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sightlines

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AWARDS

FOUR FELLOWS INDUCTED

The august group of USITT members known as Fellows of the Institute increased their ranks by four during the annual Fellows Address and Reception held at the Pittsburgh Conference. "Fellow of the Institute" is the honorary designation bestowed for life upon those members who have made a truly outstanding contribution to the theatre and the work of the Institute. After announcing their achievements, each new Fellow came to the stage to receive the official Fellows regalia.

Whitney Blausen has been a strong force in the Costume Design & Technology Commission, and served as part of the organizing team for three costume symposia in New York.

She is an editor for *Cutters' Research Journal*, a recipient of an award for her work on the 1987 Prague Quadrennial Committee. She is a member of the Publications Committee and a Director-at-Large on the USITT Board of Directors. She is a costume designer with credits in theatre, opera and ballet, including off-Broadway and Broadway theatres. Among her credits are *Long Days Journey into Night* at the Long Wharf Theatre, productions for Hartford Stage and the American premieres of *National Health* and *The Changing Room*. She was the first administrator of the Theatre Development Fund's Costume Collection, the first of its kind in serving non-profit theatres. She established the model for recycling costumes, a model that has been widely emulated. She initiated the Theatre Development Fund's intern program and received several grants for the program and for the

Costume Collection.

James Moody has participated in workshops and conference programming for USITT and the Southern California Section of USITT for years. He is currently a Director-at-Large on the USITT Board of Directors, a member of the Publications Committee, and a strong supporter of the Tech Olympics. He is a noted lighting designer for the theatre, lighting designer and director of photography for more television productions than anyone can remember. His concert lighting is legendary, having worked for The Eagles, Frank Zappa, David Bowie and many, many others. He has worked commercially in the performing arts and television industries with Berkey Colortran, Sundance Lighting, Artec, and Moody, Ravitz, Hollingsworth Lighting Design Inc. He has written over 45 technical articles and a book, *Concert Lighting Technique, Art and Business*. He has served as artist-in-residence at Carnegie Mellon University and as an adjunct professor at San Diego State University and the California Institute of the Arts. Despite his busy professional career, he finds time to work with students and young professionals. He has received eight major awards, an Emmy nomination and is considered a major player, mover and shaper of the theatre/television industry.

Sonny Sonnenfeld is a founding member of the Institute and one who helped form the New York Section and became its president. He has served on numerous national



HELMUT GROSSER (RIGHT), ONE OF USITT'S FOUR NEW FELLOWS, RECEIVES CONGRATULATIONS FROM TIM KELLY (CENTER) AND RICHARD ARNOLD (LEFT)

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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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AWARDS

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conference committees and is a frequent contributor to *TD&T* and other journals. As a specialist in theatrical lighting, he worked with Stanley McCandless and for Ed Kook at Century Lighting. He developed the marketing program for what became the Century C-I system, the first practical, and accepted, pre-set lighting system. He was active in the formation of the Illuminating Engineering Society's Theatre, Television and Film Lighting Committee and chairman of its publication project, *Stage Lighting—A Guide to the Planning of Theatres & Public Building Auditoriums*. This document remains a valuable resource for planners of school and civic auditoriums. He has written extensively on lighting control, dimmer-per-circuit systems, television lighting and has championed theatrical lighting in architectural lighting design. Now after 50 years in the business he is determined to assist others in the field by his establishment of the Broadway Lighting Master Classes.

Helmut Grosser is truly an international figure in our profession. After an apprenticeship at the City Theatre of Dresden, Germany, he became technical director at several theatres in Germany including Wiesbaden and the Cologne Opera House. His most recent position was technical director and production director at the Bavarian National Opera House in Munich. In the mid 1970s, he spent several months in this country presenting master classes for USITT sections and universities from coast to coast. He is a long-time member of the German Association of Theatre Technology and a member of its governing board and president. In 1977, he became chief editor of the German technical theatre journal, *Bühnentechnische Rundschau*. He is the recipient of numerous awards and medals including a USITT Special Citation. He was one of the founding members of OISTAT, the International Organization of Scenographers, Technicians and Architects of Theatre, and its president from 1978 to 1997, where

he has been a vital force in its development and its influence throughout the world.

Richard L. Arnold
Fellows Committee Chair

LONG BEACH CONFERENCE

THE TIME OF YOUR LIFE

Okay. Many of you just got back from Pittsburgh, and we know you had a fabulous time, but hey, it's not too early to start thinking about next year—the 1998 USITT Conference & Stage Expo in Long Beach, California. We guarantee you're going to have "The Time of Your Life."

Nestled near the shore of the west coast's busiest port, the Long Beach Convention & Entertainment Center is surrounded by warm sandy beaches and the sparkling Pacific Ocean. Just minutes from many of Southern California's most popular visitor attractions, Long Beach is known as the "Big City Down By the Beach."

There are many places to go and things to see in Long Beach. Within easy walking distance of the convention center is Shoreline Village, an early California seaport village featuring more than 30 unique shops including specialty gifts, souvenirs, gourmet chocolates, candy by the barrel, a variety of waterfront dining and drinking establishments, a sailing school and an historic carousel. Pine Avenue (just up the street from the convention center) offers trendy boutiques, furniture galleries, nightclubs and restaurants for every interest. Stroll along Pine Avenue during the day and shop or cavort by night and find every type of music from rock 'n roll to the soothing sounds of blues. Down the coast a few minutes (easily accessed by the Runabout Shuttle), Belmont Shore's lively Second Street offers boutiques, galleries, book stores, coffeehouses, restaurants and pubs.

Also close by is the Queen Mary Seaport, where you can explore the biggest ocean liner afloat. On board are unique shops, fine restaurants and

art deco bars with live entertainment. The Queen Mary, however, is not the only ship in the harbor. The S.S. *Lar Victory Memorial* is a former ammunition carrier used during World War II, Korea and Vietnam, and the tall ship *Californian* is docked at Shoreline Village. If just looking at a ship won't satisfy the sailor in you, several sportfishing boat outings are available, or you can take a fast boat or a leisurely sail over the crystal blue waters to Catalina Island—22 miles across the sea. Also, in the month of March you can take a cruise and watch the Pacific gray whale on its annual migration from the cold waters of the Arctic to the warm lagoons of Baja, California.

Still need more convincing to visit Long Beach in 1998? Well, what about the nation's skinniest house (built on a lot 10 feet by 50 feet), or the oldest wooden light house on the Pacific Coast? Where else can you belly up to a bar with over 250 handles of draft beer? This column isn't nearly long enough to tell you about all of Long Beach's museums, marinas, undersea gardens, historic ranches, lovely hotels, restaurants and taverns, and of course, theatres.

Future columns will disclose the exciting plans we have for the Conference, and give you a taste of the fabulous attractions in other parts of Southern California—Disneyland, Knott's Berry Farm, Universal Studios, Hollywood—all to be enjoyed in our sunny climate. Start planning now to visit Long Beach in 1998, and have the Time of Your Life!

Donna Ruzika
*Long Beach Conference
Promotions Coordinator*

SECTION NEWS

VARIETY OF SERVICES AND EVENTS

The Southeast Section currently consists of 145 members from 11 states—Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Ten-

nessee, and Virginia—making it the largest geographical section in USITT. It is led by an executive committee of five officers: Chair, Vice-Chair of Membership, Vice-Chair of Relations, Secretary and Treasurer. There are also ten commissions: Costume Design & Technology, Engineering & Stage Rigging, Health & Safety, Lighting, New Materials/ Slide Archives/ Regional Exhibits, Scenic Design, Sound, Special Effects/Technical Production, Southeastern Design Exhibition, Newsletter Publication/Editor—all headed by section members, and eight state representatives, who function as informal liaisons to area theatre organizations and schools. In the past, the section has also had up to ten sponsors, and more than ten organizational members as well. And in 1994, the section hosted the USITT Conference & Stage Expo in Nashville.

The Southeast Section offers a variety of services and events to further the objectives of USITT, and promote theatrical design and technological expertise. The most notable of these is the annual Fall Master Classes, which are now held for one weekend at the beginning of September. The Master Classes are held at a different college every year, so that members share the responsibility of making this event possible, and participants get to see first-hand how a variety of departments operate.

During these classes, members attend sessions ranging in format from demonstrations and round tables, to business meetings and hands-on work sessions. The hands-on sessions are designed to introduce new techniques (or practice old ones), and differ from the usual Conference session by requiring participants to create a product. For example, last year at Appalachian State University in Boone, NC, participants were required to make a felt hat, or a Tudor-style gabled head-dress. Other topics covered in both the hands-on sessions and the more traditional formats, have included rendering, design assisting, CAD and other computer applications, hydraulics, rigging, architecture, stage drapes, dyeing, automated lighting, sound design, and much more.

Each Master Classes weekend boasts a special feature as well. In recent years, efforts have been made to bring in leaders in the field. In 1995, for example, Desmond Heeley graced the Appalachian State Master Classes, showing numerous slides of his scenic and costume designs for the Stratford Festival's production of *Amadeus*. Last year in Greensboro, North Carolina, Karl Eigsti gave a presentation of his work, and led a session on the duties expected of the design assistant. Both gentlemen participated in student and faculty portfolio reviews.

Often, a special feature of the Master Classes will be a tour or exhibit. In 1992, when the Master Classes were held at the University of Virginia in Charlottesville, participants piled into a van and rode to Richmond, where they toured Theatre Virginia and the Virginia Museum of Fine Arts, taking in their rare collection of Fabergé eggs. In 1989, Elbin Cleveland organized the Classes to take full advantage of a parallel conference being held at the University of South Carolina in Columbia. This conference, entitled "Theatre USSR: Revolution and Tradition," enabled participants to tour a variety of exhibits being held in local museums, including the award-winning USA entry in the Prague Quadrennial.

There is always the typical business meeting at the Master Classes, where reports are given, business is discussed, and pleas are made, such as Elbin Cleveland's usual request for articles for the journal *Southern Theatre*. One notable moment in every business meeting is the presentation of two awards established by the section, to foster excellence in the field. The first is the Founders Award for Outstanding Contribution, which has been given to Joseph Stell, Elbin Cleveland, David Weiss, and most recently, Bob Thurston. The second is the Outstanding Educators Award, which has been given to Bill Teague, LaVahn Hoh, Paul Sweeny, Carl Lefko, and most recently, Sylvia Pannell.

Another important feature of the Master Classes business meeting, is the annual drawing of four \$50 awards to students who have attended the busi-

ness meeting. This award is made possible through the generous gifts of Elbin Cleveland, and Bob Thurston for Stage Decoration & Supplies, in an effort to defray students' expenses, and encourage their participation in both the Master Classes and the business meeting.

An additional service of the Section, that has been on display at both the Master Classes and the Southeast Theatre Conference, is the design exhibit, which has gone through a variety of transformations, ranging from a showcase to a competitive exhibit. In its most recent form, it is entitled the USITT-SE Design Expo, and consists of a juried design and technology exhibit for faculty and professionals. Most recently, entries were on display at this year's SETC in Miami, Florida.

Another service of the section is the Slide Archives, which was created to create a record of production design in the Southeast. This collection is open to contributions from any producing organization in the region, and is available to any member who wishes to check-out slides for study.

All of these services are communicated to members thanks to another important service—the section newsletter, *Quarterly Review*. The *QR* serves as the tie that binds section members together, especially when they live in eleven different states. The *QR* has been edited competently for several years by the formidable Radford University duo, Carl Lefko and Monica Weinzapfel. Each issue provides a greeting from the chair, and the minutes from the last business meeting, so members can stay informed of the section's activities. Articles about new products are also a regular feature of the circular. One of the most significant features of the newsletter is the provision of applications for many organizations and events, such as membership applications for USITT and USITT-SE; design and technology competition, exhibit, and portfolio review applications for these organizations, plus SETC and ACTF; panel proposals forms for SETC; and Master Classes registration forms.

Kathryn Rohe
Southeast Section

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NATIONAL OFFICE

NEWS FROM THE NATIONAL

Two new awards were announced at the Pittsburgh Conference established to recognize the work of recent graduates/young professionals who demonstrate promise and excellence in the areas of lighting design and costume design and technology. USITT is pleased to report that The Barbizon Companies have established a prestigious new award, The Barbizon Lighting Design Award and that Zelma Weisfeld, a Fellow of the Institute and a long time professional member, has established a costume design and technology award. Both awards will first be presented at the 38th Annual Conference & Stage Expo in Long Beach in 1998.

Kudos to USITT Director-at-Large Hiram Perez, USITT Vice-President of Marketing & Development William J. Byrnes, and the folks at The Barbizon Companies for developing an award that will recognize the work in one of the most active areas of the Institute. Just recently **The Barbizon Companies** and **Barbizon Delta Corporation** combined their sustaining membership power to become USITT's newest contributing member. And accolades to **Zelma Weisfeld** for establishing through the New Century Fund the costume design and technology award and to **Richard Heusel**, founder and CEO of contributing member company **KM Fabrics, Inc.**, who facilitated the new costume award process. Look for more details about these awards in upcoming issues of *Sightlines*.

■ CONTRIBUTING MEMBER NEWS

Sapsis Rigging, Inc., was responsible for hanging some of last year's larger outdoor decorations in both New York City and Philadelphia. In NYC the decorations included 14 ft. tall candy canes, a 1,500 pound wreath and outdoor video screens for the tree lighting ceremonies at Rockefeller Center. In Philadelphia,

Sapsis rigged a Santa Claus window in the Gallery, the Christmas tree at Independence Hall and the tree lights on the facade of the Marriott Hotel on Market Street.

Texas Scenic Company has installed the stage equipment for the new Channelview High School in Channelville, Texas. The new school includes three spaces: a new auditorium, a black box theatre and a media room. TSC also provided and installed lighting, dimming and control systems for the project. All three spaces are equipped with **Electronic Theatre Controls** dimming systems.

■ SUSTAINING MEMBER NEWS

USITT welcomes its newest sustaining member, **Galaxy Sound & Communications** of Altoona, PA. Galaxy Sound & Communications is a consulting, design, and installation firm, that also provides sales, service and rental of sound, lighting and communication systems for the entertainment industry.

For the fourth straight year, **Lime-light Productions, Inc.**, played a large part in the successful ABC-TV presentation of "Dick Clark's New Year's Rockin' Eve." Limelight Production was tapped to provide the lighting equipment and location crew for the show, which celebrated its 25th anniversary of broadcasting live from NYC's Times Square.

J.R. Clancy, Inc. has named Michael S. Murphy vice president effective immediately. Murphy was most recently president and treasurer of SECOA where he directed all day-to-day operations, including contract, fabrication and catalog sales from 1988 to 1996. Murphy has over 20 years of stage rigging experience from manufacturing and installations to project coordination and management.

BASH Theatrical Lighting was the supplier of the lighting package for the 39th GRAMMY Awards ceremony held in February at Madison Square Garden in New York City. Among the items provided by BASH were: 300 1kw PAR64 cans, 14 Altman 9-Lite Punchlites, 128 cells of 1kw cyc lights,

700 plus ETC dimmers, an ETC Obsession Console with an Ethernet network, High End Systems Cyberlights, 4 2kw Strong Xenon Super Troupers, 8 2.5kw Strong Xenon Gladiators, more than 16,000 feet of 0000 (4/0) EISL feeder cable, over 23,000 feet of 6-circuit multicable and 1600 feet of BASH truss.

Stagecraft Industries is very pleased to announce that Hien Luong, previously of SECOA, will be the new vice president of operations at their corporate headquarters in Portland, Oregon. Mr. Luong's main focus will be the engineering, project management and the production of the company. With his extensive experience and background, Mr. Luong will provide a unique opportunity for Stagecraft to expand its business.

Stagecraft Industries is also pleased to announce the opening of their new office in Concord, CA. The office will cover all of the Bay Area and Northern and Southern California, providing theatrical equipment including stage draperies, rigging, rigging inspections, lighting, and many more products and services. The office can be reached by calling Craig Austin at 510-827-1131.

Acoustical consultants **Kirkegaard & Associates**, Downer Grove, Illinois, are part of the design team awarded a 1997 National Award for Interiors for restoration of Dillingham Hall, Punahou School, Honolulu. New York architects Hardy Holzman Pfeiffer Associates led the team with Fisher Dachs as theatre consultants, in the renewal of this Bertram Goodhue auditorium for the co-educational private school.

The **Martin Group**, the world-wide manufacturer of intelligent light, has acquired the share capital of the French company SLD S.A., which has been Martin's distributor in the French market for the last 10 years. The future name of the company will be Martin Professional France S.A. The acquisition was effective as of January 1, 1997.

■ ORGANIZATIONAL MEMBER NEWS

In response to the growing need for information technology expertise in the arts industry, **Carnegie Mellon University** has created a research, training, and service center to investi-

gate new technologies, stimulate thinking about their practical application to arts organizations and provide opportunities for art managers to test those technologies. The Carnegie Mellon Center for Arts Management and Technology (CAMT), a collaborative venture of the university's Master of Arts Management (MAM) program and four other organizations, is the first policy research center of its kind.

■ INDIVIDUAL MEMBER NEWS

Robert Davis of Robert Davis Inc., Theatrical Consulting Services, announces a new Web site dedicated to the engravings of the interiors of 18 New York City theaters in the year 1883. The engravings are very detailed seating diagrams showing every chair number and row letter. The name of the Web site is "Pictorial DIAGRAMS OF NEW YORK THEATRES 1883" and the address for the site is <http://users.aol.com/rdavisinc2>. The 18 houses featured on the Web are: New Opera House (The Old Met), Casino Theatre, Wallack's Theatre, Union Square Theatre, Madison Square Theatre, Academy of Music, 5th Avenue Theatre, Daly's Theatre, Theatre Comique, Standard Theatre, Niblo's Theatre, Haverly's 14th Street Theatre, Grand Opera House, San Francisco Minstrels, Chickering Hall, Cosmopolitan Theatre, Steinway Hall, and Star Theatre.

Looking forward to doing more business on the Internet, **IAAM (International Association of Assembly Managers)** has formed a relationship with Excel-OnLine of Springfield, IL to create a "Meetings Home Page." The Web site will premiere on April 15, 1997. Its purpose will be to inform IAAM members and other interested readers about IAAM sponsored meeting and activities. The initial focus will be on IAAM's upcoming 72nd Annual Conference & Trade Show to be held in Dallas, TX, August 1-5, 1997.

Delivering the latest in architectural and commercial lighting products from around the world, **LIGHTFAIR INTERNATIONAL** returns to New York City, April 28-May 1,

1997. In its eighth consecutive year, **LIGHTFAIR INTERNATIONAL** has developed into the architectural and commercial lighting industry's largest trade show in North America, featuring over 325 exhibiting companies and 800 booths. The show will draw over 14,000 attendees comprised of architects, engineers, lighting designers, interior designers, facility managers, landscape architects, developers, electrical contractors, distributors, utility executives, and educators.

Box Office Management International (BOMI), with 1400 members from 40 counties, officially became *The International Ticketing Association (INTIX)* on January 30, 1997, when members voted for the change at the annual business meeting.

The world's themed entertainment giants assembled to exchange exciting ideas for the future at The Global Themed Entertainment Industry Workshop held January 23, 1997, at Church Street Station in Orlando, FL. Co-sponsored by the Florida Chapter of the Society of Marketing Professional Services (SMPS) and the Burbank, CA based **Themed Entertainment Association (TEA)**, the workshop featured distinguished speakers and panelists and attracted nearly 200 attendees including veterans as well as design and construction professionals from the U.S., Canada, and Europe.

■ LOST MEMBERS

The USITT National Office is requesting your assistance in finding the correct address for the following current USITT members: Beth Hamrick, Rebecca Sweely, Ronda Romanazzi, Karen Lim, Ruth Hutson, David Hereford, Billy Gooch, Turi Malten, Anne Willingham, and Leandro Soto. 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.nyser.net. We would like to ensure that these members continue to receive news from USITT.

The "News from the National" column is specifically written for, and about, USITT Members. Noteworthy items, or information that would be

beneficial to our members, can be submitted to the National Office.

Mary P. Buffum
Marketing and Public Relations
Manager USITT

ESTA TECHNICAL STANDARDS

ANSI ACCREDITATION GRANTED

USITT supports the ESTA Technical Standards Program financially and by the contributions of many USITT members. This new continuing column will provide information to our members on the work of this program. For additional information, please contact Jay Glerum, USITT Technical Standards Committee representative.

On December 16, 1996 ESTA's Technical Standards Committee was granted accreditation by the American National Standards Institute. ANSI has designated the TSC as Accredited Standards Committee E1, "Safety and Compatibility of Entertainment Technical Equipment and Practices," with ESTA as its Secretariat. This accreditation means that the ESTA program for standards-making has passed a detailed scrutiny by ANSI to ensure it meets the most stringent requirements for fairness and proper public review of proposed standards. The accreditation will allow ESTA to submit standards for the ANSI public review and comment process, and then publish them as ANSI standards.

This ANSI approval is important for ESTA, and also for the entertainment industry as a whole. It provides the industry with a way of developing standards that not only serve its technical needs, but will be recognized by authorities not familiar with the industry, its tools, or its working practices. There have been many good standards documents drafted by committees of experts in this industry, but unless these documents were drafted via a formal, open procedure that includes input from parties affected by the standards, they can be dismissed

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too easily by cynics as simply the scribbles of a bunch of guys who got together in a room. Or, what may be worse, if the standards seem to favor some companies or products over others, critics could call the committee a cabal. The ANSI logo on a standard is universally recognized as a sign that the standard was drafted by a process that ensures the highest level of technical accuracy and commercial impartiality.

The ANSI accreditation will be especially important for standards involving products and work procedures that affect life safety, such as the recently published ESTA Standard for Construction and Use of Wire Rope Ladders and the in-progress standards for truss construction and for manual fly systems in theatres. Working at heights or flying equipment over the heads of performers and audiences obviously introduces the possibility that someone or something might fall, so occupational safety and health inspectors can be quite demanding. They often want to see proof that equipment meets a recognized standard for strength or safety. It helps a rigging company, theatre company, or presenter tremendously in dealing with inspectors if they can point to a label on equipment that says the equipment meets or exceeds the requirements of an ANSI standard. And—of course—the people who use the equipment are helped by its conformance, because the equipment will be designed and built to be safe when used as intended. The wire rope ladder standard will be submitted to ANSI for approval in the near future, and the other rigging standards will be submitted as they reach the appropriate stage in their development.

ANSI accreditation is also important for helping to ensure technical compatibility. There are many pieces of equipment and practices called “standards” in our industry, but without the ANSI designation, recognition outside the industry is limited. Projects involving the integration of theatrical equipment and systems with buildings and building automation systems, for example, go much more smoothly if designers and engineers can cite ANSI standards.

ANSI's accreditation of ESTA's Technical Standards Program is also a milestone in the maturation of the entertainment industry. Virtually every other industry of any importance has standards-drafting committees. There are ANSI standards for nuclear reactors, industrial robots, motor oil, kitchen sinks, and hot tubs. Now the live entertainment industry has an ANSI-accredited standards committee, and ESTA's Technical Standards Committee is it. This accreditation brings a new level of recognition to the ESTA Technical Standards Program. ■

Karl Ruling
*ESTA Technical Standards
Manager*

ENGINEERING COMMISSION

CODE CORNER

USITT has just released the new *Standard for Stage Pin Connectors (USITT S3-1997)*. This standard not only specifies the construction details for these connectors, it provides the context for their intended use. This edition of Code Corner will explore portions of this new standard.

The *Standard for Stage Pin Connectors* includes several definitions which are important to understand. A “Grounded Conductor (System Ground)” is defined as “a circuit conductor (normally current carrying) which is intentionally connected to earth ground. This conductor is known in the Entertainment industry as the Neutral, but is technically not the Neutral in all cases.” In fact the standard, so far, includes only two-pole, three-wire devices, so the grounded conductor is not a neutral. The standard goes on to explain the color codes used to identify a grounded conductor: “It is identified in North America by a white or gray insulation, and in Europe by a blue (single-phase) or black (three-phase) insulation.” Grounded terminals are identified by a metallic coating substantially white in color; a white marking, or marked with “W” or “White.” They are not to be marked “N” or “Neutral.”

Section 3.14 of the standard defines “Grounding Conductor (Equipment Ground)” as “a conductor which connects non-current-carrying metal parts of equipment to the system (earth) ground to provide an intentional low impedance path for fault current. (It is bare, or is identified by green or green with yellow striped insulation.)” Grounding terminals are identified with a “G,” “Green” or a green marking. Note that, in order to be effective, the grounding conductor needs to be of sufficiently low impedance to allow enough fault current to flow in order to blow the fuse or trip the circuit breaker.

The stage pin connector standard also contains several general requirements. Section 4.1 states: “Unless otherwise marked, attachment plugs [male cable connectors] and connector bodies [female cable connectors] are designed to attach to cords or cables sized per Table 400-5(A) of the NEC. If Table 400-5(A) does not indicate sufficient ampacity, cables are sized per the 60 degree C columns E and F of Table 400-5(B).” Again since the standard, so far, only covers two-pole, three-wire devices, Column B of Table 400-5(A) applies up to 95A, and the 60 degree C Column E of Table 400-5(B) above that. Other columns contained in these tables such as 75 degree C, 90 degree C or D, may be used only if the connector or its accompanying instructions specifically allow it.

The above referenced tables in the NEC specify two things. The obvious one is the wire size and temperature rating of the terminations within the connector. This subject was covered in the January 1997 “Code Corner” column. The not-so-obvious parameter these tables specify is the diameter of the cable the connector's cable clamp is designed to accept. The cable clamp is required to prevent pull on the electrical terminations. It must do so without damaging the conductors. The connectors were evaluated when they were listed by a testing laboratory using the cables in the tables above. The problem occurs when we use other cables. Stage lighting fixtures usually employ individual conductors in sleeving. The diameter of this assembly is much smaller than the standard

cable. The fixture manufacturer has the responsibility to advise you how to terminate these assemblies properly in order to meet the required cable pull test. Alternately the connector manufacturer can have tested and specify on an instruction sheet alternate special cable assemblies.

A corollary to the issue of the use of non-standard cables appears when we consider two-fers, adapters and extension cords employing banded cable. Banded cable is the use of individual single conductors of portable power cable bundled together with tape at regular intervals. Two-fers are often constructed in the same manner, or with two pieces of standard three-conductor cable inserted in the same cable clamp. Note that these are unacceptable ways to use connector cable clamps unless they are specifically marked to be used that way. Also note that the use of single-conductor cable does not give license to use Column D of Table 400-5(B).

Unless otherwise marked, all connectors are designed for indoor use, or outdoor use where protected and supervised per Sections 520-10 and 530-6 of the NEC. These sections were added to the 1996 NEC to allow limited use of standard entertainment-type electrical equipment, which is usually rated for indoor use, for temporary use outdoors provided it is supervised by a qualified person while energized and barriered from the general public. If connectors or any other electrical equipment are to be continuously used outdoors unguarded they must be specifically marked for use outdoors or in wet locations.

The higher-rated pin connectors have large openings in the female device, large enough to insert a finger. These devices must be guarded from the general public, especially when children are around. The 20A device can be made small enough to keep fingers out so they may be used without being guarded. Some 20A connectors are made in such a manner that the opening is not small enough. These connectors are marked for use by qualified personnel only, and must be guarded.

Appendix B of the standard contains several notes of importance. His-

torically two-pole, three-wire pin connectors have been rated for a maximum of 250V, and used most of the time on 120V circuits. The 20A-rated device is rated at 20A only at 125V, and is derated to 15A at 250V. Since 240V circuits in the U.S. have no grounded conductor (neutral), this conductor is often not marked. Most everyone in the entertainment industry knows that the "neutral" pin is the one closest to the "ground" pin. Electrical contractors, on the other hand, have no idea. The trend in connectors is to have them be used for only one type of circuit. In order to proceed in that direction the pin connector voltage ratings in the standard have been modified. They are still rated for 250V but for overseas use only where one conductor is grounded. In the U.S. they are to be used only on 120V circuits where one conductor is grounded. They are no longer to be used on U.S. 240V systems.

Connectors rated 20A, 60A and 100A are suitable for use on 15A, 50A and 90A branch circuits respectively. When installed in a fixed wiring system, they shall be used at only one of the ratings on any given premises. When installed in portable wiring systems, they may be used at more than one rating on any given premises providing they are marked in the field with the rating at which they are to be operated. This issue show up most often when we use 60A connectors on 50A (6kW) circuits. As stated above the trend in connectors is to have them be used for only one type of circuit. Sections 520-9 and 530-21 of the NEC allows our industry some leeway by requiring only that the connector have a large enough voltage and current rating for the circuit.

Connectors are suitable for use on AC or DC. When installed in a fixed wiring system, they shall be used on only one type of voltage source on any given premises. When installed in portable wiring systems, they may be used on both types of voltage source on any given premises providing they are marked in the field with the type of voltage source which they are to be operated on. As an example, this requires a studio to employ pin connectors ei-

ther on AC circuits for HMI lamps, or on DC circuits for incandescent lamps, but not both. On location they may be used for both provided they are field-labeled AC or DC.

Another connector marking that might be encountered is "not for rupturing load current." Most small connectors are deemed suitable to make and break under load. Larger connectors will not withstand making and breaking under load safely, and are marked as noted above or in some similar manner. Sometime it is a function of AC or DC. In any case the circuit must be de-energized before connecting or disconnecting these large connectors.

The final statement in the new stage pin connector standard is "These connectors shall be periodically inspected to make sure the pins remain spread." Any user of pin connectors knows what happens when this isn't adhered to. As an industry we have been given special dispensation to allow us more flexibility. As an industry we have a responsibility to use our style of connectors in the manner they are intended. *The Standard for Stage Pin Connectors (USITT S3-1997)* will be published in *TD&T*, and will be available on the USITT Publications Available list through the USITT national office (800-93-USITT).

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

Ken Vannice
Vice-Commissioner for
NEC, Panel 15

SCENE DESIGN COMMISSION

THE MODEL AS A DESIGN TOOL

Tuesday morning, March 18th in Pittsburgh, found 16 participants and 14 observers huddled around a table, staring intently at 1/8-inch scenic models. They were gathered for "The

Model: In and Out of the Computer," a hands-on Professional Development Workshop which investigated techniques of developing and using the model as something other than a finished product. In three separate sessions, the focus on the model as means to visualization, planning and problem-solving took precedence over the model as the end in itself.

Tim Saternow began the workshop with a morning session on the 1/8-inch model as a dimensional and spatial "sketch tool." With prepared stage house model boxes, each participant constructed a white model from Tim's pre-drafted elevations of the *The House of Blue Leaves*, complete with 1/8-inch scale furniture. The ease with which each participant worked in this tiny scale convinced everyone of the viability of this approach to using the model. (The 10X magnifying model lamps certainly helped.)

The afternoon session shifted to a larger scale and looser approach to investigate and experiment with painting and texturing techniques. Tim continued in the session joined by Dick Block and Kim Williamson. Two-dimensional illustration board model pieces were provided with the instructions to experiment, play, investigate and have a good time. After a demonstration on using materials ranging from cheesecloth to bass wood and modeling paste to charcoal, the workshop leaders offered suggestions on materials used as a means to problem solving. For example, what materials might be most applicable to a model to suggest a flood-damaged structure versus cracking and peeling paint? The importance of materials selection, bracing and sealing the model and its use as painter's elevation were also discussed. The afternoon session concluded with each participant having completed two unique and distinctly different model pieces.

After a dinner break, Nadine Charlsen and Robert Braddy moved the model into the computer. Using AutoCAD and 3d Studio on a Windows computer, Bob demonstrated the walk-through capabilities of modeling. On a Macintosh computer, Nadine showed how Mini-Cad and Photoshop can pre-

pare the drafted elevations which can be colorized and printed on 2-ply Bristol board with the Color Style Writer. After the printing is complete, the model pieces are enhanced by surface painting and texturing and assembled for the finished product.

By the end of the evening the model had literally moved in and out of the computer. The day was full and the energy at high level as participants, observers and presenters investigated the number of possibilities for the designer to use the model as a tool in the design process. Thank you to all who took part in this exciting and very successful professional development workshop.

Kim Williamson
Co-Commissioner

CAUCUS ON HUMAN ISSUES

NEW NAME REFLECTS BROAD INTERESTS

The gender issues caucus has a new name. The group has voted to change its title to the Caucus on Human Issues. This decision was based on a desire to accurately reflect that the interests of the group are not limited to gender issues.

A proposed mission statement was drafted at the Conference and has been sent to the executive committee for consideration. Special thanks to Ford Davis for coordinating efforts on that throughout the year and to the committee headed by Greg Horton and Zelma Weisfeld at the Conference.

The Networking Project sponsored by the Technical Production Commission has continued as in years past. Contact Andi Lyons for copies of the *Women in Theatre Directory*. In addition to serving as a Co-Chairperson of the Caucus along with Ellen Jones, Andi has agreed to serve as Membership Coordinator for the group. If you missed the meeting, contact her to be placed on the mailing list.

Ellen E. Jones
Co-Chairperson, Caucus on
Human Issues

PITTSBURGH CONFERENCE

WRIGHT STATE TAKES BACK TECH OLYMPICS TEAM TROPHY

For the third year in a row, the intense rivalry continued between the teams from Wright State University and the University of North Carolina, Asheville. This year, the traveling trophy is going back to Dayton after having spent a year in the trophy case at the theatre department at Asheville. Last year only 52 seconds separated the two top teams; this year there is a slightly wider gap—61.83 seconds.

Seven teams entered the Olympics. The team accumulated times for all of the six activities, are:

- 8:30.52 min. Wright State (team 1)
- 9:32.35 min. Univ. of North Carolina, Asheville
- 10:46.40 min. Univ. of Mississippi
- 10:51.18 min. Wright State (team 2)
- 12:19.40 min. Univ. of North Carolina, Charlotte
- 13:45.37 min. IHTFP Shop 12 (Chicago HS)
- 14:06.49 min. San Jacinto College (TX)

Team accumulated time scores are the sum of their six lowest individual scores. Teams may have from two to five members, however, each member does not have to compete in all of the events. On the other hand, the Top Techie winner must participate in all six events and have the lowest total time—a really outstanding feat.

The top ten scores for students competing for the Top Techie award are:

- 10:48.67 Fred Young**
UNC, Asheville
- 10:51.32 Brian Garber**
Wright State
- 11:06.73 Ariel Ashe**
UNC, Asheville
- 11:09.98 Dave Maughan**
Univ. of Mississippi
- 11:53.85 Jason Livingston**
Wright State
- 11:59.86 Brian Altieri**
Wright State
- 12:54.17 Jason Foster**
Univ. of Mississippi
- 13:34.28 Troy McLaughlin**
Wright State

- 14:06.40 Timothy Price**
San Jacinto College
- 14:45.65 Bodhi Craig**
UNC, Asheville

Three individual events saw new records set this year: Measure Saw, and Nail, 44.12 seconds (48.10 seconds in '96); Knot Tying, 17.3 seconds (18.56 seconds last year); and Thimble and Crosby, 1:28.78 (1:56.98 in '96). The top three times in each event are:

Measure, Saw and Nail

- 00:44.12 Brandt Belknap
Emerson
- 00:52.91 Dan Robillard
Jacksonville, MS
- 00:53.2 Kyle Heart
U. C., Davis

Light Focus

- 00:58.94 Brandt Belknap
Emerson
- 01:03.03 Alexander Hota
Wright State
- 01:19.88 Jason Livingston
Wright State

Knot Tying

- 00:17.03 Brian Garber
Wright State
- 00:17.08 Brandt Belknap
Emerson
- 00:18.08 Brian Altieri
Wright State

Thimble and Crosby

- 01:28.78 Brian Altieri
Wright State
- 01:35.98 Fred Young
UNC Asheville
- 02:07.53 Ariel Ashe
UNC Asheville

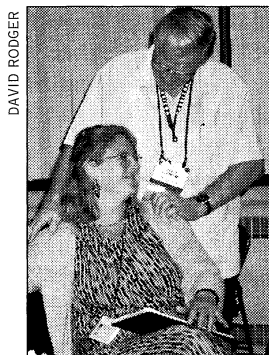
Prop Shift

- 01:37.88 Jason Hassenbusch
Episcopal H.S.
- 01:42.28 Carrie Mossman
Western Michigan
- 01:50.65 Cathryn Dashiell
UNC Asheville

Costume Change

- 02:53.12 Amanda Dawicke
Wright State
- 03:16.06 Dave Maughan
Univ. of Mississippi
- 03:36.16 Brian Garber
Wright State

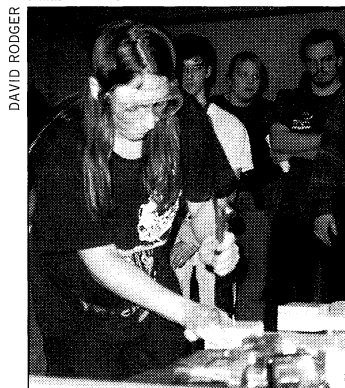
Observed by one of the largest crowds ever to attend the Olympics, 44 students, from 17 colleges/universities and 3 high schools, participated. The operation of the Olympics was most



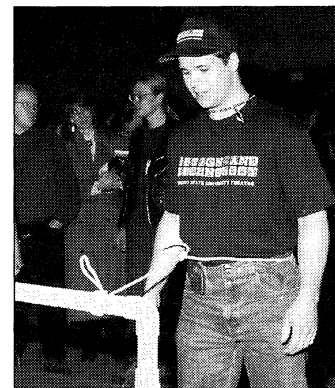
TECH OLYMPIC FOUNDER, C. ELIZABETH LEE, WITH CO-CHAIR, DAVID FLEMMING.



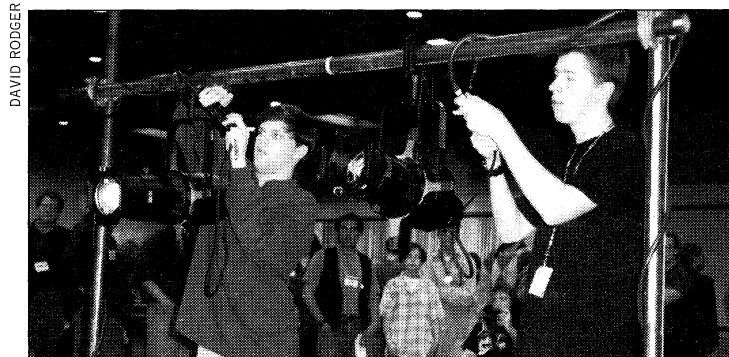
AMANDA DAWICKE (WRIGHT STATE UNIV.) WITH THE VERY PATIENT VOLUNTEER MODEL ELEANOR MACDONALD (OTTERBEIN COLLEGE) IN COSTUME CHANGE COMPETITION



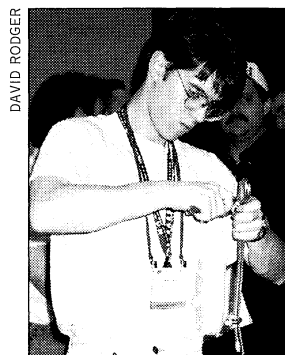
JASON LIVINGSTON (WRIGHT STATE UNIV.) POUNDS IT HOME IN THE MEASURE, SAW AND NAIL EVENT



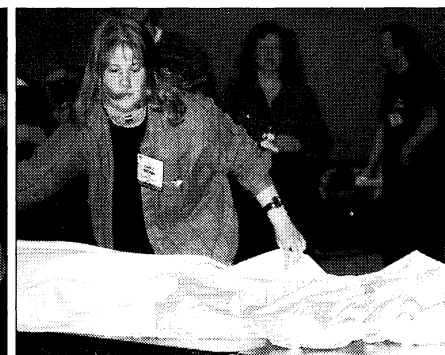
BRIAN ALTIERE (WRIGHT STATE UNIV.) FINISHES IN THIRD PLACE IN THE KNOT TYING COMPETITION



CHRISTOPHER OLSON (LEFT) (ILLINOIS WESELYAN) AND TYLER ELICH (RIGHT) (OAK PARK HIGH SCHOOL) DEMONSTRATE THEIR PROWESS IN HANGING AND FOCUSING TWO ETC SOURCE FOURS.



JONATHAN WHITE (UNC CHARLOTTE) IN THE THIMBLE AND CROSBY EVENT.



CARRIE MOSSMAN (WESTERN MICHIGAN UNIV.) SPREADS TABLECLOTH IN HER SECOND PLACE WINNING PROP SHIFT ATTEMPT.



STAGE MANAGERS CAROLYN CUBIT (LEFT), EMILY WELLS (CENTER) AND TERESA BRANDKAMP (RIGHT) WERE READY TO TIME ANYTHING THAT MOVED.

ably supervised by the student Stage Manager, Emily Wells, and her team of Assistant Stage Managers: Emily Ahrens, Chanda Brodt, Sarah Blacksher, Teresa Brandkamp, Carolyn Cubit, Laura Grinnell, Mary Holder, and Jennifer Ronning. The judges, most of whom had judged the same event for one or more years, were Jared Saltzman, Frank Herman, Tim Kupka and Mark Beal (Light Focus); Lyn Caliva (Prop Shift); Pat Coughlin (Knot Tie); Richard Neiderberg (Thimble and Crosby); Jimmie Robinson (Measure, Saw, and Nail); and C. Elizabeth Lee (Quick Change). Elizabeth was the creator of the Tech Olympics (1986 in Oakland) and was in Pittsburgh with Rudy, one of her students from Belize.

The trophies, which were awarded at the banquet, were arranged for by Jim Moody of Moody, Ravitz, Hollingsworth Lighting Design, Inc., who provides the Traveling (Team) Trophy and an annual \$250 cash award which is given to the school of the winning team. The plaque, which replaces the Traveling Trophy in the trophy case at the U. of North Carolina, Asheville, was provided by Joe Bonanno. The beautiful "Oscar-like" figurines which were presented to the Best Techie and the winners of the individual events, were provided this year by High End Systems. A special Crosby knife was given to the winner of the Thimble and Crosby event, and Crosby visored caps were given to the individual first-place winners.

Local arrangements were made by Drayton Foltz while Joe Bonanno and Dave Flemming were responsible for the overall organization of Tech Olympics.

Dave Flemming
Co-Chair Student Liaison
Committee

MANAGEMENT COMMISSION

SM MENTORING PROJECT

"What does your blue badge mean?" we were repeatedly asked during the USITT Conference in Pittsburgh. As one of the participants in the SM Mentor Project, I am happy to answer that question again here in *Sightlines* for everyone's benefit.

The USITT Stage Management Mentoring Project brings 10 to 16 professional union (AEA) stage managers and/or professional theatre managers on site as volunteers to assist in the Annual Conference activities. The thrust of the project is two-fold: first, to assist with the production events at the Conference and other activities as needed; and second, to provide an intensive four day academy-type experience for 11 to 16 promising young professional/student stage managers. It provides not only one-on-one mentoring, networking training, intensive seminars and roundtables but gives the student both management and assisting experience in industrial-like event settings, from panel sessions to live stage presentations.

Recruiting is done year-round, however, applications are accepted September through January, with applicants being informed of their acceptance in early February. Assignments are made in late February and a "training period" begins two weeks prior to the Conference.

Student SMs are typically given two or three work assignments, assist in running the conference office and attend three to six seminars aimed at developing their stage management skills. They have a two hour orientation on the first day of the Conference,

a two hour debrief and evaluation meeting on the last day, and daily one hour production meetings. They are encouraged to work one-on-one with every professional mentor in the program and they are required to attend Management Commission meetings.

The first eleven students accepted (thirteen are accepted in the "even years" of the Conference) are given an opportunity to either stage manage or coordinate an event with the assistance of their SM Mentor. Each student also works as a team member on one or two other events. In addition, two to four students are accepted as ASM ONLY and are allowed to repeat the program for one additional year. Similar to student volunteers, the students accepted into the SM Mentor Project have their registration fee waived. This waiver represents the students' in-kind service, totaling 20-25 hours.

The Management Commission would like to extend a very special thank you to the professional mentors who participated in this year's Conference: Lori Baruch (Massachusetts), James P. Birder (Florida), Robert I. Cohen (Atlantic City), Elynmarie Kazle (California), Peter Kehrli (Colorado), Paul King (New York City), Peter McKinnon (Canada), Cynthia E. Poulson (Wisconsin), Melissa Parson-Schwartz (Arizona); and our student participants: Emily Ahrens (Indiana), Sarah Blacksher (Virginia), Teresa L. Brandkamp (Indiana), Chanda R. Brodt (Indiana), Carolyn Cubit (New York), Laura Grinnell (Missouri), Mary Lisa Holder (California), Lisa P. Maher (Pennsylvania), Jennifer Luv Ronning (Texas), Keri Thibodeau (Massachusetts), Emily Wells (Rhode Island). We wish them the best of luck (MIERDA) in all their endeavors.

Applications, resumes and letters of interest may be sent to: James P. Birder, University of Miami, POB 248273, Coral Gables, FL, 33124. Inquiries can also be addressed to his e-mail address: ElMono773@aol.com.

Elynmarie Kazle
Vice-Commissioner for Stage
Management

LIGHTING COMMISSION

PITTSBURGH CONFERENCE HIGHLIGHTS

It was wonderful to see all the old friends and new eager faces at the USITT Annual Conference & Stage Expo in Pittsburgh. Hopefully everyone had a safe and pleasant journey home. The Lighting Commission wants to thank all of the hardworking individuals who chaired seminars, workshops, and roundtables: Tom Saltzman, Rob Shakespeare, William Warfel, Lori Dawson, Sabrina Hamilton, David Zemmels, Jay Rozema, and Cindy Limauro.

Several working professionals discussed their work both as art and business at the Conference. Nancy Schertler, Steve Shelley, and Rick Fisher were informative and entertaining as they outlined the differences in regional and Broadway theatre. This year's Distinguished Lighting Designer, Imero Fiorentino, entertained a capacity audience with tales from both the golden age of television and the world of today's television. Tim Hunter and Tom Littrell of Vari-Lite Inc. offered their point of view on the "Contemporary Direction of Professional Lighting Design." Tom Saltzman's two part panel on "Lighting the Industrial" offered in-depth insights into the business of business theatre.

The Lighting Commission extends its special thanks to a number of individuals and businesses for their assistance during the Conference.

The professional development workshop, "Art & Technique of Television Lighting," was generously supported by three institutional co-sponsors—University of Pittsburgh Theatre Arts Department, Wayne State University, and Indiana University. Vincent Lighting, Lee Filters, The Great American Market, and Rosco Laboratories also generously donated equipment and perishables for the program. Dennis Size presented a wonderful training seminar and his generous donation of time and

continued on page 10 ➤

LIGHTING

► continued from page 9

expertise is sincerely appreciated. A videotape of this professional development workshop is available. You can order a copy by contacting Janine at WQED (412-622-1300).

Every year at conference time adjutments are made in the commission leadership: Craig Wolf continues as Commissioner; Ann Archbold is Vice-Commissioner for Programming for Long Beach and Jim Allen for Programming for Toronto; Mary Tarantino is stepping down as Vice-Commissioner for Education so she can take on the important job of liaison to international contacts—she will be replaced by Buddy Combs in the Education slot. Please welcome Buddy aboard with new ideas and thoughts for projects. The other officers remain the same: Rob Rowlands—Liaison to ESTA, Rob Shakespeare—Computer Applications, and Rich Dunham—Membership.

As daily thoughts return to technical rehearsals and drawing deadlines we hope you will take a moment to think about future conferences. Send your programming ideas for Long Beach to Ann Archbold (8750 Mellmanor Dr. #95, La Mesa, CA 91942; e-mail: aarchb9115@aol.com) and Toronto suggestions to Jim Allen (Baylor University, PO Box 97262, Waco TX 76798; tel: 817-755-1111 x6492, fax: 817-755-1765; e-mail: james_allen@baylor.edu). Long Beach will have a lighting lab—Toronto will not—so programming suggestions should reflect that reality. Anyone wishing to volunteer to work in the Lighting Lab should contact Buddy Combs (2721 W. Lynette, Flagstaff AZ 86001; tel: 602-523-9593). Remember, you can also link with all commissions leadership through the Lighting Commission Web page (http://diogenes.baylor.edu/WWWproviders/Jim_Allen/usittlc/welcome.html).

Ellen E. Jones
Vice-Commissioner for
Programming, Pittsburgh

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 [1] 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.

THE SOUND OF MUSIC

Our theater department is producing *The Sound of Music* for one of our summer productions. I will be designing the set and have started to use the Internet to conduct my research. I started looking at sites on Austria [2] and Vienna [3, 4]. Bavaria [5] is its neighbor and where King Ludwig II, the mad king, lived during the nineteenth century. He is best known for his fairy tale castle, *Neuschwanstein* [6], which was used as a model for Sleeping Beauty's castle at Disneyland. Another of Ludwig's castles, *Castle Linderhof* [7], looks to me like what Captain von Trapp might have lived in.

Looking for photos to help me design the abbey, I found the Tintern Abbey [8]. I also found the Glastonbury Abbey [9] helpful, even though it is in England. If you are producing *The Sound of Music* you can find information on the political reasons why Germany invaded Austria [10]. You can also find information on the original Broadway production [11] of this musical.

ANNIE

Our other summer production will be *Annie*. The Internet can be used to research New York City during the 1930s. You can visit the Lower East Side Tenement Museum [12] or browse the photos from *Changing New York* [13, 14], a well-known

book by Berenice Abbott containing New York photos taken between 1935 and 1938. Other photos can be found at "A Century Apart: Images of Spirit and Struggle, Jacob Riis and Five Contemporary Photographers" [15] and "New York Saved: Thirty Years of Landmarks Preservation" [16]. The Empire State Building [17] was built during this time. If you need to do research on New York's Finest, the Internet also has photos of period policemen [18].

SITES SUBMITTED

This month I have had several USITT members send in the locations of home pages—Boyd Ostroff's page on the Opera Company of Philadelphia [19], "New Name Performance" [20], and Peter Knowlton's special effects site [21] are just a few.

Please e-mail me (osweeze@daisy.siu.edu) your favorite Internet resources and I will share as many as possible in subsequent WOW columns.

- [1] http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html
- [2] <http://www.inconnect.com/~mrpepper/austria.htm>
- [3] <http://www.arch.kth.se/hemsidor/otherhome/octavianhome/Austria/Wiensens.html>
- [4] <http://www.th-zwickau.de/zwickau/schloss.html>
- [5] http://isar-art.com:80/c_char_d.htm
- [6] <http://www.fifo.de/neuschwan/>
- [7] <http://www1.stuttgart.netsurf.de/~dprice/lind.htm>
- [8] <http://vi.uh.edu/pages/tintern/tint1.txt.html>
- [9] <http://www.somerset.gov.uk:80/archives/phglasto.htm>
- [10] <http://www.net.hu:80/corvinus/montgo/montgo08.html>
- [11] http://www.ccn.cs.dal.ca/~aa896/Front_Door/other_things/Sound_of_Music.html
- [12] <http://www.wnet.org:80/tenement/>
- [13] <http://www.nypl.org/research/chss/spe/art/photo/abbottex/abbott.html>
- [14] <http://www.netresource.com/mcnyc/abbott.html>
- [15] <http://www.netresource.com/mcnyc/riis.html>
- [16] [landmark.html](http://www.netresource.com/mcnyc/

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- [17] <http://www.nypl.org/research/chss/spe/art/photo/hinex/empireempire.html>
- [18] <http://www.ci.nyc.ny.us:80/html/nypd/html/3100/retro.html>
- [19] <http://www.operaphilly.com>
- [20] www.new-performance.org
- [21] <http://www.neptune.net/~efx/>

C. Otis Sweezy
Vice-Commissioner for
Electronic Communications

ELECTIONS 1997

ELECTION RESULTS

The Institute is pleased to welcome the following officers and directors-at-large to the Board of Directors of USITT, beginning July 1, 1997. Directors are elected for three-year terms, and officers for two-year terms, with the exception of President-Elect who serves a one-year term.

President-Elect

Leon Brauner

VP-Commissions

Bruce Brockman

VP-Marketing & Development

William Byrnes

VP-Programming

John Uthoff

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ORGANISATION INTERNATIONALE DES SCÉNOGRAPHES,
TECHNICIENS ET ARCHITECTES DE THÉÂTRE

INTERNATIONAL ORGANISATION OF SCENOGRAPHERS,
THEATRE TECHNICIANS AND ARCHITECTS


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Two Commissions - Two Countries



The Scenography Commission and the Commission for History and Theory on the steps of the university in Helsinki

OISTAT Congress in Pittsburgh from 16-18 March 1997

In some national magazines, the Spring 1997 edition of the OISTAT bulletin will not be published until after the Congress. For this reason the bulletin might not be up-to-date in every country. Although the results of the congress will be known by then, they cannot be included in the bulletin, which is edited in January. Translating and sending the bulletin to all of the OISTAT countries takes time, and differing publication dates make delays inevitable. After the Congress the General Secretariat will inform each country of the election results. In the spring/summer 1997 edition we will report in detail on the programme and the activities at the congress. 

THE OISTAT BULLETIN

Management General Secretariat of OISTAT. Editor Karin Winkelssesser, Markelstr. 9, D-12163 Berlin, Tel. +49 30 21 40 93-51, Fax: +49 30 21 40 93-70. Layout Frank Lever DTP, The Netherlands. **Deadlines for copy** 15 June and 15 November. The OISTAT Bulletin is published twice yearly for OISTAT members in the following languages: Dutch, English, Finnish, French, German, Hungarian, Polish, Spanish, Swedish and Czech. The following national centres have subscribed to the Bulletin: Australia, Austria, Belgium, Canada, Chile, Czech Republic, Finland, France, Germany, Hong Kong, Israel, Poland, Roumania, Slovenia, Slovak Republic, Sweden, Switzerland, The Netherlands, United Kingdom, United States and Venezuela. The English version is also sent to the centres in Japan, China, and South Korea.

Joint meeting of the Scenography Commission and the History and Theory Commission from 30 August - 4 September 1996 in Helsinki and Stockholm

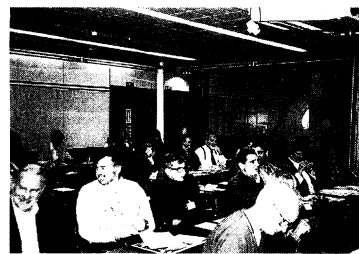
It was a great pleasure to meet such a large number of delegates to two OISTAT commissions in Helsinki and Stockholm. Twenty-one official delegates of the Scenography Commission and 18 delegates of the History and Theory Commission were present — 47 persons altogether — representing 24 OISTAT centres. We were especially pleased to see John Bury again, a past chair of the Scenography Commission.

Such a big meeting had not been organised before. It was a success because both countries had the will and the desire to collaborate. Furthermore, the interim chair of the Scenography Commission, Timo Martinkauppi, and the vice-chair of the History and Theory Commission, Heta Reitala, are natives of Finland.

Besides attending the working sessions of the two commissions, the History and Theory Group visited the Theatre Museum in Helsinki. Some delegates of the Scenography Commission visited an exhibition at the University of Art and Design in Helsinki, where the opening of the conference also took place. At the university of Helsinki, a symposium was organised with the title "Space - Dramaturgy - Scenography". Arnold Aronson and Ralph Fincello of the United States and Anette Arlander and Kati Ilmaranta of Finland gave guest lectures on this theme.

The City Theatre of Helsinki invited the international guests to see the first performance of the season — *West Side Story* — and later to visit the building. The guests' attention was also attracted by the new Opera House, a dream finally realised by the city after many years. This part of the programme was organised by the Finnish OISTAT centre.

The ferry cruise to Stockholm in beautiful weather was a great experience for most of the delegates. The joint meetings of the



Joint meeting of the Commissions on the ferry between Stockholm and Helsinki

commissions took place on board. The main theme was "What can OISTAT and the commissions do for PQ '99?" A common work group was founded, which will gather ideas for themes and their realisation. The members of this group are Bob Logger and Peter de Kimpe of the Netherlands and Ruby Goldstein Braunfeld of Chile.

The stay in Stockholm, arranged by the Swedish OISTAT centre, took place on Per Edström's island. He has built a model theatre there where he offered an interesting demonstration of historical lighting. His Arena Boat Theatre was also open to visitors. In the evening we discussed stage space.

The next day the water taxi brought us to the famous historical theatre of Drottningholm. Our guide was Barbro Stribolt. It was an honour and a privilege

This publication has been made possible by

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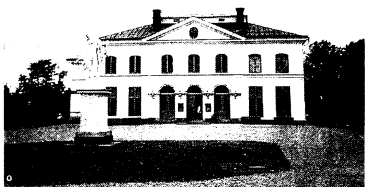
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OISTAT



The Drottningholm Court Theatre

for the OISTAT delegates to visit the secret store of historical scenery from the beginning of the 19th century. It is rarely shown to the public.

At the end of the meeting we were received by the city of Stockholm in its wonderful Town Hall. All of the participants were satisfied with the meetings and other events. They hoped to hold more joint meetings in the future and looked forward to more collaboration between neighbouring countries and more time for the discussion of common themes. If in future it is not possible to invite two commissions, one alternative might be to invite specialists of other commissions in order to widen the range of discussions within the commissions by introducing different perspectives. ☞

Majja Pekkanen, OISTAT chair, Finland



Candlelight reception in the Per Edström Theatre

Themes of the Scenography Commission

The Commission discussed the symposium theme and dealt with the different disciplines of scenography. Because light and sound are becoming more and more important in theatre productions, the commission plans to establish work groups to study these themes. In order to integrate these sectors, as well as the costume work group, meetings of the commission should be organised in part as symposiums where the interconnections of the various disciplines can be highlighted. Furthermore, the commission plans to establish a database for sets, suppliers, etc., which could be useful in their work.

Themes of the History and Theory Commission

a) Cultural Guide: the project of listing historically important theatre buildings and theatrical institutions in the various countries will be continued. The national centres will assist in this. Horst Birr of Germany will coordinate this project. The cultural guide is meant for travellers interested in theatre. It will contain about six pages on each country.

b) A guideline with criteria for the collection of old theatre equipment: this catalogue may be useful for the private collection of objects which are sold or discarded when theatres are renovated and there is no

room to house these objects in museums. The guideline, a project of Joe Aveline, could be disseminated through the OISTAT web.

c) Criteria for the documentation of scenography, theatres and technology: this project of Ben Tzion Munitz is meant to support the effort to document theatre productions and equipment. How can a theatre production be conserved? The spirit of the production will invariably be lost, but a minimum of information about it should nevertheless be recorded. The project could also be published as an OISTAT service through the OISTAT web. ☞

News from South Korea

국제 무대미술가, 극장건축가, 극장기술가협회
Organisation Internationale des Scénographes, Techniciens et Architectes de théâtre
International Organization of scenographers, theatre Architects and technicians.



Korean Center of OISTAT
Korean Theatre Artists Association
1-79 Samkwang Bldg 2F, Dongsoong-dong
Jongro-Gu, Seoul, 110-510, KOREA.
Tel: (02)741-2971, Fax: (02)741-2972

INVITATION

The members of the OISTAT centre of South Korea are now meeting once a week in order to prepare for the meeting of the OISTAT commission for Scenography in Seoul which will probably take place from 10-13 September 1997. The theme and programme will be as follows:

- Theme: Nature — Scenography: Reflections of Nature in Scenography.
- Programme: Meeting of the Commission for Scenography, Symposium; Exhibition of Korean Scenography and works of invited OISTAT colleagues.

- Special event: Theatre of the World, Seoul, 30 August - 30 September 1997.
- 27th ITI Congress in Seoul (14-20 September)

In addition to dealing with complex preparations for these events, OISTAT Korea is also participating in the Asian edition of *Theatre Words*, which will be translated into Korean. We hope that the edition of *Theatre Words*, including the Korean version, will be ready for the meeting of the Scenography Commission next year. ☞

Sung Chul Kim

OISTAT Calendar 1997

OISTAT World Congress
17-18 March 1997 in Pittsburgh
followed by: USITT Annual meeting
until 22 March 1997

Executive Committee
16 March 1997 in Pittsburgh at the Congress. Autumn 1997, location not yet confirmed.

Architecture Commission
Spring 1997, Switzerland

Scenography Commission
10-13 September 1997 (probably) in Seoul, Korea, on the occasion of 'Theatre of the World'

Technology Commission
September 1997 in London, Great Britain (at the Plasa-conference)

Publication Commission (PCC)
Venue for 1997 not yet decided upon.

History and Theory Commission
Autumn 1997, Bratislava, Slovak Republic

The Meeting of the Executive Committee in Toronto from 7-10 November 1996

The Canadian Institute for Theatre Technology (CITT) invited the Executive Committee to come to Toronto for its autumn meeting. The meetings took place at different locations, including the University, the Osram firm, and the new ballet rehearsal studio. The latter was established, after many disputes, at the instigation of Dieter Penzhorn. Before the meeting convened, Dieter Penzhorn died unexpectedly at the age of 63 and sadly did not live to see his international friends again.

After the meetings we visited Toronto's large musical theatre, the reconstructed Variety Theatre, Elgin's Winter Garden, as well as small one-room theatres.

The object of the meeting was to prepare for the congress in Pittsburgh.

Mission of OISTAT

In preparation for the Congress the EC continued the discussion that started in Dresden on the mission and goals of OISTAT. Dick Durst will sum up the result of

this discussion in a position paper, which will be sent to all OISTAT countries so that it can be voted on at the congress.

Statutes

The changes decided upon in Dresden were included. Bill Graham checked the complete statutes and proposed a simplified version. It was adopted with some changes and has now been approved by a lawyer and sent to the national centres.

Congress

The schedule and programme of the Congress were revised. Instead of lectures, there will be more discussions among the participants. The exact programme will be published in the national magazines.

Prague Quadriennale

The EC holds the opinion that the PQ should give OISTAT a central position. OISTAT plans, independently from the PQ, to organise a symposium with participation by the commissions and schools. ♫

The Meeting of the Publication and Communication Commission in Győr, Hungary

OPAKFI, the Hungarian association of theatre professionals, invited the OISTAT commission to Győr, which was also the venue of the annual conference of OPAKFI. The work group of the Commission for *Theatre Words* was invited at the same time.

The work group on *Theatre Words* worked very hard on the supplement for northern and eastern European languages. Olle Söderberg of Sweden is coordinating the work on *Theatre Words*. In just three days, more than 2000 terms were discussed and clarified - with the exception of some details it was possible to finish the work. The new edition will be published soon, thanks to the concentrated efforts of the participants.

The Commission for Publication and Communication looked into possibilities for improving the flow of information within OISTAT.



СЪЮЗ НА
АРТИСТИТЕ
В БЪЛГАРИЯ

Bulgaria extends invitation

Since the political changes in Eastern Europe, the Bulgarian theatre has also suffered from the worsening economic situation. Subsidies have been permanently curtailed, and theatres therefore have to rely on their own initiative to survive. Bulgaria was able to participate at the PQ '95, and also at the OISTAT congress. The OISTAT centre has regrouped and is now composed of representatives of professional theatre associations. The OISTAT congress and the PQ provided the incentive for Bulgarian theatre people to become active in international theatre activities. For financial reasons participation in the work of the commissions sometimes presents problems. At the moment the OISTAT

centre is working on its connection to the Internet. The dictionary *Theatre Words* will also be published in Bulgaria.

One very important subject for Bulgaria is education and professional training, and new ways are being sought to provide these. OISTAT Bulgaria is therefore happy to be able to invite the Education Commission in the autumn of 1997 to Plovdiv. Bulgaria is mainly interested in closer collaboration between the scenography schools of the various countries. Bulgaria wishes to discuss among other things the themes of learning methods, specialisation of students and teachers, and the organisation of summer universities. Plovdiv, a beautiful city on five hills, possesses two antique, almost completely preserved theatres, as well as state and private theatres and a theatre school. An ideal place, therefore, to invite an OISTAT commission: the Education Commission can look forward to an interesting and exciting meeting in Plovdiv! ♫

From a letter from Krasimir Vulkanov



The Dictionary Commission at work in the library in Győr, Hungary

- Internet: the OISTAT home page must be updated regularly. Frequent requests testify to the amount of interest in it. Ed Beentjes of the Netherlands will succeed Louis Janssen as web master, arranging the design and updating of OISTAT on the Internet.
- OISTAT Bulletin: Some people would like to see the OISTAT bulletin published 3 to 4 times a year. For financial and organisational reasons this must remain a project for the future. There is also the problem of lack of material, as the national centres do not send enough copy to the editor. A special edition with current OISTAT addresses will be planned.
- OISTAT presentation in magazines: The presentation of OISTAT in magazines will be improved. For example: the OISTAT

logo shows that this magazine represents OISTAT.

The complex work programme was well suited to the venue of the meetings: the ancient monastery of Győr is now a hotel - an ideal place for private meetings! The hosts took care that the delegates left the walls of the monastery after work and were given a vivid impression of the baroque city structure with its modern theatre and also — by visiting 11th-century Pannonhalma Abbey — an introduction to the changing history of Hungary. ♪

Theatre Work in Yugoslavia

YUSTAT

In recent years Yugoslavia has undergone a very difficult, even tragic, period of war and crises which has had a negative impact on every aspect of life, including of course cultural activities in general. Theatre life has suffered as well in this period, not only because of financial difficulties but also (which is even worse) because of the dissolution of theatre life in former Yugoslavia. Colleagues who had always worked together — actors, directors and technicians — could no longer communicate, even by telephone. Collaboration was possible only beyond the borders of former Yugoslavia. Media pressure and war propaganda poisoned the atmosphere. Contacts were only possible in countries that were not officially at war (Montenegro and Macedonia and Slovenia, for example, but only through Hungary). This ended in the absurd situation of the International Theatre Festival in Belgrade having only one foreign guest.

Although UN cultural sanctions have been lifted, the situation is still very complicated. In spite of diplomatic relations with Slovenia and Croatia, theatre life in Yugoslavia has not yet been essentially influenced in a positive way. It is still easier to invite productions from Australia, the USA or Argentina to the international Theatre Festivals (BITEF in Belgrade and ONFANT in Novi Sad) than to invite those from Slovenia and Croatia. Periods of crisis always give rise to important works of art, and we hope that the new generation of young directors and authors who have experienced war and the present situation will have the opportunity to exchange their ideas with audiences outside Yugoslavia.

In memoriam Heinz Bruno Gallée

After a short but serious illness, Heinz Bruno Gallée died on 9 November 1996 at the age of 76. He was president of the Austrian Theatre Technicians' Association and long-standing vice-president of OI-STAT. As a representative of OI-STAT, he was a member of the organisation from the end of the



Heinz Bruno Gallée

1960s and was until recently a member of the Executive Committee and chair of the Education Commission.

Heinz Bruno Gallée studied architecture, film and stage design in Vienna. He created his first sets under Max Reinhardt. After war service and imprisonment he started working in 1946 as a scenographer in many theatres in Austria and other countries. He was also an architect and art teacher. From 1962 he taught stage design and costume at the "Mozarteum" Academy in Salzburg, and from 1964 he taught Theatre History and

Stage design at the University. He received the Austrian State Award for stage design.

Mr Gallée profoundly influenced the work of the OI-STAT Education Commission. His concern was broad international collaboration between the various schools, as well as reciprocal support. To Mr Gallée, however, internationalism did not mean the

disappearance of national characteristics. He passionately defended his ideas — in a charming but provocative way. Now we will miss his caustic but delightful humour, and especially the imagination he brought to bear on all that he undertook for his and our common work. Heinz Bruno Gallée knew of his imminent death and planned his own burial ceremony "with music of consolation by the consoling Mozart". We mourn him and will always keep him in our memory. ♪

Helmut Grosser

Activities of YUSTAT and OISTAT: After a difficult period of "hibernation" we have been trying since 1995 to start new projects.

- "Performance - City - Identity": this international, interdisciplinary project deals with the relationship between a performance, its spatial and urban surroundings, and the subject within this ambience. Forty artists and scientists from many countries participated in this project in February 1996. The second conference on this theme will be organised by YUSTAT in October 1997 with the subtitle: "Streets and squares as Performing Areas". We hope to be able to invite the Executive Committee of OISTAT to this event.

- Development of a programme for a new Information Centre with Library.
- Publication of the bulletin *Stage Today*.
- A professional address book and software programme ("Dramatist's Notebook") that can serve as a data bank for theatre people.
- A research project on unconventional theatre areas.

At the end of 1995, Yugoslavia was again accepted as a candidate for membership of OISTAT, and since then we have participated in the activities of the commissions.

Our address: YUSTAT, Dostjeva 20/I, 1100 Beograd, Yugoslavia, Tel./Fax: +381-11-620 415 or 631-928. ♪

Irina Sentevska

INTERNATIONAL NEWS

NEW PRESIDENT FOR OISTAT

Dick Durst, Dean of the College of Fine and Performing Arts and Assistant to the Chancellor at the University of Nebraska, Lincoln, and the Immediate Past President of USITT, was elected the new president of the International Organization of Scenographers, Technicians and Architects of Theatre (OISTAT) at its 10th World Congress in Pittsburgh, March 16-18.

Durst is the fourth president of this UNESCO-sponsored organization, founded in 1968, and the second from the U.S. The world headquarters of OISTAT is in the Netherlands and is supported by the Dutch government and Ministry of Culture. OISTAT is described by General Secretary, Chris Lievaart, as "an association of associations" with 38 member nations, each having its own national center.

Durst's responsibilities will include chairing the twelve-nation executive committee, organizational enhancement and visibility, and administering the goals and objectives of OISTAT through six special interest commissions and through the executive committee. His four-year term of office began at the close of the world congress, which featured the acceptance of six new nations into OISTAT: Cuba, Estonia, Latvia, Philippines, Taiwan and Yugoslavia.

"The organization's purpose," says Durst, "is to serve as an information center, to stimulate theatre activity and growth, to help educate and enhance the careers of those working in theatre design, architecture and technology, and to celebrate the similarities and differences of world theatre. This is a tremendous challenge; to help these individuals work on projects that will benefit all of our industry. We will build upon previous successes, like the international theatre terminology dictionary, *Theatre Words*, which is translated into over fifteen languages, and the current Theatre Atlas project, a technology-based source of drawings and specifications of every major theatre in Europe, to be used

TECHNICAL DIRECTOR

The Honeywell Center, a 120,000 sq. ft. facility in downtown Wabash, IN will have a position opening June 2, 1997. The Technical Director is responsible for the theatrical technical systems in the 1500 seat Ford Theater and the older gym/stage. This three year old theater has first class lighting, sound and rigging. Will supervise three part time stage hands in the day to day operations and show calls as necessary. Equipment maintenance responsibilities. Evening, weekends and overtime work required. The successful candidate will be customer service oriented, a part of a positive team. Able to work with diverse presenters. Bachelors Degree. Benefits include health insurance, retirement plan, sick leave, vacation, uniform, etc. Please contact John Wainwright, Theater Mgr., with resume, three references, salary and wage requirements: The Honeywell Center, 275 W. Market Street, Wabash, IN 4692; tel: 219-563-1102 or 800-626-6345.

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Balcony on Southbank Thames off Blackfriars Br. Living room w/ double bed sleeping alcove; new kitchen & bath, entry hall, elevator. Utilities included; phone extra. Non-smoker, no pets. Photos on request. Available from Aug. 1, 1997, negotiable. \$400 week, minimum 10 weeks.

Zelma Weisfeld
phone 011 44 171 928 3866

by touring companies and managers. We have a bright future in OISTAT, and look forward to expansion."

Durst's first official duties will be at a world scenography conference in Seoul, South Korea, in September, at the invitation of the Korean Theatre Artist's Association.

(from a press release
submitted by Mr. Durst's office)

CLASSIFIED ADS

COSTUME SHOP SUPERVISOR

NAST accredited Department of Theatre at Miami University seeks candidate with outstanding organizational and supervisory skills and genuine desire to work with students. Responsibilities: Organize and guide the construction of department productions, order supplies, care for inventory/equipment, maintain budget, supervise student staff. Requirements: Stitching, cutting, pattern drafting, and tailoring skills. Theatre education and experience essential. Wig, makeup, draping and costume craft knowledge desired. Unclassified, 11-month staff position. Medical, dental, retirement benefits. Competitive salary. Miami has an outstanding reputation for liberal arts education. Submit letter of application, resume and three letter of recommendation to:

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Application review begins April 1, 1997. Miami University is an Equal Opportunity Employer.

ESTA PUBLICATIONS

ESTA, the Entertainment Services and Technology Association has produced three publications that belong in the well-informed technician's library: the *ESTA Standard for the Construction and Use of Wire Rope Ladders*, the *Introduction to Modern Atmospheric Effects*, and *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Application*.

The wire rope ladder standard describes how to make and use wire rope ladders safely, while the introduction to atmospheric effects offers guidance on selecting and using theatrical fogs. The *Recommended Practice for Ethernet Cabling Systems* describes preferred system topologies, hardware, and labeling practices for reliable lighting system operation. All three publications are available from the USITT National Office.

ARTS ADMINISTRATION

Assistant/Associate in Arts Administration (Production Coordinator/Stage Steward). 12-month non-tenured faculty position; rank/salary negotiable; starts 08/06/97 (negotiable). MFA and/or equivalent theatre tech background; knowledge of stage lighting, sound, rigging, computers, theatrical operating systems; demonstrated success in administration/project management/liaising/budgets. Position description available upon request. Application letter, 3 reference letters, vita/resume postmarked April 30, 1997 latest to

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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 (800-938-7488) or via e-mail: mpb@pppmail.applied.theory.com.

PUBLICATIONS COMMITTEE

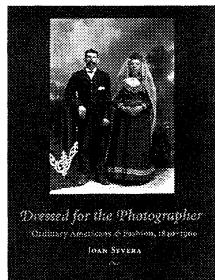
THREE NEW TITLES

In addition to its own publications, USITT occasionally makes available special books that are of particular interest to members. Three such books have just been added to the USITT Publications Available list: *Dressed for the Photographer: Ordinary Americans & Fashion 1840-1900* by Joan Severa which won USITT's Golden Pen award this year; *Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929*, a catalog published for the University of Minnesota Weisman Art Museum's traveling exhibit curated by USITT member, C. Lance Brockman; and *Cutting for All: The Sartorial Arts, Related Crafts, and the Commercial Paper Pattern* by USITT member, Kevin L. Seligman.

All three titles are examples of outstanding scholarly research and USITT is pleased to assist members in acquiring them, especially since these are not the kind of titles easily obtained in local bookstores. For more information on these titles, or any of the other offerings on the USITT Publications Available list, please contact

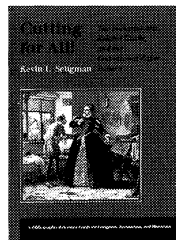
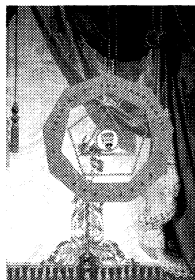
the national office at 800-93-USITT (800-938-7488), 315-463-6463, or via fax at 315-463-6525.

Sylvia J. H. Pannell
Chair, Publications Committee



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1896-1929*



*Cutting for All: The
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the Commercial
Paper Pattern*

INSTITUTE BUSINESS CALENDAR

APRIL 1997

- 17 Proposal forms for Professional Development Workshops for Long Beach Conference due.
- 17 Changes, additions and revisions in Long Beach Conference programming proposals, including changes in priority, due to VP-Programming.

MAY 1997

- 1 Confirmed contact information for all Vice-Commissioner appointments for the upcoming FY due to the VP-Commissions.
- 13 Lists of prioritized commission programming for Long Beach Conference sent to all commissioners for final review before scheduling.
- 15 Commissioners obtain status reports on project progress and financial expenditures.
- 20 Conflicts in the program and meeting schedule for Long Beach Conference resolved through the VP-Programming and VP-Commissions. Revisions sent to commissioners.
- TBA Long Beach Conference Program Scheduling Meeting: Commissioners Steering Committee, VPs -Programming, -Commissions and -Special Operations meet to do preliminary scheduling of Long Beach Conference program sessions.

JUNE 1997

- 15 Preliminary program session schedule for Long Beach Conference sent to commissioners.
- 20 Fiscal Year 1996/97 Vouchers *with receipts and invoices* due to USITT Officers.
- 30 Programming and/or scheduling conflicts reported to VPs -Programming and -Commissions for resolution.
- 30 END OF FISCAL YEAR 1996/97.

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