

REMEMBERING

ABE FEDER: 1909-1997

On Monday, April 28, 1997, at 9:00 p.m., the lights on the RCA/GE Building and the Empire State Building in New York City were turned off in memory of lighting design legend, Abe Feder, who died April 24th. He was 87 years old. The darkening of the Manhattan skyline punctuated his achievements in architectural lighting but also served to remind us of his accomplishments as a theatrical lighting designer and his contribution to technical advancements in lamp and luminaire design.

Abraham Feder was born in Milwaukee June 27, 1909. He claims his fascination with the mechanics of theatrical lighting began when he was a boy, watching Thurston the Magician perform on stage. After graduating from high school, Feder attended Carnegie Institute of Technology in Pittsburgh where he studied engineering and theater technology.

His theater work spanned over fifty years, from more than 200 Federal Theater projects in the 1930s, to such Broadway hits as *Inherit the Wind*, *My Fair Lady*, and *Camelot*. His company, Lighting by Feder, appeared in the credits for a

total of 300 Broadway shows.

Feder was always interested in doing things with light that had never been done before. He was the first to use cellophane to color light. In *Four Saints in Three Acts* in 1934, which had an all black cast, Feder used cellophane to give luster to the

atre production of *Dr. Faustus* in 1937, for which Feder was the lighting designer and technical director, there was practically no scenery at all, just light. Always looking for new ways to accomplish his art, Feder, after working through the night setting up a new production, stepped out into the sun-

rise and is reported to have commented, "Look what God can do—with just one dimmer."

The later part of Feder's career, the part that brought him the most recognition, was in architectural lighting—the RCA/GE building at Rockefeller Center, the Empire State building and the United Nations building. His first skyscraper project was at 666 Fifth Avenue in New York City.

It was his theatrical background and expertise with light as color that prepared Feder for architectural challenges such as the interior lighting for Buckminster Fuller's first geodesic dome, the Union Tank Car Company in Baton Rouge, in 1956. In that project he used

peach paint on the interior dome surfaces, as well as on the interior of the light fixtures, combined with the blue-green light of the mercury vapor

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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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REMEMBERING

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lamps to produce a flood of daylight throughout the dome.

Projects like the Terminal Plaza at the Idlewyld (JFK) airport in 1956 demonstrate Feder's expertise with new technology. When the architect, Wallace Harrison, learned of the Aviation Administration's proposal to use 275 standard lamp poles to light the plaza's 160-acre parking area, he turned to Feder for help. Feder's designed a new fixture which used a new 18-inch mercury vapor lamp instead of the standard 36-inch one. He then set the fixtures on 75-foot towers, with in-grade concrete vaults for each tower's substation. The result was an "umbrella of light" achieved with only 43 towers thus preserving the unspoiled plaza feel that Harrison wanted.



FEDER'S LIGHTING GRACES BOTH THE EXTERIOR AND INTERIOR OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS IN WASHINGTON, D.C.

Feder's other architectural lighting credits include the Prometheus Fountain in Rockefeller Center, Roosevelt Raceway, the Montreal Cultural Center, the John F. Kennedy Center for Performing Arts, the Beverly Wilshire Hotel, the main altar at St. Patrick's Cathedral, and the Israel National Museum in Jerusalem.

Feder was a fellow of the International Association of Lighting Designers and its first president, as well as a fellow of the Illuminating Engineering Society of America. He was the first to receive the USITT Distinguished Lighting Designer Award. At his speech during the USITT Conference & Stage Expo in Wichita, Kansas, March, 1993,

his words were aimed at the next generation of lighting designers: "I'm coming to the end of my world. What about yours? Can you get it this big? You have to." He spoke about the miracle of miniaturization, the improvement of lamps from 10% light and 90% heat to the newest with 40% light and 60% heat.

He went on to encourage the young lighting designers in the audience to cherish their training in theatrical lighting: "Not for one moment should the intriguing prospect of the world of architecture and commercial lighting supersede the basic excitement you had in your lighting and design base... There's never a moment when the present and my past failures and achievements in the theatre are not with me. And for you, don't lose it. For it is a kind of an inner core. Don't get lost in some other direction. I entreat

you, the gift and the effort you have made on this behalf, cherish it."

Feder's career was long and distinguished, but his eye was always on the future. When asked what was the best thing he ever did, he replied, "The next one."

ed.

[A video tape of Mr. Feder's talk at the Fort Worth conference is available from the USITT national office: 6443 Ridings Rd., Syracuse NY 13206; 800-93-USITT or 315-463-6463 (voice); 315-463-6525 (fax).]

USITT / CITT NEWS

MEMBERSHIPS ALIGN

In early May, President Christine Kaiser and I were special invited guests at a portion of the CITT National Board Meeting, held in conjunction with the Ontario Section Annual General Meeting and Elections, at Center-in-the-Square Theatre in Kitchener, Ontario. Ontario Section participants began the day's activities with a computer-aided drafting and graphics manipulation seminar led by Phil Dietrich and Terry Hynes, while the CITT Board Meeting was taking place down the hall. Later in the morning all participants enjoyed an informative session on CultureNet led by Ken Hewitt. The day's business concluded with the Ontario Section Annual General Meeting and Election of Directors. Participants relaxed at the closing reception and many took advantage of complimentary tickets to the Kitchener-Waterloo Symphony Orchestra.

USITT was invited to participate in this CITT meeting to meet Chuck Homewood, the new CITT executive director, and so that we could jointly explore ways to improve services to CITT/USITT members.

Individuals and companies who join CITT can choose to participate at two different levels: National or International. Those who chose to join at the International level receive all of the benefits of CITT membership, as well as all of the benefits of USITT membership. The meeting was led by Robert Vernon, newly appointed interim national president of CITT and the coordinator chair of the 1999 USITT Conference & Stage Expo in Toronto. Also in attendance were Vice-President Robert Eberle, Treasurer Ken Hewitt; Secretary Barry Hegland; Ontario representatives David Brown and Peter McKinnon; Alberta representative Howard Van Schaick; British Columbia representative Mike Taugher; and Chuck Homewood.

It was agreed during these meetings that CITT will align their membership categories with those of USITT. CITT's Not-for-Profit category will im-

mediately be renamed Organizational and is now open to profit-making companies as well as not-for-profit organizations. Several years ago USITT changed its Not-For-Profit category to Organizational to provide a basic membership level for all companies and schools. The alignment of this membership category between the two organizations will allow International CITT Organizational members to take full advantage of USITT's Member Advantage Program which includes specific services and discounts geared to our corporate members. Also, CITT will begin to promote the International CITT Joint membership category for partners living in the same domicile so that they may enjoy the same savings realized by our Joint USITT members.

Additional news from this meeting was the announcement that CITT's 1997 Annual Conference will take place in Montreal, October 3-5. This is the first CITT conference to take place in Quebec and marks the beginning of CITT's outreach program to their colleagues in Quebec and Eastern Canada. Highlights of the conference include: A tour of EscapeGo's computerized, moveable spot line winches; a full day of Cirque du Soleil school and shops including a keynote address by their technical director; and a demonstration of Solotech shop's Celine Dion rig. Planned workshops include: a props and wardrobe congress, projections, gun legislation, and soundscape acoustics.

At the Ontario Section Annual General Meeting, Bob Vernon stepped down from his position as section chair and handed over his responsibilities to David Brown. Other election results are as follows: Jennifer Walker will remain as secretary; continuing or returning to the board are Craig Blackly, Jim Constable, Alex Gazale, Peter McKinnon, Mike Levitana, Fred Perruzza and Jim Smagata. New board members are Dave Churchill, Brian Cumberland, Yvette Drumgold, Davia Joicus and Steve Spendiff. The meeting concluded with committee reports from section programming, publications and regulations.

Earlier this year CITT moved its national office from Calgary to Toronto.

Their new contact information is:
Canadian Institute for Theatre Technology
7-206 Bloor Street West
Toronto, ON M5S 1T8 Canada
Voice: 1-416-960-5230
-or- 1-888-271-3383 (inside Canada)
Fax: 1-416-960-2047
E-mail: citt@mail.culturenet.ca
Web: <http://www.culturenet.ca/citt>.

Chris and I would like to thank Robert Vernon and all of our Canadian friends for extending to us the opportunity to partake in the day's activities. We thoroughly enjoyed meeting with our Canadian colleagues and sharing in their discussions and we look forward to continuing close relations with CITT.

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

NATIONAL OFFICE

NEWS FROM THE NATIONAL

In order to increase visibility for USITT, cultivate new members, and to promote the Long Beach conference, Tricia Neuburger, membership services associate, along with USITT members Donna Ruzika and Jon Lagerquist, staffed the USITT national office booth at ShowBiz West, June 13-15, 1997 in Los Angeles. This marked the first time that the institute exhibited at this event. Tricia stated, "Traffic through the USITT booth was very heavy. Donna Ruzika and Jon Lagerquist, who volunteered their time, were very helpful in answering the many questions that were asked by attendees."

Donna is production manager for the department of theatre and dance at Pomona College and is the promotions coordinator for the Long Beach Conference & Stage Expo. Jon is technical director at the South Coast Repertory Theatre and is the section chair of the Southern California Region. Many thanks to them for volunteering their weekend to support USITT.

On to news from our members.

■ CONTRIBUTING MEMBER NEWS

Electronic Theatre Controls, Inc., recently announced that José Luis Olvera Ricaño has been named ETC's Latin America representative. Doing business as José Luis Olvera Ricaño, Inc., out of offices in Cancun, Mexico, Mr. Olvera will provide a full range of sales support, and consulting services to ETC's distributors throughout Central and South America.

Intertec Publishing, the parent company of **TCI** and **Lighting Dimensions** magazines, has purchased the Broadway Lighting Master Classes, the annual New York-based seminar produced by consultant Sonny Sonnenfeld, with programming designed by Jules Fisher, for the last four years. Traditionally held in October, this year the Broadway Lighting Master Classes will take place December 11-14, at the John Jay College Theatre in New York City. The weekend of events will include an expanded TCI Awards ceremony, which will be held Friday, December 12.

Sapsis Rigging, Inc. introduces **UNCLE BILL'S INSTRUCTIONAL POSTERS**, a set of three guides to safety in performance spaces. Covering the topics of "Stage Floor," "Loading Bridge" and "Locking Rail," these posters are designed with the student or neophyte in mind, but also include information useful and motivational to the seasoned technician. Each poster clearly reminds the reader of the most important rule of safety in the theatre: "If you don't know what you are doing here—STOP AND ASK." Also, Sapsis has been chosen by sustaining member Automatic Devices Company to be a part of its select group of authorized installers of Triple E products.

Strand Lighting is bigger than ever at this year's ShowTech in Berlin, with a stand area of 180 sq. meters. This is the first time that Strand will be joined at their stand by a number of their distributors as co-exhibitors. These distributors will be able to use the full stand facilities in direct discussions with their own clients, and call on Strand's experts as the need arises.

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HONORARY LIFETIME MEMBERS

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WILLARD F. BELLMAN
JOEL E. RUBIN
SAMUEL H. SCRIPPS
TOM WATSON

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NATIONAL OFFICE

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Strand's goal is to demonstrate their close working relationship with their network of distributors.

■ SUSTAINING MEMBER NEWS

Radio City Music Hall was brightly illuminated by **BASH Theatrical Lighting, Inc.**, for two award shows: the Daytime Emmy Awards and the Tony Awards. The lighting designers for both events was Bob Dickerson with John Morgan as lighting director. BASH Lighting Services—South has successfully completed the first GameWork project in Seattle. The innovative entertainment venues are the concept of Steven Spielberg and a team of hand-picked creative associates. They are envisioned as a place where people can connect with each other not only to play the newest electronic games but also to socialize.

The **transtechnik** group has expanded its product range to include Presto, a compact, reliable lighting console tailored exactly to the lighting requirements of small to medium-size halls and TV studios. Five different operating modes cover the needs of users with different levels of expertise; anything from the simple adjustments of lights up to scenic operations.

Stage Directions magazine, the practical magazine of theatre, has featured a special section in the June/July issue entitled "When Controversy Strikes" devoted to the issue of censorship in American theatre. The special section also included articles on fundraising, management, and acting during controversial situations. For a free copy of this special issue, contact Stage Directions at 800-362-6765 or via e-mail at stagedir@aol.com.

Mann Brothers, a manufacturer and retailer of premium paint and finishing products serving the entertainment and faux industry for 60 years from their Hollywood location, announces the opening of a new store location in North Hollywood. The new San Fernando Valley location will allow Mann to better serve their customers in the Valley and will stock the

same products and offer the same delivery service as the Hollywood location. The store is located at 6850 Vineland Avenue, North Hollywood. The telephone number is 818-767-MANN and the fax number is 818-760-2227.

Mehron, Inc. announces that it has developed a new problem-solving fixer and sealer named "Barrier Spray." The new spray can be used to set cake make-up around the neck line to prevent make-up rub-off onto costumes or can be used to create a barrier between sensitive skin and latex or spirit gum adhesives. Barrier Spray is available in a 2 oz. pump bottle at Mehron dealers.

James Thomas Engineering is pleased to welcome Stuart MacPherson to the sales team in their Knoxville branch. Stu brings over eight years of practical knowledge from Sound & Stagecraft in Chicago, where he developed and managed the lighting division. During that time he was able to expand the department from a small shop to a substantial lighting division servicing hundreds of corporate clients annually.

Apollo Custom has relocated to a new facility at 3912 Option Pass, Ft. Wayne, IN 46818-1274. The 800-288-4626 toll-free number will remain in effect. New local phone and fax numbers are 219-497-9191 and 219-497-9192 respectively. Due to the increased production of K-Max standard patterns as well as Custom Glass patterns, Apollo Custom has responded by moving all offices and production to this new location. To complete the transition, the company will be doing business as **Apollo Design Technology**.

Steve Terry, executive vice-president of **Production Arts Lighting, Inc.**, announced that Andrew Nikel has joined the Systems Integration Group as a Project Coordinator. Andrew started with Production Arts in 1988, and is well-known in the industry for the many rental projects that he managed. In his new role with the Systems Group, Nikel will be responsible for specifications, quotations, and project management for permanently installed systems. In another move, Jessica Franks has been named as Rental Customer Service Representa-

tive. Jessica, who joined Production Arts in 1991, was previously the company's Rental Inventory Manager.

■ ORGANIZATIONAL MEMBER NEWS

Pearl Cleage's *Blues for an Alabama Sky* opens at **A Contemporary Theatre** on Tuesday, August 12 in the Falls (Thrust) Theatre. This drama, by one of America's most acclaimed new playwrights, is about five close-knit friends at the close of the Harlem Renaissance. Each yearns for better times, but as the Great Depression sets in, some hold tightly to their dreams, while others pursue more desperate methods to survive. The play begins with previews on August 7 and closes September 7.

■ INDIVIDUAL MEMBER NEWS

Lighting Designer **John Gates** of Gates Service Group, Inc. was awarded an Individual Achievement Emmy from the New England Chapter of National Academy of Television Arts & Sciences for his lighting of "Fox News Boston." This is John's second Emmy; his first (in 1989) was for his lighting of the made-for-TV-movie, "Jenny's Song," with Ben Vereen and Jessica Walters.

Barbara and Cletus Anderson have announced that they are busy working on the revision of their book, *Costume Design*. The book will be available to the public in the summer of 1998. In the interim, their publisher has agreed to run a "keep in print" version of their work. This version will be available early next year.

Morris Architects served as Design Architect for the recently constructed \$7.7 million, 30,786 square foot Phase II renovation and expansion of the Orlando Museum of Art. The firm also designed the museum's \$5.3 million, 33,236 square foot Phase I renovation and expansion in 1992. Morris Architects' **Pete Ed Garrett, AIA**, served as Lead Design Architect to realize the museum's vision of accommodating world-class art exhibitions.

■ INDUSTRY NEWS

New dates and location have been announced for **LIGHTFAIR INTER-**



UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

The American Association for Design and Production Professionals in the Performing Arts

GRANTS & FELLOWSHIP PROGRAM

*Grants and Fellowship Awards to assist members in their research and development projects
and to help promote lifelong learning and creative development*



STATEMENT OF PURPOSE

USITT is dedicated to actively promoting the advancement of the knowledge and skill of its members. The support of member grants and fellowships in performing arts design and technology serves USITT's mission and promotes the advancement of knowledge in our respective specializations. An essential requirement of the grant & fellowship program is that key findings of projects or studies may be either published in USITT periodicals, on the USITT web page or be presented as Annual Conference & Stage Expo programming. USITT funds its grants program from its **Edward F. Kook Endowment Fund, New Initiatives Fund, and Commissioners Fund.**



PROGRAM TYPES

The USITT Grants Program provides project support grants and fellowships. Project support grants are made in amounts from \$250 to \$10,000. Fellowships are given in amounts from \$2,500 to \$15,000.



APPLICANT ELIGIBILITY

You must be a member in good standing in order to apply for funding for USITT grants & fellowships. Individual, Professional, Joint, Senior and Student members may apply for project support grants. Organizational, Sustaining and Contributing members and groups of members may also apply for project support grants. Individual, Professional, Joint and Senior members may apply for fellowships.



TIMETABLE

Grant and fellowship applications are welcome at any time. USITT reviews proposals twice a year. The review deadlines are: **October 1 and January 31.**

Funding disbursements and reports:

Applications submitted by October 1 will be awarded funding by December 1 and final reports are due 18 months later (e.g. 12/1/98 deadline – final report due 6/30/2000). Applications submitted by January 31 will be awarded funding by April 1 and final reports are due 18 months later (e.g. 4/1/99 deadline – final report due 10/30/2001). Final reports may be submitted in advance of these deadlines if a project or fellowship has been completed.



REVIEW PROCESS

The USITT staff reviews all applications to insure eligibility. Applications missing required information, or that do not follow the proposal requirements will be returned. Project support grant and fellowship proposals that are deemed eligible are forwarded to the USITT Grants & Fellowship Program Committee. The Grants & Fellowship Program Committee reviews proposals in the fall and spring. Project Support Grant or Fellowship recipients will be notified by email or mail. Acceptance acknowledgments from recipients are expected within seven working days. Public announcements are made in December and March each year. In addition, all funded projects and Fellowship recipients are announced at the USITT Annual Conference & Stage Expo.

PROJECT SUPPORT GRANTS

USITT funds projects which:

1. Seek new knowledge through experimentation, research, or the collection of resources which will promote research study.
2. Demonstrate originality, creativity and innovation.
3. Improve or enhance contemporary approaches to design and technology.
4. Result in direct presentation, demonstration, or publication to our members.

AREAS FOR PROJECT SUPPORT GRANTS INCLUDE:

Architecture	Technical Production
Costume Design & Technology	Education
Engineering	Exhibitions
Health & Safety	Historical Perspectives
Interdisciplinary Projects	Lighting
Management	Scene Design
Sound/Acoustics	Computer Application
Special Effects	in Design & Technology

O PREVIOUSLY FUNDED PROJECTS

- Modernization of Design and Construction Practice for Theatre Staging
- Developing New Systems for Position Metering & Control in Moving Scenery
- National Flat Pattern Exchange
- CallBoard II: Database Development
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic Collection
- A Marshall Plan of USITT Assistance to the Socialist Countries
- Canadian Institute for Theatre Technology
- Production and Design in the Scottish Rites
- A Life-Size Virtual Reality Interface as a Scenographic Tool
- 20th Century Theatre Design by African American Artists
- Commercial Pattern Archives: Upgrade Image Database
- Native American Dress / A History of the Dakota and Lakota Peoples
- Completion and Verification of a Theatrical Machinery Database
- International Theatre Resources and Opportunities Survey
- Virtual Reality On-Stage Project
- Hydraulics Demonstrator

O GRANT RESTRICTIONS

Support will NOT be offered for:

- Bad debts
- Investments of any kind
- Projects which duplicate or perpetuate available information
- Projects which involve lobbying or attempts to influence federal, state or local legislators or elections
- Projects which include items not allowable by USITT's 501(c) 3 status
- Pre-publication expenses for books that will be published by other than USITT
- Projects that restrict equal opportunity participation
- Projects that include indirect costs
- Capital expenditures unrelated to a specific project
- Expenses incurred before the start date of the grant period
- Projects that do not begin and end within the grant period
- Receptions and refreshments
- Proposals from individuals or groups who have not complied with reporting requirement of previous USITT grants

O PROJECT SUPPORT GRANT REQUIREMENTS

All grant proposals **MUST** include the following items in the order listed below. **Projects that do not follow this outline will NOT be considered for funding.**

1. **Application Form**
2. **Project Summary** (100 words or less)
3. **Project Narrative** (Describe the project in detail and include the following)
 - a. Activities proposed and project timetable. Please indicate how this project addresses any or all of the four items noted under the heading of "USITT funds projects which"
 - b. Project methodology - how the project will be accomplished
 - c. Results or effects you expect the project to produce
 - d. Indicate if the results of your project will result in a publication or presentation
 - e. Project personnel: list qualifications and how they will assist in the project
 - f. Project location and facilities used (if applicable)
4. **Budget** (Provide a complete budget for the project. Please use appropriate notes to clarify each budget item.)

Reminder: USITT does NOT fund indirect project costs. All budgets must include:

 - a. All expenditures involved in the project
 - b. All sources of funding (Indicate whether additional funding sources are confirmed)
 - c. Specify expenditure line items the USITT grant would be funding
5. **Resume(s)** of the principle project directors. (Maximum of two pages per individual)

FELLOWSHIPS

USITT Fellowships are awarded to Individual, Professional, Joint and Senior members to facilitate:

- acquiring new skills
- improving existing skills
- expanding current knowledge in performing arts design and technology

A Fellowship applicant is expected to provide evidence of accomplishments in his/her field for a sustained period of at least **five years**. Funds may be used for such things as specialized classes or course work, workshops, or for a research sabbatical. Applicants are expected to provide written recommendations from three recognized individuals in the field.

O FELLOWSHIP GRANT RESTRICTIONS

Support will **NOT** be offered for:

- Bad debts
- Investments of any kind
- Fellowships which involve lobbying or attempts to influence federal, state or local legislators or elections
- Expenses incurred before the start date of the fellowship period
- Fellowships that do not begin and end within the grant period
- Receptions and refreshments
- Proposals from individuals who have not complied with reporting requirement of previous USITT grants

O FELLOWSHIP REQUIREMENTS

All fellowship proposals **MUST** include the following items in the order listed below. **Applications that do not follow this outline will NOT be considered for funding.**

1. **Application Form**
2. **Fellowship Title & Summary:** (No more than 100 words)
3. **Fellowship Narrative:**

Provide a concise narrative (no more than three pages) of the activities you plan to undertake in support of acquiring or improving your skills or expanding your current knowledge. Include details about:

 - Schedule or timetable for your planned activities
 - Budget detailing how Fellowship funds will be used
 - Indicate if the results of the activities you plan to undertake will result in a publication or presentation
4. **A current resume**
5. **Three current letters of reference**



GRANTS & FELLOWSHIP PROGRAM APPLICATION

(Please complete and attach to the front of the proposal.)

Please mark the appropriate box:

☐ Project Grant

☐ Fellowship

Grant or Fellowship Title: _____

Contact Name/s: _____

Address: _____

Address: _____

City, State/Province, Zip/PC: _____

Telephone (home): _____ (work): _____

Email: _____

Membership Type: _____ Membership Number: _____

Grants/Fellowship Dates: (beginning) _____ (ending) _____

Total Cost of Project or Fellowship: _____

Amount Requested: _____

I/We certify that the information contained in this application is true:

Name: _____ Date: _____

APPLICATION SUBMISSION AND ADDITIONAL INFORMATION

Send completed applications to:
GRANTS & FELLOWSHIP PROGRAM
United States Institute for Theatre Technology, Inc.
6443 Ridings Road
Syracuse, NY 13206-1111

If you have any questions about the Grants & Fellowship Program process or procedures, please contact the USITT National Office at 800-93USITT or usittno@pppmail.appliedtheory.com

NATIONAL 1998, which will take place May 27–29, 1998, (pre-show conference, May 26, 1998) at the Las Vegas Convention Center in Las Vegas, NV. The 1998 event, which will encompass a pre-show conference and three days of exhibits and seminars, will feature over 350 exhibiting companies in over 800 booths in addition to industry special events which coincide annually with LIGHTFAIR INTERNATIONAL.

ATHE, the Association for Theatre in Higher Education, has moved its headquarters to 122 South Michigan Avenue, Suite 1100, Chicago IL 60603. The phone, fax and e-mail address will remain the same.

■ LOST MEMBERS

The USITT National Office is requesting your assistance in finding the correct address for the following current USITT members: Robert H. Hutcher, Pierre J. Baldie, Peter M. Banholzer, George Burnettee, William Crowther, Brant T. Davis, Melinda B. Elmer, Ethan Frantz, Andrew Hagan, and Patrick Holt. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the national office—800-93-USITT or 315-463-6463 or e-mail: usittno@pppmail.appliedtheory.com. We would like to ensure that these members continue to receive news from USITT.

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

ENGINEERING COMMISSION

CODE CORNER

I have been informed that the 1999 National Electrical Code Committee Report on Proposals is in the mail. Therefore, it is time to reconvene the USITT 1999 National Electrical Code Committee for the purpose of writing comments to the many proposals that were submitted last year. This includes the more than 158 proposals processed by NEC Panel 15 alone. In this code cycle the code panels were additionally requested to rewrite portions of their respective articles to make them more "user friendly." This process created many more changes throughout the code which will be in need of review.

In order for you to become involved in this review process you first need to obtain the above-referenced report. It is available free of charge from:

National Fire Protection
Association
1 Batterymarch Park
Quincy, MA 02269
tel: 617-770-3000
fax: 617-770-3500

You are invited to participate in the USITT 1999 NEC Committee review process. Working groups will be created in New York, Los Angeles, the Pacific Northwest or any other region where there is sufficient interest. Those not close enough to participate in a working group can submit comments

directly to the Committee. The proper form and other requirements for submitting comments can be found in the above-referenced report. All comments must be on the premises of NSI/Colortran by 5:00 p.m. Pacific Time on September 19, 1997. Ballots will be mailed to all participants by September 29, 1997. All ballots must be returned in sufficient time to be on the premises of NSI/Colortran by 5:00 p.m. Pacific Time on October 15, 1997. For further details please contact:

Ken Vannice, Chair
NSI/Colortran
9126 SW Ridder Road
Wilsonville, OR 97070
tel: 503-682-1941
fax: 503-682-8991
e-mail: ken@nsicorp.com

-or-

Steve Terry, Vice-Chair
Production Arts Lighting
35 Oxford Drive
Moonachie, NJ 07074
tel: 201-440-9224
fax: 201-440-2612
e-mail: sterry@prodart.com

If you choose to submit your comments directly to the NFPA send them to the above-referenced NFPA address. All comments must be on the NFPA premises no later than 5:00 p.m. Eastern Time on October 24, 1997.

We are looking forward to your participation.

Ken Vannice,
*Engineering Vice-Commissioner
and Chair, 1999 NEC Committee*

SUSTAINING MEMBERS

MANN BROTHERS
MARTIN PROFESSIONAL, INC.
MDG FOG GENERATORS
MEHRON, INC.
MEYER SOUND LABORATORIES
MILLIKEN & COMPANY
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MUTUAL HARDWARE CORP.
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NSI CORPORATION
NUTECH INDUSTRIES, INC.
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PHONIC EAR INC.
PNTA, PACIFIC N.W. THEATRE
ASSOCIATES, INC.
PRODUCTION ADVANTAGE
PRODUCTION ARTS LIGHTING, INC.
PROTECH
RICHMOND SOUND DESIGN
SCHULER & SHOOK, INC.
SCULPTURAL ARTS COATING, INC.
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INC.
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LIGHTING, INC.
STAGECRAFT INDUSTRIES, INC.
STAGEWORKS
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THE STUDIO SCHOOL OF STAGE
DESIGN
SUNBELT SCENIC STUDIOS
TECHNICAL PROJECTS, INC.
TECHNICAL SUPPLY JAPAN CO., LTD.
THEATRE ARTS VIDEO LIBRARY
THEATRE PROJECTS CONSULTANTS
JAMES THOMAS ENGINEERING
TIFFIN SCENIC STUDIOS, INC.
TMB ASSOCIATES
TOBINS LAKE STUDIO
TOMCAT USA, INC.
TR CONTROLS, INC.
UNION CONNECTOR CO., INC.
UNITED STAGE EQUIPMENT, INC.
I. WEISS & SONS, INC.
WYBRON, INC.

CORRECTIONS AND UPDATES

On the order form for USITT Publications Available, printed on the paper cover of the spring issue of *TD&T*, there is a price mistake. The price of the ESTA publication, *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*, should be \$20 for USITT members and \$28 for non-members.

In the May/June issue of *Sightlines*, we neglected to mention that David W. Guard was a co-winner with M. Barrett Cleveland for their exhibit in the 1997 Tech Expo; and in the April issue, our article on the Tech Olympics incorrectly identified Cathryn Dashiell's school—she attends University of North Carolina, Charlotte.

Our apologies to sustaining members Pacific Northwest Theatre Associates, Inc. (PNTA) and Meyer Sound Laboratories for misspelling their names in the lists of sustaining members which appear in *Sightlines* and *TD&T*.

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.

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. It is another in my series of compilations of sites on the World Wide Web of interest to theatre professionals. The WOW! homepage [1] archives copies of all the articles published in *Sightlines* with the added feature of having live links to all the sites mentioned in each article. 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.

MUSEUMS

I love museums. I go there to research upcoming theatre productions, and to be inspired. I remember the years that I lived on Long Island and the trips I took to visit the Metropolitan Museum of Art [2]. Later, when I went to school in Boston, I went to the Museum of Fine Arts [3] to conduct research for costume designs.

Today with the Internet, you can visit almost all of the famous museums of the world, without having to leave your home or office. "Museums Index" at World Wide Arts Resources [4] provides links to almost a thousand museums. You can "travel" to the Smithsonian Institution [5] and the Museum of the City of New York [6], two excellent Web sites. The Fine Arts Museum of San Francisco [7] currently has an on-line exhibit called "If the Shoe Fits" [8]. San Francisco also has the Asian Art Museum [9] which is well worth visiting.

You can also visit museums in Europe via the Internet. The British Museum [10] and the Museum of Scotland [11] are good places to start. Many people have seen artwork which is displayed at the WebMuseum [12]. The Louvre, Paris [13] also has its own site. Russian art is quite beautiful. You can visit the Hermitage [14] and the Alexander's Palace [15] to see the Treasures of the Czars [16].

MEMBER SITES

Since my last column, several USITT members have sent me information

about their Web sites, including Charles A. Fulnecky [17], Laura McMeley [18] and Terrence L. McClellan [19]. Northern Illinois University School of Theatre Arts [20] sent me their Web address, as did several businesses: Stage Research, Inc. [21], Electrics Land [22], Sapsis Rigging, Inc. [23], David Hand Productions [24], Cobalt Studios [25], and Laservision of Australia [26].

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

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

- [1] http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html
- [2] <http://www.metmuseum.org/>
- [3] <http://www.mfa.org/home.html>
- [4] http://www.world-arts-resources.com/northamerica_museums.html
- [5] <http://www.si.edu/newstart.htm>
- [6] <http://www.netresource.com/mcny/home.html>
- [7] <http://www.thinker.org/index.shtml>
- [8] <http://www.thinker.org/deyoung/exhibitions/shoe/index.html>
- [9] <http://sfasian.apple.com/>
- [10] <http://www.british-museum.ac.uk/>
- [11] <http://www.museum.scotland.net/>
- [12] <http://sunsite.unc.edu/wm/>
- [13] <http://www.paris.org.:80/Musees/Louvre/>
- [14] <http://www.hermitage.ru/>
- [15] <http://www.pallasweb.com/palace/>
- [16] <http://www.times.st-pete.fl.us/Treasures/TC.2.1.html>
- [17] <http://www.erols.com/cham>
- [18] <http://members.aol.com/ldlaura/homepg.htm>
- [19] <http://www.mcs.net/~tmcclell/home.html>
- [20] <http://www.vpa.niu.edu/theater/>
- [21] <http://www.StageResearch.com/>
- [22] <http://www.geocities.com/Broadway/2736/stagecraft.html>
- [23] <http://members.aol.com/BSapsis/SapsisHome.html>
- [24] <http://home.earthlink.net/~dhprod/>
- [25] <http://www.catskill.com/cobalt>
- [26] <http://www.laservision.com.au/>

LONG BEACH CONFERENCE & STAGE EXPO

THE TIME OF YOUR LIFE

While in Pittsburgh for the 1997 USITT Conference & Stage Expo, many of you asked us where your family could go before and after the Long Beach conference in 1998. So, while we are in the process of organizing next year's conference events, and programming, we thought we would give you just a taste of where to go and what to see in Southern California.

If you have stars in your eyes, go to Hollywood, the movie capital of the world. Stroll along the Hollywood Walk of Fame where you can see the stars' names (and maybe a real life movie star) on the sidewalk. Visit the fabulous Chinese Theatre to see whose feet and hands match yours. While in Hollywood don't miss Universal Studios, the world's largest film and television studio. Connecting Universal Studios to the 6,200 seat Universal Amphitheater is City Walk, an outdoor pedestrian promenade mall decorated with twenty-one classic vintage neon signs. It's a great place to relax.

Want to experience pure fun and adventure? Then theme parks are for you. Disneyland has housed Disney's magical land of imagination for over forty years. In addition to over sixty rides and attractions, park guests can enjoy spectacular live presentations with music, magic, live performers and sensational special effects. Knotts Berry Farm (once a roadside berry stand) evolved into America's first theme park. Today, "the farm" has thrill rides, shows and adventures in six theme areas including the old west Ghost Town and Camp Snoopy. Six Flags Magic Mountain is the place to experience the ups and downs of some of the most terrifying and exciting roller coasters in the world. Their newest ride takes you from 0 to 100 mph in seven seconds!

Want to shop 'til you drop? Within a ten-minute ride from the Long Beach Convention Center you will find the Long Beach Plaza, Los Cerritos Center, Marketplace Long Beach, Ports O'Call Village and Queen Mary Seaport. If you want to visit a California

landmark, the South Coast Plaza in Costa Mesa is a must see. Over 300 design-fashion-trendy stores can be found along with fine dining, art, museums, cinemas, gardens and parks. Don't forget Rodeo Drive in Beverly Hills—always a fascinating place to spend time, and money.

Museum buffs will want to tour the two historic ranchos in Long Beach. At the Rancho Los Alamitos Historic Ranch and Gardens the handsome ranch house, four acres of historic gardens and six barns illustrate life on an early twentieth century ranch. Rancho Los Cerritos has lush gardens and an 1844 two-story adobe which reflects domestic life-styles of the 1870s. The Long Beach Museum of Art is housed in a 1912 mansion overlooking the ocean and features a permanent collection and changing exhibitions of contemporary and video art. The Lifeguard Museum celebrates Long Beach's lifeguard legacy with mementos telling the tales of some 120,000 lives that lifeguards have saved since 1908.

The largest museum west of the Mississippi is the Los Angeles County Museum of Art. With more than 200,000 square feet of exhibit spaces, the museum presents an international collection of art dating from prehistory to present day. The Southwest Museum: Native Cultures of the Americas, holds one of the nation's most important museums, library and archival collections related to the American Indians. If old westerns thrill you, you must visit the Autry Western Heritage Museum. It has permanent collections and changing exhibits on the history, folklore and the fantasy of the wild west. And of course, while in Long Beach you can relive the elegance of transatlantic travel aboard the historic Queen Mary.

We have only skimmed the surface of the adventures waiting for you and your family in Southern California. In future issues of *Sightlines*, look for more details about Southern California theatres and the exciting plans we have for the Long Beach conference. It will be *The Time of Your Life!*

Donna Ruzika
*Long Beach Promotion
Coordinator*

TECHNICAL PRODUCTION COMMISSION

LONG BEACH BASICS

Coming off of a very successful conference in Pittsburgh, the Technical Production Commission is looking forward to some great programming in Long Beach in 1998. First, one important commission item from Pittsburgh. Mark Shanda's term of office as co-commissioner has ended and we took some time at the commission meeting to thank Mark for his many years of dedicated service to the commission. Mark has really distinguished himself as session chair and presenter, programming vice-commissioner and co-commissioner. Luckily for us Mark has agreed to remain as project leader for the Tenured TD Mentoring Project. If you are in the tenure hunt, please contact Mark for names of tenured TDs who can advise you or serve as reviewers for your materials. No one need try to climb the mountain alone.

I recently visited the Long Beach conference site as a member of the Commissioner's Steering Committee. I think everyone will be very pleased with the conference site and area accommodations. The Long Beach Conference Center is spacious and well organized, most of the conference rooms are large and they open onto a nice, two-story atrium. We have tried to schedule most of our commission sessions in the same room to make it as easy as possible to attend our outstanding array of programming.

We will be adding a commission reception to our schedule this year so please remember to come, enjoy yourself, get to know other members of the commission, and talk with any of the members of the commission leadership about your interests and how you would like to be involved in commission planning and programming.

Those are the basics. Watch these pages in subsequent months for more specific information about Technical Production Commission programming at the conference.

Jonathan Darling
Co-Commissioner

CLASSIFIED ADS

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.

SCENIC DESIGNER

University of Cincinnati, College-Conservatory of Music seeks to fill position. Visiting Assistant Professor of Scenic Design sought for one-year appointment to replace faculty member on leave. Must have an MFA in Scene Design or extensive professional design experience and teaching credentials. Teach courses in drafting and survey design, in addition to providing the scene design for at least two of CCM's major productions. May also serve as advisor to graduate-level design students at various stages of training. Candidate must have experience in major academic theater setting and must be able to integrate quickly into long-established, nationally-recognized theater production program. Deadline: 8/31/97 or until position is filled. Submit letter, resume, three letters of recommendation to Steve Waxler, Chair, Search Committee, OMDA Division, College-Conservatory of Music, University of Cincinnati, PO Box 210096, Cincinnati, OH 45221-0096. EOE/AA

THEATER COSTUME TECHNICIAN

UC College-Conservatory of Music. (97PV0065) Technician needed to develop, draft, cut patterns; stitch costumes; execute tailoring as needed for opera, musical theater, drama productions. Supervises students in these areas. Reports directly to costume shop manager. Minimum qualifications: BFA in costume or fashion design/technology and/or professional experience in period/historical pattern development, drafting, cutting, stitching, tailoring. Successful candidate will have experience in costume crafts. Resume review begins August 1, 1997; applications are accepted until the position is filled. Send resume and letter noting position number (97PV0065) to: Office of Recruitment Services, University of Cincinnati, PO Box 210566, Cincinnati OH 45221-0566. UC is an affirmative action/equal opportunity employer. Women/minorities/veterans/persons with disabilities encouraged to apply.

GRADUATE FELLOWSHIPS

Graduate Fellowships in Scenery, Costume, and Lighting Design with the 1997-98 Hilberry Repertory Theatre. Three-year M.F.A. program directed intensively toward production. Season includes 12 plays in two main stage theatres (thrust and proscenium) and 5 studio plays. Opportunities to design 3-5 fully realized main stage shows per season. Stipend \$8300, plus full tuition waiver and family medical insurance. **A few fellowships still remain for the 1997-98 season.** Contact immediately: Chair, Department of Theatre, Wayne State University, Detroit, Michigan, 48202, 313-577-3508. Wayne State University is an equal opportunity/affirmative action employer. Wayne State University—People working together to provide quality service.

VISITING ASSISTANT PROFESSOR

The UCLA Dept. of World Arts and Cultures seeks Visiting Assistant Professor for 1997-1998 (part- or full-time). Begins Fall 1997. Teach "Lighting Design for Dance Theatre" and related courses. Design for departmental faculty concert. Supervise design and production planning for MFA and senior concerts, and other department functions. Advise students preparing shows on all aspects of production. Supervise lab assistants and students in production-related work. Additional responsibilities may include: Act as coordinating faculty for all productions/events sponsored by the department, specifically in publicity, box office arrangements, production budget preparations; coordinate with departmental Technical Director on house management, technical staff scheduling, expenditures, production schedules. Salary commensurate with qualifications and experience. MFA in lighting or equivalent experience. Demonstrated professional expertise in lighting design for dance. Knowledge of historic and contemporary production spaces, concepts, techniques. Teaching and production management experience. Send via and three letters of recommendation by June 15 (or until filled) to: Department of World Arts and Cultures, UCLA, LD Search Committee, 124 Dance Building, Box 951608, Los Angeles, CA 90095-1608, Direct question to: aleung@arts.ucla.edu

RATES & DEADLINE

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, 315-463-6463, or via e-mail at <mpb@pppmail.appliedtheory.com>.

FELLOWS OF THE INSTITUTE

A LONG AND ACTIVE CAREER

For his induction as a new Fellow of the Institute, Sonny Sonnenfeld prepared a few words of thanks. Unfortunately, he wasn't able to give them during the Fellows Reception and Address at the USITT Conference & Stage Expo in Pittsburgh. He did, however, pass them along to Sightlines, and we are pleased to share them here.

"My name is Sonny Sonnenfeld. Thank you for this prestigious award. In looking back, I found that I attended nineteen out of the thirty-six USITT national conferences. I am honored to know, and to be known by, forty of the fifty-four Fellows of the Institute. But what scared the heck out of me is that the USITT Directory lists, in memoriam, twenty-one honored fellows, and I knew all of them. But as my mother told me whenever I complained about getting old, she said, "Thank God."

"Someone noted that I was hard to keep track of. I don't know why. I worked for or represented only: Century Lighting, Century-Strand, Strand-Century, Strand, Lighting & Electronics, Daybrite, McPhilben, Omega, DeSisti, Rambusch, Gallagher Dimming & Stage Lighting, The Great American Market, L.E. Nelson, SSRC, Plugs Plus, Engineered Lighting Products, Light America, I. Weiss, Hoffend, Peter Albrecht, Colortran, Lite Touch, P.D. & O., Horlbeck Metal Crafts, High End, Wybron, Broadway Lighting Master Classes, Pratt Institute, Lighting & Controls America, Electric Lighting Agencies, and now, E.T.C.

"Who said I could not hold a job. Somehow I missed Kliegl. Well, it is too late now. Bobby Altman, let's talk later. I want to thank Kelly for putting up with me all these years."

■
Sonny Sonnenfeld
Fellow of the Institute

USITT CALENDAR

AUGUST 1997

1 Conference Programming:

- Promotional descriptions for the top three programs and Professional Development Workshops for Long Beach Conference due to VP Programming
- Final information and budgets for Long Beach Conference Professional Development Workshops due to VP Programming
- Contact Long Beach Conference program chairs and collect all Conference Program Presenters' biographies

1-3 Commissioners, Conference Committee, Executive Committee: Summer meetings at San Pedro Hilton Hotel, 2800 Via Cabrillo Marina, San Pedro, CA 90731. Tel: 310-514-3344

15 Changes and corrections for USITT Membership Directory due to National Office

15 Commissioners:

- Mail request for Toronto Conference programming ideas to commission mailing list
- Contact project heads about Budget Requests for FY 1998/99

26 National Office: Mail Las Vegas business meetings Call for Reports and Officers Budget Request Forms

SEPTEMBER 1997

15 Biennial Reports due to Officers

Budget Requests forms due to Officers

15 Nominations for USITT Award and Founders' Award due to Awards Committee

30 Conference Programming:

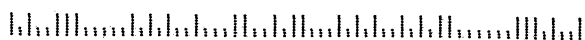
- Long Beach Conference Presenters' Biographies, session updates, and session equipment needs due to VP Programming and Conference Program Coordinator
- Confirm requests for Long Beach Conference USITT non-member presenter travel and/or housing support to VP Programming

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