

usitt sightlines

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usitt

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ENGINEERING COMMISSION

BAD DMX, GERMAN DMX, NEW DMX – WHAT'S GOING ON WITH DMX?

"Bad" DMX: In the November 1997 issue of *Sightlines*, we advised of Pulsar Light of Cambridge's use of between +18 and +25 volts dc on Pin 5 of their DMX connectors, in violation of the USITT DMX512 and DMX512/1990 Standards. This also was true of equipment Pulsar made for Clay Paky, however Clay Paky now conforms to the standard. Be aware that Clay Paky equipment shipped from their factory prior to October of 1997 may still carry voltage on Pin 5. They have issued a bulletin dated October 3, 1997, instructing users how to perform this modification on units that are already in the field, including the affected serial numbers.

As we noted in November, placing a voltage on Pins 4 and/or 5 of the 5 Pin XLR connector compromises a DMX512 system and is a clear violation of the USITT DMX512 and DMX512/1990 Standards. Connecting

DMX512 and DMX512/1990 compliant equipment—in particular, equipment that uses the secondary data link (Pins 4 & 5)—to *non-compliant gear* may disable and/or damage the compliant equipment, and this has happened.

During ESTA's Control Protocols Working Group (CPWG) meeting at LDI, Pulsar presented its case for placing a voltage on Pin 5 and provided an example of a circuit that would protect equipment from damage by this voltage. However, it was pointed out that the Standard clearly defines the use of Pins 4 and 5 for data, *not* power, even though the Standard does not define the data structure. Allowing power to appear on Pins 4 or 5 does not allow for data at all. A number of manufacturers do use these pins for data, while others provide for this capability even though they do not implement it at this time.

However, the ESTA CPWG recognized that it may be desirable to provide for dc power on the same cable as DMX data, and established a Task Group to study the issue as to how power could be handled while not affecting the integrity of the installed base of equipment that does utilize

Pins 4 and 5 in compliance with the Standard. One way would be to establish an alternate connector.

The CPWG also established a second Task Group to develop a Protocol Interface Compliance Statement (PICS) form. PICS forms are used in the electronics industry by manufacturers and end users to verify products are compliant with a standard. In some standards, there may be parts of a standard that aren't always applicable for a particular product, so if a product doesn't address one section, it may not be an issue. For a DMX example, consider Company A's DMX controller that does not use Pins 4 and 5 or have any circuitry associated with it. It still can talk to Company B's DMX dimmers that use Pins 4 and 5 for data to provide feedback, it just can't use this data.

The "Power" Task Group presented proposals to the CPWG at their meeting in January of 1998. These proposals were in the form of proposed changes and additions to the DMX512/1990 Standard which included requiring more protection for DMX circuitry than the Standard presently requires, permitting power to be

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ENGINEERING COMMISSION

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used on Pins 4 and/or 5, and optional use of 3-Pin XLR Connectors—most commonly found on intelligent fixtures, including moving lights. With the exception of further study on the issue of protection, the proposals were soundly rejected because of the effect they would have on the established base of compliant equipment.

Based on this result, it was decided to establish another Task Group to address the issue of protection for DMX data lines, review the PICS Task Group report, and to address some other issues that came up as a result of the "Power on DMX" Task Group's report. This new Task Group is to report progress and/or make recommendations to the ESTA Control Protocols Working Group in March at the USITT conference. One possible outcome would be an update to the Adam Bennette booklet, *Recommended Practice for DMX512*, published jointly by USITT and PLASA.

"German" DMX: At the PLASA trade show last September in London, USITT and other entertainment industry associations were first made aware that DIN, a German standards organization, had developed a draft standard for "Stage Lighting Control Systems" - DIN 56930. The primary emphasis of this standard is an implementation of USITT DMX512/1990. The DMX Working Group of DIN is actually a Working Group within DTHG, a German counterpart to USITT.

DIN had circulated this draft standard for public comment, and this comment period closed at the end of August of 1997. The development of this draft standard was done without the knowledge or consent of USITT. At LDI last October, USITT Engineering Commissioner Mitch Hefter did meet with a member of the DIN Working Group that prepared the draft standard to discuss some of the issues. No resolutions were discussed other than DIN would be formally responding to the USITT correspondence and USITT would prepare formal comments on the technical aspects for the draft stan-

dard prior to the DIN task group's meeting at the end of January 1998.

USITT obtained a copy of the draft DIN standard and had it translated from German into English for the purposes of determining what problems in compatibility might occur between equipment of the two different standards. At the beginning of January, Mitch Hefter forwarded USITT's comments on the translation of the draft DIN standard to DIN.

On January 21, 1998, e-mail was received from the DIN DMX Working Group with "pdf" files of the revised standard attached (which was no longer noted as being a Draft). The e-mail stated that the DIN DMX Working Group had addressed and implemented almost all the changes USITT recommended, and placed a notice that USITT was the owner of the copyright. They also claimed they had informed USITT in 1992 that DIN was developing this standard and had not received "any negative comment." USITT responded that there was no recollection of such correspondence, and that no negative comment was not a release of copyright. DIN also inserted a paragraph indicating USITT had cooperated with them in the development of this standard, contrary to the actual events.

Mr. Eckart Steffens, representing the standards efforts of VPLT, the German Sound and Lighting Trade Association, was able to observe the DIN proceedings. He indicated that the "pdf" files we had received were essentially a Proof copy of DIN Standard 56930 (in German), and that there are at least three errors.

There is another issue with the DIN Standard. Mr. Tony Douglas-Beveridge, the PLASA Standards Officer, had made some inquiries with BSI (British Standards Institute) regarding the DIN DMX. At first, BSI indicated they knew nothing, but investigated further. It turns out that when DIN started this project, they notified CEN, the European standards body that deals primarily with mechanical standards, as does DIN. Since DMX is electrical, CEN passed it on to CENELEC, which deals with electrical standards.

CENELEC Operational Procedures state that individual National Committees should not create new National Standards which other countries do not know about and thus create a possible "Barrier to Trade." To prevent this happening, CENELEC has a procedure known as the "Vilamoura Procedure," under which the proposal to create a new standard is referred to the National Standards Committees of all other member states to find out if they have an interest in the proposed standard. If nobody else is interested, the proposer will be allowed to commence work on a European Standard. While this European work is in progress, "Standstill" applies, which means that no conflicting National Standard can be published. However, it appears that CENELEC merely "registered" the DIN project, and it stopped there. The UK Permanent Delegate to CENELEC has raised this problem, and CENELEC Technical Board will be reviewing the situation at their next meeting in March.

As a result, further correspondence from USITT to DIN in early February, stated that USITT does not consider the copyright issues resolved, including their contradictory statement regarding the DIN standard being "composed in agreement" with USITT. Should all other issues be resolved, USITT would require that the DIN standard state that if any conflicts between DIN 56930 and USITT DMX512/1990 exist, the USITT version would prevail. We also advised them of the outstanding problem they may be facing with CENELEC, as well as USITT's revision to the standard which is being initiated and which will be carried through to ANSI (see below).

"New" DMX: In order to address the various issues that have been presented recently regarding the DMX512 Standard, the Engineering Commission established a Subcommittee under the USITT Standards Procedures with the following scope:

Scope: The DMX512 Subcommittee of the USITT Standards Commission shall have primary responsibility for the DMX512 Standard for Digital Data Transmission for Dimmers and Controllers, including the

maintenance of the Standard, the development of supplemental materials (e.g., Appendices, Recommended Practices), administration of Alternate START Codes, and any formal interpretations that may be required for this Standard.

This Subcommittee met at the ESTA Technical Standards meetings held at the end of January 1998 in Dallas. At this meeting, it was noted that the DMX512 Standard has not been revised since 1990. The original standard and the 1990 revision were accomplished in a less than formal process because the USITT Standards Procedures had not yet been written and adopted. DMX512 is now long overdue for revision and reaffirmation with complete formal public review. It is clear from the events over the last few months and the last two ESTA CPWG meetings that there is industry interest in modifying the standard while maintaining backwards compatibility with the installed base. In addition, management of alternate start codes has never been formally implemented, and there is interest in a formal START Code Registry, for which draft text has been developed.

Finally, the standard is important enough that it warrants becoming an American National Standard—i.e., ANSI certification.

The USITT DMX512 Subcommittee voted unanimously to transfer the maintenance of the DMX512 Standard to ANSI's E1 Committee, the ESTA Technical Standards Program.

The ANSI E1 Committee (the ESTA Technical Standards Program) which meets four times per year and has a full-time Technical Standards Manager on staff is well equipped to handle the maintenance of the DMX512 Standard. More importantly, all of the current members of the USITT DMX512 Subcommittee are also active members of the ESTA Technical Standards Committee and/or the ESTA Control Protocols Working Group. The USITT Rigging Standards, which are in the process of revision to become ANSI standards, already are being handled through the ESTA Technical Standards Program, in close cooperation with USITT. The focus of

most of the standards effort in the entertainment industry has shifted to the ANSI E1 Committee, a fact that has been recognized by the USITT in their generous contributions to the program.

Finally, it is felt by all concerned that it is extremely important that the standard name remains "USITT DMX512" in order to continue the important national and international recognition that the standard has brought the Institute.

Therefore, DMX512 is being revised and updated. The USITT DMX512 Subcommittee has issued a Call for Comment (see page 7) to solicit proposals for changes to the Standard. While we can't truly call this *new*, it won't be the same as it has been for the last eight years.

(Note: ESTA is in the early stages of developing a new protocol that will be able to extend well beyond lighting. This is a major undertaking, and it may be several years before it is available. We will keep you posted).

SUMMARY

"Bad" DMX: be aware that there are other manufacturers that also do not use Pins 4 & 5 in compliance with the standard, and some of this could cause malfunctions or damage to compliant equipment.

"German" DMX: whether or not DIN is able to fully implement their DMX is unclear. However, it appears that there should be little if any compatibility problems if that does happen.

"New" DMX: this is really "Revised and Updated" DMX, as backward compatibility must be maintained. The revision process has started, and there are at least two opportunities for input into the process: the *Call for Comments* and the *Public Review* of the actions taken by the USITT Subcommittee and ESTA on proposals received from the *Call for Comments*. The next version of DMX512 should probably be available this time next year.

Mitch Hefter
USITT Engineering Commissioner
Chair, USITT DMX512
Subcommittee

NATIONAL OFFICE

NEWS FROM THE NATIONAL

The deadline for advanced registration for Costume Symposium '98 in Santa Fe, New Mexico is April 15, 1998. Highlights of this year's Symposium include programming by Santa Fe's most interesting artists and scholars as well as entertainment by the Santa Fe Stages, Maria Benitez Teatre Flamenco, and the Santa Fe Opera. Enrollment is limited to the first 100 applicants, so reserve your spot today. For more information visit the USITT Web site at <http://www.culturenet.ca/usitt> or consult the February issue of *Sightlines*.

On to news from our members...

■ CONTRIBUTING MEMBER NEWS

USITT is pleased to welcome its newest Contributing member. **San Diego Stage & Lighting Co., Inc.** San Diego Stage & Lighting Co., Inc. is a full line dealer offering rental, sales, and installation of equipment for stage, studio and club. Their production services include staging and lighting design production management and special event and trade show electrical power distribution.

Russell Johnson, founder and chairman of **Artec Consulting Inc.** announces that Willem Brans has been appointed chairman and chief executive officer of Artec. In addition, Damian Doria, who was director of the acoustics division and coordinator of the acoustics, sound systems, and theatre consulting division of the company, has been appointed president. Both appointments were effective December 1, 1997.

K. C. Hooper has joined **Rosco Laboratories** as its technical sales representative for the western states. He will work out of Rosco's Hollywood office. Mr. Hooper comes to Rosco with nearly 25 years of professional design and business experience. Most recently he was a lighting specialist at Thomas Lighting. He also taught at Arizona

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HONORARY LIFETIME MEMBERS

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WILLARD F. BELLMAN
JOEL E. RUBIN
SAMUEL H. SCRIPPS
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NATIONAL OFFICE

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State University, where he was the resident technical director and the lighting designer for the Department of Dance.

Sapsis Rigging, Inc. provided scenery and rigging for the Wilma Theatre, which won seven awards at the 3rd Annual Barrymore Awards in Philadelphia. The two winning productions that Sapsis Rigging was involved in were *Avenue X* and *The Ruling Class*.

■ SUSTAINING MEMBER NEWS

USITT is pleased to welcome four new Sustaining members. They are: **Cinema Secrets, Inc.** of Burbank, CA; **George & Goldberg Design and Associates** of Paramount, CA; **Thomas James Productions** of Terre Haute, IN; and **Zeidler Roberts Partnership Inc. Architects** of West Palm Beach, FL.

Cinema Secrets, Inc. offers several beauty-related services, including a make-up training school, full-service beauty salon, special-effects and prosthetics studio, theatrical costume shop, and beauty supply emporium.

George & Goldberg Design and Associates is a design firm specializing in scenery and motion control systems.

Thomas James Productions provides rentals, sales, consulting design and technical supplies for theatre, television, bands, nightclubs and schools.

Zeidler Roberts is a leading architectural interior design and planning firm specializing in, among other building types, the design of performing arts facilities.

American Harlequin Corporation has just released the details of its newest Activity Sprung Floor System for dance studios, performing arts centers, schools and university dance facilities. The new floor was created after consultations with dancers, studios and dance directors. Activity Sprung Floors are permanently installed. Unlike the conventional wood joists over rubber padding, Activity Sprung Floors are comprised of a cushion of special

open-cell foam covered with semi-flexible board and finished with a choice of Harlequin's Dance Surfaces to tailor each floor to individual customer needs.

The theatrical consulting and media facilities design team of **Auerbach + Associates** provided the oversight and coordination for the Cherokee Pavilion Events Center at Harrah's Cherokee Smoky Mountain Casino. The 20,000 square foot multi-purpose entertainment center has 1,500 concert seats for special events, shows, and festivals as well as a permanent stage, dressing rooms, and a technical area. The theatrical infrastructure co-designed by Auerbach, includes overhead lights, rigging, and catwalk systems, as well as a sound reinforcement system to provide the flexibility required to support the technical needs of each of the different venue configurations.

Electronics Diversified, Inc. announced the hiring of Allen Miller as customer service manager. Allen was most recently the operations manager for the Rose City Sound & Light in Portland, Oregon. He began in the sales department, specializing in architectural lighting. Prior to that, Allen worked as an electrician in the trade show department at Hollywood Lights, Inc. Allen has been active as a union stagehand since 1988 with I.A.T.S.E. Local 28 and has worked as a freelance designer and contractor for architectural and specialty lighting.

Stage Research, Inc. announced the release of the DirectX driver for the Gadget Lab Wave/4 PC sound card. With this new driver, DirectX software applications can access four outputs of the Wave/4 sound card. In addition, the DirectX driver can support a total of two Wave/4 sound cards for eight channels of audio output. Information about the Gadget Labs Wave/4 PC sound card can be found at <http://www.GadgetLabs.com>.

■ INDUSTRY MEMBER NEWS

ESTA, PLASA, and VPLT, members of the **World Entertainment Technology Federation (World ETF)**

have announced the arrival of the World ETF Trade Show Calendar on the World Wide Web. Hosted on the PLASA Web site, the World ETF pages provide a fast and easy reference of the premiere trade events taking place around the world. A total of 26 major trade events are featured, with the possibility of adding further text-based links for other shows wishing to be included. The new Web site can be accessed at <http://www.plasa.org.uk/worldETF.htm>.

■ LOST MEMBERS

The USITT National Office is requesting your assistance in finding the correct address for the following current USITT members: Hannes Kling, Sherrill Myers, Naaman Wood, Pierre Baldie, Rhine Pierce, Karen Hornberg, Rachel Metro, Lana Elton, David Shully, and Sean Lundequam. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the National Office: 800-93USITT 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.

The "News from the National" column is specifically written for-and-about USITT Members. Note-worthy 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

COMPUTERS

WADING ON THE WEB

This is another in my series of compilations of sites on the World Wide Web of interest to theatre professionals. Bookmark the WOW! homepage [1] where you will find archive copies of all the articles published in *Sightlines* and use it as the starting place for your exploration of these interesting and informative Web resources.

GOTHIC ARCHITECTURE

There are many excellent sites on the Web which specialize in Gothic Architecture [2]. At Tulane University, Professor Hugh Lester has a course entitled "Period and Style for Designers," which has photos on Early Gothic Architecture [3], Late Gothic Architecture [4], and English Gothic Architecture [5]. Some of the best examples can be found in Medieval France [6]. The Notre Dame Cathedral [7], Paris has several sites [8]. Chartres [9], also in France, has several sites [10]. In England, Lincoln Cathedral [11] and Durham Cathedral [12] provide the best examples of Gothic Architecture [13].

SITES SUBMITTED BY MEMBERS

This past month, I have received information on homepages from Landry & Bogan Theatre Consultants, Inc [14], John Huntington's Show Control Web Page [15], and Richard Finkelstein of Boulder Colorado [16]. David M. Chapman of Jacob's Pillow Dance Festival [17], the oldest continuous dance festival in the USA, let me know that they are starting their 66th season. Texas A&M University [18], California State University Summer Arts Program [19], and the Performing Arts Museum [20] in Melbourne, Australia sent in their site locations.

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 Sweezey
*Vice-Commissioner for
 Electronic Communications*

- [1] <http://www.ffa.ucalgary.ca/usitt/lb.conf.info/preview.html>
- [2] <http://www.elore.com/elore4-2.html>
- [3] <http://www.tulane.edu/lester/text/Gothic/Early.Gothic/Early.Gothic.html>
- [4] <http://www.tulane.edu/lester/text/Gothic/Late.Gothic/Late.Gothic.html>
- [5] <http://www.tulane.edu/lester/text/Gothic/English.Gothic/English.Gothic.html>

- [6] <http://www1.pitt.edu/~medart/menufrance/mainfran.html>
- [7] <http://www.paris.org:80/Monuments/NDame/>
- [8] <http://www.bluffton.edu/~sullivanm/ndame/ndame.html>
- [9] <http://www1.pitt.edu/~medart/menufrance/chartres/charmain.html>
- [10] <http://info.pitt.edu/~medart/menufrance/chartres/plandraw.html>
- [11] <http://www.ks.uiuc.edu/~ari/Public/LincolnEngland/>
- [12] http://www.dur.ac.uk/~dla0www/c_tour/tour.html
- [13] http://www.bc.edu/bc_org/avp/cas/fnat/arch/gothic_arch.html
- [14] <http://www.landb.com>
- [15] <http://ourworld.compuserve.com/homepages/JHuntington>
- [16] <http://www.artstozoo.org/rf/>
- [17] <http://www.jacobspillow.org/>
- [18] <http://www.TAMU-Commerce.edu:80/coas/commtheatre/>
- [19] <http://www.calstate.edu/summerarts>
- [20] <http://www.artscentre.net.au/pam>

LIGHTING DESIGN COMMISSION

OPPORTUNITIES IN LONG BEACH

Several students will have a valuable opportunity at the USITT Conference & Stage Expo in Long Beach to light a scene in the lab and have it critiqued by renowned lighting designers Chris Parry, Christopher Popowich, and Cindy LiMauro. Make an application to participate in this session by sending a résumé (before 3/11/98) to Mr. Christopher Popowich: fax: 412-621-0281; e-mail: popowich@andrew.cmu.edu. Selected participants will be notified and receive further details on the project.

If you will be attending the 1998 USITT conference, be sure to carefully examine *all* the seminar descriptions in your conference program. Groups outside the Lighting Design Commission have planned a number of exciting sessions that may interest you. Make particular note of offerings sponsored by Architecture, Education, Health and Safety, Sound, and Scenery. Many of

those seminars are designed to accommodate professionals, educators, and students working in a variety of disciplines. The Engineering Commission has specifically planned a session on electrical services that is meant for working lighting designers and electricians.

The conference programming sponsored by the Lighting Design Commission promises to be exciting and informative, thanks to the hard work of Annie Archbold, our vice-commissioner for Long Beach programming. Some highlights include:

- our annual Distinguished Lighting Designer seminar, this year featuring Jennifer Tipton;
- two special programs for students—a skill building session on focusing offered by New York lighting designer, Steve Shelley, and a master class on lighting for the thrust stage taught by Ellen E. Jones and Craig Wolf;
- personal portfolio reviews for students and professionals. (Use the form included in registration material to set up an appointment for a portfolio review. Special thanks to Mike Ingram who has done a fabulous job administrating this program for the Lighting Design Commission.);
- a prennial favorite, the Lighting Lab, which will feature several seminars on cueing with intelligent lights, as well as a critique session of student lighting design work. (Many thanks to all the volunteers, led by Vickie Scott and Vice-Commissioner for Education, Buddy Combs.);

Please, do not forget to attend both Lighting Design Commission meetings. The first meeting is a working session where business is conducted. The second is our popular combined reception with the Scene Design Commission. These commission meetings are open to everyone and you can join the Lighting Design Commission by simply attending!

As you read this, there may be a few slots still available for the two Professional Development Workshops offered by the Lighting Design Commission.

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SUSTAINING MEMBERS

MAINSTAGE THEATRICAL SUPPLY, INC.
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 MARTIN PROFESSIONAL, INC.
 MDG FOG GENERATORS
 MEHRON, INC.
 MEYER SOUND LABORATORIES
 MILLIKEN & COMPANY
 MOLE-RICHARDSON CO.
 MOONLIGHT ILLUMINATIONS
 MUSSON THEATRICAL, INC.
 MUTUAL HARDWARE CORP.
 NORCOSTCO, INC.
 NSI CORPORATION
 NUTECH INDUSTRIES, INC.
 NY FIRE-SHIELD, INC.
 BEN NYE MAKEUP
 OLESEN, A DIVISION OF ENTERTAINMENT RESOURCES INC.
 PNTA, PACIFIC N.W. THEATRE ASSOCIATES, INC.
 PRODUCTION ADVANTAGE
 PRODUCTION ARTS LIGHTING, INC.
 PROTECH
 SCHULER & SHOOK, INC.
 SCULPTURAL ARTS COATING, INC.
 SECOA
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 SSP GROUP, INC.
 STAGE DECORATION & SUPPLIES, INC.
 STAGE DIRECTIONS MAGAZINE
 STAGE EQUIPMENT AND LIGHTING, INC.
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 WYBRON, INC.
 ZEIDLER ROBERTS PARTNERSHIP

LIGHTING DESIGN COMMISSION

► continued from page 5

(Please call the USITT national office at 800-93-USITT to confirm.) Award-winning lighting designer James L. Moody has made arrangements for participants to have a backstage tour at Sony Studios for his PDW, "Lighting Game Shows." Mr. Moody will discuss his lighting designs—fixture by fixture—for both *Jeopardy!* and *Wheel of Fortune*. This day-long session will provide an educational experience for anyone interested in learning more about lighting for a video production. "Photographing the Stage" is a half-day workshop that will be offered in the morning and again in the afternoon. Photographer Ken Howard offers insights into obtaining that perfect portfolio shot. PDW participants will actually take photographs as part of the session.

It is already time to begin the plans for the 1999 USITT Conference & Stage Expo in Toronto. Session leaders are usually assigned by the end of the preceding conference so if you would like to chair a session in Toronto, or even if you just have a great idea but no desire to be the leader, do not delay in contacting Jim Allen, vice-commissioner for Toronto programming (e-mail: jtallen@corvus.wright.edu; tel: 937-775-4569; or fax: 937-775-3787).

The Lighting Design Commission leadership is always interested in hearing your thoughts about conference programming and other special projects. (USITT offers support through the commissions for a wide variety of long-term projects.) We are also interested in bringing fresh faces to the organization. Contact one of the vice-commissioners if you have the time and energy to devote to a leadership role in the commission.

USITT conferences couldn't happen without an enormous number of dedicated volunteers. I would like to personally thank everyone who has generously given his or her time and talents this year. And I would like to ask commission members to take a moment while you are at Stage Expo and thank the vendors and manufacturers that

have donated equipment and expertise to projects of the Lighting Design Commission. Without the backing of those companies and individuals the Lighting Lab and other commission programming would not be possible.

Ellen E. Jones
Co-Commissioner

(note: Ellen E. Jones' correct e-mail address is 76500.25510@compuserve.com. Please update your membership directories.)

STANDARDS COMMITTEE

DMX512 SUBCOMMITTEE MEETING NOTICE

The USITT Standards Committee's DMX512 Subcommittee will be meeting on Thursday, March 19, 1998 during the USITT Annual Conference & Stage Expo. The meeting will be held at the end of the ESTA Control Protocols Work Group meeting on Thursday, March 19, 1998.

Agenda items will include: consideration of the ESTA Control Protocols Work Group report or recommendation on its DMX512 Protection Task Group efforts, including the draft PICS document; status on the revision process for DMX512 (including formalizing Alternate Start Code registration for DMX512); the transfer of DMX512's maintenance to ESTA; report on status of DIN's adoption of DMX512.

For further information, please contact: Mitch Hefter, DMX512 Subcommittee Chair (e-mail: mkhefter@hevanet.com; tel: 503-222-9944 x304).

STANDARDS COMMITTEE

CALL FOR COMMENTS

The USITT DMX512 Subcommittee, sponsored by the Engineering Commission, is soliciting proposals for revisions to USITT DMX512/1990. Proposals must be received by 5:00 p.m. EST, Wednesday, May 20, 1998. Proposals must be submitted using the proposal form provided here, and as

per the instructions below. An Adobe Acrobat "pdf" file of this form can be obtained by sending e-mail to dmx512@hevanet.com and requesting it, or by accessing the USITT Web site (www.culturenet.ca/usitt), clicking on "DMX512," and clicking on "Call for Comment" under the "Updating DMX512" section. Copies of DMX512/1990 may be obtained from the USITT national office, or in Europe from PLASA. It is the intent of the Subcommittee to update the standard and have it presented to ANSI to become an American National Standard.

The DMX512 Subcommittee is in the process of transferring the maintenance of the Standard to the ESTA Technical Standards Committee's Control Protocols Working Group. This transfer is being done because the ESTA Technical Standards Program is an ANSI Accredited Standards Committee, and as such develops American National Standards for the Entertainment Industry. Note that all of the current members of the USITT DMX512 Subcommittee are also active members of the ESTA Technical Standards Committee and/or the ESTA Control Protocols Working Group.

All proposals will be assembled and organized and then turned over to the ESTA TSC Control Protocols Working Group which will act on these proposals as part of the process of establishing DMX512 as an American National Standard.

INSTRUCTIONS FOR SUBMITTING PROPOSALS ON USITT DMX512/1990

- Please **type** or **print** legibly in Black or Dark Blue Ink.
- Indicate the **Standard Title, Designation** (if any), and **Year** of the Standard you are proposing a change to.
- Complete your **name** and **address** information, and the **organization** you represent (if none, leave blank or indicate "Individual").
- By submitting a Proposal, you will automatically receive a report on the Subcommittee's actions. Indicate whether you want this in **hard copy** or in **electronic** form (an Adobe Acrobat pdf file will either be

e-mailed or sent — depending on length).

- Indicate the Specific **Section, Paragraph**, (or Figure) the Proposal applies to. Use only one form for each Proposal.
- Indicate by checking the appropriate box whether you are proposing **new** content, **revising** content, or **deleting** content.
- **Proposal**: Indicate the exact wording you propose as new or revised, and/or the text you want to delete. Use "legislative" format, underlining the added text and striking out the deleted text.
- **Substantiation**: Clearly, but briefly as possible, provide a **Statement of the Problem** your proposal will resolve and give specific reason(s) why this recommendation has been presented. Include copies of any data, including test results, surveys, or other material that substantiate your proposed change.
Note: lengthy substantiations may be summarized for publication and presentation to the Subcommittee. If you provide supplemental materials, you may be requested to provide multiple copies for the Subcommittee's use. Also, multiple proposals that are essentially identical in content and substantiation may be combined into fewer or a single Proposal.
- Indicate whether this Proposal is **original** material, and if not, the **source**.
- **Sign** the Proposal.
- **Send** or **fax** the Proposal form to arrive no later than the date and time indicated. Proposals received after the deadline cannot be accepted.
- Electronic copies are appreciated and may be submitted on disk or via e-mail. However the signed, hard copy must be provided by the deadline.
- Failure to properly identify the Section or Paragraph to which the Proposal is directed, complete the Proposal and Substantiation, sign the Proposal, or misrepresent yourself or any of material provided will be cause to not consider the Proposal.



FORM for PROPOSALS on USITT DMX512/1990

Note: All Proposals Must Be Received by 5:00 pm EST / EDT on May 20, 1998

Name _____ Date _____
 Representing _____ Your e-mail address _____
 Address _____ Phone _____
 _____ FAX _____
 City _____ State / Province _____
 Country _____ Postal Code _____

How do you wish to receive your report? ☐ Send Hard Copy ☐ pdf File (send or e-mail, depending on length)

Section / Paragraph _____

Proposal Recommends (check one): ☐ New Content ☐ Revised Content ☐ Deleted Content

Proposal (Include new or revised wording or identification of wording to be deleted – Proposed text should use underscore to denote added wording (Added Wording) and strike-through to denote deleted wording (~~Deleted Wording~~):

Statement of Problem and Substantiation for Proposal (State the problem that will be resolved by your wording; give specific reason for your proposal, including copies of any documentation, etc. Long substantiation may be summarized for publication and presentation to the Subcommittee).

☐ **This Proposal is Original Material** (i.e., material considered to be the submitter's own idea based on or a result of his/her own experience, thought, or research, and to the best of his/her knowledge, is not copied from another source).

☐ **This Proposal is Not Original Material – its source (if known) is as follows:** _____

I hereby grant USITT the non-exclusive, royalty-free rights, including non-exclusive, royalty-free rights in copyright, in these comments, and I understand that I acquire no rights in any publication of USITT in which any of these comments in this or another similar or analogous form is used.

Signature (Required) _____

PLEASE USE A SEPARATE FORM FOR EACH PROPOSAL

You must Fax or Mail each form. Electronic copies are appreciated (☐ providing)

Fax to: 503-227-1562 (Rosco/Entertainment Technology)
 Mail to: USITT Engineering Commission - Mitch Hefter
 15358 NW Decatur Way
 Portland, OR 97229-8951

tel: 503-222-9944 x304 (Rosco /ET)
<http://www.culturenet.ca/usitt>
 e-mail: dmx512@hevanet.com

SOUND DESIGN COMMISSION

LONG BEACH SOUND PROGRAMMING

Sound Commission enthusiasts should find plenty to cheer about at this year's USITT Conference & Stage Expo in Long Beach. The following provides highlights of the conference from a theatre sound person's point of view. If you'd like to get more information about our sessions, point your browser at our Web site (http://laf.cioe.com/~zounds/PageMill_Resources/USITT/LongBeach.html) where you'll find session descriptions and bios of participants.

The Sound Commission's Professional Development Workshop is a two-day affair—Monday and Tuesday, March 16, 17. Pat Brown will conduct another of his popular Syn Aud Con seminars, this one focusing on sound system design. Jeff Hickman has graciously agreed to host this workshop at California State University—Long Beach, and we all look forward to another outstanding learning experience. As of this writing, there is still room left in the workshop. However, space is limited, so don't let happen to you what happened to several unlucky souls in Pittsburgh: once the workshop fills up, you can't get in! For more information, check out our Web site, or call the national office at 800-938-7488.

Our conference programming gets under way Wednesday morning with a continuation of our International Sound Designer series which we started with our Finnish friends in Pittsburgh. This time, Marty Gallagher has labored relentlessly to bring us a sound designer who he discovered last summer during a visit to China. Mr. Shi Yu-Shi works as a sound designer in Beijing, China, and will share examples of his work using both MIDI synthesizers and live orchestras. (Mr. Shi Yu-Shi's seminar is pending final approval of a travel visa.)

The second event of the day is a

bona-fide two-part extravaganza: Mitch Chapman, sound editor at Sony Pictures will give us an overview of how the sound process works in film. Then, on Thursday morning, we'll get in a bus and travel to Sony pictures, where Mitch will walk us through the various facilities he discussed in his Wednesday lecture. Now, here's the catch: participation in the Sony Tour is limited to those who sign up at the Wednesday session. Although Sony has been very gracious in allowing us to tour their sound stages, they have put strict limits on the number of attendees they can accommodate, so it will be first come, first served!

Another series that we are pleased to continue in Long Beach is our roundtable series. Mark Putman has put together an excellent beginning roundtable in Sound System Design and Layout. This Roundtable should be a great place for beginners to ask questions, and seasoned veterans to engage in lively discussion about identifying priorities and sound system needs in theatre spaces.

Ken Bell, who works with long-time USITT supporter Richmond Sound Design, is putting together another interesting program focusing on Sound in Themed Environments. Many theatrical sound designers have found viable sources of alternate income in the world of themed attractions, and Ken is gathering a group to discuss their experiences there.

As always, the first evening ends with an opportunity for us all to get together and spend some quality social time together at the Sound Commission Open Reception. Free food and cash bar—a great way to kick off our conference!

For years Tom Mardikes has organized the very special sound portfolio reviews. These presentations by "up and coming" sound designers demonstrate the wealth of talent that will help bring our theatres to life in the coming years. If you are one of this special group of people, contact Tom at mardiket@smtpgate.umkc.edu, or Mike Hooker

at mhooker@fuse.net, and they will "hook you up" for a presentation slot.

If your theatre is like mine, you are probably wondering what the heck to do about all of your old reel-to-reel tape recorders. Now that the digital age is upon us, the clear cut digital solution that we've all been waiting for in our theatres has finally arrived right? Well, maybe... but for some reason there are just a few too many choices—Hard Disk, Mini Disk, Compact Disk. Gee, who'd have thought that "diskovering" the right choice would be so hard? The session "Sound Playback for Theatre" may not give you just one clear-cut answer, but you will certainly become more aware of the ramifications of the choices, as sound designers experienced in the pros and cons of the many options share their experiences at the conference.

And if your musicals are still plagued by dropouts and birdies—and we're not talking about the cast here—you may want to check out Mike Hooker's "Advanced R.F. Mike Workshop" on Thursday evening.

Friday morning opens with another roundtable discussion, this time focusing on techniques we all use to educate students in the multitude of disciplines that make up sound in the theatre. Ironically, Jon Gottlieb is putting together a session that will immediately follow this roundtable discussion, focusing on what may be the most important part of a sound education, "The Business of the Sound Business."

Friday evening is also jam packed with hot sessions, aimed at the respectfully dubious among us. Dave Tosti-Lane, and Eileen Smitheimer are teaming up to show us just how easy(?) it really is to put those sound cards in our computers and make them do all the nifty things that the ads said they can. Tom Leach and Dave Theis, two old friends from Walt Disney Imagineering, are teaming up to share their many years of experience in the sound consulting and contracting business—especially if you

happen to be on the "client side of the server," so to speak. Finally, Brian Cline will close out the evening with one of his ear opening presentations about how loud-speaker systems really interact with the acoustic environment.

Jon Gottlieb starts things out on Saturday with a bus tour of the Mark Taper Forum. The Mark Taper is one of the best regional theatres in the country, and Jon has been intimately involved in the sound system and design for many years, so this particular tour promises to also be a conference highlight. The Mark Taper tour is followed by our third roundtable, this time hosted by Marty Gallagher. Marty is getting a group of scene designers to come and visit with us to discuss how to better share the visual space and the auditory space. Finally, our conference is capped off with yet another of our long-standing traditions in which a well-known sound designer or composer shares his or her experiences. This year, Mike Roth, whose credits include orchestrations for Randy Newman's *Faust*, *Into the Woods* on Broadway, and work with directors such as Anne Bogart, will share his work and thoughts with us.

After many years of having been privileged to serve, my tenure as Sound Commissioner has expired, and it is time to pass the baton on to a new leader. I'm happy to announce that our new leader is not new to us at all. Tom Mardikes, who has been a strong and constant force in the Sound Commission for many years, has agreed to take over as the new Sound Commissioner. I am personally very thrilled and gratified that Tom has agreed to do this. Anyone who knows Tom knows that he is a dynamic and effective leader, and will certainly take the Sound Commission to new heights and accomplishments. As USITT continues to grow and establish itself as the leader in Performing Arts organizations, it is very exciting to anticipate where someone with as much experience and abilities as Tom will lead it.

I also really want to take some time to personally thank the people who have supported the work I have done on behalf of the Sound Com-

mission. First, we should always remember where we came from, and the Sound Commission has several key leaders in its history that helped to get us to where we are today. No discussion of USITT sound would be complete without mention of our earliest innovator, mentor and advocate, Harold Burris-Meyer. Dick Devin, the first commissioner of what was then, the Sound and Lighting Commission, and later president of USITT, was also an early and effective supporter. Dick passed the commissioner responsibilities to Charlie Richmond, who continued to champion our cause and pioneer technological advances in sound for the performing arts. John Bracewell, who had been a key member of USITT and the Sound Commission for many years, followed Charlie. The work of these early pioneers helped make possible the strong commission we have today, and they all deserve our thanks and appreciation.

Then there is a very special group that provides the Sound Commission with key support. This group is the Executive Committee of USITT. I'll never forget the lunch I had with Leon Brauner and John Uthoff when I first became commissioner, and told them of my grand plans for the Sound Commission. Fortunately, they were patient and supportive through my entire learning curve. We especially owe a great deal of thanks and appreciation to John Uthoff for his years of support that go *way* above and beyond the call of duty. I really don't think that anyone in our commission has any idea how instrumental John's work is in making our conference happen. We've been able to do things that everyone thought was impossible. But John always found a way. The Sound Commission and I have been very fortunate to have John working on our behalf. The rest of the Executive Committee has also provided strong support and guidance for the Sound Commission. Dick Durst has helped us develop our efforts to learn more about the art of Sound Design and Composi-

tion in the rest of the world, and Chris Kaiser has worked with us on more than one occasion to help us keep the Sound Commission's finances in order. Rick Stephens and Bruce Brockman, our vice-presidents for commissions during my tenure, have also played a key role in supporting the work of our commission. Joy Emery, David Rodger and Eric Fielding were always ready to help get the word out about the Sound Commission through our USITT publications.

Getting the annual conference to flow smoothly is no easy matter, especially when your needs are as complicated as the Sound Commission's. But people like Joe Aldridge, who works to get our massive audio-visual needs accommodated, and Bill Teague who helps get our program credits right, and Bill Browning who helps get the computers we need, and those that have gone before them in similar roles such as Norm Bouchard, all have made invaluable contributions to sound programming at the annual conferences.

Finally, don't forget the annual events that are such an important part of the conference. We will have our annual Open Sound Forum on Thursday afternoon, where all subjects are fair game, and no topic is too controversial. Also the planning meeting for the Toronto conference occurs on Friday afternoon, and the general Sound Commission meeting is Saturday afternoon.

The annual conference in Long Beach promises to be the best yet, as we once again find ourselves packed with good programming, outstanding participants, and a world-class site. See you there!

Rick Thomas
Commissioner

REMEMBERING

Samuel J. Resnick (80), co-founder of Barbizon Electric, died February 2, 1998. He and Sidney Bloom started Barbizon as an electrical supply business in 1946, branching out briefly into appliances and even toy trains. But when CBS moved into their mid-town Manhattan neighborhood, Sam and Sid discovered their calling—supplying lamps and lighting equipment to the television and motion picture industries. Day to day control of Barbizon, now a full-service supplier of lighting equipment for the theatre, film, television and architectural markets, passed to Sam's son Jonathan and Sid's son-in-law Case Lynch in the late 1980s, however both founders continued to be active in the business.

Barbizon recently turned fifty. To mark that milestone, and to celebrate its founders' generosity and dedication to education, the Barbizon Companies (Contributing members of USITT) funded the *Barbizon Award for Lighting Design*. Barbizon also funds the *Barbizon Awards for Theatrical Design Excellence in Scenic, Costume, and Lighting Design* through the Kennedy Center/American College Theatre Festival.

In his eulogy remarks, Stan Miller, president of Rosco, who had known Sam for over 30 years, said: "For fifty years Sam was a force in our industry. He had no patience for ineptitude or ignorance. Whether you were a network executive or a manager at a global lamp company, a gaffer, LD, electrician or vendor, he pushed you. But he never demanded more of us than he did of himself. This bear of a man truly cared about each of us and he impacted our lives."

Sam Resnick served in World War II as Adjutant and Executive Officer, 15th Air Force, 772 Bomb Squadron. He was president of Temple Beth El in Chappaqua, NY, an active supporter of Jewish educational programs and a lifelong Democratic Party activist. He is survived by his

wife Amy, children Johanna, Leslie, Jonathan and Maxanne, as well as several grandchildren. Contributions may be made to the Resnick Educational Fund, care of Temple Beth El, 220 Bedford Road, Chappaqua, NY 10514.

REMEMBERING

Glen A. Cunningham (42) died of cancer on January 31, 1998. He studied technical theatre at SUNY New Paltz, did some touring as a stage manager and also worked at the Westchester Broadway Theatre in New York. In 1985 he joined Lighting and Electronics because, according to Robert Partridge, L&E's general manager, Glen's family always came first. At L&E, Glen initially worked in sales, but soon moved into research and development where he was responsible for designing many of L&E's most popular products.

Glen's contribution to the theatrical lighting industry extended beyond his innovative luminaire designs. He was a member of ESTA's Photometrics Working Group, and a frequent contributor to Internet stagecraft discussion groups. He also wrote an introductory lighting textbook, *Stage Lighting Revealed*, which was published in 1996, and was the creative force behind L&E's Web site (www.le-us.com) which has wide recognition as an excellent resource for all kinds of lighting information.

Glen is survived by his wife and two children. Donations may be sent to the American Cancer Society, Dutchess County Unit, Hope Lodge - Vassar Hospital, Reade Place, Poughkeepsie, NY 12601.



CONFERENCE PROGRAM PROPOSAL

Date Submitted _____ Revision ☐ (check here)

SESSION INFORMATION

Session Code: _____

Session Title: _____

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

Commission Contact: _____ Session Approved By: _____

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

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

I am interested in writing an article for TD&T on this topic, please have the editor contact me. Yes: ☐ No: ☐

PERSONNEL INFORMATION

Session Chair: _____ Phone: (w) _____

Address: _____ (h) _____

_____ Fax: _____

_____ E-mail: _____

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

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

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

ROOM CONFIGURATION: (Check Box)

Theatre/Panel 	Classroom 	Hollow Square 	Reception 	Small Tables 	Other describe below ???
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List number of presenters / number of participants for Hollow Square / number of tables required. _____

Notes: _____

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

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

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

Computer: ☐ Type: _____ Accessories: _____

Other: _____

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

ENGINEERING
COMMISSIONCORRECTION TO PIN
CONNECTOR STANDARD

In the USITT standard, USITT S3-1997 - Standard for Stage Pin Connectors, recently published in the fall 1997 issue of *TD&T*, there is an error in a dimension given on one of the figures.

In Figure 5.2 5T30 (page 53 in *TD&T*), on the illustration labeled "RECEPTACLE," the dimension on the Entrance Hole should read **0.338 +0.000/-0.015**.

Mitch Hefter
Commissioner

PUBLICATIONS
COMMITTEEOPPORTUNITIES FOR
AUTHORS

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

Joy Emery
Vice-President for
Communications

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.

ALLEN LEE HUGHES
FELLOWS PROGRAM

Arena Stage offers full-season fellowships to individuals of color and ethnic minorities pursuing careers in the professional theatre. Opportunities exist in all administrative and technical areas except for performance. \$10,800 stipend. Contact: A. Lorraine Robinson, Arena Stage, 1101 Sixth Street SW, Washington, DC 20024, 202-554-9066. **APPLICATION DEADLINE:** April 1, 1998.

WE LIGHT LIFE

Electronic Theatre Controls, Inc. (ETC), specializes in theatrical, commercial and architectural lighting. Join the best and the brightest team around (we're known for our dedication and innovation). **Technicians:** ETC is seeking technicians to support our wide range of products both domestically and internationally. Qualified candidates will have education in technical theater and/or electronics, strong electrical, electronics and theater knowledge, excellent communications skills, and the ability and willingness to travel. **Software Engineers:** ETC is also seeking software engineers with 2-5 years of software development experience, 2+ years with C++, and experience developing user interfaces. For more information on these opportunities, please visit our web site (www.etcconnect.com). We offer excellent benefits, competitive wages, and a great working environment. If you have the spirit to be part of this progressive, growing company, send resume with salary requirements to:

ETC-Recruiting
3030 Laura Lane
Middleton, WI, 53562
Fax: 608-836-1736
www.etcconnect.com

TECHNICAL DIRECTOR

Reports to Director, Performing Arts Center. Responsible for all technical areas of P.A.C. and computer network operations for complex of three theatres. Supervise 2 fulltime and 220 parttime technicians. Handle all technical operations. Hire, train, schedule technical crews and coordinate events. Maintain computer network. Candidate must: possess extensive knowledge and proven track record in theatrical lighting, audio, staging and stage rigging; work within technical production budgets; improvise under deadlines; and have strong customer service and personal skills. Collaborates with academic units within the College of Fine Arts. A minimum of 5 years experience in Technical Direction with university level experience and/or B.A./B.F.A. in Theatre Technical Production and knowledge of Novell computer networks preferred. Salary commensurate with qualifications and experience. More information at UNLV Website: <http://www.unlv.edu>. Review of applications begins 3/13/98 and continues until position is filled. Application consists of: letter of application, discussion of administrative philosophy, resume, and names, addresses, and telephone numbers of five references. Mail applications: Jeff Koep, Dean, College of Fine Arts, Attn: Performing Arts Center Technical Director Search Committee, University of Nevada, Las Vegas Box 455013, 4505 Maryland Parkway, Las Vegas, NV 891545013.

ADVERTISING RATES & DEADLINE

Sightlines classified ads are \$1 per word with a \$50 minimum. The deadline is the fifteenth day of the month prior to publication. Contact Michelle Smith at 800-93-USITT, 315-463-6463, or via e-mail at msm@pppmail.appliedtheory.com.

COMMERCIAL ENDORSEMENT POLICY

USITT is very proud of its commercial members and encourages the research and development of new products by these members. Such improvements are a tremendous benefit to all USITT members.

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

STANDARDS COMMITTEE

PROJECT ANNOUNCEMENT

The USITT Lighting Design Commission's Graphics Standards Committee is preparing a draft standard for "Entertainment Lighting Design Graphics," and welcomes comments. This project is based on a project of the Graphics Standards Board of USITT: "A Standard Graphic Language for Lighting Design," published in *THEATRE DESIGN & TECHNOLOGY*, Winter 1985. This 1985 project is in need of revision and updating, as well as formalization under the current USITT standards-making procedures. Members of the Lighting Design Commission's Graphics Standards Committee will be available for comment at the meeting of the Lighting Design Commission at the 1998 USITT Annual Conference and Stage Expo. Comments can also be made via mail, FAX and e-mail.

Mail your comments to:

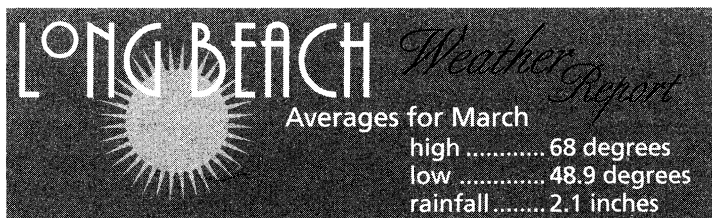
L.J. DeCuir, Chair
Lighting Design Commission
Graphics Standards Committee
129 Evergreen Ln.
Knoxville, TN 37918

FAX your comments to:

L.J. DeCuir, Chair
Lighting Design Commission
Graphics Standards Committee
423-974-4867

e-mail your comments to:

ldecuir@utkux.utcc.utk.edu



USITT CALENDAR

MARCH 1998

- 16, 17 Long Beach Conference Professional Development Workshops
- 17 *Board of Directors*: Meeting—7:00 p.m.
- 18 Long Beach Conference begins—Opening Address and Annual Membership meeting—NOON
- 20 *Board of Directors*: Meeting—4:45 p.m.
- 21 *Conference Programming*: Toronto Conference Programming Session, oral presentations of proposed sessions presented to Commissioners—8:30 a.m.

APRIL 1998

- 1 Editorial deadline for *TD&T* (spring issue)
- 15 Editorial deadline for *Sightlines* (April/May issue)
- 15 Costume Symposium (Santa Fe): early registration deadline
- 17 *Conference Programming*: Information for Toronto Conference scheduling meeting due to VP Programming (additions and changes for Toronto Conference sessions, including changes in priority and Professional Development Workshops proposal forms)
- 17 *Commissioners*: Confirmed contact information for all Vice Commissioner appointments for 1998/99 due to VP Commissions.

MAY 1998

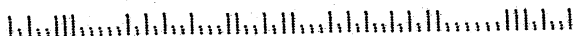
- 1 USITT Committee Chair 98/99 appointments announced
- 1 *Regional Sections*: Section funding vouchers due to VP Relations
- 13 *Commission Programming*: Prioritized Toronto Conference session lists sent programming to Commissioners for final pre-scheduling review
- 15 *Commissioners*: Obtain status reports on project progress and financial expenditures
- 15 Editorial deadline for *Sightlines* (June issue)
- 15 Costume Symposium (Santa Fe): registration closes
- TBA *Conference Programming*: Preliminary Toronto Conference program scheduling meeting in conference location for Commissioners Steering Committee, VP Programming, VP Commissions and VP Special Projects

usitt sightlines

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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PERIODICALS MAIL



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