

usitt **sightlines**

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PITTSBURGH CONFERENCE

USITT ANNUAL MEETING OF THE MEMBERSHIP

*Minutes of Meeting No. 37
Byham Theatre Auditorium
Pittsburgh, Pennsylvania
March 19, 1997*

Leon Brauner, Vice-President for Conferences, welcomed the membership, OISTAT delegates, and international guests to the 37th Annual Conference & Stage Expo on behalf of the conference committee and the exhibitors, our hosts. This Conference & Stage Expo promises to be the largest and most comprehensive conference we

have done yet and Leon encouraged members to engage in the conference activities, make new friends and greet old ones.

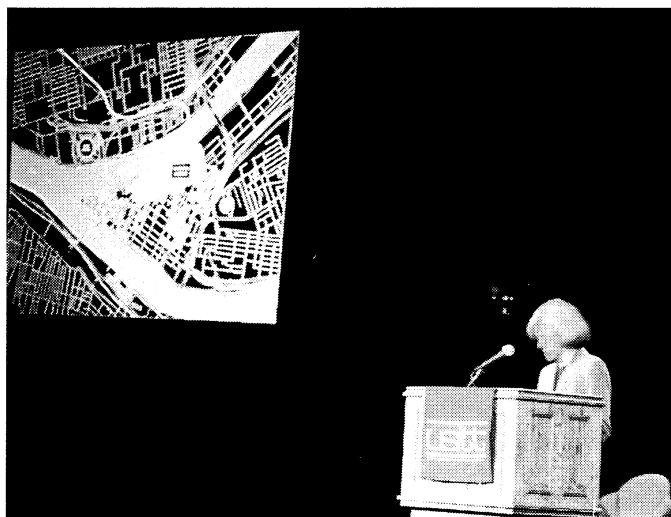
Christine Kaiser, President of USITT, then introduced the various segments of the Institute (identified by ribbon colors) so that members could access them during the conference. She also announced that Richard Durst, Chair of International Committee, had just been elected President of OISTAT. Dick reported that there had been 29 countries whose delegates had participated in the 10th World Congress—many of whom were staying for the USITT Conference. Dick acknowledged the incredible contribution to world theatre of OISTAT President Helmut Grosser who is retiring after 19 years. He introduced Chris

Lievaart, the General Secretary, Karin Winkelsesser, the Associate General Secretary, and the members of the Executive Committee of OISTAT. Conference attendees were delighted to be informed that Josef Svoboda would be at the conference and would speak at the session on a retrospective of his work (which was also exhibited adjacent to the Stage Expo floor).

William Byrnes, Vice-President for Marketing and Development, reported that the Institute had ended the year with a membership total of 3249. Though this represents a slight decrease we are “creeping” back up to levels that were present prior to the “Vegas effect”. He asked that all members assist with membership recruitment and take home brochures to distribute to colleagues. Anyone who’s interested in helping more directly should contact the Membership Committee.

Bill acknowledged the funding contributions from two of our lifetime members: Sam Scripps’ continued support of International activities and Richard Arnold’s leadership gift. The Endowment Committee headed by Tim Kelly should raise enough money through the art auction during this conference to put the Kook Endowment over the \$100,000 goal this year. The Fellows of the Institute have voluntarily donated \$2000 toward the art auction. There are now two recognition awards for design and tech being underwritten by Institute members: KM Fabrics and Clear-Com Intercom Systems. Bill was pleased to announce

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KEYNOTE SPEAKER, CAROL R. BROWN, PRESIDENT OF THE PITTSBURGH CULTURAL TRUST, SHOWED MANY OF ITS IMPRESSIVE ACCOMPLISHMENTS IN THE REDEVELOPMENT OF PITTSBURGH’S CULTURAL DISTRICT.

ROBERT CHAMBERS

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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PITTSBURGH CONFERENCE

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that a third award donated by The Barbizon Companies would establish the Barbizon Award for Lighting Design (and that Barbizon has upped their membership level to Contributing). He challenged the Institute to provide for the other design/technology areas as well.

Lawrence Hill, Treasurer, reported that the financial health of the Institute has never been better and that the financial details of the Institute's operation over the past 10 years can be found in the Winter 1997 issue of *TD&T* (pp. 66-67). If the membership has any questions, they should please ask and he'd be more than happy to provide further information. On behalf of the Finance and Executive Committees, he thanked the membership for their continued support of the Institute.

Jean Montgomery, Secretary, announced with some degree of delight [she gloated] the results of the recent election of officers and Directors at Large (as published in the latest edition of *Sightlines*).

President Kaiser then introduced David Will, Conference Coordinator Chair, who, in turn, introduced our keynote speaker, Carol R. Brown. Mrs. Brown is the President of the Pittsburgh Cultural Trust, a private non-profit organization established in 1984 to assist cultural and economic growth in downtown Pittsburgh and the surrounding region. From 1979 to 1984, Carol served as the Director of the Bureau of Cultural Programs. From 1984 to 1986 she was the Director of the Allegheny County Department of Parks, Recreation and Conservation. Carol is currently the President of the National Assembly of State Art Agencies and the past Chairman of the Pennsylvania Council on the Arts, Citizens for the Arts in Pennsylvania, the Mid-Atlantic Arts Foundation, and the Pennsylvania Arts Coalition. She also received the 1996 Pennsylvania Governor's Award for Arts Leadership and Service, among many other honors and recognitions.

Carol welcomed the USITT Conference & Stage Expo to Pittsburgh and expressed how wonderful it was to have us all here in the cultural district. She showed a wonderful slide presentation of the way the cultural trust has worked to reform what was originally a "red light" district into the emerging cultural and commercial partnership that exists today. This effort was spearheaded by the Heinz family, specifically Jack Heinz who recognized that this area of the downtown needed to be revitalized and set about making that happen. The Trust was formed as a partnership between the public and private sector in both arts development and real estate development to deal with both the cultural restoration of existing buildings and theatres as well as a future phase of building additional spaces for the arts in the downtown area. The Cultural District is 14 square blocks wide and the Trust activities represent a \$220,000,000 investment in the district to date. The current plan is to raise an additional \$500,000,000 to complete the next phase by the year 2000 through a combination of public, private, commercial, and foundation funding. The \$43,000,000 renovation of the Stanley Theatre into the New Benedum Center for the Performing Arts was part of Phase I of this project. This theatre (now the home of the Pittsburgh Opera, Pittsburgh Ballet, and the Pittsburgh Civic Light Opera) is believed to be the third largest in the country and offers expanded opportunities for performance events in the downtown area. The adjacent CNG Tower (also part of this project) pays taxes that support the ongoing events of the Trust.

Another part of Phase I of the project is to remove noxious uses of the district. This includes streetscaping, restoration of facades, expansion of green spaces, and restoration of the riverfront park into a two-tiered walkway designed to withstand flooding damage. Phase II involves increasing the cultural spaces with thirty or more arts centers designed to house mid-size arts groups in the downtown area. Carol presented documented evidence that the arts in Pittsburgh outdraw sports events—arts income \$2.8M versus

sports' \$2.4M—this in the home of the Steelers, Pirates, and Penguins! The development project has increased the tax base from an original 7.9MM to 19.4MM in taxes as of 1994. Carol acknowledged that the heart of the Cultural Trust is the facilities management and 90% of their resources go toward this. That this all works so smoothly is due in large part to the incredible contributions of her staff. The Trust also focuses on arts and education, making arts available at a full range of prices to all members of the community. It's important to the Cultural Trust that there be alternative programming to attract younger people. For the future and continued success of the Trust, the next decade will see a new baseball park, new convention center, new hotels, and more residential development.

David Will acknowledged Carol's welcome and asked her to remain for the presentation of the Thomas deGaetani Award which was awarded to the Howard Heinz Endowment and the Vira I. Heinz Endowment for the roles in the revitalization and growth of the arts in Pittsburgh. The award was accepted on behalf of the Heinz Endowments by William Rae who is a member of the Board of Directors of the Heinz Endowments and very instrumental in working with the Pittsburgh Community to form the cultural trust. He thanked the Institute for the award and credited Jack Heinz with the cultural vision to see the possibilities in the downtown area and act upon them. Mr. Heinz purchased the then Penn Theatre which became Heinz Hall (home of the Pittsburgh Symphony) which began the entire restoration project. Mr. Rae acknowledged the diligent work of the members of the Trust in keeping Mr. Heinz's original vision alive and growing into the future.

President Kaiser then opened the meeting for questions or comments from the membership—there being none, the conference was declared officially open and the Membership Meeting officially concluded.

Jean A. Montgomery
USITT Secretary

CAUCUS ON HUMAN ISSUES

NEW NAME AND CONTINUING PROJECTS

Although time constraints during the Pittsburgh USITT Conference & Stage Expo made the work of the former Gender Issues Caucus most challenging, a draft of a mission statement for the Caucus was adopted by the group during a final wrap-up session. This draft is being sent to the Executive Committee of the Board for its endorsement and includes a name change to reflect a broadening of concerns before the Caucus. The new name is the "Caucus on Human Issues."

Caucus members also agreed: to develop programming for next year's conference in conjunction with various commissions; to encourage publishing of related topics whenever possible; to continue updating and distributing the *Women's Networking Directory* in conjunction with the Technical Production Commission; and to continue our efforts, begun at the Fort Worth Conference & Stage Expo, to produce a high quality "encouragement/motivational video." Information about this video project was published in the July/August, 1996 issue of *Sightlines*.

Our efforts to launch the video project experienced setbacks but we have also received much encouragement, including a pledge from the Rocky Mountain regional section for seed money. We believe the video can be produced with some revisions to the initial proposal. It serves the Institute in three ways: it will chronicle and archive special accomplishments of women of the Institute; it will create opportunities by encouraging, teaching and promoting women; and it will function as a recruitment tool for the Institute. Efforts to get the project underway were stalled by unforeseen scheduling conflicts and when preliminary cost analysis exceeded budget estimates by significant amounts. We have an able committee in place waiting to move the project forward. I appreciate their commitment and on-

going support. The video proposal is being revised to take into account new scheduling and budgetary concerns.

In addition to the video committee, a number of other members have volunteered to tackle projects for the Caucus. Ellen E. Jones and Andi Lyons have agreed to continue as Co-Chairs of the Caucus and Stephanie Miller-Lamb has consented to be the Recorder. Damita Peace, Accessibility Coordinator for USITT, will assist the Caucus with developing some guidelines for handling harassment situations. Greg Horton became the voice for the diligent members who brought forth the above-mentioned draft of the Caucus Mission Statement. Amy Rohrberg-Wilson will be looking to you as she gathers proposals and project ideas and writes about them in future *Sightlines*. Help her out, get involved by e-mailing your ideas to Amy (arwilson@forbin.com). And already, our Mary Montalvo, Jeannie Wilkerson and Greg Horton are forging ahead on a programming possibility for a speaker at the Long Beach Conference & Stage Expo.

The Caucus on Human Issues is open to all Institute members. Send an e-mail message to Andi Lyons (AL874@cns.vax.albany.edu) to have your name added to the roster. Remember, Andi is also the person to notify for changes to listings in the *Women in Theatre 1997 Directory for Mentoring and Networking*.

Donna Smith
First Vice-Chair,
Rocky Mountain Section

SECTION NEWS

OHIO IS AN ACTIVE PLACE

The Ohio Valley Section of USITT continues to be a very active section. Most recently we participated in the Annual USITT Conference & Stage Expo in Pittsburgh in a number of ways. Not only did our section members demonstrate that they are hard-working and well-organized, but through the "Ohio Valley Section Design Exhibit" on the

Stage Expo floor, we demonstrated our artistic talents as well. And we helped to put a personal face on the conference by hosting a morning welcome area each day. We were glad for the opportunity to say hello to so many conference attendees and share with them a cup of coffee, some good conversation, and a doughnut.

Our membership includes both academic and professional members, and has strong student involvement. Part of our mission is to provide exciting programming for members all over our region. Therefore, we try to plan conferences that can interest all these groups, and to hold events in as many different places within the region as possible. Last October we held a day-long conference at Sea World's Ohio theme park. For many of our members, this backstage look at the technical requirements for an aquatic theme park was quite a revelation. Most of us hadn't ever considered such things as how to design or build props that a) a sea lion will condescend to use, and b) will hold up to an entire season of being submerged in salt water. The day at Sea World included demonstrations of the laser light show and the computer program developed to run the sound and lights for the park shows, a hands-on look at theme park character costumes, and lots of one-on-one dolphin contact. Overall it was a great opportunity to explore a thriving theatrical employment alternative that many of us forget to consider.

Our next conference will feature the Henson puppet studio; and future ideas for programming include such things as a multi-site computer Internet workshop and a backstage look at the Rock and Roll Hall of Fame. In addition, we will continue to hold the Peggy Ezekiel awards each year honoring outstanding contributions in all design and technical areas by our members, and to promote our members' work with a travelling design exhibit featuring the Ezekiel honorees.

Holly Monsos
Ohio Valley Section

HONORARY LIFETIME MEMBERS

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WILLARD F. BELLMAN
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SAMUEL H. SCRIPPS
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Newsletter Editor

SECTION NEWS

WEALTH OF RESOURCES

The Southern California Section has a wealth of resources on which to draw. The section's defined area is San Luis Obispo, Kern and San Bernardino counties and all area south of them, but there are section members in Arizona and Nevada, as well as a few "up north." With the wide area and diverse membership, the section is subdivided into five regions: Southern, Inland, Orange County, Los Angeles County and Northern. Each region has a vice-chair on the section board. This provides an advocate for programming in each area.

Members in the section include all the widely varying areas of entertainment that Southern California has to offer. Professionals at all levels, regional theatres, manufacturers and shops, join with students and educators at section meetings. This mix does provide quite a challenge in developing programming to serve all of the members as well as the entertainment community at large.

We often take advantage of members' contacts to arrange for backstage tours of touring shows and other large projects in Southern California. We also include training sessions on a number of areas. In May of 1997, with the Northern California Section, we will host an all-state mini-conference in San Luis Obispo. And we are looking forward to everyone joining us for the USITT Conference & Stage Expo in Long Beach in 1998.

Jon Lagerquist
Chair, Southern California Section

SECTION NEWS

ONTARIO

The Ontario Section is one of three USITT regional sections located in Canada. Originally called the

Algonquin Section, we officially underwent the name change to reflect the geographical area from which we draw our membership—the Province of Ontario. The name change was also mandated by our association with the sister organization, CITT.

This year we mourn the loss of Mr. Dieter Penzhorn (1924–1996) who died suddenly and unexpectedly in September following surgery. Dieter was facilities director with the National Ballet of Canada. His crowning achievement was moving that company into a brand new administration, production and rehearsal facility, the Walter Carsen Centre in Toronto. Dieter was ever-devoted to furthering the goals of the Institute: as a director, developing a national marketing campaign, and organizing a national workshop in scenic painting for the 1994 CITT conference. When he died, Dieter was looking forward to his next challenge—being coordinating chair for the 1999 USITT Conference & Stage Expo in Toronto. Dieter's energy and enthusiasm will be missed.

Our membership currently stands at 195 individual, student, not-for-profit, contributing and sustaining members, the majority of whom are centered in the greater Toronto area. We also have substantial portions of our membership in other areas of the province—the southwest, which is home to the Stratford Festival and the Grand Theatre in London; the southern area, home to the renowned Shaw Festival; the eastern area, where our National Theatre Centre is located in the nation's capital; and the far north from the communities of North Bay, Sudbury and Thunder Bay.

The Ontario Section's board of directors is a dedicated group of individuals composed of fourteen professional, educational and corporate members who are committed to ad-

vancing the goals of the Institute, providing diverse programs, and providing services to our membership.

Section members continue to play key roles on vital committees affecting all aspects of our industry. David Thornton sits on the Advisory Committee to the Ontario Ministry of Labour. This committee is responsible for developing guidelines for the safe presentation of live performance events. Section Director Craig Blackley has been involved with the development of a new certification guide for licensing pyrotechnicians. Section Director Alex Gazale sits on an advisory committee to the Federal Ministry of Justice concerning the use of replica firearms and their use in the entertainment industry.

Programming is our number one membership service and, in keeping with the diverse nature of the membership, we offer a varied selection of programming. Following the CITT conference in August, we took an excursion to the Shaw Festival, saw a show and toured the Festival Theatre. Our annual first-aid course remains popular and in demand by the membership. Intrepid souls braved icy winds and sleet to tour the unfinished Living Arts Centre, a multi-discipline and multi-venue facility in Mississauga (west of Metro Toronto).

Always popular and increasing in scope, the Supplier's Showcase, a mini-trade show showcasing what's hot and new in the world of entertainment technology took place on January 20, 1997. This event, open not only to section members, but to people in all related industries, brings over 200 people to the stage of the MacMillan Theatre in Toronto, helping to showcase our corporate members and promote USITT and CITT in the region.

More exciting programming is in the planning stages. On April 19, we

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.

will be offering a digital sound editing workshop at Erindale College in Mississauga. In keeping with the Section's policy to offer some programming away from the epicenter of Toronto, we are offering a Computer Assisted Drawing and Graphics Manipulation Seminar in the southwestern Ontario city of Kitchener on Saturday May 3, 1997.

The Ontario Section took a big step into the international scene when we hosted the Executive Committee of OISTAT in November. Section members had an opportunity to meet the OISTAT guests at a show and reception at the Factory Theatre, an alternative theatre in Toronto.

On Saturday May 3, 1997 in Kitchener, Ontario, we will be holding the section's Annual General Meeting and Election of Directors. Of the nine candidates contending for eight positions, five are section members who have not previously served on this board. This new infusion of ideas and energy will serve us well as we prepare to host the USITT Conference & Stage Expo in 1999. I am stepping down as section chair, after serving for three years in that capacity, and for six years as a director, but I will be taking up the reins as coordinating chair for the Toronto Conference & Stage Expo.

This region has so much to offer. Toronto, touted as the third largest theatre center in the English speaking world, is home to three universities and three community colleges, all with theatre programs. It is also home to the Canadian Opera Company, the National Ballet of Canada, the Canadian Stage Company and many alternative theatre companies. Toronto also boasts a large collection of theatre architecture: the Elgin and Wintergarden Complex, the Pantages Theatre, the acoustically perfect Roy Thompson Hall, the Royal Alexandra Theatre, the new Princess of Wales Theatre, and the Ford Center for the Performing Arts in North York.

We look forward to welcoming our USITT friends to Toronto in 1999. Drop by the Toronto preview booth at Stage Expo in Long Beach in 1998.

Bob Vernon
Chair, Ontario Section

NATIONAL OFFICE

NEWS FROM THE NATIONAL

USITT is pleased to announce that several new corporations have joined the ranks of USITT as Contributing and Sustaining members. They are as follows:

- Contributing Member **Vari-Lite, Inc.**, Dallas, TX, which manufactures, rents and leases automated lighting systems featuring luminaires and controls for automated dimming, color change, pan, tilt and beam characteristics;
- Sustaining Member **Apollo Custom Inc.**, Fort Wayne, IN, which produces custom stainless and glass Gobos and offer over 500 new K-Max standard designs in over 20 sizes;
- Sustaining Member **Columbus McKinnon Corporation**, Amherst NY, which is the U.S. manufacturer of Lodestar chain-motors, shackles, wire rope clips and fall protection products;
- Sustaining Member **I.A.S.T.E. Local #3**, Pittsburgh, PA, one of the oldest stagehand unions in the country. I.A.S.T.E. Local #3 works extensively in sound, theatrical lighting, carpentry, and rigging. They also have a robust apprenticeship program that maintains a high degree of technical skills.
- Sustaining Member **Sculptural Arts Coating, Inc.**, Greensboro, NC, creators of high quality, nontoxic paints and coatings including: SCULPT OR COAT, the original clear foam coating and texturing tool, and ARTIST'S CHOICE, saturated paints in 28 brilliant colors.

On to news from our members:

■ CONTRIBUTING MEMBER NEWS

Barbizon Electric, a division of **The Barbizon Companies**, is pleased to announce that Don Guyton has joined the organization. He will be instrumental in the continued growth of "system sales" in the New York Metropolitan area. Don's previous experience as a theatre consultant as well as

his highly developed project management skills will enable him to make a significant and immediate contribution to the organization. Don will be working out of the new Barbizon facility located at 456 West 55th Street in midtown Manhattan.

Electronic Theatre Controls, Inc. (ETC) of Middleton, WI, is experiencing record growth. Sales globally increased by over 39% in 1996, with an additional 25% predicted in 1997. Expansion internationally has contributed substantially to this success. In an effort to meet the challenges of continued growth, the company has announced the appointment of Dick Titus as Chief Operating Officer. Vice-President since 1990, Mr. Titus will now be responsible for all operations and management of ETC's 150,000 square foot U.S. facility. ETC has also reorganized the company's sales department to enhance ETC's ability to meet the needs of the company's end users, dealers and reps.

Rosco Laboratories has appointed Michael Connell as Vice-President for Sales. At the same time, the Stamford-based company announced that Alan Kibbe will become sales manager. Michael Connell has been involved in sales of lighting equipment for the performing arts for almost 30 years. Alan Kibbe's career in technical theatre spans 25 years. With more than 50 years experience between them, this veteran duo will be responsible for sales of Rosco products through its network of dealers.

Texas Scenic Company announces the installation of stage equipment at the new C.W. Robeson performing arts center at the Tarrant County Junior College District's Southeast Campus in Fort Worth, Texas. The 11,600 square foot theatre complex includes the main theatre, along with scenery shop, prop storage, costume shop, green room and dressing rooms. Its location at the intersection of major east-west and north-south corridors puts the fine arts department right at the center of the single building campus.

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SUSTAINING MEMBERS

MARTIN PROFESSIONAL, INC.
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UNION CONNECTOR CO., INC.
UNITED STAGE EQUIPMENT, INC.
I. WEISS & SONS, INC.
WYBRON, INC.

NATIONAL OFFICE

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■ SUSTAINING MEMBER NEWS

Don Stern, President, and Robert Cannon, Executive Vice President, of **BASH Theatrical Lighting, Inc.**, are proud to announce the appointment of Tina Rath to the position of Sales Manager for BASH's Las Vegas location. In this capacity, Ms. Rath will be overseeing the BASH Lighting Services - West Sales Team as well as handling all purchases of products for sales generated by BASH's Las Vegas Sales division.

A booklet titled *Fall Protection System Care, Use & Inspection* is available from **Columbus McKinnon Corporation**, which prepared the information for users of its full line of CM Guardian fall protection equipment. To make compliance easier, the booklet also includes pertinent sections of OSHA regulations. The booklet provides a brief explanation of the functions of fall protection equipment, including fall arrest, positioning, suspension and retrieval. General guidelines and warnings are outlined, along with information and warnings concerning specific protective equipment. For more information contact Kathy Butler at 716-689-5400.

Phil Schermer, founder and long-time CEO of **PNTA, Pacific Northwest Theatre Associates, Inc.**, died March 16, after a year long bout with cancer. Phil was better known in the Seattle theatre community as Producing Director of A Contemporary Theatre, the "day job" Phil maintained until his death.

■ ORGANIZATIONAL MEMBER NEWS

transtechnik GmbH has appointed Tom Weber to head its recently acquired Swedish lighting company, AVAB Niethammer AB. Weber has been with transtechnik GmbH for two years, most recently as head of marketing and as a PR manager. His move to the new top post in Scandinavia in February 1997 coincided with the hand over

of PR management to Regine Kreidl.

Thorburn Associates' is proud to announce the addition of two new members to its consulting/design team. Since joining at the beginning of the year, Christopher D. Thompson and Christine L. Lundquist have been hard at work on the new domestic and international projects awarded to the firm. Christopher's more than 13 years of experience as an engineer in the pro audio industry has earned him the position of Senior Consultant. Christine L. Lundquist joins as a Design Consultant, coming from a background as a Director of Operations at a southern California audiovisual firm.

■ INDUSTRY NEWS

The **AACT/Fest '97** will be held at the Grand Rapids Civic Theatre in Grand Rapids, MI, June 18-22, 1997. The AACT/Fest '97 cycle began late in the spring of '96 with the first state festivals and will culminate with the ten best shows in the country competing in Grand Rapids at the biennial national festival. The five day community theatre festival is packed with outstanding performances, insightful adjudications, informative and inspiring workshops, friendly and fruitful networking with community theatre peers, and a recharging of one's theatre "batteries." For more information call 616-222-6660.

cinec, the International Trade Fair for Motion Picture Technology and Production, will be held for the second time at the M.O.C. Events Center in Munich, March 21-23, 1998. The fair's successful 1996 premiere attracted more than 3,000 visitors from 50 countries. cinec 98 emphasis will be on Munich's special role as an international film and media center. The range of exhibits at cinec 98 will include the following product groups: technology from grip to video equipment, film stock to lenses, public address systems to sound mixers, lighting, post production, set decoration and accessories/technical aids, and services. cinec 98 will also feature forums and seminars with experts of international renown.

IAAM President Dennis Finrock

and IAAM Executive Director John Swinburn jointly announce that Swinburn has stepped down as Executive Director, effective February 28, 1997. Swinburn served as Executive Director of IAAM for more than seven and a half years, having begun working for the Association in June 1989. Frinforck said that the Association's Board of Directors would immediately launch a national search to find a successor. Bill Mathisen, IAAM's Director of Membership and Marketing Communications, will serve as interim executive director.

■ LOST MEMBERS:

The USITT National Office is requesting your assistance in finding the correct address for the following current USITT members: Robin McCain, Pui-Ching Don Lo, Sarah Faszholz, John Schamburger, Dawn C. Schamburger, and Monty Truitt. 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.

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
USITT Marketing and Public
Relations Manager

STAGE EXPO

PITTSBURGH STAGE EXPO BIGGER & BETTER

With 126 exhibitors and 16,500 square feet of commercial exhibit space at Stage Expo '97 in Pittsburgh, the 37th Annual Conference & Stage Expo was significantly larger than last year's show in Fort Worth, and rivaled the record-setting show held in Las Vegas

in 1995. There was a huge crowd on hand Thursday morning when Stage Expo was ceremoniously opened by the ripping of the gaffer's tape ribbon, and throughout the Conference attendees enjoyed seeing Stage Expo from a new perspective as they traversed the glass-enclosed skywalk connecting the north and south meeting rooms.

Stage Expo '97 had a truly international flavor, with three new exhibitors from overseas (BBB Bayerische GmbH, Germany; Big Image Systems, Sweden; and Compulite R&D, Israel) and all of our exhibitors were pleased to see the large number of international visitors who stayed in Pittsburgh after the OISTAT World Congress concluded.

The 126 exhibitors listed below displayed and demonstrated performing arts products and described their services to interested attendees who enjoyed expanded "Stage Expo Only" times during which no conference sessions were scheduled. A record number of non-commercial tables creatively promoted college and university programs for students of the performing arts. During the New Products Showcase on Thursday night many exhibitors took center stage to creatively demonstrate products which were introduced to the market since Stage Expo '96 in Fort Worth.

Here are the companies and organizations who exhibited at Stage Expo '97 in Pittsburgh:

A.C. Lighting, Inc.
A.C.T. Enterprises, Inc.
A.E. Mitchell & Co., Inc.
Aero-Tech Lightbulb Company
Alcone/Mutual Hardware
Altman Stage Lighting
Anchor Communications/Porta Com
Apollo Custom Inc.
ATM FLY-WARE
Automatic Devices Company
Baer Fabrics
BBB Bayerische Bühnenbau GmbH
The Banff Centre, Theatre Arts
Barbizon
Big Image Systems AB
BMI Supply
BML Stage Lighting
Broadway Press
Bulbman Inc.

CAE Inc.
 California Institute of the Arts
 California State University, Fullerton
 Carnegie Mellon University
 University of Cincinnati
 Cirque Du Soleil
 J.R. Clancy, Inc.
 Classic Trims
 Clear-Com Intercom Systems
 Cobalt Studios
 Columbus McKinnon Corporation
 Compulite R&D
 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
 Focal Press
 GALA
 Galaxy Sound & Communications, Inc.
 George & Goldberg Design Associates
 Gothic Coatings, Inc.
 The Great American Market
 H&H Specialties Inc.
 High End Systems, Inc.
 Humboldt State University
 IATSE Local 3
 University of Illinois at Urbana-
 Champaign
 University of Iowa Theatre Arts Dept.
 Irwin Seating Co.
 James Thomas Engineering, Inc.
 Jearmar Winches
 The Juilliard School
 University of Kansas
 Kent State University
 Kinetic Artistry, Inc.
 Kryolan Corporation
 Kunst Macchina Production Company
 LEE Filters
 Le Maitre Special Effects Inc.
 Lighting & Electronics, Inc.
 Limelight Productions, Inc.
 LuxArt Conception
 Lycian Stage Lighting
 Mankato State University
 Mann Brothers
 University of Massachusetts - Amherst
 MDG Fog/Smoke Generators
 Mehron Inc.
 Meyer Sound Labs
 Milliken & Company

University of Missouri - Kansas City
 Neiman Supply Company
 University of Nevada Las Vegas
 Norcostco Inc.
 North Carolina School of the Arts
 Novatec Group Inc.
 NSI - Colortran
 PCPA Theaterfest
 Penn State University
 Phonic Ear Inc.
 Pittsburgh Stage, Inc.
 Plastic Coating Corp.
 Production Advantage
 Production Supply Service, Inc.
 Protech
 Reynolds Drapery Service, Inc.
 Rosco
 Rose Brand
 Sapsis Rigging Inc.
 Scenic Technologies
 Sculptural Arts Coating, Inc.
 SECOA
 Silkpaint Corporation
 Sourcebook Press
 Southern Illinois University at
 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
 Utah State University
 Vincent Lighting / Future Light
 Wenger Corporation
 West Virginia University
 University of Wisconsin - Madison
 Wright State University
 Wybron Inc.
 Yale School of Drama

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

TECH EXPO COMMITTEE

AN INNOVATIVE AND PROFESSIONAL LOOKING EXHIBIT

Way to go Pittsburgh! What an exciting conference. For me, a major component of this conference was the biennial Theatre Technology Exhibit, with its beautifully presented projects demonstrating the ingenuity and creativity of USITT members, and its informative, professional looking catalog. Congratulations to all of the participants in Tech Expo. It was exciting to see examples from many different disciplines: costume design and technology was represented by exhibits featuring pellon masks, plastic corsets, and giant ghosts; lighting exhibits included projects about ground fault protection devices, twinkling stars, and distant skylines; and the disciplines of scenery and props were represented by exhibits featuring a sliding trap door, a roll former for steel, and spot sheaves. These few examples represent just half of the 33 exhibits in Tech Expo this year.

It was great to walk through the exhibit and see how inventive people can be. It spurs one's own imagination. If you weren't able to attend the Conference & Stage Expo in Pittsburgh, or if you did not buy a catalog at the Tech Expo exhibit, you can get a copy by calling the USITT national office (800-93-USITT). It's not as good as being there in person, but I think you will find the catalog a valuable resource.

A special congratulations to those exhibitors who won the cash awards this year:

- **M. Barrett Cleveland** for his time-saving use of digital technology in his project, "Multi-image 35mm Slides for Everyman;"
- **Christine Duffield** for her imaginative use of found objects in her project, "UBU-ROI Transformer Armor;"
- **James Kempf** for his elegant solution to a tricky rigging problem in his project, "Gimbled Flying Scenery;"
- **Jim Knapp** and **Mark Shanda** for their clever use of pneumatics in

their project, "A Turntable Drive Mechanism;"

- **Loren Schreiber** for his beautifully engineered trap door mechanism in his project, "Using a Magnetically-coupled, Rodless Cylinder to Automate a Trap Door;" and

- **Teri Tavares** for her elaborate combination of found objects and unusual materials in her costume project, "UBU-ROI Pa & Ma Ubu."

We want to extend our appreciation to our panel of experts who picked this year's winning exhibits: Diane Berg (North Carolina School of the Arts), James Glavan (University of Texas at Austin), Max Leventhal (The Goodman Theatre), Steve Maiberger (Tiffin Scenic Studios), and Ben Sammler (Yale School of Drama). And a final big thank you to our group of loyal sponsors, without whose help this biennial event would not happen: Broadway Press, Electronic Theatre Controls, Gerriets International, The Great American Market, Hudson Scenic Studios, Mutual Hardware Corp., Rosco Laboratories, Rose Brand Textiles, and Yale Technical Brief.

Putting together an exhibit for Tech Expo requires quite a bit of preparation, so it's never too early to start thinking about the next one which will be held in 1999 at the USITT Conference & Stage Expo in Toronto. Surely you have done some inventive things that you would like to share with your USITT colleagues. Watch for an application form which will be published in *Sightlines* well in advance of the Toronto conference.

Martin B. Gwinup
Tech Expo Committee

WEB SITE NEWS

NEW AWARDS

The USITT Web site now has information about USITT's two new recognition awards—the Barbizon Award for Lighting Design and the Zelma H. Weisfeld Costume Design & Technology Award. Point your browser to <http://www.culturenet.ca/usitt> for complete details.

COMPUTERS

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.

BALLET DESIGN

The English National Ballet has a site which gives biographies of its designers [2]. The first designer listed, Alexandre Benois, also designed for the Ballet Russe [3] which performed in Paris between 1909 and 1929. Designs and photos [4] related to the Ballet Russe can be found on the Internet. Between 1929 and 1925, the Swedish Ballet [5] also performed in Paris. Visit the "Online Tour" [6] to find many costume and set designs from this company. The Ballet Russe and the Swedish Ballet were both revolutionary in their designs and performances.

FURNITURE

There are several sites on the Web that show different types of furniture. Two sites, Traditional English Furniture [7] and Amboan & Badinia Furniture of Spain [8] can be helpful to set designers and prop people. Arts and Crafts Furniture [9] was very popular between 1890 and 1929 [10]. If you want to find antiques [11], the Antiques and Collectibles Resources on the Web [12] is an excellent resource. Those interested in model making will enjoy the site devoted to doll house furniture [13].

MEMBER SITES

Darwin Reid Payne [14] of Wake Forest University [15], and Dunsai Dai [16] of Webster University [17] have Web sites. Michael Zanussi [18] is a

freelance lighting designer who has designed for dance. Other recommendations sent to me recently include sites for Bucknell University [19], Rutgers University [20], and the University of Southern Florida [21].

If you have a homepage of your own or your theatre department has a Web site I would be interested in hearing from you. Please e-mail me (osweeze@siue.edu) the locations of sites that you want to share with the members of USITT.

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

- [1] <http://www.ffa.ucalgary.ca/usitt/>
- [2] <http://www.en-ballet.co.uk/people/designers/>
- [3] <http://cri.ens-lyon.fr/~esouche/danse/dance1.html>
- [4] <http://cri.ens-lyon.fr/~esouche/danse/photog4.html>
- [5] <http://www.thinker.org/legion/exhibitions/parismodern/index.html>
- [6] <http://www.thinker.org/legion/exhibitions/parismodern/tour/1.html>
- [7] <http://www.oldcharm.co.uk/>
- [8] <http://www.servtech.com/public/amboan/>
- [9] <http://www.dscweb.com/shops/532.html>
- [10] http://www.arts-crafts.com/_740a2ebf/archive/societies.html
- [11] <http://www.demon.co.uk/webmania/antiques/index.html>
- [12] <http://www.autonomy.com/antiques.htm>
- [13] <http://www.4thave.com/furniture.html>
- [14] <http://www.wfu.edu/~drp/>
- [15] <http://www.wfu.edu/Academic-departments/Theatre/>
- [16] <http://www.websteruniv.edu/~daidu/>
- [17] <http://www.websteruniv.edu/depts/finearts/theatre/>
- [18] <http://www.nmia.com/~surfpnk/>
- [19] http://www.bucknell.edu/departments/theatre_dance/
- [20] <http://camden-www.rutgers.edu/dept-pages/theatre/theatre.html>
- [21] <http://www.arts.usf.edu/theater/Theatreusf2/welcome.htm>

ENGINEERING COMMISSION

CODE CORNER

During the 1993 National Electrical Code revision cycle, Section 520-53(p), Qualified Personnel, was added. Attempts to add to Article 520, Theaters and Similar Locations, provisions for many of the practices used in the professional theatre, including the use of single-conductor feeder cables, were being rejected by the Code Panel as not appropriate for general theatre use. In order for us to gain the use of these practices, a mechanism was necessary to separate professional theatre from non-professional theatre. In the limited language allowable in the NEC, the "qualified personnel" section was added in an attempt to define this separation. With such a separation in place we were then allowed to add the desired practices.

The NEC defines a "qualified person" as one who is familiar with the construction and operation of the equipment and the hazards involved. This is a very broad definition subject to a very broad interpretation by the Authority Having Jurisdiction, a.k.a. your local electrical inspector. The Engineering Commission has been investigating the ramifications of the "qualified personnel" section on our industry, and possible methods to attempt to define a "qualified person." The State of Oregon, we are told, has a special stage electrician's licensing program while in the State of California there are no licensed electricians of any type, only licensed electrical contractors. The City of Los Angeles considers a union card as an indication of a "qualified person" providing any tie-ins are first inspected by the city electrical inspector. When we presented the Electrical Safety Workshop at the Boston conference, we were informed that journeyman electricians would have to be involved. We were also told that master electricians would be required if we were in Rhode Island. At our recent conference in Pittsburgh we discovered that Vermont requires a special limited electrician's license for stage work. As you can see

there are many interpretations of "qualified person."

At the Pittsburgh conference the Engineering Commission hosted a working session on the subject of Qualified Electricians. This was the first public USITT discussion of this subject. The session was well-attended and the discussion lively. We received as much information as we presented. In addition to the issue of licensing stage electricians there was a request from members of educational institutions for guidelines to establish when students are sufficiently qualified to perform various tasks on stage. The information was recorded and the Engineering Commission is in the process of drafting a program on how the Institute should proceed. Watch future editions of *Sightlines* for this information.

In the interim, the Engineering Commission is interested in any information pertaining to any known legal requirements for licensed electricians, licensed stage electricians, licensed contractors, licensed stage contractor union electricians, union stage electricians, etc. necessary in order to perform various levels of stage electrical work. The requirements could be a city, county or state law. The levels of work could be plugging and focusing lighting fixtures, running extension cords and other branch circuit wiring, connecting small portable switchboards (dimmer boards) to general-use receptacle outlets, connecting the single-conductor feeders from large portable switchboards to company switches, setting and operating portable generators, etc.

If you have or can obtain any of this information please sent it to:

Ken Vannice
NSI / Colortran
9126 SW Ridder Rd.
Wilsonville, OR 97070
Fax: 503-682-8991
E-mail: ken@nsicorp.com

Ken Vannice
*Vice-Commissioner
for NEC Panel 15*

LIGHTING DESIGN COMMISSION

LONG BEACH PROGRAMMING

Some very exciting programming for Long Beach is underway. Many Lighting Commission members made valuable suggestions during our meeting in Pittsburgh. Your input is very important to the commission and your ideas are greatly appreciated. Unfortunately, not every idea can be developed into programming at this time. If your programming suggestions are not used in Long Beach, please resubmit them for future conferences. Jim Allen will be the Vice-Commissioner for Toronto Programming and would love to hear from you.

As soon as the schedule for Long Beach is finalized at the end of May, the information will be posted on the Lighting Commission home page (http://diogenes.baylor.edu/wwwproviders/Jim_Allen/usittlc/welcome.html). Session chairs and commission contacts for each session will also be listed. Anyone interested in a particular topic can contact the appropriate individuals for information or to volunteer.

As most of you know, we are having a light lab in Long Beach. The light lab committee is seeking interested volunteers to assist in the operation of the light lab during the conference as well as load-in, set-up and strike. If you are available, please contact David Zemmels at David.Zemmels@theatre.utah.edu or phone him at 801-581-6279.

Some of the programming involving the lab will include a master class in lighting for the thrust stage, a skills session on focusing, two sessions addressing specific issues when designing with automated fixtures, and student designs with critiques.

Exciting sessions outside the lab will include the honoring of another designer in our Distinguished Lighting Designer series, an informative panel on designer collaboration, and an in-depth look at the process and problems of theatre renovation.

We will look at the future of lighting

design through the eyes of the leaders of manufacturing. And Rob Shakespeare will return with his innovative work in photo-accurate visualization.

And finally, the Lighting Commission is pleased to present two Professional Development Workshops. An off-site visit to the *Wheel of Fortune* set at Sony Studios with LD Jim Moody will afford us an up-close look at lighting game shows and other projects for television. "Photographing the Scene" with professional theatre photographer Ken Howard will be a hands-on skill session for developing better methods of documenting design work using participants' own equipment.

Ann M. Archbold
*Vice-Commissioner for
Programming*

ENGINEERING COMMISSION

WORKING CLOSELY WITH ESTA TECHNICAL STANDARDS PROGRAM

The USITT Engineering Commission maintains a high profile with the Entertainment Technology and Services Association's Technical Standards Program. Engineering Commissioner Mitch Hefter is a member of the ESTA Technical Standards Committee (TSC), along with Engineering Vice-Commissioners Steve Terry and Ted Paget. Jay Glerum is USITT's official liaison with the ESTA TSC. Steve Terry co-chairs the Control Protocols Working Group, a subgroup of the ESTA TSC, with Steve Carlson who is a member of both the TSC and the USITT Engineering Commission. Hefter and Paget also participate on several working groups. Engineering Commission member George Sabbi is chair of ESTA's Technical Standards Committee in addition to being the secretary of the Illuminating Engineering Society of North America Theatre, Television, and Film Lighting Committee (IESNA-TTFL). Vice-Commissioner Ken Vannice, and past commissioner and USITT Standards Com-

mittee chair Jerry Gorrell are also on various working groups, as is Vice-Commissioner and IESNA Liaison Jody Good. Jody is also the incoming Senior Vice-President (President-Elect) for the IESNA. Commission members Doug Fleenor and Bob Goddard are active on the ESTA Control Protocols Working Group, in particular carrying the flag on some USITT work. Several of the above people are also members of USITT's Standards Committee.

Members of other USITT commissions, particularly the Health & Safety Commission and the Lighting Design Commission, are also involved on several of ESTA's Working Groups.

Mitch Hefter
Commissioner

ENGINEERING COMMISSION

NEW LEADERSHIP AND PROGRAMMING

At the end of the 1997 USITT Conference & Stage Expo in Pittsburgh, Jerry Gorrell handed his commissioner's gavel, which he has capably wielded for five years, to Mitch Hefter who accepted the leadership position with confidence, having served as Engineering Commissioner from 1985 to 1990 and as co-commissioner with Gorrell from 1990 to 1992. Gorrell continues as chair of the USITT Standards Committee (see "Standards-Making Procedures" on p. 10).

Conference sessions in the works for 1998 in Long Beach include:

- An update on the National Electrical Code. The form of the 1999 NEC will be pretty much known by then, and several members of the Code Making Panel will fill us in on what to expect.
- The next installment of our sessions on Basic Electricity will occur in conjunction with the Lighting Commission. Hopefully we will find a room large enough—there were almost 200 people at the Pittsburgh session.
- Jay Glerum will present Hemp and Counterweight Rigging Operations and Procedures.

• We will continue our efforts toward developing a National Qualified Stage Electrician program. (See this month's Code Corner for some background on this program.)

• More on DMX—how it works, how to lay out a system, and possibly some hands-on opportunities to play with some of the tools and toys; also Testing and Measuring for Electrical Systems.

Several commission projects are recently completed or currently underway: After many years of work, we now have the USITT Stage Pin Connector Configuration Standard. Publication of the standard will be in the fall issue of TD&T as well as in a separate document available from the national office (800-93-USITT). A Recommended Practice for Multi-Pin Connectors which is documenting industry standard practice is nearing completion. There also has been some discussion of bringing back the Lighting Power System Survey and adding harmonics analysis to the data, since this issue is of growing concern these days.

The Engineering Commission welcomes ideas for new projects. Even though the activity in recent years has been oriented to electrical issues, we are open to any project where engineering is applicable, including student research. If you aren't sure, ask. Please feel free to contact me or any one of the vice-commissioners. My contact information is given below, and for those of you with access to the Web, we are all listed on the USITT site's Engineering page (<http://www.culturenet.ca/usitt/commissions/eng.html>).

Mitch Hefter
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Technology
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fax: 503-227-1562

Mitch Hefter
Commissioner

STANDARDS COMMITTEE

STANDARDS-MAKING PROCEDURES

USITT has had a Standards Committee for many years coordinating the activities of the Institute in the creation of standards, recommended practices, guidelines, and similar documents. Working under a set of standards-making procedures and practices adopted by the USITT Board of Directors, the Standards Committee ensures that anyone with a material interest in the completed document has an opportunity to comment. The committee may also provide assistance during the development process as required.

As chair of this committee, I would like to remind everyone that when a standards or guidelines project is being considered, the individuals involved with the proposed project should obtain a copy of the Procedures and Practices. These guidelines require that the Standards Committee be notified when the project begins. This is often done via the appropriate commissioner.

When the document is complete, it is sent to the Standards Committee for review. This review is *not* for content. The committee reviews the document to determine if all the procedures have been followed. At this time, the Committee may conduct a public review if necessary. The comments received during this review will be returned to the project team for resolution. The Standards Committee will then forward the document to the Publications Committee for style review and to the USITT Board of Directors for adoption.

The Standards Committee also coordinates USITT activities with other standards-creating organizations such as NFPA, ESTA, and ANSI (through ESTA).

Contact me or any member of the committee for assistance anytime.

Jerry Gorrell
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Jerry Gorrell
Chair, Standards Committee

DESIGN EXPO COMMITTEE

EXHIBIT EXPANDS FOR INTERNATIONAL GUESTS

"Cover the Walls," a biennial, non-juried exhibit of the design work of USITT members, expanded its walls this year to include delegates to the OISTAT 10th World Congress held in Pittsburgh just prior to the USITT Conference & Stage Expo. Cover the Walls also encompassed a very special exhibit of 25 works by Joseph Svoboda, including some pieces never before exhibited in the United States.

Below are the names of those individuals who participated in this year's Cover the Walls.

USITT Exhibit

Ann Layman Chancellor
Rachel Jaynes
KC Kozminski
Tonya Eckberg
Becca Baygents
Brian Walker
Bruce Brockman
Cobalt Studios:
Joan Newhouse
and Yurie Suzuki
Wendy Hiller
Gregory Crouch
Cobalt Studios:
Dianne Felshaw
and Kamilla Nilsson
David McCarl
Loren Ahles
Bobbie Goodman
Laura Thudium
Ann Cadaret
Jack Smith
Christopher Pichart
James Cunningham
Sharon Goetz
Michael Franklin-White
Marianne Custer
Michelle Ney
Donna Meester
Feter Leonard
Kathleen Gossman
Larry Kaushansky
Christine Duffield
Stephanie Miller
Don Mangone
Thomas Tutino

Nels Anderson
Charles Cosler
Steve Rust

OISTAT Exhibit

Simona Rybakova, Czech Republic
Timo Martinkauppi, Finland
Nicolae Ularu, Romania
Eva Szendrenyi, Hungary

Next year, at the Long Beach Conference & Stage Expo, USITT's juried design exhibition, Design Expo, which alternates with Cover the Walls, will take center stage. For information about participating in Cover the Walls and Design Expo, please contact Arden Weaver at aweaver@d.umn.edu.

Arden Weaver
Chair, Design Expo Committee

COSTUME DESIGN AND TECHNOLOGY COMMISSION

THANKS FOR A SUCCESSFUL CONFERENCE

Accolades for costume programming for the Pittsburgh conference must be shared by many. Gwen Nagle, Vice-Commissioner for programming, worked for two years to organize the successful line-up of sessions. Her documentation was so complete that when her broken ankle prevented her attending the conference, Kathleen Gossman, with the assistance of Donna Meester, was able to step in skillfully and handle all the on-site logistics. This great teamwork kept the programming running smoothly. Thanks to all three.

An outstanding Professional Development Workshop, **Having a Bad Hair Show?**, was organized by Nanalee Raphael and featured Kristian Kraii, New York based make-up artist who, working with the participants, examined how to measure and to fit hairpieces, to alter existing wigs, to ventilate, to create fronted wigs and facial hairpieces, as well as how to clean and maintain hairpieces.

Kicking off conference programming on Wednesday, was the "OISTAT Costume Presentation." Chaired by

Sarah Nash Gates, the session showcased three international guests. Kazue Hatano of Japan presented an overview of Japanese theatre forms, Noh, Bunraku, and Kabuki, sharing slides of Japanese costumes for opera and musicals including *Jesus Christ Superstar* done in Kabuki style. Maija Pekkanen of Finland offered a portfolio of costumes created in Finland out of original fabric formed from silk, paper, and cellophane. Nicolae Ularu of Rumania shared examples of innovative costumes created by students out of found objects such as pipes, egg cartons, bubble wrap, and street trash. In the session that followed, Barbara Murray took us on an insightful journey to the years 1849-1885 to examine **Women's Clothing From the California Gold Rush**. Her research and engaging presentation included excellent slides and actual original garments.

The Costume Design and Technology Commission joined forces with the Sound Design Commission to produce the next session—**Wireless Microphone Dressing**. Chair Martin John Gallagher and panelists Martha Ruskai and Kathie Brookfield provided a detailed examination of types of wireless microphones, various methods of hiding them on the performer and methods of constructing and hiding body pack holders, and adhering and hiding the microphones on the face or dressing them in the wig.

Wrapping up the first day, members of the commission attended the Costume Design and Technology Commission meeting to hear of the progress of current commission projects and up-coming events. Dennis Parker brought the meeting to a close with the Show and Tell portion of the agenda which consists of a brief look at some recent work by commission members.

On Thursday, Kathie Brookfield chaired **Reconstructing Tailored Garments** in which Dennis Parker, S.Q. Campbell and Cynthia Turnbull presented methods of turning modern suits into 19th century menswear such as tail coats, frock coats and uniforms. Slides, handouts and actual garments to handle were highlights.

Judith Picard Cronk and John Woodland delighted the audience with their presentation **If The Shoe Fits: An Historical Review of Footwear and Fads** a humorous yet informative script with wonderful slides of shoes that ranged from interesting to outrageous.

Betty Blyholder chaired the successful **Costume Poster Session**. In a relaxed and casual atmosphere, ten poster presenters answered questions as they stood by their posters which illustrated their innovative or imaginative design or construction technique or solution. The following were selected by a jury of three to participate: Susan Brown-Strauss and Kathleen Gossman (Neoprene from Head to Toe), Ruth Grossen (ABC Quilts as Sewing Samplers), Jennifer Kane (Fabric Modification for *Alice in Wonderland*), Howard Kurtz (Garment Hanger Bags), Erika Malos (1850 Ladies Bodice), Alex Wren Meadows (Padding for *Falstaff*), Kerri Packard (Cameo for *Independence*), Peggy Rosefeldt (Creature Workshop), Sharon Sobel (Tuxedos to Jumpsuits for *Chorus Line*), and May Wayne Thomas (Armour for *Jesus Christ Superstar*).

Friday morning began with the Costume Design and Technology Commission coffee reception, a time to gather and visit. Deb Krajec, incoming commissioner presented Diane R. Berg with a copy of *Cutting For All*, signed by the author, Kevin L. Seligman, in appreciation of her six years of service as costume commissioner.

Following the coffee Nanalee Raphael and panelist Judith Tucker-Snyder explored the uses of Painter and Poser software as a tool for the costume designer in **Body Building, Computer Style**.

In **How to Put Together a Costume Technician's Portfolio**, chair Diane R. Berg turned the program over to Maribeth Hite, Judy 'damson, and James Glavan who in a thorough presentation covered resume presentation, portfolio content and organization and the dos and don'ts of cover letters and interviews. A special thanks goes to Jeff Gillies of Gillies and

Saxxon Costumes for providing slides of his student portfolio which was used as an example of a good costume technician's portfolio.

Saundra Altman and Isabelle Lott joined forces to share the research and development of **Early 1900 Men's Suits: A Computer Library**. Isabelle Lott demonstrated the differences between period and contemporary suit slopers by superimposing one on the other and discussed the advantages of computer in terms of portability and archive keeping as well as ease in grading sizes. Rebecca Cunningham's scholarly, yet colorful, approach to **The Russia Artists and Designers of the Avant-Garde** traced five Russian women theatrical designers' styles and attitudes through the artistic movements and social and political environment of Russia and Western Europe from World War I through post-Russian Revolution. Her research was enhanced by slides of many rare photographs of original designs and actual productions.

The final day began with the **Working Designers' Portfolio Review** chaired by Claremarie Verheyen. Commission members attended the public review to listen to the insightful comments of the three renowned designers, Desmond Heeley, Barbara Anderson, and Cletus Anderson. Those who volunteered to be reviewed were Kathleen Gossman, Sharon Sobel and Susan Wolverton. Next on the schedule, Pat Martin chaired **Projects For Teaching Costume Design And Technology: The Design Elements**. Concentrating this year on teaching the elements of design, panelists Alexandra Bonds, Cindy Freet, Joan Larkins Mather and John Woodland shared class projects they found to be successful teaching tools.

In the final costume session of the conference, Cindy Limauro hosted **Barbara and Cletus Anderson: A Retrospective**. In an animated discussion, the Andersons focused on designing for fun, profit and tenure, providing examples of their work in slides and videos as well as in actual renderings that graced the walls around the room. From stage to film to commercials; from *Mr. Rogers' Neighborhood* to *Creep Show* to numerous productions at Carnegie Mellon University, the Andersons shared the highlights of their long association with enthusiasm and energy, to the delight of the audience.

It requires many people to put together a successful conference such as this one. In addition to all those involved in the pre-planning of sessions and logistics, many hands are needed on site. Donna Meester organized an efficient team of session assistants who included Barbara Bailey, Marcella Beckwith, Betty Blyholder, Deb Krajec, Elizabeth Lewandowski, Pat Martin, Barbara Murray, Peggy Rosefeldt, Rooth Varland, Gini Vogel, Amy Rohrberg Wilson, and Susan Wolverton. Many of these folks served as session recorders as well as Brandi Hurt, Andrea Johnson, Barbara Mason, Emily Merkner, Presley Morton, and Kathleen Waln. For all those who participated in the conference as well as for all those able to attend, thank you for your support of the Costume Design and Technology Commission. Hope to see everyone in Long Beach next year!

Diane R. Berg
Commissioner

CLASSIFIED ADS

SCENE DESIGNER

The Reichhold Caribbean Repertory Company is searching for a scenic designer for a 3 summer show season. Production starts June 15th and runs to August 15th. The scene designer will also be responsible for propping all of the shows. Applicants should be motivated, hard-working, and team players. Students are welcome to apply. The RCRC will pay airfare, housing, plus salary. Resumes should be mailed directly to:

David Steinmetz
Technical Director
Reichhold Center for the Arts,
St. Thomas, US Virgin Islands
00802
Email: dsteinm@sttmail.uvi.edu.

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.

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.appliedtheory.com.

COSTUME DESIGN AND TECHNOLOGY COMMISSION

NEW SURVEY PUBLISHED ON WEB

A Survey of Costume Programs has been compiled to provide a research tool for the student searching for a graduate school. At the suggestion of the Publications Committee, the compiled information is being formatted for publication on the USITT Web site, <http://www.culturenet.ca/usitt>. The Survey is located in the Costume Design & Technology section of the USITT pages. A history of the survey project, as well as some frequently asked questions about choosing a graduate school are also provided.

The survey asked universities and colleges for basic information about their costume programs: degrees offered, list of faculty and staff, focus of the program, statement of strengths, and contact information for addi-

tional information. The schools are organized into eight regions of the country. If the school has provided an e-mail link, you can send a message or query without leaving the document. When a Web site was provided, you can investigate this additional information and return to the Survey.

Response to the survey has been strong. Seventy-four graduate schools have provided information, and the response from undergraduate programs was so strong that the Survey will soon be expanded to include fifty additional schools.

If your program is not represented, it is not too late. The advantage to using the Internet to publish such a compilation is that it can be updated easily. Send your new information, corrections and questions to Judy Adamson (jadamson@email.unc.edu or 21 Bluff Trail, Chapel Hill NC 27516).

Judy Adamson
Survey of Costume Programs

INSTITUTE BUSINESS CALENDAR

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 of the 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 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 the USITT Officers.
- 30 Programming and/or scheduling conflicts reported to VPs -Programming and -Commissions for resolution.
- 30 END OF FISCAL YEAR 1996/97.

JULY 1997

- 1 Fiscal Year 1997/98 starts, and all expenditures made from this date forward must be charged accordingly.

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