a substantial allotment for materials, and this was fortunate since we used an expensive crown molding as a door casing. For that reason, we ordered enough to use for both the straight casing as well as the pre-formed arcs we required. All together, we purchased fifty feet of this molding, which cost \$540.00 (about \$11.00 a foot). Projects on a more modest budget could buy what is needed solely for the curved portions, since the standard patterns found in wood moldings are available from this company, so you can use both. Ordering specially formed arcs is quite simple. A fax of a shop drawing noting pertinent details of radius, width, and molding styles will suffice. Turnaround time was less than a week for our order.

Resinart only sells through its distributors, usually local lumber and building suppliers, but the company is more than happy to assist you in finding or setting up a distributor. Also, the company will ship directly to you once you have ordered through the distributor.

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Name of product/technique: _____

Date the product/technique was used: _____

Name, address and telephone number of
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TECHNICAL SOURCE GUIDE

• A project of the USITT Technical
Production Commission

#27 – DURAFLEX

Editor: Roy Hoglund

Associate Editors: A. D. Carson,
Jonathan Darling, Timothy Francis,
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Technical Source Guide

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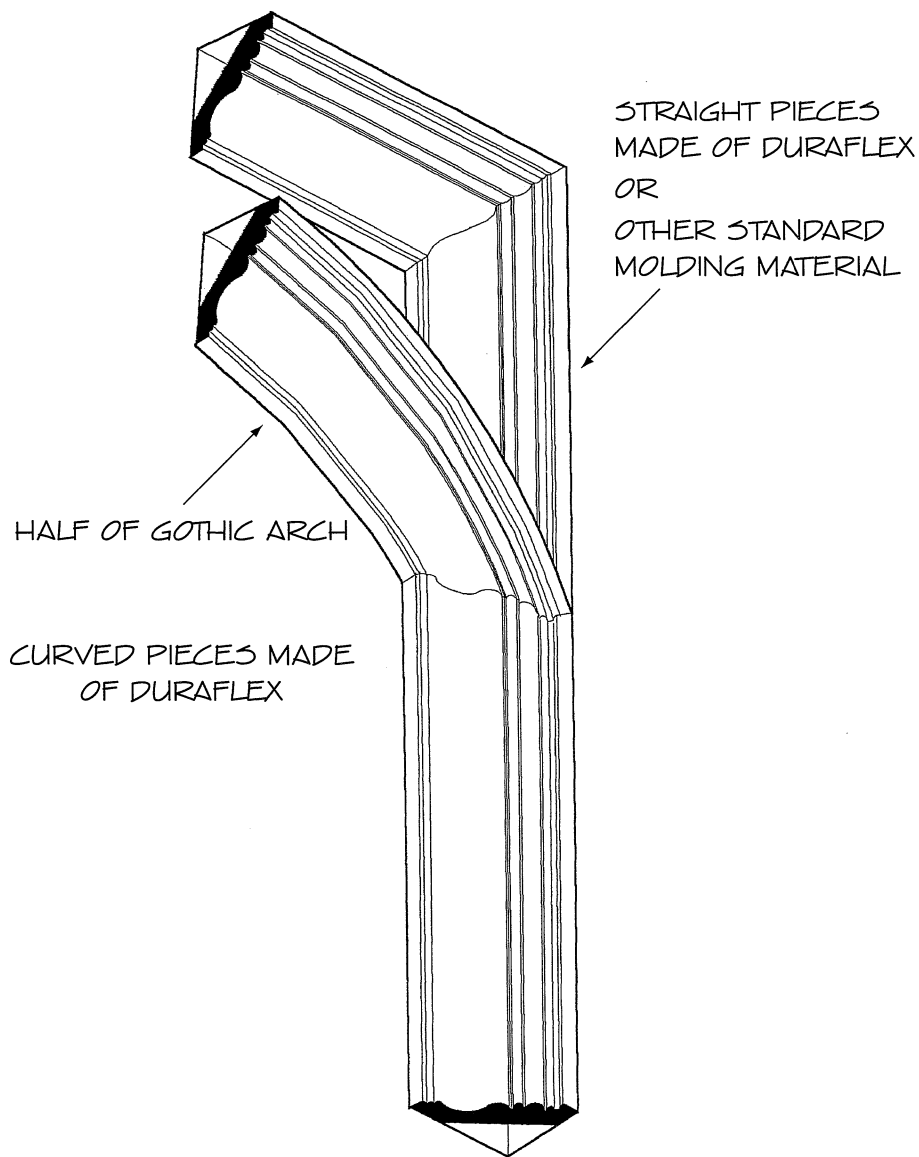
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TECHNICAL PRODUCTION

BIGGER AND BETTER TECH EXPO

The number of entries submitted this year for Tech Expo is more than any previous years and far beyond my expectation—forty-eight entries were submitted and thirty-three have been selected for the exhibition. There is a good range of disciplines covered, making the committee feel that, after many years of solid groundwork, Tech Expo may have finally “arrived.” The fact that so many members felt it worthwhile to participate and share their discoveries with fellow members is very encouraging.

Here's a preliminary list of this year's exhibits.

1. A Low-tech Cable Winch (Otterbein College)
2. A Rolling Square for Curved Lines (Univ. Of Alaska-Anchorage)
3. Ethafoam Wigs (Univ. of Illinois Rep. Theatre)
4. Flexible Spot-Sheaves for Counter Weight Systems (Chicago Scenic Studios)
5. Early Victorian Bonnet (Ashland Univ.)
6. Multi-Image 35-mm Slides for *Everyman* (Colorado State Univ.)
7. Cleavair Lift (Univ. of South Carolina)
8. A Ghost with an Attitude (Wayne State Univ.)
9. An Inexpensive Man-Powered Roll Former (Emerson College)
10. *UBU-ROI*: Transformer Armor (San Diego State Univ.)
11. Wireless Mobile State Television (Iowa State Univ.)
12. Constructing a Tester with a G.E.C.I (James Madison)
13. Quiet Suspended Tracking (Tennessee Repertory Theatre)
14. Acoustical Panels from Laminated Foam (Auburn Univ.)
15. Gimble Flying Scenery (Yale School of Drama)
16. Star Wand (Yale School of Drama)
17. A Turntable Drive Mechanism (Ohio State Univ.)
18. Hinged Cornice (South Coast Rep)
19. Flexible Pellon Masks (U. of Mississippi)
20. Removeable Railing Locking Device (Cal State—Fullerton)
21. Construction of a City Vista Light Box (Univ. of Idaho)
22. Auto-Patchers Using Control Signals (Yale School of Drama)
23. Medieval Hats from Pipe Insulation (Wini Peg Work Shop)
24. Magnetically-coupled, Automated Trap Door (San Diego State Univ.)
25. A Grid-Mounted Cyclorama Stretcher (Ohio State Univ.)
26. Plastic Corsets (Western Carolina Univ.)
27. *UBU-ROI*: Pa & Ma Ubu (San Diego State Univ.)
28. Automotive Body Filler Props (Univ. of Minnesota—Duluth)
29. Foam Jester Shoes (Denison Univ.)
30. Cam Lock Lift Jacks (Coe College)
31. A Comfortable Followspot Perch (Ohio State Univ.)
32. Low-cost Winch for *Twelfth Night* (Univ. of Idaho)
33. A Pry-Bar Holder (Alley Theatre)

There will be daily sessions in which as many entrants as possible will be available to discuss their projects in depth. These sessions are not yet scheduled, so watch for updates in the programming schedule.

We're especially proud of the Tech Expo catalog this year. It is going to have a more professional look to it, and for the first time, the catalog will include an index to all the projects exhibited in Tech Expo, from the first year (1987) to this year. The catalog will be available for purchase at the exhibit (it's a major source of the funds necessary to mount Tech Expo), and for those who can't attend in person, the catalog will be available after the conference through the USITT national office (800-93-USITT). We think it's a great resource book, and a testimonial to the creative problem-solving abilities of theatre technicians.

Dennis Dorn
Chair, Tech Expo Committee

SOUND

IS SOUND A PART OF SCENOGRAPHY?

I was privileged to attend the OISTAT Scenography Commission meetings, held recently in Helsinki and Stockholm.

Sound designers have historically not been part of the mainstream activities of OISTAT. I first became aware of this when USITT began hosting OISTAT representatives at our own conferences. Some of the best designers and technicians in the world would come to our conferences and share their experiences, but sound designers were conspicuously not among them. Being USITT Sound Commissioner, I saw an opportunity to change this situation.

Dick Durst, former president of USITT and now candidate for president of OISTAT, and I talked at the Fort Worth conference about the possibility of officially bringing sound into OISTAT, similar to how it had been brought into USITT years ago. We decided that it would be a good idea for me to go to the meetings of the Scenography Commission, and try to raise the issue of sound in OISTAT there. Early in September, I headed to Helsinki, with little idea of what lay in store for me. It turned out to be one of the most significant experiences of my life, and one that will hopefully lay some of the groundwork for sound designers to become full partners in the international community of designers.

My initial encounters with some OISTAT representatives seemed less than promising. Reactions to my presence ranged from subtle suggestions that maybe I didn't belong at a Scenography Commission meeting (the implication was that I probably should have attended the Technology Commission meetings instead), to a general bewilderment on the part of many participants as to what sound design actually was. Nevertheless, these discussions all provided me with excellent opportunities to offer comparisons between visual and auditory design, and to suggest that, especially in design, we are not so different after all.

Participants in these meetings

spent just about all of our waking hours together—whether touring the wonderful worlds of Finland and Sweden, eating dinner, or engaging in the official business of the Scenography Commission. I developed very warm feelings for every member of our group and will cherish relationships with them for the rest of my life. This is not to suggest that all of our communications were smooth and uneventful.

English had been chosen as the common language for the meetings, and this turned out to be a bag of mixed blessings for me. On the one hand, everyone spoke English, which gave me a way to communicate with each person, whether they were from Latvia or Chile. On the other hand, the way our common language was spoken and understood varied greatly from individual to individual. I, of course, felt like I didn't have any language problems at all. It wasn't until about the third day that I found out that hardly anyone understood a single word that came out of my Hoo-sier-twanging, euphemism-laden lip. Here I was waxing poetic in public about the future of theatre, etc., blissfully unaware that I was communicating to nobody. Finally, Mr. Suh from Korea broke the ice: “Speak slower! You talk so fast we can't understand you!”

It would have been extra nice if English had been the only language barrier I encountered, but you must remember that I was an auditory artist among a group of visual designers. I remember having two separate conversations with the two delegates from Israel. We had wonderful discussions about what sound is, and how it relates to the bigger picture of theatre, and how it might fit into OISTAT. I, of course, thought that I had made great progress, as both delegates seemed to leave the conversations thinking that there really might be a place for sound within OISTAT. It was towards the end of the trip that one of the delegates, Anat, came up to me and said, “Benci (the other delegate) is totally confused about what sound design is. He thinks it means reinforcement!” Apparently, the discussion I had with Anat had centered around the creation of sound scores, where Benci and I had talked

mostly about sound reinforcement, and I had neglected to tie the two together.

Shortly after that experience, I turned to Sara Nash-Gates, another former USITT president who is chairing a working group on incorporating costuming into OISTAT and said, "you know, USITT is a snap compared to this!"

In spite of a few language problems, I think there was a general feeling among many of the delegates that theatre production has become very fragmented, and we need to start developing more of a sense of "inclusion" for all theatre artists. It may be for this reason that the delegates were very interested in bringing sound (whatever it is) into OISTAT.

At the second business meeting, I made the following rather daring proposal:

"The aesthetic philosophy of a culture, as embodied in the music and aural environments of their theatres, represents an invaluable resource, the sharing of which would enrich both OISTAT and its individual member nations. As a starting point I propose to establish contact, through the assistance of OISTAT delegates, with sound specialists in the world theatre community. The project could conceivably culminate in a sound design exposition as part of a future Prague Quadrennial (an international scenography exhibition, held every four years). Perhaps the ultimate realization of the above ideal is the production and publication of Theatre Sound Scores under the auspices of the OISTAT Publications Committee."

I made the proposal in this way in order to outline a very specific agenda and direction that I felt that I personally had the wherewithal to take. There was some discussion: perhaps the most memorable was when John Bury (former chair of the Scenography Commission) asked me where I thought sound effects left off, and music began, to which I replied, "to me it's all music." Although I don't think it was the answer he wanted to hear, I believe such a position is politically necessary (we have enough problems without getting into a debate about what is music!). At any rate, Ron

Fedoruv (the official delegate from Canada, who was also taking the official notes of the meeting), pushed the idea through to a vote, and the commission voted unanimously to approve the resolution.

So, now we have an official beginning. We can start the international work that will hopefully result in increased opportunities for sound designers from around the world to share their work both with each other and with their visual artist colleagues. Hopefully, we will be able to continue our work when the OISTAT World Congress meets in Pittsburgh (March 17–18) just before the USITT conference, and at the next meetings of the OISTAT Technology Commission, and the Scenography Commission meeting next year in Korea. In the meantime, I am working on establishing contacts with sound designers from other countries through my newfound friends in OISTAT. (See the following article for information about two exciting sound designers from Finland who will be participating in the Pittsburgh conference in March.)

Rick Thomas
Co-Commissioner for Programming

SOUND

PITTSBURGH HIGHLIGHTS

Sound programming sessions for the Pittsburgh USITT Conference & Stage Expo might just knock your headphones off! There are now over twenty presenters involved in twenty-six conference sound events. These presenters include representatives from small community theatres, Broadway, manufacturers, consultants, technical writers, engineers, academicians, and, this year, for the first time, international guests. There are presentations to meet the most basic needs, and presentations to challenge and inspire the most seasoned veteran.

How did we achieve such a diversity and depth of conference programming? I think it's because the Sound

Commission has reached a critical mass where everyone can chip in and share a little bit of their specialty, and reap the rewards of so many others doing likewise.

Consider, for example, the **Professional Development Workshop** presented on Monday and Tuesday, March 17–18, by Synergetic Audio Concepts' Pat Brown. This exciting workshop will be held in the beautiful Byham Theatre thanks in large part to the hard work and efforts of David Nash. David has not only arranged for the use of the theatre space, but has also donated the use of high quality sound equipment, to supplement the demonstrations, and assembled a volunteer crew to assist in adapting the workshop to the theatre space. And, this workshop is a real bargain. You would pay \$500 or more if you attended a Syn-Aud-Con seminar elsewhere, but as part of the USITT conference, it will cost you only \$350.

Another exciting feature of this year's conference is the participation of **international sound designers**. Pekka Sirén and Agnieszka Waligorska from Finland will be with us this year. This sound design team has been instrumental in the development of the ProTon Sonic Art group, and have received many awards for their soundscapes and installations (such as the Museum of Radio and Television in New York), radio arts programs and compositions for both stage and ballet including awards in the United States, France, and Poland. They will do a presentation called "Wings of Sound: Artistic Treatment and Acoustic Storytelling" on Wednesday morning, March 19, at 10a.m. Sirén and Waligorska will also participate with us in the entire conference, and we are hoping they will be able to do a small performance for us at our kickoff reception, Wednesday evening at 9p.m.

A few other developments are worth mentioning. Unfortunately Greg Mackender was forced to cancel his presentation. Hopefully, we'll be able to get Greg to share his work with us another year. In the meantime, one of the founding fathers of theatre sound design, Dan Dugan, will return to the conference and make a presentation on one of his current passions—auto-

mated microphone mixing. I have wonderful recollections of a presentation Dan did about his work as a sound designer well over a decade ago at a USITT conference in San Francisco. I have no doubt that he will continue to inspire us with his many years of experience and wisdom. Also, Rick Talaske, of The Talaske Group in Chicago, has organized a tour for us of the recent sound renovations at the Palace Theatre of Greensburgh, and the Pittsburgh Public Theatre, Rob Milburn, the often cited 'godfather' of Chicago Sound Design will be giving a presentation on Saturday afternoon, the roundtables are shaping up to be the best ever, and for the first time we are co-sponsoring panels with other USITT commissions—Scene Transitions with the Lighting Commission, and Wireless Microphone Dessing, co-sponsored with the Costume Commission.

The outstanding programming for this year's conference is the direct result of the numerous suggestions which were submitted before last year's conference; in fact we were unable to accomodate many good suggestions which came in after the Fort Worth conference because our grid was already completely full. NOW is the time to send me your suggestions for next year's conference in Long Beach, California. During the first Sound Commission meeting on Friday, March 21, all suggestions for Long Beach programming will be presented and prioritized. If you have any ideas, please send them to me right away. You can use the handy Conference Program Proposal form on page 8 (as well as in the January issue), or you can drop me a note via e-mail at zounds@laf.cioe.com.

Please take a look at the complete sound programming grid on page 14. You can also access detailed information about all of the Pittsburgh sound presentations (including bios of the presenters) through our Web page (http://laf.cioe.com/~zounds/PageMill_Resources/USITT/Pittsburgh.html).

Rick Thomas
Co-Commissioner for Programming

SOUND PROGRAMMING AT A GLANCE

1997 USITT ANNUAL CONFERENCE & STAGE EXPO
PITTSBURGH, PA: MARCH 19-22*

	Wednesday March 19		Thursday March 20	Friday March 21	Saturday March 22
8:00 AM to 9:30 AM	Registration	8:00 AM to 9:30 AM	Sound Portfolio 1	Sound Portfolio 2	Tour: Palace Theatre of Greensburg, and Pittsburgh Public Theatre
30 Min Break		30 Min Break			
10:00 AM to 11:30 AM	Sound Designer: Pekka Sirén and Agnieszka Walligorska	10:00 AM to 11:20 AM	Stage Expo Only	Automated Mike Mixing with Dan Dugan	
30 Min Break		55 Min Break			
12:00 PM to 1:30 PM	Conference Keynote Address	12:15 PM to 1:35 PM	Chekov and the Breaking String	Roundtables: Beg: Live Sound EFX Adv. Internet Sound	Sound Designer: Rob Milburn
30 Min Break		55 Min Break			
2:00 PM to 3:30 PM	Roundtables: Beg: Wired Mikes Adv. DAW demo	2:30 PM to 3:50 PM	Roundtables: Beg: Real Life MIDI Adv. Lighting & Sound	Stage Expo Only	Roundtables: Beg: Unions & Contracts Adv. MIDI Update
30 Min Break		55 Min Break			
4:00 PM to 5:30 PM	Wireless Microphone Dressing	4:45 PM to 6:05 PM	Open Sound Forum	Sound Commission Meeting 1	Sound Commission Meeting 2
30 Min Break		10 Min Break			
6:00 PM to 7:20 PM	Using DAWs	6:15 PM to 7:35 PM	Fellows Reception and Address	Sound Designer's Roundtable	Happy Hour and Awards Banquet
10 Min Break		10 Min Break			
7:30 PM to 8:50 PM	Using Delays in Theatre Sound Reinforcement	7:45 PM to 9:05 PM	New Products Showcase	Sound for CD ROM	
10 Min Break		10 Min Break			
9:00 PM to 10:20 PM	Sound Commission Reception	9:15 PM to 10:35 PM	Sound System Design		

*** PROFESSIONAL DEVELOPMENT WORKSHOP****Synergetic Audio Concepts Sound System Operations Seminar**

(Monday and Tuesday, March 17-18; 8:30a.m. to 5:00p.m. Please register ASAP, as space is limited.)

CLASSIFIED ADS**COSTUME DESIGN**

Tenure Track, Assistant Professor, to begin August 1997. Salary competitive. Responsibilities include: Teach classes in various aspects of costume construction and design and design productions. Qualifications include: MFA in Costume Design, Scenic Design as a second area preferred. Relevant professional work and university teaching experience required. For complete description of responsibilities and qualifications, information and application procedures, contact

Leticia Galvan
Department of Theatre and
Dance
California State University
Fullerton
Fullerton, CA 92634-6850
Fax: 714/449-7041
Affirmative action/Equal
Opportunity Title IX Employer.

**ARENA STAGE
FELLOWSHIPS**

Available for 1997-1998 season, the Allen Lee Hughes Fellows Program provides apprentice-style training for people of color and ethnic minorities in Dramaturgy, Casting/Production, Stage Management, Lighting Design, Sound Design, Scenic Construction/Paints, Communication/PR, Development/Fundraising, Costume Design/Construction, Business Management and Executive Arts Management. Fellowships also available with Living Stage, Arena's social outreach theater, in Administrative and Production. Full-time, 40-44 week season-long, paid positions. Deadline: April 1, 1997. Please call or send for brochure:

Fellow Program Coordinator
ARENA STAGE
6th & Maine Avenue, SW
Washington, DC 20024
(202) 554-9066.

CLASSIFIED ADS

**ASSISTANT PROFESSOR /
SCENE DESIGN**

San Francisco State University is seeking a tenure track Assistant Professor in scene design. The position requires the teaching of beginning and advanced scene design and related design skills; supervising student scene designs for productions; and designing sets for some department productions. Training in a second area of design or theatre technology is also welcome. The student population of San Francisco State University is both multi-ethnic and international, and the Theatre Arts curriculum reflects those interests. Screening of applications begins December 15, 1996, and ends March 1, 1997. Position begins in August 1997. Please do not send portfolios, only letters and resumes, to

Dr. Mohammad Kowsar, Chair
of Hiring Committee

Department of Theatre Arts,
San Francisco State University,
1600 Holloway Avenue
San Francisco, CA 94132

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New York, NY 10001

**ASSISTANT PROFESSOR /
INSTRUCTOR**

New York City Technical College/CUNY has 2 openings for full-time appointments as assistant professor/instructor in the Stage Technology Program to work closely with industry in a bachelor of technology program: **Sound/Computer Control**—Responsible for teaching, research, and departmental assignments. Must be a specialist in sound engineering/design or computer control systems, integrating light, sound, motion and special effects or equivalent in related field. Must have an MFA or equivalent for appointment as assistant professor; teaching experience a plus. **Stagecraft, Production Management and Technical Direction**—Responsible for teaching stage technology series and labs, research, shop facility development, build two productions/year. Must be a specialist in scenic construction and management; teaching and/or commercial shop experience a plus. Must have an MFA or equivalent for appointment as assistant professor. Salary for instructor, \$27,454/A-\$44,190/A. Salary for assistant professor, \$29,931/A-\$52,213/A. Resumes to: Dean Thomas M. Carroll

New York City Technical
College
300 Jay Street, Namm 321
Brooklyn, NY 11201
FAX (718) 260-5354
AA/EOE/ADA

**THEATRE DESIGNER/
TEACHER**

Assistant Professor, tenure track, with an emphasis in scenic design. Seek colleague to collaborate in training undergraduate students to become well-rounded theatre artists. Teach design and mentor students. Spearhead development of growing technical theatre program. Design and supervise design assignments in a multi-disciplinary department of music, theatre, and dance. Interface with on-campus LORT theatre. MFA or Ph.D. in Theatrical Design with an emphasis in scenic design required. Ability to teach a broad range of undergraduate theatre courses desirable, professional experience and expertise in CAD a plus. Salary commensurate with experience. Starting date August 15, 1997. To insure consideration, applications should be received by February 15, 1997. Send letter of application, curriculum vitae, three letters of reference, and sample design portfolio to:

Karen Sheridan
Chair, Design Search
Committee
Department of Music, Theatre,
and Dance
Oakland University
Rochester, MI 48309-4401
Oakland University is an affirmative action/equal opportunity employer and encourages applications from women and minorities.

**COSTUME SHOP
MANAGER**

PCPA Theaterfest seeks a costume shop manager. Responsibilities include the purchase and maintenance of shop supplies and equipment; supervision of staff, interns, and conservatory students; collaborate with director of costumes on the construction, purchase and/or rental of all costumes. Full-time, year-round position with medical benefits available immediately. PCPA is the Pacific Conservatory of the Performing Arts at Allan Hancock College on the Central Coast of California. Salary DOE. EOE/AA. Please send a letter of intent, resume, and three letters of recommendation to:

Ray Inkel
Production Manager
PCPA Theaterfest
P.O. Box 1700
Santa Maria, CA 93456
tel: 805-922-6966 ext. 3153
Applications accepted until position is filled.

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.applied.theory.com>.

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.

COSTUMES

LONG BEACH
PROGRAMMING

We have received many good proposals for the 1998 USITT Annual Conference & Stage Expo in Long Beach, but there is always room for more! If you have a proposal for a program session or a professional development workshop, please share it with us—it's not too late. All Long Beach programming will be finalized at the Pittsburgh conference, so proposals must be in the hands of Herb Camburn, Vice-Commissioner for Long Beach Costume Commission Programming, before

he arrives in Pittsburgh. For your convenience, a conference programming proposal form is on page 8 in this issue. Please send your proposals to:

Herbert Camburn
1305 Armando Drive
Long Beach, CA 90807
tel: 310-427-6353

Remember: Costume conference programming comes from YOU, the members of the Costume Design & Technology Commission.

Debra Krajec
Costume Commissioner-Elect

REMINDERS

- Moving? Please call 1-800-93-USITT to let us know your new address; or send it to us via e-mail (usittno@pppmail.appliedtheory.com) or fax (315-463-6525). Thank you.
- The deadline for submission of articles and news for *Sightlines* is the 5th of the month prior to publication.
- Both *TD&T* and *Cutters' Research Journal* (CRJ) are juried publications. Those seeking promotion and tenure are encouraged to take advantage of the opportunity to have their work published in our recognized and respected journals.

INSTITUTE BUSINESS CALENDAR

FEBRUARY 1997

- 3 Biennial Reports due to Officers
- 3 *Toronto* Resource List due to the VP-Programming, VP-Commissions and the commissioners for 1999.
- 7 VP-Programming mails a list of all session proposals for *Long Beach* and the final programming spreadsheet for *Pittsburgh* to all commissioners.
- 15 Professional Development Workshop proposal forms due to the VP-Programming.

MARCH 1997

- 4 Board Packets mailed
- 16-18 World Congress of OISTAT meets in Pittsburgh
- 17-18 (Mon/Tue) Professional Development Workshops
- 18* (Tuesday) Board of Directors Meeting I, (cancelled)
- 19 (Wednesday) Pittsburgh Conference begins; Keynote and Annual Membership meeting at 12: noon
- 21 (Friday) Board of Directors Meeting II, 4:45p.m.

APRIL 1997

- 17 Proposal Forms for Professional Development Workshops for *Long Beach* submitted and finalized.
- 17 Changes, additions and revisions in *Long Beach* programming proposals to VP-Programming. Note any changes in priority.

*PLEASE NOTE: The Board of Directors meeting on Tuesday March 18 is cancelled to allow Board Members time to attend OISTAT World Congress meetings.

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