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BOARD OF DIRECTORS

MISSION UPDATED AND GOALS APPROVED

The USITT Board of Directors meetings in Long Beach were very productive and the actions approved will have a far-reaching impact on the future of the Institute. Two of the principle actions taken were the approval of a revised mission statement and the adoption of a set of strategic and operational goals to help guide the direction of the Institute over the next two years. These actions were a result of the work that has been going on over the last year by the USITT Planning Committee.

MISSION REVISIONS

The revisions to the USITT mission statement were not major in scope and the overall changes addressed clarifying who we are and what we do. The official description line for USITT was amended to be more encompassing. Our mission statement was shortened and the activity list was changed to reflect our current areas of focus. The revised wording is as follows:

WHO WE ARE

The United States Institute for Theatre Technology, Inc. (USITT) is the association of design, production, and technology professionals in the performing arts and entertainment industry.

OUR MISSION

The mission of USITT is to actively promote the advancement of the knowledge and skills of its members.

USITT's volunteer members and staff work together to fulfill the mission by:

- promoting innovation and creativity by sponsoring projects, programs, research, and symposia;
- disseminating information about aesthetic and technological developments;
- producing the USITT Annual Conference & Stage Expo;
- participating in the development of industry standards;
- advocating safe, efficient, and ethical practices;
- sponsoring exhibits of scenery, costumes, lighting, sound, stage technology and architectural designs;
- recognizing excellence and significant contributions in the performing arts and entertainment industry.

PLANNING PROCESS CONTINUES

Last summer, in San Pedro, California, initial planning discussions produced a series of general goals and objectives and the first draft of an action plan list based on the activities of the Institute. This was followed by the October, 1997 Las Vegas Board of Directors planning retreat. The results of those discussions were incorporated into a set of draft goals for USITT. The discussions at the Board meetings this March in Long Beach further refined the goals list in two major thrusts:

strategic and operational goals. The five major strategic goals and the seven operational goals approved by the Board will help the Institute better serve the members and enhance our visibility in the performing arts and entertainment industry.

STRATEGIC GOALS

1. Mentor and nurture strong volunteer leadership in USITT.

Major Objectives:

- Establish a plan to identify, train, and monitor volunteers at all levels of the Institute. Fall/Winter 1998/99
- Communicate this plan to the membership. Winter/Spring 1999

2. Establish and fill the position of USITT Executive Director.

Major Objectives:

- Develop detailed job description for the position of Executive Director. Summer/Fall 1998
- Revise existing staff and volunteer job descriptions in relation to the Executive Director position. Summer/Fall 1998

3. Approve revisions and search process. Board meetings. Nov 1998

- Search and screen for candidates. Winter 98

- Interview finalists. Spring 1999

- Hire an Executive Director.

3. Increase USITT's international visibility and participation at meetings, exhibitions and other related events.

Major Objectives:

- Participate in PQ 99. June 1999

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USITT SIGHTLINES is the national newsletter of United States Institute for Theatre Technology, Inc. We welcome news about USITT activities and industry events. Send your articles and letters to the Editorial Office—email submissions are preferred although we gladly accept typed manuscripts or even scribbles on napkins.

EDITORIAL OFFICE:

3001 Springcrest Dr.
Louisville, KY 40241-2755
502-426-1211 (voice)
502-423-7467 (fax)
dkr@broadwaypress.com

David Rodger: Editor
Deborah Hazlett: Art Director

ADVERTISING:

Classified ads are accepted in *USITT Sightlines*. Inquiries should be addressed to:

Michelle L. Smith
USITT
6443 Ridings Rd.
Syracuse, NY 13206-1111
800-93-USITT (voice)
315-463-6463 (voice)
315-463-6525 (fax)
msm@pppmail.appliedtheory.com

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BOARD OF DIRECTORS

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- Attend other related international meetings. 1998-99
- 4. Expand opportunities for sponsorship of Institute activities.
Major Objectives:
 - Develop a matrix description of all the opportunities to sponsor USITT activities. Spring 1998
 - Increase the numbers of corporations or individuals sponsoring projects, publications and other special activities of the Institute. 1998-99
- 5. Enhance our WWW presence and improve the effectiveness of the USITT Web site as a tool for our own members.

Major Objective:

- Provide more support to the volunteer maintaining the site and provide better coordination with the national office. Spring/Summer 1998

OPERATIONAL GOALS

1. Enhance and support the role of the Commissions and the Commissioners in the overall mission and activities of USITT.
2. Improve the information management systems of the Annual Conference & Stage Expo.
3. Assess the management of Institute publications.
4. Assess and revise the grants and fellowships program.
5. Participate in formulating, maintaining and revising standards that affect our membership and the industry.
6. Clarify the awards process and improve the visibility of USITT awards.
7. Improve information distribution among the Regional Sections and Student Chapters, and other areas of the Institute.

WHAT'S AHEAD?

Over the next few months the major objective of the Institute's leadership will be to develop a comprehensive job description for the Executive Director position and review the volunteer and staff job descriptions. At the same time, various officers, the Annual Conference & Stage Expo Committee, commission and committee chairs, and our excellent staff will

carry out dozens of detailed action plans to help fulfill our strategic and operational goals. In other words, it will be a very busy-as-usual year ahead for USITT. An update on the status of the goals will be made to the Board at the November, 1998 and March, 1999 Institute business meetings.

If you would like a copy of any of the planning documents from USITT please contact me at bbyrnes@mailers.fsu.edu. I will be happy to provide you with copies of these materials. We also welcome your input and encourage your participation in the USITT planning process.

Bill Byrnes
Chair, USITT Planning Committee
VP Marketing and Development

BOARD OF DIRECTORS

PRODUCTIVE MEETINGS IN LONG BEACH

The Board of Directors of USITT met March 17 and 20, 1998, in Long Beach, California, at the Annual Conference & Stage Expo. President Kaiser introduced the national office staff. Reports were received from all the officers and many committee chairs.

The Board unanimously approved a change in the by-laws to adjust the time frame for the official membership count and to include the Lifetime members in the membership classes used for determining the maximum number of Fellowships of the Institute.

Vice-President for Marketing and Development Bill Byrne's report to the Board included an announcement that a record number of applications had been received for the revised USITT Grants & Fellowship Program in the spring. The Grants & Fellowship committee met during the conference and recommendations for one project award and two fellowship awards were approved by the Board.

Vice-President for Conferences Leon Brauner updated the report from Helen Willard, Stage Expo Sales Manager, and was pleased to announce that sales of exhibit space in Long Beach had surpassed square footage sold for any Stage Expo in the past six years. Stage Expo in Long Beach included six more commercial exhibitors than were in Pittsburgh, occupy-

ing 2,400 more square feet of booth space.

The 1998-1999 budget was unanimously accepted. This budget includes a dues increase for all membership types. The last dues increase was in 1993 for Sustaining and Contributing members and in 1994 for all other membership types. The dues increase will be effective July 1, 1998.

Following the October, 1997 Board Meeting in Las Vegas, at the request of the Board, President Kaiser appointed an Ad Hoc Investment Strategies Committee charged with presenting the Board with a plan for investing USITT funds to provide income greater than is available with certificates of deposit. The committee's proposal—to invest \$500,000 in American Group Funds, managed by EQ Financial Consultants—was accepted by the Board.

The Board passed an additional transfer from the USITT Conference Fund to support expenses of the 1999 Prague Quadrennial exhibit. International Committee Chair and Immediate Past President Dick Durst reported to the Board that work has begun to develop the PQ exhibit.

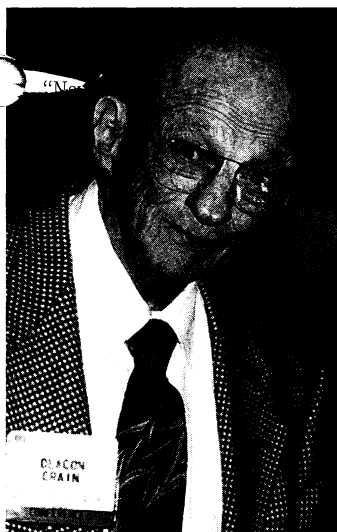
A suspension of the By-Laws was approved to allow Christine Kaiser to serve as both Immediate Past President and VP-Conferences concurrently. Chris requested to the Board that she be relieved of the responsibility of chairing the Nominations Committee during her term as Immediate Past President. President-Elect Leon Brauner agreed to appoint a former USITT President to chair this committee.

The Board continued its work in a planning session to further develop the current goals and objectives of the Institute. Bill Byrne's report is on pages 1 and 2 of this *Sightlines* issue.

President Kaiser thanked those Board members who were completing their terms in office. Leon Brauner presented and the Board seconded a resolution thanking President Kaiser for her work in office.

The next meeting of the Board of Directors will be in Phoenix, Arizona, prior to the Lighting Dimensions International trade show.

Elizabeth Lewandowski
USITT Secretary



REMEMBERING

A caring friend. A generous benefactor. A lover of theatre. These are just a few of the descriptors that apply to W. H. "Deacon" Crain. Regrettably, Deacon died on Thursday, April 9, 1998. It is fitting that the night before, he was able to partake of his great love, the theatre, by attending a production of *Annie* at the Austin Musical Theatre. Certainly, the mourning for the loss of this gentleman extends well beyond the universe of USITT, but he was indeed one of our cherished own. Over the years Deacon had contributed much to USITT, both creatively and financially. And perhaps there is no better way to memorialize him than to share the words of people who knew and appreciated him. These are just a few of them:

"Deacon was one of the department's [University of Texas, Department of Theatre & Dance] most devoted students, having received his BFA, MFA and Ph.D under our faculty. He was also one of our most consistent and generous supporters who was instrumental in establishing five endowed student scholarships. Deacon was always willing to help, whether hosting a reception, providing archival assistance, or offering the lead gift for a new scholarship campaign. He attended every one of our student productions and would always lead the applause."

Sandra Lomax,
University of Texas

"Deacon was probably not only one of the gentlest people I've ever known but loved the theatre and was generous in his gifts to the arts, always. Surely he was the most uncritical companion and the most delighted theatre audience. A marvelous, gentle man. And one of the wittiest. He was the dearest of men. We all loved him."

Phyllis Rothgeb Schennkan,
Personal friend

"Deacon was so well-liked and so much involved in everything that anytime I saw him at any conference... he would be walking slowly down the hall and people would come up to him and link arms and walk with him. And when one person would leave another would come up to him and walk with him. He was a satellite that would draw people to him. He was such a kind, gentle man."

Lisa Westkaemper,
University of Texas at Austin

"I met Deacon Crain this year for the first time at our annual conference in Long Beach. I was immediately taken by his genuine enjoyment of life and his desire to please others. My memory of him will go on for many years as a person to imitate."

Lois Bough,
USITT Financial Accounts Manager

"It's a tragedy that he's gone. He was so supportive of theatre design. As a curator at the University of Texas he started the Crain Collection, a collection of original artists' renderings [including] a very famous rendering from *Inherit the Wind*. [It is] a wonderful source for people who want to do research into techniques used by professional scene designers. He [Deacon] always wanted people to have access to the collection... for it to be open for people to use for research. He was a wonderful, very witty man. He was always a joy to be around."

Forrest Newlin,
*Chair, Dept. of Theatre,
Texas Christian University*

"I didn't have the privilege of meeting Deacon Crain until the Fort Worth conference. Deacon's acceptance

speech of his 1996 USITT Award had us all laughing out loud. Deacon was witty and fun, and enjoyed being with USITT members at the conference as much as we all enjoyed being with him. Deacon wandered into the Contributing and Sustaining Member breakfast in Pittsburgh and thought this was the best of conference events, so much so that he signed up as a Sustaining USITT member after the conference. Deacon was delighted to change his membership to senior, donate the difference to the Endowment Fund and receive his own special invitation to the breakfast in Long Beach. Deacon was special. We will miss him."

Christine Kaiser,
USITT President

A final note: For those of you who don't already know, Deacon earned his nickname when he played the character of a preacher in a school play at the Texas Military Institute.

Michelle L. Smith
*USITT Membership and
Ad Sales Manager*

USITT CONFERENCE & STAGE EXPO

BUILDING A SUCCESSFUL THEATRE

David Emmes and Martin Benson, Producing Artistic Director and Artistic Director respectively of South Coast Repertory Theatre, gave this year's kick-off address at the 1998 USITT Conference & Stage Expo in Long Beach. They related experiences from their thirty-five years of building SCR into one of the preeminent resident theatres in America. What follows are excerpts from their remarks.

"Fourteen of us, freshly out of San Francisco State University and burning with a passion to start a theatre that we presumed would attain godhead within approximately two to three years, decided that it was nice and warm and sunny down here and what better place to start a theatre. It was in the 1960s, [at] the beginning of the great wave of the resident theatre

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HONORARY LIFETIME MEMBERS

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USITT CONFERENCE & STAGE EXPO

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movement. The idea was that great professional theatre should exist all over our country, not just in New York City. Lincoln Center was opening. The Guthrie, of course, was a significant catalyst in bringing some awareness about what a resident theatre could be. We had a great model in San Francisco, the Actor's Workshop, in those key seminal years. After '64, we went to Orange County where we had a sense that there was [going to be] great growth.

"[The years since 1964 have seen] enormous growth, in California as well as across the country, for the resident theatres. We now work at San Francisco's Conservatory Theatre, Berkeley Rep, Taper, San Diego Rep and we're looking at an exciting network of professional resident theatres on the West Coast, going on up into Washington and Oregon. I think the West Coast has become one of the most significant theatre areas in the country. The impact of the work that is coming from these theatres is going on to productions elsewhere. So we've really seen in the area of new work a tremendous amount of work coming out here. We're pleased that last season, four of the new plays we presented as part of our eleven play season not only had successful runs at South Coast Repertory but went on to production in other parts of the country, including New York City.

"[Today,] despite a potentially challenging environment for the arts, things are reasonably healthy—always difficult though, always challenging. This year we have to raise \$1.8 million to contribute income to the \$7 million budget that we operate under right now. Every year it's a struggle just to make it. Often we are asked "How did you guys do it? What's the secret?" There is no secret, just a lot of hard work and some good luck, having a lot of talented people and a community that can support the tradition.

"We couldn't have started in a more primitive kind of environment; fourteen people working out of a two

bedroom house. We literally built our own equipment. We even considered building salt water dimmers, [but gave it up] when we thought, "What happens when someone sticks their finger into the salt water?" Many of you may remember #10 tin can par lamps. We remember them very, very well. Finally it was an achievement to have something like that. I remember when we acquired our first thousand watt powerstat autotransformer dimmer. We thought we had really entered the space age. Now we were ready to do technical theatre on a level that heretofore had not been seen.

"There was a very bright guy, who works for us to this day, who was working at Hughes Aircraft or at Douglas, I'm not sure which. In any event, he started raiding the damaged parts bin, or least that's what he told us and we didn't ask questions. He was going to build us something we'd never heard of, a silicon controlled rectifier dimmer board. I recall that it had twenty four dimmers, which was certainly as much as anyone could possibly use in their entire life. Well, it looked very nice when it came and we plugged it in and wired it. Then we went to get a bottle of champagne to celebrate this momentous event. Unfortunately, we should have tried the dimmer board before we drank the champagne. Oh, yes, it worked but we found that most of the dimmers leapt from the merest scintilla of light to full fulgency within the range of 6.1 and 6.125. It was kind of like hot bank circuits were: lights up, lights out, lights up.

"[During the first eighteen years] we had a couple of productions that received the acclaim that you dream about receiving. We were highly regarded—whether it was justifiable or not—we were highly regarded artistically. [But] we weren't able to manage the organization such that we could truly grow—pay people's salaries and all. Everybody always got something from whatever was leftover but nothing was really left over. I remember once I got paid \$24 for the entire run of a show. I was thrilled to get it because ultimately the idea was that this was professional theatre. It was after muddling along this way for many

years that David took me aside one day and said, "Martin, we've got to do something about this. We can't run a 130 seat theatre, we can even fill a 200 seat theatre, but finally we cannot generate the revenues, we cannot do the kind of theatre we want, without growth." It was at that point that David set about specifically developing a board of trustees and learning how to manage our theatre as a business, which, finally, ultimately, it had to be.

"It's been an exciting journey for us certainly to reach the level we are now. [Two ideas stand out as guideposts to SCR's success.] One is that there is nothing more galvanizing than a compelling vision, a compelling idea pulling people toward the future. However purple our manifesto, we had it in our minds that we wanted to be a professional repertory theatre. We established four steps it would take to do that. The first step was a 270 seat theatre. The fourth step was the theatre that we, in fact, now occupy. We always had this dream that we'd be developing a professional repertory theatre. We were [always] able to articulate that idea. Every step of the way, whether we were developing the new play program, the endowment to support the new play program, that idea was there.

"The second point is... that we would not be where we are without the community volunteers, the board of trustees, the community leaders who have worked with us over the years, the millions of dollars that have been raised to support the South Coast Repertory and the 40,000 square foot facility in which we operate. Martin and I can't raise a dime without a community that can get excited about this. It is amazing to me still how powerful that is, when you can tap into community leaders and get them on board, get them educated, get them excited about the theatre. We were kind of paranoid that they would want to run the theatre, tell us what plays to do, when we had achieved some credibility in what we were doing. What was quickly found was that from the community leadership's point of view they didn't want to run the theatre, they didn't want to choose the plays, but

they were excited about what the business would do for our area.

"New play development has become a very gratifying part of what South Coast Repertory is. We're very proud of [our success stories.] Four [of our] commissioned plays—where we put the money in the writer's hands to create the idea of a play—[that] were very, very successful for us... have now played New York. We think that the energy of the entire country is in a way following in the paradigm that we were in a significant way responsible for establishing. If you do go to New York and you look at what's playing Broadway, off-Broadway, and it's not a big techno-musical or something, chances are it had its origins in a theatre somewhat like South Coast Repertory. We feel that truly achieves the ultimate mission of the regional theatre becoming the national theatre of America."

*transcribed by
Elizabeth Lewandowski
USITT Secretary*

USITT CONFERENCE & STAGE EXPO

HOW ATTENDING THE CONFERENCE SAVED ME \$20,000

I wasn't sure what to expect in Long Beach. I'd never attended a USITT conference before. I do church productions, and I wasn't certain if there'd be anything there for me. Could I really find information to help solve my production problems among a group of theater professionals? I didn't know, but it seemed worth a shot.

I arrived in Long Beach facing a number of production challenges. The most urgent was a serious acoustical mess that needed to be untangled before our April 5 presentation. Our venue is a multi-use facility. Like a lot of churches today, we're growing quickly. To make best use of our funds, we've built a family life center that serves as a combination auditorium, conference room, gymnasium, and theater. We've got 25-foot ceilings, concrete walls, no wing space, a suspended ceiling, and a flat floor with a

stage elevation of less than 23 inches. It's great for basketball and Sunday morning services, but things get kind of tricky around production time.

As we've grown in numbers, our creative ministries program has grown as well. This year, we planned our first ever concert with full choir and orchestra. While we've done \$20,000 to \$30,000 productions in the past, this particular undertaking presented an entirely new challenge. The first thing we discovered is that acoustically, we were in big trouble. The rounded wall behind the choir acted like a giant reflective drum, while the concrete walls at the rear of the auditorium created slap back and dead spots. As usual, money was in extremely short supply. The problem had to be fixed for under \$2,000.

Thankfully, I was already on my way to Long Beach when we discovered that something had to be done. During the course of the conference, I was able to question several experts about a variety of options. At first, we considered covering the bare curved wall with a theater curtain—which we'd have to manufacture. After attending a session on soft goods construction, I felt more equipped to investigate that option. The information I learned in that session, plus the following conversations I had, helped us rule that out before we made a costly mistake.

With two days to go and still no solution, I attended a round table discussion on coordinating set design and sound design. It was there that I met a couple of acoustical experts who very generously took the time following the session to let me explain my problem in detail and suggest possible solutions. Their recommendation: acoustical panels. Panels would fix both the reflection and slap back problem without creating the "dead wall" effect the curtain would have.

We still faced one major hurdle, however. The best price we'd ever gotten on acoustical panels was \$400 apiece, plus shipping and installation. To meet our needs, we needed 35 panels. If we went with a commercial supplier, the project would cost nearly \$25,000—that's the entire production budget for one of our major shows. It just wasn't going to happen. Fortunately, I also met a sound

engineer in that same session who told me how to construct panels using 1x2s, pegboard and fiberglass insulation.

I returned home armed with this information, and we were able to dress out our facility and solve our problem for \$500. We built the frames out of 1x2s, put pegboard backs on them, stuffed them full of basement and sound insulating fiberglass, then covered them with loose weave canvas. It took 400 manpower hours, but we have those in abundance. The results are incredibly professional looking and sounding. We couldn't have been happier with the aesthetics or acoustics if we'd paid the \$25,000 and had the project done professionally.

So on a whim, I had headed off to Long Beach, not sure I'd find anything useful. I came back with a solution to my problem, and twenty grand left in my production budget to face the next major challenge that comes along.

Neesa Hart,
Member

NATIONAL OFFICE

NEWS FROM THE NATIONAL

The USITT Board of Directors ratified the Grants & Fellowships Committee's recommendations for funding of the following grants and fellowships during its biannual meeting, March 17, 1998, held at the USITT 37th Annual Conference & Stage Expo in Long Beach, California.

Elbin Cleveland's project seeks to develop one or more modern versions of a mechanically or remotely powered roller drop curtain for spaces that have inadequate stage facilities with little or no fly space and no rigging equipment. New knowledge will be developed through his study of various materials needed to complete this project and the engineering of their use. The project is a creative and innovative attempt to solve a common theatre problem that will result in the development of a simple, safe, reliable, and reusable roller drop curtain system.

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SUSTAINING MEMBERS

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NATIONAL OFFICE

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Sylvia J.H. Pannell's fellowship funds will be directed toward her efforts to complete the writing of a book-length manuscript about Freddy Whittop. Mr Whittop, a professional theatrical costume designer and dancer/choreographer of worldwide renown, has designed for such legendary actresses as Angela Lansbury, Carol Channing, Mary Martin, and others. A Dutchman at birth, Whittop apprenticed in Brussels, designed in Paris, and studied dance in Spain before coming to the United States and entering the ranks of Broadway's most celebrated performers. Funds awarded to Sylvia will be used to defray the cost of travel to interview theatrical artists with whom Freddy collaborated—interviews which are essential to complete the picture of his remarkable career.

Arnold Wengrow was granted fellowship funds to facilitate his plans to work with Tony Walton to develop a book documenting his forty-year career and his collaborations with other theatre artists. The USITT fellowship will enable Arnold to travel to New York City to conduct interviews with Mr. Walton and his major collaborators and to observe Mr. Walton at work. Arnold's aspiration is to draft Mr. Walton's narrative and serve as archival researcher and fact-checker for this retrospective book on his career as a designer of theatre, film, television, and the visual arts.

On to news from our members. . . .

■ CONTRIBUTING MEMBER NEWS

Clear-Com Intercom Systems has upgraded its membership from Sustaining to Contributing. Clear-Com, located in Berkeley, CA, is a manufacturer of production intercom systems for the entertainment industry. Clear-Com is also the sponsor of the USITT Clear-Com Intercom System Sound Achievement Award that is given to recognize an outstanding individual in the area of sound while pursuing a graduate degree.

Vari-Lite, Inc. announces the winners of the 1998 College and University Gobo Design Contest. They are Cris Dopher [Grand Prize winner] from the NYU, Tisch School of the Arts, Cory

Kringlen from the University of Washington, Bryan Naegele from Denison University in Ohio, Jennifer Nelson from Cal Poly Pomona, and USITT Student member Timothy Kruse from the University of Northern Iowa. Vari-Lite received 115 designs from 32 students worldwide. Winning designs are available as VARI*IMAGE Purchase Only gobos. The 1999 contest will begin in December 1998 and conclude in late March 1999. All college and university students are welcome. More information is available by phone (214-819-3261) or e-mail (lhardin@vlint.com).

Ninety-one participants from nine different countries took part in the 5th annual Broadway Lighting Master Classes, held December 11–14, 1997 in New York City. This was the first time the classes were produced under the auspices of *TCI* magazine and **Intertec Publishing**. The Classes' founder, USITT member **Sonny Sonnenfeld**, continued his involvement with the event as a consultant; lighting designer Jules Fisher continued his role as creative consultant and program coordinator. Speakers for the event included: USITT members **Tharon Musser, Joel Rubin, Roger Morgan, Ted Mathers, Michael Connell, Ed Peterson, and Steve Terry**. USITT member **Hugh Hardy** was honored at the annual TCI Awards ceremony held during the event. The 6th annual Broadway Lighting Master Classes are scheduled for December 10–13, 1998.

In a reprise of last year's award ceremonies, **SRI-ShowDivision**, a subsidiary of **Sapsis Rigging, Inc.**, provided a larger array of services to the National Academy of Recording Arts and Sciences (NARAS) for the 40th Anniversary Grammy Awards held at Radio City Music Hall on February 25. Led by the team of Elizabeth Geldhof and Donna Frankel, **SRI-ShowDivision** was responsible for production management of the press event area at Rockfeller Center.

■ SUSTAINING MEMBER NEWS

Two USITT Organizational members have upgraded their membership from Organizational to Sustaining. They are: **Bandit Lites**, a full service lighting company in Knoxville, TN and **City**

Theatrical, Inc., manufacturers of unique lighting accessories in Bronx, NY. **Protech** announces that it has received LDI's Honorable Mention for "Scenic Effects Products of the Year." The honor was bestowed at LDI '97 in Las Vegas for the development of *SMARTMOTION*, an off-the-shelf, affordable rigging control system. Protech initiated the design development of *SMARTMOTION* more than two years ago and is now manufacturing and installing a *SMARTMOTION* family of control systems.

The MAGNUM Companies LTD. president, Erik Magnuson, was honored by the Atlanta Chamber of ISES at the annual Allie Awards held earlier this year. Erik was presented with the Dale Riggins Humanitarian Award for his contributions to such organizations as The Child Autism Foundation, The American Cancer Society, and The United Way. He was also recognized for his contributions to ESTA, USITT, and The Georgia Thespians.

■ ORGANIZATIONAL MEMBER NEWS

A.C.T. Enterprises, Inc., designer and producer of unique hanging hardware for the entertainment industry for lighting, sound, and video equipment has launched its first Web site. Point your browser to www.act-ent-inc.org to view the latest products, pricing, specials and news from A.C.T. Enterprises, Inc.

■ INDUSTRY MEMBER NEWS

Western Michigan University and **PW Publications** announce the 9th Annual AutoCAD/PCpattern CAD for Apparel Workshop July 13–17, 1998. Two workshops are being offered: Introductory CAD for Apparel and Intermediate CAD for Apparel. The deadline for registration is June 12, 1998. For more information call 616-387-3728.

■ LOST MEMBERS

The USITT National Office is requesting your assistance in finding the correct address for the following current USITT members: Michelle McKechney, John and Jenny Montgomery, Alexis Hoeft, Tom Edkins, Rudy Cruz, Melissa Parker, Troy Cadwallader, Lee Estep, and Linda

Luscombe. 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

CITT NEWS

CATALYST FOR GOVERNMENT ACTION

Members of the CITT, a professional organization representing theatre technicians in Canada, are working in an advocacy role in educating government agencies of the nuances of our industry. A recent case in point involved the government of Canada in its drive to regulate the use of pyrotechnics in the entertainment industry.

It should be pointed out, that these regulations are not meant to restrict any theatre company or educational theatre program from using pyro. The regulations are designed to put into place a system of "certification" levels where the purchase, installation and detonation of pyrotechnic products is restricted to licensed individuals who are trained in the safe operating practices as outlined in the regulation.

Ontario Section member, Craig Blackley, Technical Director at the Stratford Festival and a long time proponent of health and safety in our industry, recently became involved in this cause. Below, is his account of the process that transpired to establish a consensus between government and the Canadian entertainment industry on the control of theatrical pyrotechnic effects.

As the use of pyrotechnics in film, television and theatre grew in Canada over the last decade, it became clear to

our government that a national licensing system was required to ensure safe use, and consistent regulations across the country. (Before the introduction of this legislation, the only regulation governing the use of indoor theatrical pyro was designed for the outdoor, high aerial displays and demolition.)

The Explosives Regulatory Division, in the person of John Hendricks, Senior Explosives Inspector, created a draft document, "The Pyrotechnics Manual." He then contacted various interested parties, including manufacturers, users and fire departments. The theatre community was left out of the early part of the process but the CITT became involved before it was too late to incorporate changes in the draft proposal that better suited our industry. We wanted as much input from the theatre industry as possible, and as fast as possible, as the timetable for the new regulations left little time for revisions. An electronic version of the draft manual was posted on Culturenet/Callboard, and a series of online discussions brought out many suggestions for change. These were passed on to Mr. Hendricks and as new drafts were created by him, they were posted online. Many changes were made and the current version is much more practical for our industry. Mr. Hendricks has worked very hard to ensure that our industry's needs are accommodated as much as possible. The key was developing rules that protect the "occasional user" while still allowing advanced use.

One rather odd part of the process has been that the one-day training course required for Occasional User licensing has already occurred in many parts of the country—before the regulations requiring licensing have actually been passed. When the regulations do pass, fees will be retroactively collected and licenses sent out. The great advantage of this process is that Mr. Hendricks, who is writing the manual, is also the person delivering the training. This gives him very helpful feedback from the people who will have to work with these rules.

It should be noted here, that the new rules do place restrictions on foreign productions entering Canada. Please contact the Explosives Regulatory Division of the Canadian Ministry of Natural Resources for more details.

For more information: the manual [*Manual for Pyrotechnic Special Effects*, Draft #4c; January 12, 1997, by the Explosives Regulatory Division Natural Resources, Canada] is available on Culturenet, in the "Health & Safety/Pyrotechnics" discussion area. If you do not have access to Culturenet I can email a copy of the manual to you. Please email me a request, including which word processing file format you would prefer, to blackley@stratford-festival.on.ca. (I will not fax or mail you a copy as it is 85 pages long.)

For official contact:

Mr. John Hendricks
Headquarters, Explosives Regulatory Division
Natural Resources Canada
15th floor, 580 Booth Street,
Ottawa, ON, Canada K1A 0E4
Tel: 613-995-8439
Fax: 613-943-8305

Craig Blackley,
Technical Director,
The Stratford Festival, Canada

SECTION NEWS

OHIO VALLEY SECTION EXPLORES PUPPETS

Puppetry, the fall conference this year, was held at Ohio State in Columbus in early October.

We had three engaging and talented presenters. The de-facto leader of the group was Martin P. Robinson, who has many years of experience in every kind of puppet manipulation and construction, and will be better known to Sesame Street watchers as "Mr. Snuffleupagus" and "Telly Monster," and to musical theatre buffs as "Audrey II," the plant in *Little Shop of Horrors*. Accompanying him was Eric Engelhardt, who also has extensive experience with Henson Productions, MTV and Nickelodeon. Our third presenter, Lenny Pinna, is currently the Dramaturg-in-Residence for the National Puppetry Conference at The Eugene O'Neill Theater Center. He has extensive experience incorporating puppets into more "traditional" theatre productions.

First we learned a basic puppet lan-

guage, so we could all tell a hand puppet from a rod puppet, and got a rudimentary puppet history lesson. Our presenters were well supplied with examples from their own collections, and showed us construction methods and basic manipulation techniques. Their stories, video clips and mini-performances kept us all fascinated throughout the day, as we found how much theatrical power a simple creation of cloth and stick can wield in the right hands. The addition of a puppet to a production immediately adds a mythic proportion to the story, as these human-like, yet not human representations convey another level of reality within the story.

After a break for a reception, we wound up the conference with a video of outtakes of the Muppets manipulators proving they were actually mere humans after all. (Who would have guessed that Big Bird even *knew* those particular words?) Marty and Eric stayed for quite some time to answer questions and show their puppets in more detail to the reluctant-to-leave crowd, and I believe we all left with a better understanding and enthusiasm for the many possible ways to incorporate the use of puppets in modern theatre. I know I, for one, was filled with ideas to incorporate more puppetry into my work, and look forward to the chance to use some of them soon!

Holly Monsos
Editor, USITT Ohio Valley Newsletter

POST CONFERENCE BLUES?

So, you went to the Puppetry Conference and had a great time. You sat watching and listening while a million ideas were whizzing around in your head. Even while you watched Elmo and Telly Monster pummel one another you couldn't wait to get back to the shop or studio to give your visions life. Then, it was back to the day to day grind and inspiration left you. (Or, was it just me?) Are you as blue as I am? Here are some resources to help

put pep back in your mental step.

Julie Taymor: Playing with Fire by Eileen Blumenthal and Julie Taymor (ISBN 0-8109-3879-0). This is a beautifully designed book. It includes a short biography of Taymor's training and details fourteen major projects in theatre, opera and film. (The Tony nominated "Juan Darien, A Carnival Mass" is included.) There are wonderful examples of how to blend puppetry and eastern theatre conventions with our own. My personal favorites are *The Tempest* and *Fool's Fire*. The text is richly supported with drawings, renderings, and many photos (black & white and color). If you found the work of Lenny Pinna (Lake Erie College) interesting, you will find this book fascinating.

The Muppets Make Puppets by Cheryl Henson (ISBN 1-5605-708-5) Despite the very young focus of this book it is an excellent primer in puppetry. The first section gives brief lessons on puppetry and the history of puppetry. The rest of the book gives instructions and examples of sock, glove, three fingered hand, box mouth, rod, mechanical, string and shadow puppets; thirty-five puppets total. Loads of photos and great fun for kids of all ages. This book could also serve as beginner's text in found object construction.

The Art of the Puppet by Bil Baird (Library of Congress Catalog Card Number 65-21159) This book is a bit older than the previous two but it will be a long time before it ages beyond usefulness. This history of puppetry, first published in 1965, seems to have been a labor of love written by American master puppeteer Bil Baird. The foreword describes the book's purpose:

"...to tell people about puppets and how they differ from each other and how they are alike. ...help in creating a more thorough understanding of puppetry as a performing art and to define it in relation to the other performing arts."

I hope that this helps you beat the blues!

Karen Glass
Member

COMMERCIAL ENDORSEMENT POLICY

USITT is 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.



PARTICIPANTS IN THE 1998 STAGE
MANAGER MENTORING PROGRAM:

TOP ROW (LEFT TO RIGHT) JOY A. VAN HOUTEN (S),
KATHLEEN COGBILL (S), ELYNMARIE KAZLE
(M), JAY MILLER (S), DANIEL PETERSON (S),
SARAH T. SWENSON (S), CHRISTINA TATE (S),
JIMMIE MCDERMOTT (M)

MIDDLE ROW (LEFT TO RIGHT) EVELYN PLUMMER (M),
LORI E. BARUCH (M), JASIN WEINER (S),
AMANDA DAWICKE (S), JENNIFER HUSTON (S),
PETER KEHRLI (M)

BOTTOM ROW (LEFT TO RIGHT) KYLE HEARTT (S),
JAMES P. BIRDER (M), JOSEPH DRUMMOND (M),
STEPHANIE BOSSE (S), LISA J. SNODGRASS (M)

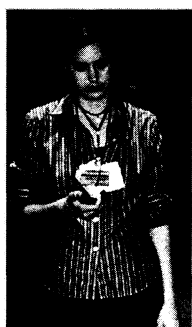
(S=STUDENT SM; M=PROFESSIONAL MENTOR)



CONFERRING BEFORE SETTING
UP TECH OLYMPICS ARE (LEFT TO
RIGHT) JAY MILLER (SM OF TECH
OLYMPICS), BILL C. TEAGUE
(PROGRAM COORD.), JOE ALDRIDGE
(MEDIA RESOURCES COORD.), JOSEPH
DRUMMOND (MENTOR)



KYLE HEARTT DOUBLECHECKS SOME
RULES WITH THE "MEASURE/SAW/
NAIL" JUDGE.



STAGE MANAGERS
IN ACTION: (ABOVE)
STEPHANIE BOSSE
IN THE "KNOT TIE"
EVENT; (ABOVE RIGHT) KATHLEEN
COGBILL IN THE "LIGHT A GEOMETRIC
SHAPE" EVENT; AND (RIGHT) JASIN
WEINER IN THE "PROP LIST" EVENT.



DANIEL PETERSON RECORDS
STATS FOR JOEL CRANE,
PARTICIPANT IN THE "THIMBLE
AND CROSBY" EVENT.



MANAGEMENT COMMISSION

OPEN ROAD TEST DRIVE

On my first day of teaching each year, I use the analogy that learning to stage manage is like learning to drive a car. It's something everyone usually approaches in their teens with a great deal of desire to learn. They read the rules of the road, but they've got to get behind the wheel and drive the car to experience firsthand the complexity of the act. And each person approaches driving differently. For some, it's easy to coordinate the necessary hand, eye, and judgment skills. For others, it takes time just to get the car out of the driveway.

Acquiring and using stage management skills follows a similar format. Students acquire basic knowledge of skills through classes and they gain experience through college productions. Like driving a car, students apply and strengthen those skills in each production they undertake.

The various design and tech students attending the USITT convention showed in many different ways how they have all devoured their textbooks, learned from professors and each other, and designed and constructed many different types of "vehicles." Directors have mapped out scenic and entertaining trips. Then the stage management students pack up the vehicle, load the passengers—actors, singers, dancers and crew—and put

the auto in motion with comfort and efficiency.

The stage management students have been racing their vehicles around the safety of college and university campuses across the country. They are just like new drivers practicing their skills in the shopping center parking lot, on the side streets and less traveled roads—all the time dreaming of the wide open highway. The stage management students long to show off their skills on "real world" roads—regional theaters, professional touring companies, and maybe even the Great White Way.

The USITT mentoring project gives stage management students that opportunity—to get up to speed in a real-world arena. Each stage management student was assigned a project that was an integral part of the convention. They ranged from projects that ran in low gear—more about seat assignments and amenities—to those that resembled maneuvering a packed Greyhound bus on a winding mountain road in a rain-storm. Yet each project required the same basic stage management skills and relied heavily on people skills.

The stage management mentoring project gave the stage management students the chance to take the wheel of their assigned projects and drive off campus for a few hours. Occasionally they would stop and ask their professional stage management mentor for directions and guidance. At other times, it was only necessary for the mentor to pull up along side and give the thumbs up. At the end

of each trip the student stage manager and their professional mentor had connected, shared a common language, and given each other additional career-building skills.

As I returned to my professional corner of the country, I visualized the stage management students racing around their campus streets again with the feeling of what it was like to be on the open road with the windows down for a few hours. Many of them will drive a little smoother and with more confidence, having had that experience, thanks to the USITT stage management mentoring program.

Joseph Drummond
Stage Manager/Mentor

WHAT IS THE SM MENTOR PROJECT?

Another conference has come and gone and those of us who participate in a very special project have been asked time and time again, "What does your blue badge mean?" So we decided to write and explain exactly what the Stage Management Mentoring Project is and how you can get involved, either as a direct participant or as a session coordinator who might be able to utilize the support our project offers. We write while your thoughts and observations of the Long Beach Conference are still fresh in your mind and ask that you please contact us, should you have any ideas that might help us better serve the Institute and its conference programming.

The USITT Stage Management Mentoring Project (SMMP) brings 10-16 professional union (AEA) stage managers and/or professional theatre managers on-site as volunteers to assist in the annual conference activities each year. The thrust of the project is twofold. First, to assist with the production events at the conference and, second, to provide an intensive four day journeyman-like experience for 11-16 promising young professional/student stage managers.

The SM Mentoring Project provides a unique blend of intensive person-to-person experiences and team-learning-and-work experiences. It not only provides one-on-one mentoring, networking training, intensive seminars,

and roundtables, but gives the student both stage management and assisting experience in industrial-like event settings, from panel sessions to live stage presentations.

Recruiting is done year-round, however, applications for the March conference generally become available in September. Applications are accepted September through December. Applicants are informed of their acceptance in early February and assignments are made in late February and the "training period" actually begins two weeks prior to the conference.

Student SM's are typically given 2-3 working assignments, assist in running the conference office and attend 3-6 seminars aimed at developing their stage management skills. They are encouraged to work one-on-one with every professional mentor in the program for insights on résumé and interview skills, prompt book development, how to enter the business (moving from a student to a professional), and any other questions they might have. They are encouraged to take advantage of the depth of professional experience and contacts each mentor has to offer. They are also required to attend all Management Commission meetings, and they have a two hour orientation on the first day of the conference, a two hour debrief and evaluation meeting on the last day, and daily one hour production meetings that address the events of each particular day and an analysis of the previous day's events.

The first eleven students accepted (thirteen are accepted in the "even years" of the conference) are given an opportunity to either stage manage or coordinate an event with the assistance of their SM Mentor. Each student also works as a team member on one to two other events. In addition, two to four students are accepted as ASM ONLY and are allowed to repeat the program for one additional year. Similar to student volunteers, the students accepted into the SMMP have their registration fee waived. This waiver represents the students' in-kind service for support in the conference office, as well as their management of both all-conference events and those sponsored by the lighting and management commissions.

The Management Commission would like to extend a very special thank you to the Professional Mentors who participated in this year's Long Beach Conference: Nancy Ann Adler (California), Lori Baruch (Massachusetts), James P. Birder (Florida), Joseph Drummond (Illinois), Kay Foster (California), Elynmarie Kazle (Ohio), Meredith Greenburg (California), Peter Kehrli (Colorado), Jimmie McDermott (California), Evelyn Plummer (New Jersey), and Lisa J. Snodgrass (California); and to our Student Stage Managers: Stephanie Bosse (California), Kathleen Cogbill (Missouri), Amanda Dawicke (Ohio), Kyle Heartt (California), Jennifer Huston (Kansas), Jay Miller (West Virginia), Daniel Peterson (Kansas), Sarah T. Swenson (Minnesota), Christina Tate (West Virginia), Joy A. Van Houten (Wisconsin), and Jasen Weiner (Michigan). We wish them the best of luck (MIERDA) in all their endeavors.

Applications, resumes, and letters of interest may be sent to: James P. Birder, University of Miami, POB 248273, Coral Gables, FL, 33124. O: 305-284-4474. F: 305-284-5702. Inquiries can also be addressed to his email address: ElMono773@aol.com.

Elynmarie Kazle
Vice-Commissioner, Stage Management

James P. Birder
Vice-Commissioner, Stage Management
Director, SM Mentoring Project

MANAGEMENT COMMISSION

LONG BEACH CONFERENCE HIGHLIGHTS

Several sessions highlighted the Management Commission's programming at the Annual Conference & Stage Expo in Long Beach. Bill Flynn presented a great session on "Managing Your Boss." Bill's session provided some great insights into knowledge and skills that may help all of us communicate in the workplace. Bill Byrnes delivered an equally exciting

session titled, "What I am supposed to be doing today? Project Management Techniques." Bill explored several computer programs that can be used to manage projects in your theater. A special thanks goes out to Carolyn Satter who put together "Unions Win/Win in the Workplace." Carolyn brought representatives from several of the unions in our business to the table and explored the ongoing need to keep the channels of communication open, the key to a positive-thinking workplace. And when the production managers and the stage managers got together, "A Fine Line Between Responsibility and Collaboration" proved to be the one of the highlights of the commission's offerings.

The "Production Manager's Networking Project" was presented at one of the commission meetings. After four years in the making, and this past year under the guidance of Mark Heiser, "USITNET.COM" was unveiled. This Web site will allow production managers, theatre managers, stage managers, or others involved in managing a facility a chance to get information and communicate with each other on-line. USITNET.COM will facilitate exchange of information among touring professionals by setting up a closed "listserv" or mailing list. The Web site will also host venue technical information, specifications and calendars, and it will provide a wide variety of resources, vendors, suppliers, and arts organizations. As USITNET.COM continues to develop, this networking opportunity should grow into one of the most useful resources in your management toolbox.

Visit the Web site, www.usittnet.com. There is no membership fee, and you can sign-up on-line to be added to the mailing list. The mailing list is private and will not be shared or used for any commercial purpose. Watch for further updates on-line and in future issues of *Sightlines*.

Thank you all who participated in the Management Commission's Long Beach programming. Toronto programming is now well underway.

David Will
Commissioner

ENGINEERING COMMISSION

CODE CORNER

The Code Corner column has been on hiatus in order for you to experience the new, user-friendly, 1999 National Electrical Code. The twenty code panels have finished their work; and the 1999 edition is in the hands of the attendees of the National Fire Protection Association's annual meeting in Los Angeles in May. Changes could still be made by this group as was done in the last code cycle. Copies of the new Code should be available in late August or early September. If you are one of those who are hungry for details, the NEC Report on Comments will be available from the NFPA in mid April.

As mentioned before, the code panels were asked to make the Code more user-friendly. Different panels took different approaches. Some proceeded down a path only to decide their approach was really not more user-friendly. Code Panel 15 worked over the entertainment industry articles in a manner that, at least, pleased the NFPA staff. Panel 15's work was used as an example for the other panels to consider. The ultimate judgment will be that of you, the user.

The first of the articles pertaining directly to the entertainment industry is 518, Places of Assembly. The third paragraph of Section 518-2, which will become Section 518-2(c), covers the use of portions of "places of assembly" for theatrical or musical productions. Recent interpretations in trade magazines seem to indicate that only the stage portion of a place of assembly need to comply with the theatre Article 520. It makes little sense to require a stage platform in a ballroom to be wired with extra-hard-usage cords, while the cords running through the audience seating area to light trees and follow spot platforms need only be not-hard-usage cord. A clarification of this issue was added to the Code.

Several changes were made to the wiring methods in Article 518. An exception was added to the requirements for temporary wiring in exhibit halls

allowing cable tray to route portable cords up off of the floor. Acceptable fixed wiring methods now include flexible metal raceways, and Type AC cable containing a grounding conductor.

As usual the most controversial subject was the use of non-metallic raceways in places of assembly. During the last code cycle the Code Panel twice rejected an exception allowing its use when behind a wall or ceiling with a 15-minute finish rating of a fire-rated assembly in restaurants, meeting rooms, church chapels, and the like. Often gypsum board meets this requirement. This decision was overturned by a simple majority vote at the NFPA annual meeting and appeared in the 1996 NEC. In this code cycle there were several proposals to change the course of this exception. Some wanted it deleted. Some wanted it to include a fine print note indicating several conditions imposed on the use of non-metallic raceway. Some wanted to add club rooms, court rooms, mortuary chapels, museums, fixed seating areas in auditoriums, and the like. The exception seems to still be with us along with some of the fine print note admonitions. The added occupancies were rejected although any of this can change at the annual meeting.

In this code cycle the concept of using non-metallic raceway behind 15-minute rated walls and ceilings in the fixed seating areas of the theatres and audience areas of studios was introduced in Article 520. If this wiring method was to be allowed care would have to be taken by all technicians to never penetrate or damage in any way, either accidentally or intentionally, any gypsum board in any seating area in case there might be non-metallic raceway behind it. It was pointed out that in a working theatre the seating area walls and ceilings are often single sided, and contain many large openings for lighting and rigging. This construction does not lend itself to 15-minute finish ratings; and therefore, users would not expect to have to maintain the integrity of these surfaces. In actuality the seating area walls and ceiling constitute nice look-

ing scenery contained within a monolithic, possibly fire-rated structure similar to the stage house. Non-metallic raceways were rejected in this article at least for the time being.

A recent article in a trade journal exposed some confusion with regards to Table 520-44. The Maximum Rating of Overcurrent Devices found in the table apply only when the values in the table are used, and do not apply to other parts of the Code. Clarification was also added to Section 520-53(h) regarding the use of single conductor feeder cables used in parallel, and to Section 520-2 regarding the definition of "Breakout Assembly."

A proposal was made to deal with the issue of additional power supplied by portable generators. Section 520-53(h) disallows the running of single conductor feeders through openings in outside walls from the generator to the theatre interior. A Subsection (5) was added to allow passage of these cables through walls providing they have the proper overcurrent protection at not greater than the ampacity of the conductors. This would preclude the use of the "tap" rules in these instances. Care must be observed when penetrating walls as they might be fire walls. Section 300-21 covers those instances and indicates that special materials and constructions may be required often by the building code.

Our "favorite" subject appeared again this cycle. UL was in the process of writing requirements that would no longer allow "Camlocks" as we know them based on requirement found in Sections 400-10 and 410-16. The concerns were over strain relief and intermateability of connectors with different ratings. A sentence was added to Section 520-53(k) declaring those Chapter 4 sections not applicable to single-pole separable connectors.

A change of special note was made to Sections 520-69(b) and (c). Adapters and two-fer's can now be made from junior hard service (Type SJ, SJO, etc.) cord providing the length is limited to 3.3 ft. This is patterned after the requirements for fixture cords and breakouts but the purpose of the length restriction is not obvious. The purpose of all these length restrictions

is to reduce the likelihood that these cables will not be on the floor where they can be walked on and where scenery can be rolled over them. This change should reduce the number of unsafe two-fer's by allowing two cords in one strain relief. The strain relief and terminals, however, must be listed by a recognized testing laboratory for two cords in one plug. Two-fer's made with individual fixture wire in sleeving are not code-compliant.

Dressing rooms became a lively topic this code cycle. The current Code requires a switch with pilot light in the dressing room to control all lights and receptacles. The idea was to turn off all power to the dressing room where curling irons might be left on, and where wigs and costumes might be adjacent to the hot lights. This poses a problem in a modern dressing room that might contain computers, answering machines, refrigerators, and the like. In the future switches will still be required but only for lights and receptacles adjacent to mirrors and above dressing tables. The pilot lights for those switches have been moved to outside the dressing room door.

Article 525, Carnivals, Circuses, Fairs and Similar Events, received several changes as this was the new article's first cycle of exposure to use. Electrical wiring in tents and concessions must now be securely installed and protected from damage. Temporary lamps must be provided with a guard to prevent breakage of the lamp bulb.

The requirements for portable cords and cables were sorted out for appropriate use. In general, cords and cables must be of the extra hard usage type. Cords not subject to physical damage may be of the hard usage type. Cords and cables used outdoors must be listed by a recognized testing laboratory for wet locations and sunlight resistance. Connectors laid on the ground must also be listed for wet locations. Connectors accessible to the public must be guarded (covered, shielded, fenced, enclosed, and the like). Requirements for emergency lighting

in "dark" rides were also added.

The major controversy in Article 525 has to do with GFCI. In the last code cycle when it looked like Section 305-6 was going to contain GFCI requirements that might affect the entertainment industry, sections were added to the "entertainment industry" articles to block this action. In actuality the feared GFCI requirements were not implemented, and the entertainment industry sections were viewed as banning the use of GFCI. The entertainment industry GFCI sections were repealed in all Articles except Article 525 where their need seemed to resonate. All 125 volt single-phase 15- and 20- Ampere receptacle outlets shall be provided with GFCI in Article 525 venues.

A new part was tacked to the end of Article 525 adding requirements for electrical equipment around pools, fountains, dunk tanks, bumper boats, etc. Equipment near water must comply with Article 680.

Very little of significance was changed in Article 530, Motion Picture and Television Studios and Similar Locations. Portable wiring requirements were sorted out so that stage effects and properties such as table lamps can retain their not hard usage supply cords.

A proposal similar to one in Article 520 was made concerning cables from portable generators outside the building. The proposal was accepted; but for some reason, all the concerns the Panel had when approving the wording in Article 520 seemed to have vaporized. The Panel accepted the submitter's wording resulting in separate requirements in the different venues for what is essentially the same issue.

The main change to Article 530 has little to do with the subject of the article. In the last code cycle a Part G was added which covers a novel way to distribute power in order to reduce electrical noise. Instead of a 120 volt circuit where one pole is 120 volts above ground and the other pole is grounded, both poles are 60 volts above ground.

Again in the last code cycle the Code Panel carefully crafted the requirements to keep the existence of this power source type within the realm of qualified personnel and for high tech electrical/electronic equipment. At the time it was expected that other appropriate articles such as Article 640, Sound-Recording and Similar Equipment, would cross-reference this material. What happened this code cycle was to move these requirements into a new Article 647, Sensitive Electronic Equipment. This change essentially opened up this type of power supply to any electronic equipment anywhere that is under control of "qualified personnel," including lighting equipment. The new article also opens up this type of power supply to multi-phase configurations such as six-phase wye. The article is full of potential inconsistencies and impracticalities. If you thought single phase, three wire vs. three phase, four wire wye vs. three phase, four wire high leg delta power feeders were confusing, wait until you experience six phase, six wire and the requirement to change all your circuit breakers and switches from single-pole to double-pole.

Finally if any of you are involved with sound in any way you should pay special attention to Article 640. This article once named Sound-Recording and Similar Equipment is now named Audio Signal Processing, Amplification and Reproduction Equipment. The article has been completely rewritten and bears very little resemblance to the old article. The era of the vacuum tube has been replaced by the era of the transistor. Welcome to the new millennium.

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

Ken Vannice
*Vice-Commissioner
for NEC Panel 15*

USITT CONFERENCE & STAGE EXPO

TORONTO: THE MEETING PLACE FOR THEATRE

For centuries, various peoples have gathered to trade at the point where the Humber River pours into the large body of water known by the Algonquins as Beautiful Lake, or "Ontario." Naturally enough, the local Hurons gave this spot a name that means Place of Meeting: "Toronto."

The geographical virtues that have brought people together since ancient times have produced, by the latter part of the twentieth century, Canada's largest city. With a population of 2.3 million, and over 4 million in the greater Toronto area, the city is now one of North America's most popular destinations for visitors, immigrants, business people, conferences, and arts festivals of every sort.

And so it seems particularly fitting that next Spring, Toronto will become the meeting place for several thousand theatre people who will converge upon the Metro Toronto Convention Centre for the 39th USITT Annual Conference and Stage Expo. This principal event of the USITT year will take place March 24-27, 1999, with Professional Development Workshops starting on Monday, March 22.

If you have the opportunity, it is well worth spending an extra few days before or after the Conference to explore what the city has to offer. Toronto is the third-busiest theatre city in the English-speaking world, with over 180 professional theatre, dance, and opera companies offering 600 productions each year (that's 12 opening nights per week) to an annual audience of 7.6 million. On any given night, Toronto's community of 16,000 theatre professionals presents some 60 or 70 productions—many of them within walking distance of the Convention Centre.

Toronto is also a major recording

and performance center for every type of music, and one of the principal film and television production sites in North America. There are scores of galleries and museums to explore, and an exceptional variety of architecture within a walking tour of your hotel. The clubs, shops, bars, restaurants and brew pubs that fill this part of town keep the streets alive day and night.

Throughout the city, the hundreds of parks, local businesses, tree-lined streets, "Bricktorian" houses, and rich kaleidoscope of cultures make up the neighborhoods that have created this extraordinarily livable city. Toronto has been recognized by the United Nations as the most culturally diverse city on the planet. Barely half of the population claims English as its mother tongue, and 100 languages can be heard on the streets, in the subways, on our famous streetcars, and especially in the restaurants.

The cuisine of every nation can be sampled here, prepared by and for those who grew up with it. (And what about those of us who actually grew up speaking English? Don't worry, we cook Italian.) The variety, quality, and sheer number of Toronto restaurants are definitely worth some serious investigation. Fortunately, the demanding clientele and lively competition make most of them very reasonable, so your research funds can go a long way.

A visit to Toronto can, in fact, be remarkably easy on your budget. A favorable exchange rate, vigorous marketplace, and plenty of hotel rooms combine to make Toronto one of the most affordable destinations in North America.

So plan to join your colleagues for a week of theatre in Canada's largest city, and one of the world's great theatre cities: Toronto—the place of meeting on the beautiful lake.

Paul Court
*Promotions Coordinator
USITT Conference &
Stage Expo, Toronto*

STANDARDS COMMITTEE

LIGHTING DESIGN
GRAPHICS UP FOR
REVIEW

The USITT Lighting Design Commission's Graphics Standards Committee is preparing a draft Recommended Practice for Theatrical 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 procedures.

Under the USITT "Procedure for Creating Standards," consensus for adoption of this Recommended Practice will be done by the "canvass method." The USITT Lighting Design Commission's Graphics Standards Committee is conducting a Pre-Canvass Interest Survey in order to develop a Canvass List. The draft Recommended Practice will be sent to the Canvass List for approval or objection in part or whole (with reasons).

If you are interested in being included in the Canvass List for commenting on the proposal please send your name, mailing address, phone number, and e-mail address to:

Mail to:

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

FAX to:

L.J. DeCuir, Chair
Lighting Design Commission
Graphics Standards Committee
1-423-974-4867

e-mail to:

ldecuir@utkux.utcc.utk.edu

Any questions regarding the USITT Standards Process may be directed to:

Jerry Gorrell
Chair - USITT Standards
Committee
15514 East Bumblebee Lane
Fountain Hills, AZ 85268

(O) 602/ 262-7364
[Phoenix Civic Plaza]
(O Fax) 602/ 495-3642
gorrell@primerenet.com

or

Mitch Hefter
USITT Engineering Commissioner
/ Member USITT Standards
Committee
15358 NW Decatur Way
Portland, OR 97229-8951
(O) 503/ 222-9944 x304
[Rosco/Entertainment Technology]
(O Fax) 503/ 227-1562
mkhefter@hevanet.com

Mitch Hefter
USITT Standards Committee

LIGHTING COMMISSION

LIGHTING SESSIONS
SHINE IN LONG BEACH

It was wonderful to see so many of you at the recent Long Beach conference. Hats off to Annie Archbold, Vice-Commissioner for Long Beach Programming, for putting together a top notch week of entertaining and educational sessions.

Many of you also deserve special thanks for your contributions to this year's conference. Without the hard working volunteers, the Lighting Design Commission could not offer so many diverse activities. Kudos to all of the session chairs, panel presenters, and volunteer workers. Thanks as well to the Lighting Lab Committee and all of the vendors and manufacturers that made the Long Beach Lighting Lab possible. And finally, thank you to all of the eager volunteers who participated in the individual portfolio reviews.

LONG BEACH HIGHLIGHTS

The opportunity to hear well known professionals discuss their work is always a conference highlight. This year, Jennifer Tipton, 1998 Distinguished Lighting Designer, delighted a capacity audience with a discussion of the ideas that have molded her design work. Later in the week, Neil Peter Jampolis described some of his choices that take advantage of the possibilities

offered by breakthroughs in gobo technology. Student designers in the Lighting Lab were able to get some very personal attention from Mr. Jampolis when he, Chris Parry, and Cindy LiMauro critiqued their work lighting a scene from *The Tempest*.

The Professional Development Workshop, "Photographing the Scene," presented by Ken Howard was a tremendous success. New York-based lighting designer, Steve Shelley, presented a tremendous session on "Focusing." The Master Class titled "Lighting the Thrust Stage" that Craig Wolf and I led developed into a fascinating dialogue with the working designers in the audience. The opportunity to network and share work experiences with other lighting designers is one of the most valuable aspects of the USITT conference.

If you have thoughts about future PDW topics, skill sessions, and master classes, please, share those ideas. Contact Mike Ingraham (414-465-2481(o)) with suggestions for Denver and New Orleans. The mentoring project which the Lighting Design Commission is sponsoring, together with ESTA, is moving forward and had a successful "meet and greet" at the Long Beach conference. If you are interested in more information about the Mentoring Project contact Rich Dunham (richard.e.dunham@vanderbilt.edu).

LOOKING AHEAD

The programming for Toronto and Denver is already underway. The Light Lab will return in Denver, probably in a ballroom. In July there will be a rotation in Lighting Design Commission leadership. Contact information for new officers will be on the commission's home page (www.culturenet.ca/usitt/commissions/light.html). Contact any of the vice-commissioners if you wish to volunteer for future activities.

The International Theatre Design Archive—Project 2000—is moving forward on the Internet (www.siu.edu/PROJECT2000/). This is a juried publication of realized design work. For details on how to submit your work check your back issues of *Sightlines*, or contact Otis Sweezy

(osweeze@daisy.ac.siu.edu). A team of three jurors evaluates submissions. We currently need to appoint two more jurors for Project 2000. Contact Ellen Jones (ellenjones@compuserve.com) if you are interested in serving as a juror. This is a time consuming activity when there are submissions to review. Jurors must have Internet access. Potential jurors should be designers that are currently active in professional theatre and have a minimum of five years experience in the field of lighting design.

Among its other missions, the Lighting Design Commission is committed to promoting research and publication in the field of lighting design. If you have ideas, but are not quite sure how to develop them, please don't hesitate to contact any of the commission's leadership, especially Craig Wolf (cwolf@mail.sdsu.edu) and myself (ellenjones@compuserve.com). We look forward to working with you.

Ellen E. Jones,
Co-Commissioner

STANDARDS
COMMITTEE

DMX UPDATE

In the March issue of *Sightlines*, we brought you up to date on the many activities involving USITT DMX512 ("Bad DMX, German DMX, New DMX—What's Going On with DMX?"). This month, we want to update you on several DMX512-related events which occurred during the USITT Annual Conference & Stage Expo in Long Beach.

DMX512 REVISION

ESTA's Technical Standards Committee and the ESTA Control Protocols Working Group formally accepted USITT's request to assume the maintenance of DMX512. A Task Group was formed to revise the standard based on public and industry input, with the ultimate goal of establishing DMX512 as an American National Standard (ANSI). This process will include acting on proposals received in response to the "Call for Comments" issued in the March *Sightlines* and posted on

USITT's Web site. Input from other ESTA DMX Task Groups will also be considered. The DMX Revision Task Group is chaired by USITT Engineering Commissioner Mitch Hefter of Rosco / Entertainment Technology. The other members of this Task Group are Doug Fleenor (Fleenor Design), Bob Goddard (Goddard Design), Dave Higgins (Gray Interfaces), Ted Paget (Jones & Phillips), George Sabbi (Production Resource Group Lighting Division), Steve Terry (Production Arts), and Steve Unwin (Pulsar Light of Cambridge).

The deadline for presenting proposed changes to DMX is May 20, 1998. The DMX Revision Task Group will meet this summer to address proposed changes. They will initiate preparation of a draft of a new version of DMX512. This draft should be issued for public review by the ANSI Accredited Standards Committee E1 (the ESTA Technical Standards Program) later this year. For further information, please follow the DMX512 link on the USITT Web site (www.culturenet.ca), visit the ESTA Web site (www.esta.org), or contact Mitch Hefter (tel: 503-222-9944 x304; e-mail: dmx512@hevanet.com).

GERMAN DMX

In March *Sightlines*, we also discussed the planned adoption of a version of DMX by DIN, a German standards organization. Several problems exist with this German DMX. Most of the technical differences appear to have been resolved. However, in addition to copyright infringements, this draft DIN standard has not gone through the proper standards review process in Europe known as the Vilamoura Procedure. This was addressed at a meeting of the CENELEC Technical Board in March just prior to the USITT conference. CENELEC is the standards body that deals with electrical standards in the European Community. The CENELEC Technical Board decided to circulate the draft DIN DMX standard to the other European National Standards Committees for their review under the Vilamoura Procedure. This effectively puts DIN DMX on hold for a period of time.

During a telephone conversation with a member of the DIN DMX Work-

ing Group, I was informed that DIN is working on resolving the copyright issues with USITT. They also will adopt the ANSI version of DMX once it becomes available.

Mitch Hefter

Engineering Commissioner

*USITT DMX512 Subcommittee Chair
ESTA DMX Revision Task Group Chair*

STAGE EXPO

STAGE EXPO LARGER THAN ANY IN SEVEN YEARS

Stage Expo '98 in Long Beach had more exhibitors in more booths than any Stage Expo since Milwaukee in 1990. With 18,900 square feet of commercial booths anchored on a sea of blue carpet, and surrounded by USITT special exhibitions—Carnival in Rio, The World's a Stage: Theatrical Designs of Joe Musil, The Heritage of Dr. Paul Reinhardt, The Theatre Design Charrette, and Design Expo—Stage Expo '98 exhibitors enjoyed increased attendance and floor traffic at this year's show.

Here is the final list of exhibitors at Stage Expo '98:

A.C. Lighting, Inc.
A.C.T. Enterprises
Alcone/Mutual Hardware
AlterYears
Altman
American Harlequin
Anchor Communications/Porta Com
Apollo Design Technology
ATM FLY-WARE
Automatic Devices Company
Baer Fabrics
The Banff Centre for the Arts
Barbizon
BMI Supply
Ben Nye Makeup
Broadway Press
Bulbman Inc.
CAE, Inc.
California Institute of the Arts
California State University - Fullerton
California State University - Long Beach
California State University - Long Beach Extension
University of California - San Diego
Carnegie Mellon University
University of Cincinnati, College

Conservatory of Music
Cinema Secrets
Cirque du Soleil
CITT
City Theatrical
J.R. Clancy, Inc.
Classic Trims
Clear-Com Intercom Systems
Cobalt Studios
Columbus McKinnon Corporation
Cornish College of the Arts
The Crosby Group, Inc.
CSU Summer Arts
Custom Rigging Systems
Dazian's
University of Delaware
Drama Book Shop
Electronic Theatre Controls
Entertainment Lighting Services
Entertainment Services & Technology Association
Focal Press
Flying By Foy
Full Compass Systems
GALA
George & Goldberg Design Associates
Gothic Coatings, Inc.
The Great American Market
H&H Specialties Inc.
Gilbert V. Hemsley Jr. Internship in Lighting
High End Systems, Inc.
Humboldt State University
IGUS, Inc.
University of Illinois - Urbana Champaign
Intertec/TCI+Lighting Dimensions
University of Iowa
Irwin Seating Co.
Jeamar Winches
Joyce/Dayton Corp.
University of Kansas
Kinetic Artistry
Kryolan Corporation
Kunst Macchina
LEE Filters
Le Maitre Special Effects Inc.
Limelight Productions, Inc.
LuxArt Conception
Mankato State University
Mann Brothers
MDG Fog Generators
Mehron
Meteor Light & Sound Inc.
Meyer Sound Labs
Milliken & Company
University of Missouri - Kansas City
Moonlight Illumination Co.
Musson Theatrical-TV-Film
Norcostco Inc.

NSI Corporation
Olesen
PCPA Theaterfest
Penn State University
Premier Lighting & Production Co.
Protech
Rosco
Rose Brand
San Diego Stage & Lighting, Inc.
San Diego State University
Sapsis Rigging Inc.
Sculptural Arts Coating, Inc.
ShrinkMarkers
University of South Dakota
University of Southern California
Southern Illinois University at Carbondale
SSP Group Inc.
Stage Directions Magazine
Stage Research, Inc.
StageRight Corporation
Steeldeck, Inc.
Strand Lighting Inc.
Strong International Inc.
Surety Manufacturing & Testing Ltd.
Syracuse Scenery & Stage Lighting Co., Inc.
University of Tennessee
University of Texas at Austin
Theatre Arts Video Library
James Thomas Engineering, Inc.
TMB Associates
Tomcat USA Inc.
Towson University
Tru-Roll
UNLV
Union Connector
United Scenic Artists Local 829
Vincent Lighting / Future Light
Warner Bros. Studios Facilities
Wenger Corporation
University of Wisconsin - Milwaukee
WJS Studios
Wright State University
Wybron
Yale School of Drama
Zeidler Roberts Partnership Inc.
ZFX, Inc. Flying Illusions

A record number of exhibitors took advantage of the priority space selection held on the final day of Stage Expo '98 and have already reserved booth space for Stage Expo '99 which will be held March 25-27, 1999 in Toronto.

Helen Willard

Stage Expo Sales Manager

PROBLEM COSTUME LOCATOR SERVICE

Information Gathering Form

****Complete this form and send it to the project coordinator listed below to register items from your stock with the service. Copies of this form can be mailed, or the required information can be sent via e-mail.**

****A problem costume piece is any single piece, or multiple, which is essential to a particular production, that one may reasonably choose not to build because of limited budget, or lack of qualified construction staff.**

****To request help with locating a particular problem costume, telephone the coordinator and ask him to send specific information. You may also make requests via e-mail.**

Institution: _____

Contact Person: _____

Telephone: _____

Problem piece/quantity	Show	Construction date
Horse heads/4	EQUUS	1993

Return this form to:
Kevin McCluskey, Project Coordinator
SFAFU
Box 9090, SFA Station
Nacogdoches, TX; 75962-9090
(409) 468-1126

E-mail: kmclcluskey@titan.sfasu.edu

COSTUME DESIGN & TECHNOLOGY COMMISSION

NEED A SPECIAL COSTUME IN A HURRY?

One of the Costume Design and Technology Commission's ongoing projects, the Problem Costume Locator Service, needs your input.

The Problem Costume Locator Service is a database to help USITT members locate problem costumes. For example, a member recently called me looking for the *Equus* horse heads and I was able to give him five possible sources for rental.

Information in the database is provided by USITT members who have problem costumes in their stock that they are willing to rent or loan. Unfortunately, at the present time the database is lacking a significant number of resources and without input, it will disappear. I am not however, lacking in inquiries for the information. This article is a request for your support of this project by registering your problem costume pieces with the Problem Costume Locator Service.

A problem costume is any single piece, or multiple, which is essential to a particular production, that one may reasonably choose not to build because of limited budget, or lack of qualified construction staff. Examples of costumes meeting the definition are listed below. Costumes that are not show specific are outside the scope of this service, and will not be included.

There is no charge for the service. The service is open to any member of USITT and you do not need to contribute listings to participate. Requests for help in locating specific pieces can be made by phone (409-468-1126) or e-mail (kmclcluskey@titan.sfasu.edu).

Please help support the Problem Costume Locator Service by completing the information form on the left and mailing it to the address listed. If you prefer, we will accept the same information by electronic mail. Rental houses are encouraged to list appropriate items of their stock, understanding that this is not a referral service. Members who request information will be given a list of all the sources in the database and it is up to them to choose from whom they will rent.

Please take the time to fill out the form and send it to me. Members of the Costume Design and Technology Commission have expressed their enthusiasm for this project at commission meetings for three years. But it will disappear if we don't get more contributions to the database. Those of you who have already given information need not send it again, but you may certainly contribute additional listings.

Acceptable listings:

the horse heads EQUUS
the military uniforms OUR COUNTRY'S GOOD
quick change tuxedos A CHORUS LINE
the Yetti ON THE VERGE
the Peiking opera costume M. BUTTERFLY

Unacceptable listings:

"18th century dresses"
"a large selection of period corsets"

Kevin McCluskey
Project Coordinator

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. [1]

VIRTUAL TOURS

There are many sites on the Web which provide you with a virtual tour of buildings or building sites. In the March issue of "WOW!" I provided a location for a virtual tour of Durham Cathedral [2]. Since then I found a site which lists many more tours [3]. From there you can visit the Metropolitan Museum of Art [4], the University Museums at the University of Mississippi [5], and the Sistine Chapel [6]. Don't miss looking at the Catherine Palace of Tsarskoye Selo [7].

VIRTUAL REALITY SITES

In an earlier issue of "WOW!", I listed a few Web sites that are using QuickTime VR [8] technology. This is a new form of computer graphics that allows the viewer to move around the picture in 360 degrees, by just placing the cursor on the picture and dragging the mouse. Disneyland [9] and McMenamins Crystal Ballroom [10] are two examples of sites that use QuickTime VR. The San Francisco Asian Art Museum [11] makes use of the traditional virtual tour.

SITES SUBMITTED BY MEMBERS

Beeb Salzer has set up a Web page [12] from which you can get information about obtaining free sets of high-quality prints of theatrical renderings by several well-known designers—Tony Walton, Ming Cho Lee, John Lee Beatty, Carrie Robbins, Florence Klotz, Patricia Zippodt, and Jane Greenwood.

Please e-mail me [osweeze@siue.edu] the URL of any sites that you want share with other USITT members.

C. Otis Swezey
Vice-Commissioner for
Electronic Communications

CLASSIFIED ADS

TECHNICAL DIRECTOR /
LIGHTING DESIGNER
FOR DANCE

Permanent full time 9 month Staff Position (with possible additional Faculty assignments) will provide TD and LD services for productions of the Cornish College of the Arts Dance Department, and teach an introductory Production for Dancers course. Applicant should have experience in all areas of Dance Production including stage management, lighting, sound, and technical direction, and demonstrate excellent interpersonal communication skills. BA/BFA in Dance, Production, or related field, with three years production and/or teaching experience preferred. Salary \$15,700 - \$18,400, excellent benefits. Begins 9/1/98.

Send resume to: Cornish College of the Arts, 710 East Roy, Seattle, Washington 98102.

COSTUME PRODUCTION
SUPERVISORS

The Washington Opera is seeking Costume Production supervisors on a per opera basis. 8 operas from June '98-March '99. Opera experience preferred, salary commensurate with experience. Travel and housing allowance. Send letter, resume and references to: M. LeBoeuf, Costume Director, Washington Opera Studios, 400 Calvert Ave., Alexandria, VA 22301, FAX# (703) 739-3609, E-mail: MLeBoeuf@dc-opera.org.

COSTUME POSITIONS

Draping, first hand, stitching, dyer/crafts, and intern positions available for 98-99 season, eight operas. July '98 through April '99. Professional experience required, salary commensurate with experience. Send letter, resume and references to: Marsha M. LeBoeuf, Costume Director, Washington Opera Studios, 400 Calvert Ave., Alexandria, VA 22301, FAX# (703) 739-3609, E-mail: MLeBoeuf@dc-opera.org.

ESTA JOB BOARD

Your one-stop source for employment listing in the entertainment technology industry: <http://www.esta.org>. ESTA announces a new on-line service, the ESTA Job Board. A comprehensive listing of available jobs and internships with ESTA member companies including opportunities in sales, rentals, customer service, production, field service, project management, product development, administration/finance and marketing/PR.

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.

TECHNICAL DIRECTOR

Responsibilities for this position include design of sets, lights, props, and costumes for the Helen Hocker Center for the Performing Arts, a 27 year old volunteer based community theater (owned and operated by the City of Topeka, KS) which produces 6 family and children's musicals annually. Must be able to design for multi-locations (40' x 40' Black Box, outdoor amphitheater, and 1,100 seat theater). Must be able to design to scale floor plans, drawings, models and/or renderings, as well as light plots, costume plots, and stage electrics. Includes supervision responsibilities. Requirements include graduation from an accredited four year college or university with a BA/BFA in Theater Design/Production. MA or MFA preferred. One year experience in a similar community theater setting. Salary is commensurate with experience and qualifications. Submit resume to City of Topeka Personnel, 215 SE 7th Street, Room 170, Topeka, KS 66603.

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.

[1] http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html

[2] http://www.dur.ac.uk/~dla0www/c_tour/tour.html

[3] <http://www.dreamscape.com/frankvad/museums.museums.html>

[4] <http://www.metmuseum.org/htmlfile/gallery/gallery.html>

[5] <http://www.olemiss.edu/depts/classics/museums.html>

[6] <http://www.christusrex.org/www1/>

[sistine/0-Tour.html](http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html)

[7] <http://205.187.161.152/catherinepalace/index.html>

[8] <http://www.apple.com/quicktime/>

[9] <http://www.disney.com/Disneyland/qtvr/>

[10] <http://www.mcmenaminspubs.com/Crystal/crystal.shtml>

[11] <http://sfasian.apple.com/Mongolia/Home.htm>

[12] <http://www-rohan.sdsu.edu/~bsalzer/index.html>

HEALTH AND SAFETY COMMISSION

PROPOSED SESSIONS FOR NEXT YEAR'S CONFERENCE

The Health and Safety Commission had several very successful sessions at the recent USITT Conference & Stage Expo in Long Beach. Rather than relive what I know many of you experienced first-hand, I'd rather tell you about what is upcoming for Toronto where we plan to sponsor five of our own sessions and work with all the other commissions to assist with their sessions that relate to health and safety. All sessions are subject to modification or deletion at the May meeting of the Commissioners Steering Group. Here are the proposed topics for 1999:

- "So you want to bring a tour into Canada." A look at the problems, especially in special effects and gun regulations.
- "Waste disposal, in everyone's job description." How do we complete the final phase of the strike of the show; what happens to the scenery, the debris amassed in creating it and how do we keep it all out of the landfill.
- "Annual safety check." This program was cancelled in Long Beach and will be presented next year. It concerns the documentation and implementation of a careful analysis of your theatre, on stage and in the whole building.
- "Liability for technicians and designers." This issue will be examined in both the academic and private venues.
- "Unexpected exits: traps, ledges, edges and pits." How do we create a safe surrounding for the actor in high risk situations.

Several of our fellow commissions have expressed interest in co-sponsoring sessions. A sampling: creative use of costume adhesives; developing a shop safety plan, indoor pyro, and implementing ADA for customer service. These and other proposed sessions are tentative until confirmed at the Commissioners Steering Group meeting in May.

We look forward to seeing you in Toronto, and to helping everyone promote a safe entertainment working environment.

Bill Hektner
Co-Commissioner

USITT CALENDAR

May 1998 (15th–31st)

- 15-17 *Conference Programming*: Preliminary Toronto Conference
program scheduling meeting – Toronto, Ontario
- 15 Costume Symposium 1998 - Santa Fe registration
deadline
- 15 June Sightlines editorial deadline
- 24-27 OISTAT Architecture Commission meeting – Bratislava,
Slovak Republic
- 24-27 OISTAT Executive Committee meeting – Lubeck, Germany

June 1998

- 1 Summer TD&T editorial deadline
1 *USITT Committee Chairs*: 98/99 committee member
appointment recommendations due to officers
15 *Conference Programming*: Toronto Conference preliminary
session schedule announced
15 Fiscal Year 1997/98 vouchers with receipts and invoices
due to officers
30 *Conference Programming*: Programming and/or
scheduling conflicts due to VP Programming
30 Changes and corrections for USITT Membership
Directory due to National Office
30 1997/98 Fiscal Year ends

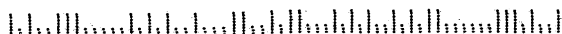
July 1998

- | | |
|-------|---|
| 1 | 1998/99 Fiscal Year begins |
| 15 | Special Exhibition request forms due to VP Special Operations |
| 15 | July/August Sightlines editorial deadline |
| 23-25 | Costume Symposium 1998 – Santa Fe |
| 31 | Executive Committee Retreat – Toronto, Ontario |

usitt sightlines

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6443 RIDINGS RD., SYRACUSE, NY 13206-1111

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ATTN: DAVID RODGER
BROADWAY PRESS
3001 SPRINGCREST DRIVE
LOUISVILLE KY 40241-2755