

■ sightlines

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COSTUME DESIGN & TECHNOLOGY

USITT COSTUME SYMPOSIUM 1997

"Merry olde England" was quite a bit merrier in July when fifty participants attended the first international Costume Symposium to be offered by the Costume Design & Technology Commission. Spirits were high in spite of some residual jet lag when the group assembled Tuesday, July 15th, in the Gloucester Hotel for the orientation meeting and welcome dinner. Kevin Seligman (School of Theatre Arts, Northern Illinois University) and Graham Cottenden, School of Fashion and Costume, (Bournemouth and Poole College of Art and Design - Dorset, England), developers of the ten day program, presided over the evening's festivities. A special treat was the presentation by Janet Arnold, an internationally renown author and lecturer on the history of dress and particularly the cut and construction of historical dress. Her books of patterns taken from museum garments are widely known among costume designers and costumers.

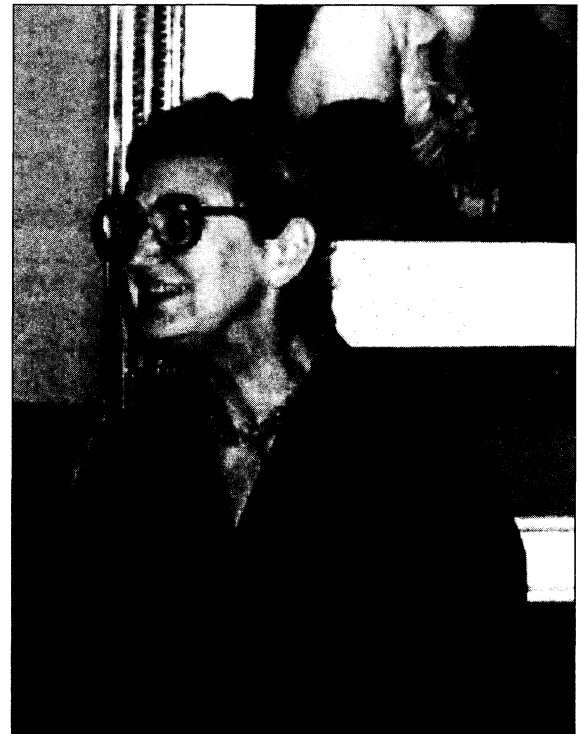
Ms. Arnold described her work with the garments from the funeral effigy of Queen Elizabeth I from Westminster Abbey. Included in the extant garments are a pair of underdrawers, a shift, and a set of front opening stays (corset). The effigy's farthingale appears to be an 18th century recreation and the outer garments are also of a

later period. Only a very small number of Renaissance stays are known to exist, so the discovery of these garments, so rarely seen in paintings or source material, was an exciting event for costume devotees. Ms. Arnold's slide presentation set us all up for a wonderful time exploring the riches of England's costume resources.

Although Wednesday morning was designated "free," most members of the group opted to visit the exhibition at the European Academy and Accademia Italiana *Serenissima: The*

Arts of Fashion in Venice from the 13th to the 18th Century. All manner of costume items were on display, presented in wooden booths to suggest the traditional craft guild method of displaying goods in St. Marks Square. Including over 180 works from private and public collections ranging from costumes, prints and paintings to tools of the various fashion trades, the exhibit traced the development of the fashion related guilds from their 13th century founding to their decline

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JOY EMERY

JANET ARNOLD, AUTHOR AND EXPERT ON HISTORICAL COSTUMES, GAVE AN ABSORBING TALK ON HER WORK WITH GARMENTS FROM THE FUNERAL EFFIGY OF QUEEN ELIZABETH I.

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COSTUMES

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and closure by Napoleon in 1797. Exquisite examples of shirts, shoes, fans, corsets, vests and a multitude of other items made this extra jaunt more than worthwhile.

Our afternoon events started with a trip to the Museum of London, and a costume trip forward to the 19th century. Among the abundance of objects tracing the history of the city of London was a special exhibit, *Royal Fashion in 1796–1901: The Clothes of Princess Charlotte of Wales and Queen Victoria*. This collection included magnificent wedding dresses and coronation robes, as well as informal dresses, dressing gowns, and accessories—garments for both the public affairs and private lives of these royal women. This exhibit provided valuable insight into the development of dress from the English Regency through the reign of Queen Victoria.

Without missing a beat, we were on to the new Shakespeare's Globe Theatre. Made of hand-hewn oak, plaster, and thatch (albeit with a sprinkler system added), this new Globe has been designed to take advantage of the most recent scholarship and archeological information about the theaters of Shakespeare's day. In its first season, the new Globe and its support buildings are still unfinished, but that in no way diminishes the staff's spirit and enthusiasm for the presentation of Shakespeare's works.

Our first stop was the educational building where we met Jenny Tiramani, the designer for the first production, *The Life of Henry the Fifth*. With great enthusiasm, Ms. Tiramani described the process and philosophy behind the costumes for the Globe's first production. After extensive research and consultation with experts on period dress, Ms. Tiramani and the director of the production, Richard Olivier, chose to make the garments as authentically as possible. With the help of a volunteer staff and members of history re-enactment groups, Ms. Tiramani produced a set of period underwear (shirt, hose, and drawers) and shoes for each actor, and

then a costume for each character played by the actor, completely sewn by hand. (With a cast of only fifteen or sixteen, much doubling was required, including men and boys playing women, as in Shakespeare's day.) Although this may not always be the approach used for the Globe's productions, Ms. Tiramani felt that much of value was learned from the experience, both for the costume builders and, especially, the actors.

We were then treated to a 17th century buffet by the Friends of the Globe. This meal featured such Elizabethan delicacies as mulled wine, sausages made of wild boar and venison and organically grown fruits. Curious and charming stories of Elizabethan history added to our enjoyment.

To finish this amazingly full day, we adjourned to the theatre to see the evening's performance of *The Life of Henry the Fifth*. Soon the magic of "this wooden O" and Shakespeare's text transported us to Elizabethan England and to the French fields of Agincourt.

Thursday began with a guided tour of the Theatre Museum, Covent Garden. The Theatre Museum celebrates Britain's theatrical heritage from Shakespeare to the present day. The collection includes programs, playbills, prints, props, posters, drawings, paintings, costumes, stage models and personal memorabilia from the great artists of the British stage. A permanent exhibit displays a sampling from the museum's historical archives. Temporary exhibits, such as *Slap! – A Celebration of Stage Make-up*, add variety and viewer participation features.

Following lunch, we reassembled at the Victoria and Albert Museum for the special exhibition, *The Cutting Edge: 50 Years of British Fashion 1949–1997*. This exhibit focuses on the move to prominence of British fashions following World War II and the particular characteristics of "British fashion"—cotton and woolen fabrics of British manufacture, exquisite tailoring, rural romanticism, and a preference for understatement. Featured in the exhibit are garments worn by important members of English so-

ciety and designs by prominent British designers like Norman Hartwell, Sir Hardy Amies, Edward Moyneaux, Jean Muir, Vivienne Westwood, Mary Quant, and Zandra Rhodes.

To help us understand the collections at the V & A, we were fortunate to be addressed by Avril Hart, Curator of Clothing and Textiles. She explained that garments were originally collected for their textiles. A specialist in dress was hired in the 1950s to organize and develop the collection of dress. Since 1960 an effort has been made to expand the collection to include the dress of workers and the middle class, and many garments have been donated by designers and fashion houses.

We spent the evening at the Royal National Theatre attending a production of David Hare's new play, *Amy's View*. This well-received play stars Judi Dench, a much-honored British actress whom Americans may remember from *A Room with a View*.

Friday's first stop was the National Picture Gallery (founded in 1856). In the current exhibit, *The Pursuit of Beauty—Five Centuries of Body Adornment in Britain*, aspects of the ideals of beauty over the last five centuries were explored through portraits from the collection and hands-on exhibit pieces designed to engage the viewer. A witty and charming lecture by John Cooper, Head of Education at the NPG, gave us insight into the different purposes for which the portraits were painted and the collecting policy of the NPG. For example, portraits are chosen for the relationship of the subject to British history, not for the quality or value of the painting. (No, they were not all painted so that we would have good costume research!)

In the afternoon we filled in an important 20th century gap by a visit to the Imperial War Museum where we saw the exhibit, *Forties Fashion and the New Look*. The cleverly mounted exhibit examined the impact of war on the fashions of the 1940s. Starting with the elegant evening attire of the late 1930s, the exhibit progressed through ration book fashions, utility frocks and underwear, "make do and mend," patriotic textiles, Hollywood

glamour, uniforms and factory wear, demob suits and zoot suits, and beauty techniques and hairstyles. The exhibit ended with the post-war "New Look" by Dior, the rejection of the tailored austerity imposed by the war years with a return to femininity.

For those still on their feet, Friday evening was free for theater-going or other entertainment.

Saturday was reserved for individual scheduling. Some participants chose additional theatre experiences; some chose shopping; others returned to favorite exhibits or visited other museums. London has no shortage of options.

Sunday was set aside for travel to Bournemouth by bus. We were accommodated in Hurn House, a dormitory of the Bournemouth and Poole College of the Arts. That evening, we were treated to a sunset cruise on the Maid of the Lakelands ferry including a catered dinner on board. A beautiful and unspoiled port, Poole provided a relaxing break from our hectic London excursions.

Monday morning we were welcomed to Bournemouth and Poole College of the Arts, a specialist college with programs in Costume for the Screen and Stage, Fashion Design and Manufacture, Film, Television and Audio Visual Production, and other related arts areas. We spent the morning in sessions with Jean Hunnisett, a well-known lecturer and author of costume books. She has managed costumes for the Glyndebourne Opera for many years. Her presentation focused on 16th century costume and was illustrated with slides from the well-known BBC productions, *The Six Wives of Henry the VIII* and *Elizabeth R*.

Our afternoon excursion began with a bus trip to Montacute House in Somerset. One of the glories of late Elizabethan architecture, Montacute House, a National Trust treasure, was in the Phelps family for centuries. Now an outpost of the National Portrait Gallery, it houses appropriate period portraits as well as furniture, tapestries, and needlework samplers. Surrounded by magnificent gardens, Montacute was stunning.

Our next stop was Milton Abbey, a

chapel dating from the 12th century, on the site of an earlier Abbey dating from 934. The property passed into private hands after the Dissolution of the Monasteries in 1539. In the 18th century the property, including the town which had grown up around the Abbey, was owned by Joseph Damer, later Lord Milton. He built a large house in the style of the Abbey, but decorated the interior in the 18th century fashion. Lord Milton disliked having the village at his doorstep, however. He had the village removed and rebuilt out of sight by the well-known architect Capability Brown.

After a charming walk through a wooded area we arrived at the village of Milton Abbas. Thatched cottages with multi-colored gardens lined the road on each side. Waiting for us at the local pub, the Hambro Arms, was a delightful meal and liquid refreshment.

Tuesday was spent following in the footsteps of Jane Austin in the famous and ancient city of Bath. First visiting the excavations of the Roman baths, the exquisite 18th century Assembly Rooms, and of course, the Costume Museum, we also squeezed in shopping and sightseeing. Bath is a quaint and beautiful city offering many charming views and "photo-ops."

Wednesday, we returned to BPCAD to sessions with Alison Carter, Keeper of Costume for Hampshire Museum Services and Sarah Levitt, author and curator for Gunnersbury Park Museum and Head of Museums for Leicester City Council. Ms. Carter lectured on underclothes and understructures of the 18th century and brought authentic 18th century corsets for our study and discussion.

Ms. Levitt specializes in the dress of the 19th century, particularly "non-elite" dress. She presented a very interesting lecture on artistic dress and the rational dress movements. She focused her presentation on Viscountess Harberton and the dress reform movement of the late 19th and early 20th century.

After lunch we returned to Bournemouth for a free afternoon and evening to explore the beauty of this seaside resort.

Thursday found us on our way again, this time to another seaside resort, Brighton. Our first stop was the Brighton Museum and Art Gallery. There we found a wonderful mix of decorative arts featuring some lovely art nouveau and art deco pieces. A costume exhibit juxtaposed classic garments and modern punk wear, gowns by Schiaparelli and classic Worth suits. Tea on the balcony overlooking the main gallery revived us before the main attraction: the Royal Pavilion.

The Royal Pavilion was built for George, Prince of Wales, in 1787. Between 1815 and 1822 the Pavilion was enlarged and developed with its exterior inspired by the architecture of India. In 1802 the building's interior was decorated in the Chinese style. A fantasmagorical concoction of cast iron disguised as bamboo, dragon images, Chinese figures, Oriental wallpapers, metal palm trees, gold leaf domes and massive chandeliers, the Royal Pavilion was a villa permanently decorated for a grand party. Our animated and delightful guide, Hannelore Lixenberg, skillfully led us through the wonders of a king's playhouse.

After a few hours free we departed on our trusty bus for Chichester. Following dinner we attended the Chichester Theatre Festival's stylish and fun production of *Blythe Spirit* by Noel Coward, starring the former model, Twiggy.

Friday morning we returned for the last meetings at BPCAD. The first session was a discussion by Val Fisher, Course Director, BA Costume Course, BPCAD, on designing for Theatre, Film and Television. In the second session, "Training and Education of Designers in Great Britain," Ms. Fisher was joined by Michael Pope (Course Director, BA Costume, Wimbledon School of Art), Dr. Lesley Miller (Course Director, BA Costume, Winchester School of Art) and Diedre Clancey (freelance film and theatre costume designer). There followed a discussion of the various programs and philosophies of the schools represented and the variations from the US programs.

After a last afternoon free to grab

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COSTUMES

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those extra souvenirs or make that last trip to the beach, we gathered for our final dinner. Though most participants were a little worn around the edges, good cheer and enthusiasm still marked the evening. We offered our many, many thanks to Kevin and Graham for all their work in planning and organizing this wonderful symposium, finally introduced ourselves all around, and following dessert, walked to the beach to see Bournemouth's Friday night fireworks, not really caring that we had to get up at 4:30 a.m. to catch our bus to London.

Rebecca Cunningham
Brooklyn College

TECHNICAL PRODUCTION COMMISSION

LONG BEACH PROGRAMMING HIGHLIGHTS

The Technical Production Commission is planning a full plate of tasty seminars and workshops for the USITT Conference & Stage Expo in Long Beach. Much of our planning is in the final stages now. Here are three sessions which may whet your appetite.

Employer Expectations for Technologists. Technical Directors from Regional Theatre and University settings will discuss the expectations for a technologist leaving an academic program and entering the job market. Part 2 will be a continuation in the form of a discussion section of where the session will be opened up to encourage further discussion by audience members. Panelists scheduled at this time are Le Hook and David Delcoletti.

Technical Production Problem-Solving. In this session—inspired by the “International Theatre Design Charrette” at the Pittsburgh conference—the attendees will be put into small groups to solve “Technical Challenges.” Bring your favorite problem and you thinking cap. This session promises to strengthen our skills as prob-

lem-solvers. Mark Shanda, Chair

Scenic Labor & Material Estimating Methods. Ben Sammler will present methods of Scenic Labor & Material Estimating. Ben has presented some of this material in the past and will bring new information as well. This is a “must see” for all Technical Directors.

Thomas V. Korder
Vice-Commissioner for Programming

LONG BEACH CONFERENCE & STAGE EXPO

RETURN OF THE LIGHT LAB

The Light Lab is a project of the Lighting Design Commission. This impressive conference project developed from humble beginnings to its present status as a major commission/conference undertaking. Because of its immense scale and the planning and volunteer hours required to produce the event, the commission decided to present the Light Lab biennially rather than every year. During the past year, the Light Lab Committee has been allowed to relax, breath and enjoy a “non-working” conference. But, now the committee has kicked back into high gear. The Long Beach Conference & Stage Expo will mark the Light Lab's return to the West Coast and will introduce a whole host of new and exciting ideas.

The Lab had its beginnings in occasional sessions involving the use of lighting equipment. The first session was in Oakland in 1986, co-sponsored by the Costume Design Commission. With a couple of Genie lifts, a few pieces of equipment and some costumes, Ellen E. Jones and Rob Shakespeare did a session titled, “What Color Was That Dress?” In 1988 in Anaheim, no luminaires were used, nevertheless, Cindy Limauro did a marvelous session on computerized lighting boards in which several boards in the same room were programmed simultaneously and overhead projectors allowed the audience to see the differences between the pro-

grammed boards. In 1989 in Calgary, Cindy inaugurated the first hands-on sessions in which students lit a scene followed by a critique from the pros. The Lab at this point was a modest affair, consisting of just four booms with instruments. In the next couple of years, Cindy chaired sessions with Jim Moody, who took a theatrical performance with actors and re-lit the scene for television, and with Jennifer Tipton, who lit a dance piece while at the same time interacting with the choreographer.

Advances in lighting technology and the growth of the Lighting Design Commission (which now numbers over 1,000) generated many new ideas for commission projects, and in 1993, the first official Light Lab came into being in Wichita. Rich Dunham supervised the creation of the standard light plot, which was utilized in a double session on the use of the Light Lab in lighting education. The lab's programming that year was rounded out with a double session on new technology and a session titled “Cueing the Moment: Lighting a Scene from *King Lear*” in which Ellen E. Jones, Pat Simmons and Ann Archbold each lit the same scene from that play with a discussion of the results following. This session was so successful that it was repeated as a double session in Nashville, with scenes lit by Jim Moody, Dick Devin, Dennis Size, Kathy Perkins and Pam Kildahl.

By the Nashville conference in 1993, the Light Lab was a major conference project requiring ongoing leadership, and Ellen Jones officially became Lighting Lab Coordinator.

The Lab in Nashville was set up in the Conference Center's Ballroom. It used a ground-supported truss from Tomcat USA, Inc. and James Thomas Engineering (both companies also provided personnel to set it up) which allowed the students to have a “ballroom industrial” experience. In addition this set up provided the Conference Awards Banquet with exceptional lighting.

The following year, the Light Lab was set up in the theatre at the University of Nevada/Las Vegas. Despite a power problem, fearless coordinator Ellen and the volunteers were un-

daunted, and the Lab hosted a Professional Development Workshop coordinated by Ann Archbold on the use of automated fixtures. Dennis Size presented a session involving lighting for both theatre and television, in which the same concept was produced using equipment and techniques appropriate to each genre. Students had trained on video cameras and editing equipment before the conference so they could do a three-camera shoot and edit the scene.

In Fort Worth, the Lab was again in the ballroom on a ground-supported truss system. For the first time a session in a fully equipped Lab was dedicated to student design work, which was then critiqued by a panel of professionals. Student Jonathan Trull from Baylor designed the lighting for the banquet, providing some much-needed atmosphere in a fairly unattractive space. One of the most unique sessions in this Lab was "Selling Automobiles With Light," by Ann Archbold, which featured a shiny new white Audi fresh from the dealership.

The amount of work it takes to put on a Light Lab is monumental. Imagine a small touring company assembled on site with equipment arriving from the four winds, with less than 24 hours to set up truss and power distribution, hang, focus, cut gel, troubleshoot, copy lists, find the missing pieces, organize volunteers you've never seen before, and then get ready for a number of very popular sessions (i.e., find 100 more chairs). And that's just for starters! Ellen had been single-handedly organizing the Lab, and, not surprisingly, decided that a Light Lab committee would be a good idea. Not only would a committee help distribute the workload over more commission members, it would also allow more folks to get actively involved in conference activities.

Over time, the Light Lab has pro-

vided students, educators and professionals with opportunities to learn from one another without the pressure of a real production. The Lab supports wide-ranging programming and presents sessions and opportunities to see and discuss new equipment, skills, lighting techniques, cueing, lighting for industrials, teaching, and TV lighting.

With the growth of the Lab, the need for student and adult volunteers is also growing. There are many opportunities for anyone who is interested in contributing to the mission of the Institute and particularly to the work of the Lighting Design Commission. If the Light Lab sounds to you like a fun place to be (it is!), or if you have an idea for a Lab session or a theme for the Lab (we are considering the benefit of developing themes for the Lighting Labs), get in touch with Dave Zemmels (David.Zemmels@theatre.utah.edu). You can find more information about the Lighting Design Commission on the USITT home page, and on the Lighting Design Commission's home page (linked to the USITT home page).

The Long Beach Light Lab will take place in the Center Theatre, a 3,000 seat thrust space in the Long Beach Convention Center. Of course, all plans at this point are not yet cast in concrete, but here is what we hope to have for you in Long Beach. Plans include a Master Class session on thrust lighting and two sessions on the use of automated fixtures, focusing on design rather than technical issues—each of the sessions will have a different perspective on the use of the equipment. A session on Focusing Skills is sure to draw a large crowd. With all the equipment advances since the days when many of us learned the finer points of focusing a 6 x 9, this session will certainly provide an opportunity for up-

grading important skills. There may be a joint session with the Scene Design and the Costume Design and Technology commissions. And last but not least, we hope once again to have a session for student designers to present work for critique by professional designers. Watch for further information in the Lighting Design Commission column in *Sightlines* on how students can apply for one of the design slots.

While we all know the importance of this commission/conference project it should not be overlooked that the Light Lab would not be possible if it were not for the support of USITT- and ESTA-member Stage Expo exhibitors: Anthony Sklarew and Altman Stage Lighting Co., Inc., Bandit Lites of Nashville, BASH Theatrical Lighting, John Cooke from Stageworks in Little Rock, Clay Paky SPA, Clear-Com Intercom Systems, Colortran, Electronic Theatre Controls, Inc., John Fuller, formerly with Colortran, now with Lee Filters, Joe Tawil and The Great American Market, High End Systems, Inc., Gary Justesen of Oasis Stage Werks, Lee Filters, Rosco Laboratories, Inc., Rob Rowlands, formerly of Kinetic Artistry Inc., now with Vincent Lighting Systems, Sam Nance and Samarco in Fort Worth, Strand Lighting, James Thomas Engineering, Inc., Tomcat USA, Inc., Vari-Lite, Inc., Vincent Lighting Systems, and all those good people on the show floor who generously help with our last minute requests for everything from tie line to fog machines. (My apologies to anyone inadvertently omitted.) The Light Lab has no budget; it all comes about because of the good will and hard work of a great many people. A very heartfelt thank you to each of you!

Judy Staicer
Tufts University

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We are pleased to announce the release of new products, and report on the activities and successes of commercial members, however, USITT does not recommend or endorse specific companies or products.

USITT GRANTS & FELLOWSHIPS PROGRAM

NEW GRANTS & FELLOWSHIP PROGRAM

New opportunities now exist for USITT members to apply for grant and fellowship funding. By combining the resources available from the Edward F. Kook Endowment Fund, New Initiatives Fund and the Commissioners Fund, USITT is able to enhance its support of projects grants and has created a new fellowship program. Project grant awards may vary from \$250 to \$10,000 and the fellowship program provides support from \$2,500 to \$15,000.

We are very pleased to offer our members a benefit that helps all of us by promoting research, life-long learning and the sharing of knowledge. Christine Kaiser, USITT president, noted, "We are going to be able to make better use of the resources of the Institute to promote exciting new projects and to help members continue to develop their skills and talents."

Beginning this October 1, and again on January 31, the USITT Grants & Fellowship Committee will screen applications for project support and individual fellowships. Project grants are targeted toward helping members to undertake original research, or to improve or enhance contemporary approaches to design and technology. The areas for support include architecture, costumes, computers, education, engineering, exhibitions, health and safety, historical perspectives, interdisciplinary projects, lighting, management, scene design, sound and acoustics, special effects, and technical production.

The new fellowship awards are designed to specifically help members improve or acquire new skills, and expand their knowledge of design and technology. Fellowships may be used to support attendance at special classes, workshops, and seminars, or to assist with the costs of research sabbaticals. The fellowships are intended to help our members develop their skills and knowledge, whether they are

associated with colleges, universities, performing arts groups or businesses. We also want fellowship and project grant recipients to then share their knowledge or research with the members through articles in our publications or sessions at our Annual Conference & Stage Expo.

A detailed program description and the application form is now available from USITT, 6443 Ridings Rd., Syracuse, NY 13206-1111. The application form is also available to download from the USITT Web site at <http://www.culturenet.ca/usitt>. For more information, please call the national office at 1-800-93-USITT or drop us a note via e-mail at usittno@pppmail.appliedtheory.com.

William J. Byrnes
Vice-President for Marketing and Development

COMPUTERS

WOW OR WADING ON THE WEB

This article is intended for Internet newcomers who want to get their feet wet, as well as experienced net surfers. 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.

BOB MACKIE—COSTUME DESIGNER

Many people remember Bob Mackie's [2] early costume designs for *The Carol Burnett Show*. How can you forget his creative costume consisting of curtains and curtain rod used in the takeoff of *Gone With the Wind* [3]. His costume design for Mama, played by Vicki Lawrence, was later used in the spin-off called *Mama's Family*.

The costumes [4] for the present

Broadway production of *Moon over Buffalo* [5], also starring Carol Burnett, are designed by Bob Mackie. He also designed the costumes for the production of "Blue Suede Shoes" [6], which was produced by the Cleveland San Jose Ballet. Other costume designs of Bob Mackie that can be seen on the Internet include a fur piece [7], an angel costume for Elton John's tour [8], and beaded gowns worn by Princess Angelique Hardy [9]. His most unique work is his designs for Barbie dolls. His "Moon Goddess Barbie" [10] looks like it could be a design for *Mame*. Bob Mackie's "Jewel Series" [11], his "Madame du Barbie" [12], and his "Goddess of the Sun Barbie" [13] provide a way for anyone to buy a Bob Mackie designed gown, even if it only will fit a doll.

PROJECT 2000:

My next activity on the Wide World Web is "Project 2000" [14]. What developed from earlier discussions at USITT [15] conferences on archiving theatre designs, "Project 2000" has set a goal of archiving 2000 theatre designs by the year 2000. It will include work by set designers [16], costume designers [17], and lighting designers [18]. I need help from USITT members and other theatre designers with this project. If you have theatre designs stored on the Internet or know of any such designs, please submit [19] their URL addresses to me.

MEMBER SITES:

Since my last article, several people have sent in information on their Websites. Lindsay Bell of the University of Alberta [20] and Q. Brian Sickels [21] of East Stroudsburg [22] University [22], Pennsylvania sent in their schools URL addresses. Two companies, Pacific Northwest Theatre Associates, Inc. [23] and STTV and A/V Service, Inc. Indianapolis [24], sent in their sites. Two individuals, David Wetmore [25] and Mark Wenderlich [26] also wrote to me. Elizabeth Tolar of the Institute of Outdoor Drama [27] sent information on this organization.

If you have a homepage of your own, or if you 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.castweb.com/photo/Anton_Oparin/fashion/BobMackie97/BobMackie97.htm
- [3] <http://users.aol.com/axlrose75/gwtw.htm>
- [4] <http://www.etecnyc.net/moon/mackie.html>
- [5] <http://www.etecnyc.net/moon/landesm.html>
- [6] <http://www.etecnyc.net/etecw3/live/live22.html>
- [7] <http://www.furs.com/FUR/Folio/f24.html>
- [8] <http://www.moda.iol.it/musei/biennale/sette.htm>
- [9] <http://www.tgfmall.com/tgstars/html/angel2.html>
- [10] http://www.barbie.com/pshow_h/h_14105.html
- [11] <http://www.dgm-online.com/barbie/mackiegem.htm>
- [12] <http://www.dgm-online.com/barbie/17934.htm>
- [13] http://www.barbie.com/pshow_h/h_14056.html
- [14] <http://www.siue.edu/PROJECT2000/>
- [15] <http://www.ffa.ucalgary.ca/usitt/>
- [16] <http://www.siue.edu/PROJECT2000/picnic.html>
- [17] <http://www.siue.edu/PROJECT2000/dolly.html>
- [18] <http://www.quandt.com/portfoli.html>
- [19] <http://www.siue.edu/PROJECT2000/form.html>
- [20] <http://www.ualberta.ca/~drama/homepage.htm>
- [21] <http://www.esu.edu/~sickels>
- [22] <http://www.esu.edu/theatre>
- [23] <http://www.pnta.com/>
- [24] <http://www.stagelighting.com/>
- [25] <http://www.uidaho.edu/~wetm9635/>
- [26] <http://www.frontiernet.net/~gibson/Designtd.htm>
- [27] <http://www.unc.edu/depts/outdoor/>

USITT 1998 Architecture Awards Program...

The USITT Architecture Awards Program brings public and professional recognition to architectural projects chosen for their design excellence and ability to find resolution for the myriad of aesthetic, regulatory, technical and operational challenges presented in the design of large and small projects for old and new theatres.

Eligibility

Architects practicing anywhere within the seven continents may enter one or more submissions. Proposals may be for a project of any size or location, but construction must have been completed after January 1, 1988.

Entry Fees

The entry fee for each project is \$50.00 (U.S. currency). Please make checks payable to USITT and include them with your submissions. Entry fees will not be returned.

Judging

A panel of three judges comprised of an architect, an architecture critic and a technical director will evaluate each entry on the following criteria: Creative Image, Contextual Resonance, Community Contribution, Explorations in New Technologies and Functional Operations.

Jury

Charles Young AIA,
Architect

Suzanne Stephens,
Architecture Critic

Michael Moody,
Technical Director

Schedule

November 10, 1997...Entry Deadline

November 20, 1997...Jury Meeting

March 21, 1998...Presentation of All Entries at
USITT Conference & Stage Expo in Long Beach, CA.

Submission Requirements

Submit an 8.5" x 11" soft cover binder with acetate sleeves containing site plan, floor plans, sections, color or black and white photographs (with credits listed on the back of each) and at least four 35mm color slides showing exterior and interior views. A narrative description, in English, of the project including how this project responds to the aforementioned judging criteria must be submitted on a single typewritten sheet (2 copies) placed in the first acetate sleeve. The last acetate sleeve should contain the slides (labeled by project name), an envelope containing the entry fee and a Fact Sheet.

Address all submissions to:

1998 Architecture Awards Program
USITT Architecture Commission
6443 Ridings Road
Syracuse, New York 13206-1111

All questions should be directed to Tim Hartung,
USITT Architecture Commissioner at:

Tel: (212) 807-7171
Fax: (212) 807-5917

Publicity

Architect and owners of winning submissions will be notified immediately following the jury meeting. Awards will be presented at the USITT Conference & Stage Expo in Long Beach, CA on March 21, 1998. The drawings, photographs and slides of each entry will be used for unrestricted publicity. Each entrant must clear all credits, drawings, photographs and slides included in submission for future re-use and reproduction. All materials submitted will be retained by USITT.

United States Institute for Theatre Technology, Inc.
is pleased to announce that it is accepting nominations for ...



TECHNICAL PRODUCTION AWARD

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of technical direction or production in the performing arts while pursuing a graduate degree.



AWARD FOR LIGHTING DESIGN

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of lighting in the performing arts while pursuing a graduate degree.

Winners will be presented with a check for \$1000 at the Fellows Reception held during the USITT Conference & Stage Expo in Long Beach, March 18-21, 1998.

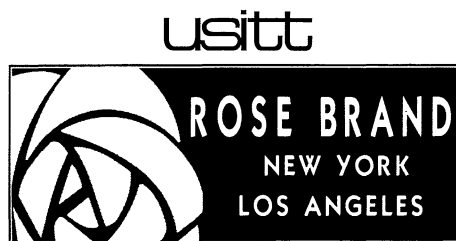
These Awards are made possible by generous gifts from their sponsors to
THE NEW CENTURY FUND
Deadline is December 5, 1997



Awarded to an individual who has demonstrated excellence or outstanding potential in the area of costume design or technology in the performing arts while pursuing a graduate degree.



Awarded to an individual who has demonstrated excellence or outstanding potential in the area of sound in the performing arts while pursuing a graduate degree.



AWARD FOR SCENE DESIGN

Awarded to an individual who has demonstrated excellence or outstanding potential in the area of scene design in the performing arts while pursuing a graduate degree.

**Awards
for
Young
Designers
& Technicians
in the
Performing
Arts**

USITT

The Nomination Process

All nominations must be accompanied by three recommendations detailing why the individual being nominated should be considered for this award. The award panelists evaluate nominees based on demonstrated excellence in creative, innovative and imaginative approaches to design and production. Clear and concise documentation of the creative work of the nominee is expected. Each nominator is required to provide a current resume and samples of the work from the nominee as listed below.

Nominations must be from USITT members in good standing. Student members can not nominate themselves or other student members. In order to be eligible the nominee must be completing or have completed an advanced degree with in the last two years from an accredited college or university in North America. **Nominations must be postmarked by December 5, 1997.**

The 1998 Awards for Young Designers and Technicians in the Performing Arts will be announced and winners will be presented with a check for **\$1000** at the Fellows Reception held during the **USITT Annual Conference & Stage Expo in Long Beach, March 18-21, 1998.**



Nominators must cite examples of work that feature the individual's creative application of technical direction and/or production management in the performing arts. Examples must be cited that demonstrate excellence in such areas as, but not limited to, all types of construction, rigging, drafting, engineering, computer applications, personnel management, research and the effective use of resources. Samples of work must include either slides (up to 10), or a sample portfolio.



Nominators must cite examples of work that feature the individual's creative application of costume design and/or technology in the performing arts. Examples must be cited that demonstrate excellence in such areas as, but not limited to, compositional skill, rendering, patterning, construction, craft work, computer applications, personnel management, research and the effective use of resources. Samples of work must include either slides (up to 10), or a sample portfolio.



Nominators must cite examples of work that feature the individual's creative application of lighting design in the performing arts. Examples must be cited that demonstrate excellence in such areas as, but not limited to, compositional skill, rendering, drafting, engineering, computer applications, personnel management, research and the effective use of resources. Samples of work must include either slides up to 10), or a sample portfolio.



Nominators must cite examples of work that feature the individual's creative application of scene design in the performing arts. Examples must be cited that demonstrate excellence in such areas as, but not limited to, compositional skill, rendering, graphics ability, scene painting, craft work, computer applications, personnel management, research and the effective use of resources. Samples of work must include either slides (up to 10), or a sample portfolio of work that represents the level of quality of the nominee's work.



Nominators must cite examples of work that feature the individual's creative application of sound in the performing arts. Examples must be cited that demonstrate excellence in areas such as, but not limited to, sound design, reinforcement, system engineering, recording, editing, research and the effective use of resources. Samples of the nominee's work must include a cassette tape. DAT, CD-ROM or VHS samples are also acceptable.

Please check the appropriate Award category:

☐ Technical Production ☐ Costume ☐ Lighting ☐ Scene Design ☐ Sound

Name of Nominee _____

Graduate School/University Attended _____

Graduation Date/Expected Date of Graduation _____

Nominator _____

Address _____

City _____ State/Province _____ Zip/Postal Code _____

Phone _____ Fax _____ Email _____

Membership Number _____ Membership Type _____

All materials submitted must include a postage prepaid return packaging.

Send this completed application and other materials to:

United States Institute for Theatre Technology, Inc.

6443 Ridings Road

Syracuse, NY 13206-1111

If you have any questions, please contact the USITT National Office at 800-93USITT or usittno@pppmail.appliedtheory.com

SECTION NEWS

BIG MINI-CONFERENCE IN BIG LITTLE CITY

The Northern California section of USITT will host a mini-conference in the Biggest Little City in the World—Reno, Nevada—on the weekend of October 10th, 11th and 12th. A mailer is being sent to all California and Nevada members with details on sessions, hotel discounts and show prices. Anyone may attend our conference and if you have not received a flyer or would like additional information please contact Virginia Vogel at (702) 784-6839 or (702) 322-8773 or by fax at (702) 784-1175. You may also contact section chair Tom Hird at (510) 885-4813 for information on this and future NOR CAL events.

Ron Spaulding
Northern California USITT

NATIONAL OFFICE

NEWS FROM THE NATIONAL

USITT is pleased to announce that it is accepting nominations for our Awards for Young Designers and Technicians in the Performing Arts. This year five awards will be given to individuals who demonstrate excellence or outstanding potential in the performing arts in the following disciplines: Technical production, sound, costume design and technology, lighting and scene design. Each winner will be presented with a check for \$1000 at the Fellows Reception to be held at the USITT Annual Conference & Stage Expo in Long Beach.

Two of the awards, the USITT KM Fabrics, Inc. Technical Production Award and the USITT Clear-Com Sound Achievement Award, have been bestowed for the past 4 and 3 years, respectively. The remaining three have just recently been established. The USITT Barbizon Award for Lighting Design was first announced at the Fellows Reception during the USITT Con-

ference & Stage Expo in Pittsburgh and the USITT Zelma H. Weisfeld Costume Design and Technology Award was announced at the closing Awards Banquet of the conference. Just shortly after the conference, through the efforts of Roger Claman of Rose Brand and William J. Byrnes, Vice President of Marketing & Development for USITT, the USITT Rose Brand Award for Scene Design was established to complete the newly conceived Awards for Young Designers & Technicians in the Performing Arts program. The awards conferred in this program represent the five main disciplines of technology and design in the performing arts. For more information on the awards and the nomination process please refer to pages 8 and 9 in this issue of *Sightlines*.

On to news from our members...

■ CONTRIBUTING MEMBER NEWS

ARTEC Consultants Inc., a theatre planning and consulting firm based in New York City, has upgraded their membership from Sustaining to Contributing and **ZFX, Inc. Flying Illusions**, a Southern California company which specializes in special flying effects for television, film, and live theatre, has recently joined the ranks as a Contributing member.

USITT director-at-large Bill Sapsis, president of **Sapsis Rigging, Inc.**, along with David Hearn, renowned flight-illusionist, recently conducted a five day "Rigging and Flying Seminar" in Finland, covering topics of Arena Rigging, Theatre Rigging, Safety and Rigging, and Safety and Risk Management. Hosted by Timo Tuovila and sponsored by Theatre Academy Center for the Development of Theatre Technology (TEATEK), the event was well attended by theatre professionals from Finland, Sweden, England and The Netherlands. Also in the news for Sapsis is the unveiling of a new and improved Spectrum Dacron Braid—Spectrum ShowBraid and the announcement of exclusive dealership of CurtainBraid. ShowBraid has superb low-stretch qualities, is unaffected by atmospheric changes and of-

fers excellent grip by both hand and winch. Spectrum CurtainBraid is a black—not gray—double braid synthetic rope designed specifically for manually operated traveller track.

■ SUSTAINING MEMBER NEWS

USITT is pleased to report that it has two new Sustaining members from the Southern California region: **Ben Nye Makeup**, a professional theatrical makeup manufacturer, and **Dove Systems**, a manufacturer of dimming and controls for theatre, TV, and special events.

Columbus McKinnon Corporation, through its CM Entertainment Division, now brings additional support to its line of hoists for the entertainment marketplace. The hoist line can now be ordered with a wide array of quality chain and rigging accessories for the stage and theatre. Chain and complete rigging accessories are available through a worldwide network of CM distributors, providing show crews easy access to products including: special theatrical shackles, anchor shackles, turnbuckles, swivels and eye bolts.

Don Stern, President and CEO, and Robert Cannon, Executive Vice President and CFO of **BASH Theatrical Lighting** in conjunction with Jere Harris founder and CEO of Production Resource Group L.L.C., are proud to announce the BASH Theatrical Lighting, inclusive of it North Bergen, NJ; Baltimore, MD; Orlando, FL; and Las Vegas, NV locations will become a part of Production Resource Group. Effective July 10, 1997, the operation and inventory of all entertainment and lighting concerns of the BASH organization and of Production Resource Group will be centralized.

■ ORGANIZATIONAL MEMBER NEWS

A Contemporary Theatre opens Jon Maran's *Old Wicked Songs*, a witty and poignant story of music, Vienna and the power of the human creative spirit, on Tuesday, September 19th in the Falls Theatre. Fresh from its extended run at off-Broadway's Promenade Theatre, *Old Wicked Songs* was

the first runner-up for the 1996 Pulitzer Prize and has been heralded by critics as a tantalizing, gripping drama. It begins with previews on September 11th and runs through October 12th.

■ INDIVIDUAL MEMBER NEWS

Auerbach + Associates and Auerbach + Glasow, a division of Auerbach + Associates, has named Larry French, IALD, MEIS a principal at Auerbach + Glasow in San Francisco; Paul Garrity a Senior Associate at Auerbach + Associates in New York; Richard Osborn, MIES an Associate at Auerbach + Glasow in San Francisco; and Adam M. Shalleck, AIA an Associate at Auerbach + Associates in San Francisco. Individual member **Len Auerbach** is President of Auerbach + Associates.

Steven J. Thorburn received the '96-'97 ICIA Professional Education and Training Award at the recent 10th annual ICIA Achievement Awards Presentation. The ICIA (International Communication Industries Association) awards ceremony was held during the INFOCOMM International trade show in Los Angeles, CA. The ICIA is a 58-year old organization which has supported the audiovisual industry from the early days of film and slide to today's computer video industry. This award is given to recognize a person whose continued participation in education and training within the communications industries promotes the newest technologies and methods, provides methods to successfully compete in global market, foster professionalism within the trade, and promotes the industry as an exciting career opportunity.

Advanced Devices, Inc. manufacturer of Bates electrical stagepin connectors located in Petaluma, CA, has purchased Group 5 Engineering of Los Angeles effective July 31, 1997. This adds the Group 5 Engineering phenolic line of connectors and fused devices to the Bates connectors already produced by Advanced Devices, Inc. Both lines products will now be manufactured in Petaluma and are available in 20A, 60A, and 100A configurations. Individual member **E. V. Toly**

is President of Advanced Devices, Inc.

INDUSTRY NEWS

The site for the **International Association of Assembly Managers'** 14th International Crowd Management Conference (ICMC) will only enhance the superb programming that is scheduled for crowd managers attending the event this year. Being held at Bally's Las Vegas from November 9 - 12, 1997, attendees will be offered a variety of workshops, seminars and round table discussion groups to select from. Deadline for discount, early-bird registration for the ICMC is October 8th. Call IAAM at 972-255-8020 for more details.

America's oldest continuing course in cultural administration, **The Professional Arts Management Institute, (PAMI)**, will be held from November 14-16, 1997 at the Lucerne Hotel in New York City. Sponsored by *Arts Management*, the nation's first periodical for cultural administrators, the intensive three day (Friday through Saturday) program is designed to supplement the knowledge and skills of those already involved in managing cultural institutions in every area of the performing and visual arts. Tuition cost, including all course materials, two luncheons and a reception is \$260. Program applications are available from PAMI, Suite 4E, 110 Riverside Drive, New York, NY 10004 or by phoning 212-579-2039.

The Design & Technology Focus Group of **The Association for Theatre in Higher Education (ATHE)** is requesting proposals and participants for next summer's conference. Titled "Performance Frontiers & Cultural Connections", the conference is scheduled for August 12-15, 1998, in San Antonio, Texas. Preliminary Design & Technology Focus Group panel proposals may include but are not limited to the following: Theatre in the Southwest; Latino and Chicano Scenography and Performance; Designers and Directors: Models of Collaboration, at Home and Abroad; and The Annual Production Presentation: An Opportunity to Share Slides of Recent Productions from College and Univer-

sity Stages. If you are interested in any of these or other topics please contact Steve Holliday, conference planner for the ATHE Design & Technology Focus Group at email: seholl@facstaff.wm.edu, phone: 757-221-2664; or write: College of William and Mary, Department of Theatre, Phi Beta Kappa Hall, Williamsburg, VA 23187. You can also contact ATHE Headquarters at 312-431-0013. The deadline for submission of panels is November 1, 1997.

■ LOST MEMBERS

The USITT national office is requesting your assistance in finding the correct address for the following current USITT members: Michael Hotopp, Jon Kazunaga, Hannes Kling, Marissa Lindh, Roy Lockhart, Rachael Mero, Melinda Robinson, Dawn Shamburger, Scott Silver, and Michael Skinner. 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

USITT PLANNING COMMITTEE

STRATEGIC PLAN GETS UPDATED

We are starting the process of updating the USITT Strategic Plan and we need your help. We want our plans for the future to reflect the diverse points of view of our members and now is the time to let your ideas be known. To make it easy for you all you need to do is drop me an e-mail or note with your suggestions. Here are some questions

CLASSIFIED ADS

MASTER CARPENTER/ STAGE MANAGER

Rancho Santiago Community College District in Santa Ana, California has an opening for Performing Arts Master Carpenter/Stage Manager; salary range is \$2,359 to \$3,010 per month, and deadline for accepting application is 10/13/97. Contact 714-564-6499 for applications & job announcement. AA/EOE/ADA

TECHNICAL COORDINATOR

\$2,024-\$2,584/Mo. BA degree in lighting or technical theatre plus 3 yrs. exp. or AA degree in lighting or technical theatre w/ a minimum of 5 yrs. exp. in a production or stage mgmt. related discipline. Coordinate lighting/technical operations/performance spaces/events - \$20M performing arts ctr. Great benefits. Ohlone College, Fremont CA 510-659-6086

LONDON CONDO SUBLET

Balcony on Southbank Thames off Blackfrairs Br. Living room w/ double bed sleeping alcove; kitchen, bath, entry hall, elevator. Utilities included; phone extra. Non-smoker; no pets. Photos on request. Available January 1998. \$320/week, minimum 8 weeks. Zelma Weisfeld (313) 665-7946.

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.

ADVERTISING

Sightlines classified ads are \$1 per word with a \$50 minimum. Contact Mary Buffum at 800-93-USITT, 315-463-6463, or via e-mail at mpb@pppmail.appliedtheory.com.

to consider:

- Are there activities, programs, projects, exhibitions or other presentations USITT should consider sponsoring or producing in the future?
- Are there member benefits you would like to see added, improved or changed in some way?
- Are there topics we should be covering in our publications that you feel will help us better fulfill our mission of advancing the knowledge and skill of our members or the profession?
- Are there any suggestions you have for improving USITT in any area not already mentioned?

Please let us know about your ideas. We will be reviewing your suggestions and ideas over the next few weeks as we formulate our 1997-98 plans. If you could let me know what your thoughts are by **October 3, 1997** I would appreciate it. Send e-mail to bbyrnes@mailers.fsu.edu or send a note to Wm. J. Byrnes, USITT Planning Committee, 2854 Manila Palm Ct, Tallahassee, FL 32308-3537.

William J. Byrnes
Vice-President for Marketing
and Development

MEMBERS HELPING MEMBERS

SOGGY CLOTHES IN COLORADO

Colorado State University was hit hard by the flood in Ft. Collins the last week of July. Our library is trying to recover 500,000 books, the lower floor of the student center housed our book store and all books for the fall were lost, and our college was hit especially hard. The departments of philosophy and foreign language were totally submerged displacing forty faculty; music lost a basement full of pianos, instruments, and band uniforms; and although our main theatre, office and scene shop are fine, our bottom floor was awash in five feet of water. All that was left from three classrooms, five offices, and our costume shop were thirty drafting stools, two cutting tables, a plotter, printer, and scanner.

One of the biggest challenges for the theatre department is going to be replacing our costume stock. It looks like we might have saved about 1000 items on the top rack, mostly simple dresses and men's suits. Lost, however, were all period garments, antique clothing, furs, rehearsal clothes, and notions.

We are looking for advice from people who may have been in a similar situation. What suggestions do they have for beginning to replace the lost stock as well as equipment and tools? We're not looking donations at this time, just advice. *[For information about making contributions or volunteering to help Colorado State University get back on its feet, call 1-888-556-3475. ed.]*

To complicate matters, Barry and I left shortly after the flood hit for a sabbatical in Taiwan, but my replacement, John Hill, will be coordinating the clean-up and initial restocking. After all, the show must go on! Your suggestions can be sent to John via e-mail at shill@psd.k12.co.us. Thanks in advance for any help.

Annie O. Cleveland
Colorado State University

LONG BEACH

Averages for September

high 82 degrees
low 62.6 degrees
rainfall 0.2 inches

USITT CALENDAR

SEPTEMBER 1997

- 15 Biennial Reports due to Officers
- Budget Request 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

OCTOBER 1997

- 1 USITT Grants & Fellowship Program applications due
- 1 *Officers*: Budget Requests due to Treasurer
- 1 *Regional Sections*: Funding requests for current fiscal year due to VP Relations
- 5 Editorial deadline for *Sightlines* (November issue)
- 15 *National Office*:
 - Mail Board Packets
 - Budget preparation documents on-line
- 23-24 *Board of Directors, Publications Committee, Finance Committee*: Winter Business Meetings—Las Vegas, NV
- 31 *VP Programming*: Contact Commissioners with final Long Beach Conference budget for USITT non-member presenters travel/housing

NOVEMBER 1997

- 5 Editorial deadline for *Sightlines* (December issue)
- 10 USITT Architecture Awards Program entries due
- 15 Editorial deadline for *TD&T* (winter issue)
- 25 *Conference Programming*: Program Coordinator mails Long Beach Conference draft program for review
- 28 Very Early Conference Registration deadline

usitt sightlines

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

6443 RIDINGS RD., SYRACUSE, NY 13206-1111

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