

**usitt**  
THE ASSOCIATION OF DESIGN, PRODUCTION, AND TECHNOLOGY  
PROFESSIONALS IN THE PERFORMING ARTS AND ENTERTAINMENT INDUSTRY

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## AWARDS

### RECOGNITION FOR CREATIVITY AND IMAGINATION

The Young Designers & Technicians Awards program was created to give recognition to outstanding young designers who demonstrate excellence in creative, innovative and imaginative approaches to design and production. In order for a designer to be eligible for an award, he or she must be in the final year of completing, or have completed within the last two years, an advanced degree from an accredited college or university in North America. This year, awards were given in the areas of technical production, costume design and technology, lighting design, scene design, and sound design at the USITT Annual Conference & Stage Expo in Long Beach on March 19, 1998.

Andrew Dalzell was the recipient of

the 1998 Clear-Com Sound Achievement Award. In June, he will be receiving his MFA in Sound Design from the University of Cincinnati-College Conservatory of Music. In addition to working as a dynamic and creative sound designer for various productions at UC-CCM such as *The Importance of Being Earnest* and *Babes in Arms*, Andrew has also been working as a graduate assistant in theatrical sound design.

Marie Cloud was the recipient of the 1998 Rose Brand Award for Scene Design. Marie comes from a back-

ground in architectural design, which is evident in her keen sense of the use of space. In addition to receiving this award at the USITT conference in Long Beach, she also participated in the Young Designers Forum, and is going to be one of the co-designers of the United States entry in the 1999 Prague Quadrennial. Marie received her MFA in Scene Design from the University of Oklahoma in May.

Timothy Dial was the recipient of the 1998 Zelma Weisfeld Costume

*continued on page 2*

PHOTOS BY TOM THATCHER



MARIE CLOUD



TIMOTHY DIAL



ANDREW DALZELL



BRIAN STOCKMASTER



KEVIN SHAW

**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.

Subscription to *USITT Sightlines* is part of membership in USITT, the association of design, production, and technology professionals in the performing arts and entertainment industry. \$15 is deducted from membership dues to cover the cost of publication.

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#### AWARDS

➤ *continued from page 1*

Design & Technology Award. Tim is finishing his MFA degree in Costume Design at the University of Tennessee, Knoxville. He excels in many areas of costume crafts including millinery, draping, mask-making, wig-ventilating, and fabric dying and painting. He has worked professionally as a milliner and has conducted master classes for USITT Southeast Section as well as other schools and universities across the country.

Kevin Shaw was the recipient of the 1998 Barbizon Award for Lighting Design. Kevin received his MFA from the University of South Carolina in May of 1997. Currently, Kevin is working with the Aquila Theatre Company of London on tour with *Birds* and *Julius Caesar*. The founders of the company had seen Kevin's work in South Carolina, and thought it merited a design internship with the company. This turned out to be advantageous for both parties, as Kevin became a full time member with the company upon his graduation.

Brian Stockmaster was the recipient of the 1998 KM Fabrics Technical Production Award. For his masters thesis he conducted a national survey of technical directors on the subject of estimation practices. He did the survey while he served as technical director for three summer productions as well as the first show of the University of Wisconsin's 97-98 season. Brian will be receiving his MFA in Theatre Technology from the University of Wisconsin, Madison in May.

As you can see, this year's cast of winners is an extraordinary group of individuals. We look forward to seeing more high quality applicants in the following years. Congratulations to the winners and thanks to all those who participated in this year's awards program. Special thanks go to those who generously sponsor the awards: Clear-Com, Rose Brand, Zelma Weisfeld, Barbizon, and KM Fabrics. They helped to make the

1998 Young Designers & Technicians Awards a great success.

**Amy Supparits**  
*Administrative Assistant, USITT*

#### NATIONAL OFFICE

#### NEWS FROM THE NATIONAL

Looking for more information on a USITT commission? Want to apply for a USITT grant or fellowship? Searching for the right publication to help facilitate a project that you are working on? Visit the USITT awarding-winning Web site. Not only will you be able to find the answers to these questions, but you will find a wealth of information about USITT, plus resource links to other related sites. All you have to do is point your browser to <http://www.culturenet.ca/usitt>.

Whether you are a new member of USITT or have been involved with us for years, the USITT Web page is the place to go first when you want an update on Institute activities. Because our Web pages are kept current by USITT Webmaster Normand Bouchard, new events, happenings, projects and programs of USITT are accessible when you need them. So if you have not availed yourself of our Web pages recently, or if you never been there, do yourself a favor and log in to USITT.

*On to news from our members.*

#### ■ CONTRIBUTING MEMBER NEWS

**Rosco Laboratories** has appointed Michael Lowrance to the position of Film/Television/Video Sales Specialist for the Los Angeles area. He will replace Mike Jones, who has transferred to Rosco's Stamford office in a similar position. Lowrance comes to Rosco from the Mole-Richardson Company in Hollywood where he had been a Sales Representative supplying studios and independent filmmakers. He also has broad experience in the sale of professional and amateur photographic and video equipment.

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<http://www.culturenet.ca/usitt>**SERVING SINCE 1960**

United States Institute for Theatre Technology is the association of design, production, and technology professionals in the performing arts and entertainment industry. Founded in 1960, the Institute's unique mission 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.

**USITT MEMBERSHIP**

Membership in USITT provides many opportunities for valuable interaction, collaboration, and information exchange among people involved in the creation and production of the performing arts. Annual membership dues are: Individual—\$80, Professional—\$125, Joint—\$120, Senior—\$64, Student—\$48, Organizational—\$125, Sustaining—\$400 and Contributing—\$800. Please contact the USITT National Office for more information about membership.

**■ SUSTAINING MEMBER NEWS**

**Production Resource Group, (PRG)** announces a change in their management team at Scenic Technologies in New York. In their new structure, Fred Gallo will move into the role of Senior Vice President of PRG Theatrical Business Development. Gallo brings years of experience and expertise to this position and will focus on further developing Scenic Technologies' Broadway presence. Roy Sears will assume responsibility for the daily operational issues of the Scenic Technologies' New York office in his new role as Senior Vice President and General Manager. Kevin Baxley, while continuing to devote time to key client relationships, will have a dual role with both company and division responsibilities. Baxley's new position, Senior Vice President, Chief Financial Officer and Chief Administrative Officer will allow him to focus on the infrastructure and system implementation side of the business, as well as the administrative and financial issues for the Scenic Division as a whole.

**Steeldeck, Inc.**, distributors of steel framed platforms, is celebrating their fifth anniversary of selling their products in the United States. To mark the company's celebration, Steeldeck will be offering a number of promotions, including a five percent discount on sales. For more information visit their newly constructed Web site at [www.steeldeck.com](http://www.steeldeck.com) or call 1-800-50-STAGE.

**■ ORGANIZATIONAL MEMBER NEWS**

**Cobalt Studios** announces that David Brandon will be leaving Cobalt Studios to pursue a freelance design and painting career. Kathryn Sharp has been hired to take Brandon's place. Sharp has been painting and charging for at least fifteen years and has been a member of United Scenic Artists, Local 829 for eleven years. Her painting career has taken her around the country to Glimmerglass Opera, Hawaii Opera Theatre, Yale Repertory, Nolan's Scenic Studios, Lincoln Scenic and many other venues.

**■ INDIVIDUAL MEMBER NEWS**

Beginning July 14, 1998, Dr. Randall W. A. Davidson will begin teaching a Risk Management Master I Class in Rigging Technology. Dr. Davidson, affectionately known as Dr. Doom, is internationally known and respected for his work to ensure safety in the entertainment industry. The Master Classes will consist of seven days of professional instruction. The fee to attend is \$550 per person—hotel and travel not included—and will take place at Disney World. For more information, contact Dr. Davidson by phone (909-625-5961) or e-mail ([rdavidson@riskit.com](mailto:rdavidson@riskit.com)).

**■ LOST MEMBERS**

The USITT National Office is requesting your assistance in finding the correct address for the following current USITT members: Lea Estep, Linda Luscombe, Victoria Brown, Jonathan Furlong, Martha Penaranda, Jeff Johnston, Lisa Maher, Gretchen Potter, Rebecca Adams, Jeffery Salzberg, Roy Lockhart, Randolph Podosek, Jon Kazunaga, Robert Aucchter, and Christopher Baily. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the National Office; 800-93USITT or 315-463-6463, or e-mail: [usittno@ppmail.appliedtheory.com](mailto:usittno@ppmail.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  
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## TORONTO CONFERENCE & STAGE EXPO

### A CANADIAN PRIMER

Since many of you will be visiting Toronto next spring for the Annual USITT Conference & Stage Expo, it's time to explain a few of the unique features of Canadian culture to our friends south of the border:

**"Eh"** [pronounced with a rising inflection] The classic ending to a Canadian paragraph. This eloquent monosyllable combines a confirmation of shared understanding with a solicitation of agreement, and a general expression of *bonhomie*.

**Hockey Game** A gladiatorial event with religious overtones. This high-speed armored ballet with its cathartic violence serves to maintain a relatively orderly and peaceful society. The true nature of hockey is not really understood outside our borders, which is why a puck is added for any games broadcast in the United States. This confusion might also explain why the Stanley Cup does not currently reside in Canada.

**Plaid** Canada's national colour [sic], commonly seen on heavy cotton shirts.

**August** The month without hockey, when men wearing heavy plaid shirts can be seen wandering aimlessly about the landscape.

**Golf** A game played by the Toronto Maple Leafs from April to September.

**Doughnut Shops** The average Canadian working day is powered by coffee and doughnuts. All occupations and classes meet in these emporia, which are also the best place to find a policeman if you need one. Canada's largest chain of doughnut shops was started by a well-known hockey player, who apparently got very bored one August.

**Curling** Billiards, without pockets or cues, played on ice with brooms and large rocks.

**"Youse"** This pronoun is formally known as the Second Person Plural Inclusive [viz. "You all" and "Y'all", southern U.S.] Typically heard when a waitress asks a couple "Would youse like some more coffee?"

**The Queen** Appreciated as a constitutional and ceremonial convenience, but otherwise generally ignored. Her gracefully aging visage has adorned our stamps, our money, and our post offices for the past forty-five years. We have few rabid anti-monarchists since, unlike the British, we do not have to support Her Majesty's palaces, staff, or egregious family. On the occasion of her infrequent visits to Canada she receives the traditional tribute of three beaver pelts, a moose hide, two pints of maple syrup, and a box of doughnuts.

**Robertson Screw** The ubiquitous Canadian fastener which can be held on the end of a square-headed driver is used everywhere in the theatre, and found in any Canadian hardware store. South of the border, it is found in the pages of *Fine Woodworking*.

**Robertson Screwdriver** Two parts vodka to one part marmalade.

Armed with the above knowledge, you will be able to navigate the streets of Toronto like a native. See youse next March, eh?

Paul Court  
 Promotions Coordinator  
 USITT Conference & Stage Expo,  
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# TECHNICAL SOURCE GUIDE

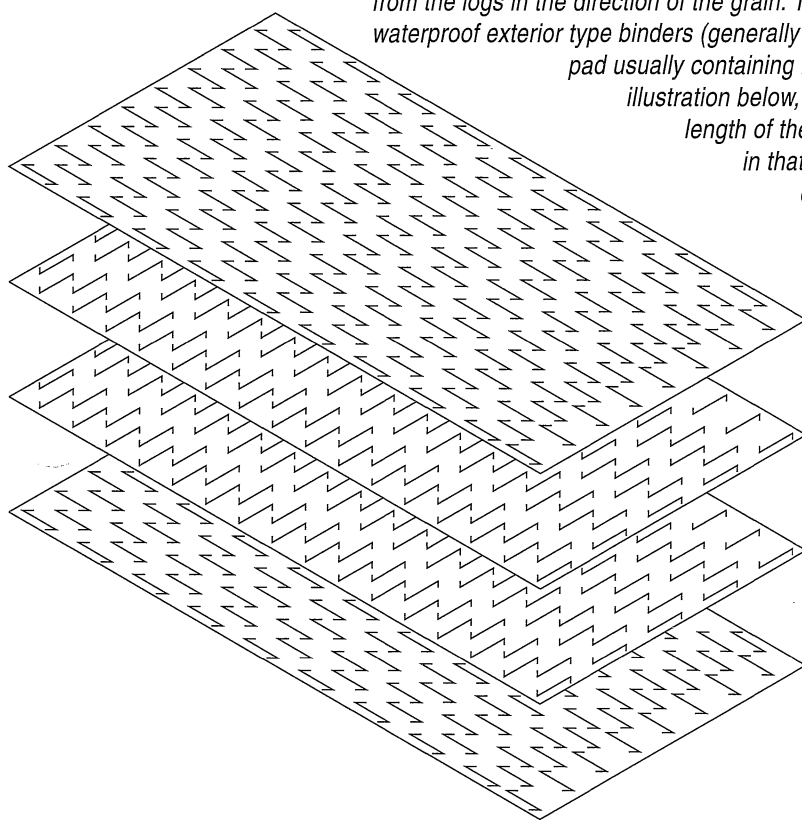
## ORIENTED STRAND BOARD

by Fritz Schwentker

University of Texas at Austin

Oriented Strand Board or OSB is an often overlooked building product that is suitable for adoption in the theatre. These panels have excellent strength and a cost about half that of the equivalent softwood exterior plywood panels commonly used in scenic applications. Typical theatrical uses for 1/2" to 3/4" thick sheets are as subflooring in platforms, stairs and ramps. Though somewhat heavier than lauan plywood, thinner panels might find use as backing for walls and other vertical surfaces.

The manufacturers of OSB, as represented by the Structural Board Association, note that OSB is a structural panel composed of strands cut from aspen, poplar, or southern yellow pine. The individual strands, each about 1" wide by 4" long by 1/32" thick are sliced from the logs in the direction of the grain. The strands are dried, blended with wax and waterproof exterior type binders (generally phenolic resin), then formed into a loose mat or pad usually containing four or five layers. As demonstrated in the illustration below, the outside strand layers are oriented along the length of the panel, thus giving the panel its primary strength in that direction. The strands in interior layers are oriented either randomly or perpendicularly to the outside. The entire mat is then pressed under high heat and pressure into a rigid, dense structural panel which is then cooled and trimmed to size.



There are important advantages to using an engineered wood product such as OSB:

- It utilizes logs not typically suitable for structural applications when sawn as standard lumber or plywood veneers.
- The environmental savings of using fast growing wood species are substantial and no costlier than traditional plywood manufacture.
- The engineering methods used in this product ensure a highly consistent product with regards to strength and stability.

### TECHNICAL SOURCE GUIDE #30 - Oriented Strand Board

**Disclaimer:** the publisher does not assume any liability resulting from the use of the information contained in this document. Neither Sightlines nor USITT endorses any products presented.

• A project of the USITT Technical Production Commission

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# TECHNICAL SOURCE GUIDE

OSB panels are generally rated as roofing/sheathing or subflooring, making practical application nearly identical to that of plywood. When specifying OSB (as opposed to wafer-board), check the grade stamp to ensure that it meets the American Plywood Association (APA) performance standards for Rated Sheathing and Rated Sturd-I-Floor. For technical designers needing to calculate deflection of panels, note that the Structural Board Association's standard requires that panels have a Modulus of Elasticity of 800,000psi in the direction parallel to the grain and 225,000psi perpendicular. Values for shear stress through the OSB panel thickness are about twice that of plywood. This excellent performance in shear is a primary reason why residential stress-skin panels and the webs of wooden I-joists are fabricated from the product. Typical loading values as published by one manufacturer, the Louisiana Pacific Corporation, when framed at 24 inches on center are:

Thickness (inches)	Maximum live load (lb/in <sup>2</sup> )
3/8	30
7/16	40
15/32	70
1/2	70
19/32	130
23/32	175
1-1/8	290

Some scenic shops have been resistant to the use of this product over standard softwood exterior plywood for several reasons. The seeming similarity to the older and structurally inferior wafer-board is one of these. Wafer-board is constructed from fewer layers of randomly oriented roughly rectangular wafers of wood.

Though this alignment gives the panel a uniform strength in all directions it allows only two-thirds the strength of an OSB panel of equivalent thickness. The reluctance to embrace the more efficient product is certainly not unique to theater; according to Paul Fisette of the Building Materials and Wood Technology program at the University of Massachusetts:

The issue for most builders who choose between plywood and OSB is durability. OSB looks like, and is, a bunch of wood chips glued together. Detractors of OSB are quick to say: "OSB falls apart." This opinion has a familiar tone. Plywood suffered the same criticism not too long ago. Delamination of early plywood sheathings gave plywood a bad name. Many "old-timers" swore by solid board sheathing until the day they hung up their aprons. Not many builders share that view today.

Durability problems with OSB in residential construction have largely been limited to repeated or excessive exposure to moisture, a problem we are unlikely to encounter in most theatrical applications. Long-term durability is not necessarily of the greatest concern for most scenic uses where production runs of eight to ten weeks are considered long. The greater density of the finished material is certainly a consideration, but the weight of a 3/4" panel is 78 pounds, only about 10% greater than that of a comparable sheet of plywood. The surface finish of an OSB panel is not as fine as that of a sanded plywood panel, but is certainly acceptable as subflooring or platforming under a painted hardboard/Masonite show deck. OSB manufacturers can, however, supply sanded panels as a special order product.

The use and availability of OSB will only grow with time in residential, commercial, and theatrical construction. Certainly the savings in cost as well as to the environment that this product offers will help drive that growth. This is already a consistent and reliable construction material, but what ensures the long-term viability of the product in the market are the rigorous performance standards to which the manufacturers must comply.

## TECHNICAL SOURCE GUIDE #30

### Oriented Strand Board – by Fritz Schwentker

Please be sure to visit the  
**Technical Source Guide** archive at:  
<http://www.culturenet.ca/usitt/tech.guidelines/index.htm>

## TECHNICAL PRODUCTION COMMISSION

## ENGINEERING COMMISSION

### CHANGES IN THE TSG

As the new editor of the "Technical Source Guide," I am pleased to have this opportunity to continue the work that Roy Hoglund began on this important resource for the membership of USITT. Roy, along with the Technical Production Commission and the leadership of the Institute, have generously made support of the Technical Source Guide a priority, and all of us have benefited as a result.

This project will continue much as it has in the past, but can only do so with the help of its readership. I encourage those artists and craftspeople who have experience with innovative techniques and materials for theatrical production to submit these for possible publication. There is a dedicated group of associate editors willing to work with any submission whether it is a polished article or simply the germ of an idea. Contact me or one of our associate editors with your ideas at any time.

Note also that thanks to the hard work of Associate Editor Pat Immel, archives of the Technical Source Guide are now available online at <http://www.culturenet.ca/usitt/tech.guidelines/index.htm>

We look forward to hearing from you.

**Fritz Schwentker**  
Editor, *Technical Source Guide*

### CODE CORNER

During the Qualified Electrician Program Working Group session held as a part of the 1997 USITT Annual Conference & Stage Expo someone from the education community asked for help in determining what stage electrical tasks students should be allowed to perform. Soon after the conference Jay Glerum put me in contact with the incredible work done by Ian Pratt on the subject of electrical certification in British Columbia. In the United States suitable electrical tasks for people with different levels of training are determined by the local authority having jurisdiction. The Working Group is in the process of researching and documenting those requirements state by state and city by city. In the meantime Mr. Pratt's work appears to be a very good guideline on the subject. A paraphrasing of a portion of his article which appeared in the October 1994 issue of CITT's *StageWorks* is offered below.

#### I. Tasks for which certification is not required:

1. Hang, aim and focus lighting instruments
2. Run extension cables from outlets to instruments
3. Operate load-patching panels, prior to and during performances
4. Operate permanently-installed lighting control systems
5. Plug portable dimmer packs into existing power outlets (Probably multi-pole outlet and multi-conductor cable 150A or less in the US)
6. Run low-voltage analog or digital control cable from dimmer rack or main lighting-control board to remote control-board position
7. Trace malfunctions and re-lamp instruments in case of burnouts
8. Plug in and operate follow spots
9. Run plug-in wiring for doorbells and telephone ringers not connected to public tele-

communications

10. Plug in headset system extension cables and headsets as required around stages and theatres
11. Assemble plug-together audio systems
12. Plug in microphones and cables to audio mixer
13. Run cables and plug in loudspeakers as required
14. Plug in and operate projection equipment including remote controls
15. Plug together closed circuit video systems
16. Plug in and operate color changers, strobes, mirror balls and similar effects equipment
17. Plug together and operate low-voltage pyrotechnics systems (Consider also the implications of any fire code requirements)
18. Plug in chain-motors and controls
19. Plug in and use electric-powered personnel lifts
20. Identify and remove from service equipment which needs repair e.g. frayed spotlight pigtails, loose strain-relief screws on connectors, instruments with worn-out lamp holders

#### II. Tasks for which a limited stage electrician's certification or license is required:

1. Repair lighting instruments and cables, replacing pigtails, lamp sockets, plugs and connectors
2. Repair audio cables and connectors as required
3. Assemble new electrical extension cables
4. Assemble new microphone and speaker cables
5. Adjust and replace plug-in dimmer modules and control trays in dimmer racks
6. Run hard-wired wiring for doorbells and telephone ringers not connected to public telecommunications
7. Install electrical wiring on or into set pieces (practical light fixtures, wall receptacles, chase lights, etc.).
8. Tie in portable dimmer rack and audio rack feed cables up to 240 volts, 100 amps three-phase electrical service; or 240 volts, 200

amps three-phase generator-powered (This task would require "qualified personnel" in the US)

9. Repair dimmer units, configure portable dimmers for single-phase or 3-phase power

Presumably all other stage electrical tasks are reserved for those with a full stage electrician's certification or license, or better. Those tasks would probably include running, connecting and energizing feeders larger than those indicated in item 8 above, and any feeders employing single-conductor feeder cable and single-pole separable connectors.

Once again the above requirements are only a guideline. Actual requirements in your location must be determined by the local authority having jurisdiction. As soon as the Working Group has collected the necessary data additional information on this subject will be released.

(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 the USITT are not liable for anything resulting from the use of this information.)

**Ken Vannice**  
Vice-Commissioner for  
NEC Panel 15



## TECH OLYMPICS



JOE BONANNO TALKS OVER STRATEGY WITH JAY MILLER, STAGE MANAGER OF THE TECH OLYMPICS.



JOEL CRANE (SENIOR AT FLORIDA A&M) COMPETES IN THE MEASURE, SAW AND NAIL EVENT.



CLEVE MARKUM (JUNIOR AT EPISCOPAL HIGH SCHOOL WHERE HE IS PRESIDENT OF THE USITT STUDENT CHAPTER) ALSO DISPLAYS HIS CARPENTRY SKILLS.



ARIEL ASHE (SENIOR AT UNC-ASHEVILLE) DRESSES LEIGH ALLEN (SENIOR AT ALFRED UNIVERSITY) IN THE COSTUME CHANGE EVENT.

'98

## WINNERS



SALTZMAN W.A 4 TEAM MEMBERS (LEFT TO RIGHT) MIKE DRINKWATER, ANNE CLARK, JENNIFER SCHRIEVER, AND WILLIAM BRANDT BELKNAP, ACCEPT THEIR TEAM TROPHY FROM EVENT COORDINATOR JOE BONANNO AND MANDY DAWICKE REPRESENTING WRIGHT STATE UNIVERSITY, LAST YEAR'S WINNING TEAM. WILLIAM BRANDT BELKNAP ALSO CAPTURED THIS YEAR'S TOP TECHIE AWARD FOR THE LOWEST TOTAL TIME IN ALL SIX TECH OLYMPICS EVENTS.

## TECH OLYMPICS

## UPSTARTS TAKE TEAM TROPHY

The ongoing rivalry for the Tech Olympics Team Trophy between Wright State University and the University of North Carolina, Asheville was interrupted this year by an upstart team, the Saltzman W.A 4, comprised of William Brandt Belknap, Anne Clark, and Mike Drinkwater, all from Emerson College, and Jennifer Schriever, from Ridgewood High School. These talented technicians were sponsored by former USITT Secretary and board member Jared Saltzman. Their team time of 06:44.23 was well ahead of last year's winning effort of 08:30.52 by Team 1 from Wright State University. (Taking nothing

away from the achievement of the Saltzman W.A 4 team, their lower time was partly the result of two individual events being shortened this year.)

A total of sixty students participated in Tech Olympics '98, representing twenty colleges and universities, two high schools, and the Arts Council School of Belize. Thirteen independent teams entered, including the winning Saltzman W.A 4.

Team accumulated time scores are the sum of their six lowest individual scores. Teams may have from two to five members, however, each member does not have to compete in all of the events. On the other hand, the Top Techie winner must participate in all six events and have the lowest total time—a really outstanding feat. This year's Top Techie honors go to William Brandt Belknap, from the Saltzman W.A 4 Team, with a winning time of 07:05.47.

The individual events are judged for speed, accuracy and safety. A participant's score is the time it takes to accomplish the task with penalty seconds added for errors. Event winners this year are:

**Thimble and Crosby**

02:14.27 Fred Young  
Univ. North Carolina -  
Asheville

**Knot Tying**

00:09.32 William Brandt Belknap  
The Saltzman W.A 4/  
Emerson College

**Light Focus**

00:59.00 William Brandt Belknap  
The Saltzman W.A 4/  
Emerson College

**Prop Shift**

01:11.84 Brian Altieri  
Wright State University

**Measure, Saw and Nail**

00:36.29 William Brandt Belknap  
The Saltzman W.A 4/  
Emerson College

**Costume Change**

01:19.00 Ariel Ashe  
Univ. North Carolina -  
Asheville

William Brandt Belknap broke his own record set last year in the Measure, Saw and Nail event (00:44.12 in 1997).

The Olympics were supervised by Student Stage Manager, Jay Miller and Assistant Stage Managers Joy Van Houten, Christina Tate, Dan Peterson, Jennifer Huston, Kathleen Cogbill, Kyle Heartt, Stephanie Bosse, Sarah Swenson, and Jasin Weiner. This outstanding team of stage managers were efficient, friendly and most helpful.





CONSTANCE CALDWELL (JUNIOR AT UNC-ASHEVILLE) TRIES HER HAND AT CHANGING LEIGH'S CLOTHES.



TROY BRASUELL (JUNIOR AT UNIVERSITY OF CENTRAL OKLAHOMA) COMPETES IN THE THIMBLE AND CROSBY EVENT.



FRED YOUNG (SENIOR AT UNC-ASHEVILLE) DEMONSTRATES HIS KNOT-TYING TALENTS.



HARLAN PENN (JUNIOR AT FLORIDA A & M) CONCENTRATES ON THE "LIGHT A GEOMETRIC SHAPE" EVENT.



JAIMIE LEADER (SENIOR AT UNIVERSITY OF DELAWARE) ALSO COMPETES IN THE LIGHT FOCUS EVENT.

Kyle Heartt developed a computer program that compiled the data and calculated the winning times on the spot. This saved the coordinating committee and myself hours of tabulation. Kyle indicated that he plans to be with us next year. Maybe he can teach me the program at that time.

The judges, most of whom had judged the same event for one or more years, were Jared Saltzman, Frank Hermann, and Nick D'Antoni (Light Focus); Richard Niederberg and Valerie Goldston (Thimble and Crosby); Stuart Lewis and Lyn Caliva (Costume Change); Pat Coughlin and Doug Forsyth (Knot Tying); Jan Bonanno (Prop Shift); and Kurt Ottinger (Measure, Saw & Nail).

The team trophy was provided by Jim Moody of Moody, Ravitz, Hollingsworth Lighting Design, Inc., who also donated the annual \$250 cash award given to the winning team. Individual trophies were provided this year by Patty Thurston of VANCO/BASH, a company of the Production Resource Management Group Inc. A special Crosby & Co. knife was given to the winner of the Thimble and Crosby event. Local arrangements and props were provided by Donna Parsons.

**Joe Bonanno**  
*Tech Olympics Coordinator*

## MANAGEMENT COMMISSION

### STAGE MANAGER MENTORING PROJECT

It was 1992, the second year of the Stage Management Mentoring Project (SMMP), and a student, Jason Krueger, approached project coordinator Elynmarie Kazel with a special request: was there any way he could still participate? When Krueger first contacted the Project, the exact number of student stage managers needed to cover all of the events had not yet been determined. He agreed to put in as many hours as required that exceeded his fifteen committed hours with the Student Volunteer Program. As a result, Krueger was able to join the SMMP as a "Satellite ASM." That same year, Jason Barnes, the production manager with the Cottesloe at the National Theatre of Great Britain was attending the conference, and he agreed to serve as Krueger's mentor. During his work at the conference, Krueger proved his management skills and work attitude were above average for such a young SM. Afterwards, Barnes invited him to come to the National Theatre in London for a six-week internship. Krueger stayed six months. He is now working as a sound designer

and assistant on Broadway. This is an example of the kind of alliances we envisioned when the SM Mentor Project was created.

Since its inception in 1991 the SMMP has selected over 100 student stage managers, nationwide, to participate in and support the USITT Conference & Stage Expo. Additionally, more than 60 professional stage managers have served as Mentors for the Project, with many returning for two or three years. These professional SMs come from all over the United States, as well as Canada and Great Britain. The theatres and institutions they represent include: Atlantic City casinos, Radio City Music Hall, Broadway, Off-Broadway, Lincoln Center, regional theatres, the Civic Light Opera circuit, network television, the Metropolitan Opera, American Ballet Theatre, Moscow Classical Ballet, National Theatre of Great Britain, and many more.

Internships, like at the National Theatre and at The Pearl Theatre Company in New York, as well as special opportunities backstage at such theatres as Radio City Music Hall and the Metropolitan Opera are just a few of the fruits of this blossoming project.

Elynmarie Kazel conceived and implemented the SMMP, and directed it for the first six years. James

P. Birder is now in his third year as Project Director. The SMMP could never have sustained itself these nine years without the generous help of many professional stage managers, directors, and production managers who have volunteered their time and expertise.

A special thank you is owed to Conference Committee Chairs Bob McGrath (Boston) and Patty Matthew (Seattle), and to Leon Brauner, Dick Durst and John Uthoff whose support within the Executive Committee helped develop the initial idea into an annual event; and to Dick Arnold and all of the Institute Fellows who have consistently interacted with the young stage managers on a professional level.

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

## COSTUME DESIGN & TECHNOLOGY COMMISSION

### CONFERENCE RECAP

What a wonderful conference we had in Long Beach! For those of us who traveled to sunny California from colder regions in March, it was such a pleasant change to have palm trees, warm breezes, and beautiful ocean views through the windows of the Conference Center. (I especially appreciate windows.)

We had a great slate of programs. We started off on Tuesday with a Professional Development Workshop entitled **Real Ladies Wear Corsets** presented by Mela Hoyt-Heydon with assistance from Sandra Kirn, Rosé Reading, Louise Pass, and Becky Wallace. We were bussed to the spacious Costume Shop at Cal State-Long Beach (many thanks to the gracious folks there who let us invade their space for a day—by the way, they have windows! Is this just a California thing?) where we spent the day each making a nineteenth century corset. Mela provided us not only with a full kit of patterns and material, but also with her expertise in measuring for and constructing corsets (she's made over 800). She showed us some construction shortcuts, lacing techniques, how to fit and alter, and was kind enough to share ways to teach students to make corsets. We were also treated to a corset fashion show of sorts as we worked, a live model wearing corsets made of non-traditional materials such as hologrammed leather and fake leopard fur. It was a great, fun and informative day; even those who have had lots of experience making corsets came away with something new.

Wednesday brought everyone together with Mela again as she presented **Sense and Sensibility: Straw Hats, Bonnets, & Hoods**. This session covered materials and construction techniques for making the construction of straw hats easier than we thought it might be. Again, she shared tricks of the trade with us, and showed us how to make working

with straw economical and enjoyable instead of a chore. She brought many examples of straw hats, and actually blocked some hats as we watched. This session was followed by a panel discussion of a topic with which many us may be faced at some point in our careers. **Costume Designers as Administrators**, was chaired by Jane Snider with panelists Martin Thaler, Sarah Nash Gates, Dottie Marshall Englis, and Barbara Anderson. This panel dealt with the topic of being an administrator from several angles: skills that costume designers bring to administration, why costume designers should not become administrators, and why we should, and how do we nurture ourselves during this process of administrating? This enlightening panel discussion was very helpful to those who are or who may one day be in similar circumstances by giving us a real thorough insight into what taking on such a role will do for you and to you. A very touching presentation by Marty Thaler also urged us to keep our sense of humor and our sense of humanity, and to accept that there will always be situations and people that you cannot change.

Our Costume Design & Technology New Members Orientation and Annual Commission Meetings were well attended. An abundance of information about upcoming events and projects was disseminated, as well as contact sheets and fliers on upcoming symposia.

On Thursday, Ron Gloekler headed a panel discussion entitled, **What Design Concept?** Panelists Nancy Hills, Tom Bernard, Greg Horton, and Donna Meester shared with us their work experiences in less than perfect situations; situations where the desired concept might have to fly out the window, but perhaps an innovative concept can be a solution. Budget, time, money, and labor restrictions were discussed and solutions shared, many of which were quite ingenious. Advice was given by these designers who have walked more than a mile in such shoes about how to survive, ways to look at problems from a fresh angle, and strategies to keep your sanity and integrity. **The Work of Deborah**

**Dryden** featured actual costumes, accessory pieces, production photographs and renderings by the well-known costume designer Deborah Dryden. Chairing this panel to honor the work of this renowned designer, Carole Wheeldon of the Oregon Shakespeare Festival was joined by Deborah Dryden herself and panelists Janice Benning, John Ezell, and Teri McConnell-Tavares, to share their stories of Deb Dryden the young student, Deb Dryden the teacher and mentor, Deb Dryden the author/dyer/painter, and Deb Dryden the artist. It was an inspirational session, and a wonderful chance to get up close and examine some of her costumes on display. We were fortunate that these items were able to be up for viewing for Wednesday and Thursday, to give everyone a chance to see. In the evening, Sylvia Hillyard-Pannell, along with Connie Campbell, Bobbie Owen, and Lynn Eastes presented **Costume Designers of the Music Halls of Paris 1919-1939**. This was a very entertaining and often funny look at the costumes and their designers of this era, and their influence on European and American theatrical design. A general overview of the music halls was first given, followed by discussion of designers for the Max Weldy Studio, Paris, such as Erté, George Barbier, Alex Shanks, and Dolly Tree. A presentation on the performer Josephine Baker helped to illustrate the importance of such designers, and the dress codes followed for such performances.

Friday morning was the **Costume Commission coffee reception**, which was very well attended, even at the early hour of 8:00 a.m., and a perfect chance to network and make new acquaintances.

The unfortunate illness of Desmond Heeley—who was scheduled to talk about designers who had inspired him—didn't discourage session chairs Maribeth Hite and Ralph Funicello. They invited Deborah Dryden and Madeline Kozlowski to participate with them in a panel discussion centered on Mr. Heeley, but with a different focus—the panelists discussed how they had personally been inspired by

Desmond Heeley, and how his work influenced them at crucial points in their careers. While we were all of course disappointed that Desmond Heeley could not be with us, we were very lucky to have the presenters describe for us, using slides of his work at the Guthrie Theatre as visual aids, how this genius of a designer created such magic, in Desmond's own words, how he "turned dross into gold." It was a very heartwarming and thought-provoking session. And next, for something completely different, Nancy Jo Smith and Velta Hargrove led us on an amazing journey to the underwater world of costume design and construction with their fascinating presentation **Crafts & Special Effects Costumes for Universal Studio's Waterworld**. This dynamic program centered on the very unique problems encountered with doing costumes for a live action underwater stunt show: research and development for the correct materials to use, durability, safety hazards, the strange world of costumes made to show character, provide for major amounts of stunt movement, last for hundreds of performances, yet that must get wet over and over again. Following this exploration into the costume world of the weird was the second annual **Costume Poster Session**. (see article on facing page)

Saturday morning was dedicated to the **Heritage of Dr. Paul Reinhardt**. This two-part double session was co-sponsored by the Education Commission. Part One was a panel discussion by Paul's past students, paying tribute to their teacher and mentor. Part Two, sponsored by the Costume Commission, featured Paul Reinhardt talking about his life and works, his educational background, encounters with Lucy Barton, his early days at Oregon Shakespeare Festival, as well as his personal inspiration by others with whom he worked or that came before him. Many thanks to co-chairs Kathleen Gossman and Gwendolyn Nagle for this touching and humorous session honoring a wonderful designer and teacher. We

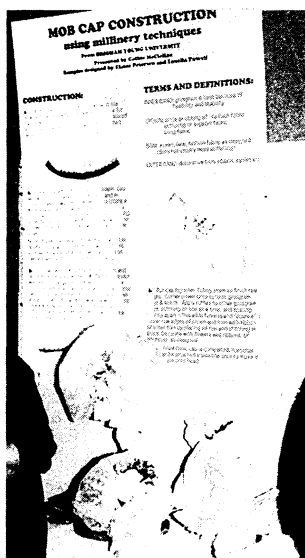
were also fortunate to have an exhibition of work by Paul Reinhardt on the Stage Expo floor, which included some of his earliest works along with some of his most recent designs from the Texas Shakespeare Festival. Applause to Val Winkelman and Kathleen Gossman for bringing us this exhibit. The last session of the conference was **Costume Issues Forum: Money Matters for Free-Lance Designers**, a panel discussion related to making a living as a costume designer. Panelists included Connie Strayer, Charles Berliner, Cassandra Carpenter, and Chair Susan Grote. Highlights of this session included a "Reality Check for Costume Designers" that related per-hour salaries to minimum wage and the food service industry, among others, salary survey information revealing pay for costume designers as compared to pay for scenic designers, contract negotiation techniques, and information on the United Scenic Artists union. There were many discussions after this thought-provoking session.

My thanks to all those who participated on every panel, and to the Costume Session Assistants: Greg Horton, Maggie Herman, Betty Blyholder, Nancy Hills, Connie Strayer, Kathie Brookfield, LaLonnie Lehman, Tina Campbell-Brodeur, Marilyn Deighton, and Kerri Packard. Thanks also to the session reporters: Tina Cambell-Brodeur, Kathie Brookfield, Presley Morton, Ellen Seeling, Megan Petkewec, Danielle Wilton, Cheri Vasek, Shana Albery, and Christine Wagner. My very special thanks go to Donna Meester, the Vice-Chair for Costume Commission Programming for the 1998 Long Beach Conference. She did a wonderful job of coordinating all the sessions and presenters and their needs.

I look forward to seeing you this summer in Santa Fe at the Summer Costume Symposium, and then next March in Toronto! Watch your upcoming *Sightlines* for articles about Costume Commission programming scheduled for the Toronto conference.

**Debra Krajec**  
Commissioner

(RIGHT) "APRON SEWING PROJECT"  
BY CLAIREMARIE VERHEYEN.  
(BELOW) "MOB CAP CONSTRUCTION"  
BY CATHERINE MCCLELLAN



PHOTOS BY DAVID RODGER



(ABOVE) "INCREASING  
BODY DIMENSIONS USING  
BREAD BASKETS,  
SHOULDER PADS AND  
SQUARE DANCE  
PETTICOATS" BY MARIE  
CHESLEY. (LEFT)  
"ADAPTING PERIOD  
RESEARCH TO  
WEARABLE GARMENTS"  
BY MARTHA COOPER

## COSTUME DESIGN & TECHNOLOGY COMMISSION

### ANOTHER SUCCESSFUL POSTER SESSION

I want to thank all those who presented a poster in the Second Annual Poster Session of the Costume Commission. The posters were great and were well received by the large group of viewers. We all got a lot of inspiration from the exciting work that people are doing. *Thanks go to:*

**Marie Chesley** — "Increasing body dimensions using bread baskets, shoulder pads and square dance petticoats"

**Catherine McClellan** — "Mob Cap construction"; "Oversize headpieces"

**Ruth Howell** — "Adapting modern shoes to period"

**Colleen Muscha** — "Period research in museums"

**Martha Cooper** — "Adapting period research to wearable garments"

**Lisa Davis** — "Funky Frog sewing project"

**Nanalee Raphael** — "Liquid Latex costume corrosion"

**Nick Ularu** — "Using unconventional found materials to create costumes"

**Clairemarie Verheyen** — "Apron sewing project"

We hope to present the Third Annual Poster Session next spring in Toronto. Watch for the call for applications or contact Gwen Nagle at [nagle@wmich.edu](mailto:nagle@wmich.edu).

**Betty Blyholder**  
Costume Poster Session  
Coordinator

## LONG BEACH CONFERENCE & STAGE EXPO

### EXHIBIT MAKES COOL THINGS TO DO LIST

Many attendees at the Long Beach Conference & Stage Expo took the opportunity to see the exhibit, *Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929*, which was on display at the University Art Museum, California State University, Long Beach.

Apparently USITT members aren't the only ones enjoying this display of scenery, stage machines and costumes. Widespread coverage of the exhibit from the press in Long Beach and Los Angeles is encouraging all sorts of southern Californians to attend. The *Press-Telegram* called the exhibit "...absolutely phenomenal. And entertaining. And informative. And enlightening. And historic. And believe it or not, even fun." The art critic for the *Los Angeles Times* recommended the exhibit as a "glimpse of Americana that should fascinate any art lover with a sense of history, humor and a taste for memorabilia." The *Long Beach Business Journal* said the exhibit is "interesting and exciting, both visually and historically, and it certainly provides a sense of what it was that drew people to join [the freemasons]." *Los Angeles Magazine* included *Theatre of the Fraternity* in its Top 10 List of The Coolest Things to Do in March, calling it a "fabulously weird—and downright arcane—exhibition... Handshake not included."

This museum exhibit grew out of a research grant from the USITT's Edward F. Kook Endowment Fund. In 1992, C. Lance Brockman, Don Stowell, Lawrence J. Hill, and Rhett Bryson received an award of \$4,000 from the Kook Fund to research the influence and use of nineteenth- and early twentieth-century theatrical techniques for enhancing fraternal

*continues on page 12* ➤

## LONG BEACH CONFERENCE & STAGE EXPO

➤ continued from page 11

members' initiation experiences. Progress on their research was reported back to USITT members in various ways, including seminars at the USITT Conference & Stage Expo in Wichita and an article in the summer 1996 issue of *TD&T. Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929*, which was guest-curated by Lance Brockman, was originally mounted at the Frederick R. Weisman Art Museum at the University of Minnesota—Minneapolis Campus. Major funding for the exhibit was also provided by a grant from the National Endowment for the Humanities.

The exhibit has traveled to the Kent State University Museum, Kent Ohio, and the Museum of Our National Heritage in Lexington, Massachusetts. After Long Beach, the exhibit is booked for the Plains Art Museum in Fargo, North Dakota, June 4 - September 6, 1998.

A fully illustrated catalog of the exhibit (over 100 color images) is available for \$35.00 from the USITT national office, as well as from the Weisman Museum Store. Contributors to the catalog include: art historian and material culturalist, Ken Ames; historian, Mark C. Carnes; sociologist, Mary Ann Clawson; architectural historian, William D. Moore, and theatre historians, C. Lance Brockman and Lawrence J. Hill.

—ed.

## COMPUTERS

### WOW! OR WADING ON THE WEB

This is another in my series of compilations of sites on the World Wide Web of interest to theatre professionals. Bookmark the WOW! homepage [1] where you will find archive copies of all the articles published in *Sightlines*

and use it as the starting place for your exploration of these interesting and informative Web resources.

### THE GETTY MUSEUM

Some of you may have visited the new Getty Center [2] in Los Angeles, maybe during this year's USITT Conference & Stage Expo. For those who have not been so lucky, you can "visit" the Getty using its new web-based Virtual Tour [3]. You can look at its collection and special exhibits [4]. While you are there, make a point to visit The Art of Ancient Greece and Rome [5] and The Forum of Trajan in Rome [6]. Most impressive is the virtual reality tour [7] of the Forum of Trajan which uses the technology of QuickTime VR which I described in last month's WOW! column.

### ARTIST SUPPLIES

We use many types of art materials in our profession. Several companies which manufacture artist supplies have sites on the Internet. Winsor Newton [8] has some helpful hints on using their products on their webpage, "Learn to Paint" [9]. Liquitex [10], Grumbacher [11] and Crayola [12] also have sites. Several non-commercial sites also have helpful tips for artists, including ones on using charcoal [13], paint media [14], and drawing in perspective [15].

### SITES SUBMITTED BY MEMBERS

Theater departments at the University of Central Florida [16], Florida State University [17], Michigan State University [18], University of California, San Diego [19], and the University of Utah [20] sent in information on their sites. Faculty from these universities also e-mailed me about their personal sites. They are David R. Zemmels [21], Glenn Anderson [22], Nathan A. Huges [23], and Linda Janosko [24]. Companies which specialize in theatre supplies and/or services include Cobalt Studios [25], Fabric.net [26], TTE Scenic Studio [27], Steeldeck Inc. [28], Zeidler Roberts Partnership Inc. [29], Warner Bros. Studios [30], N.Y. Fire-Shield, Inc. [31], Artec Consultants, Inc. [32], StageLighting OnLine

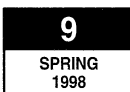
[33], Schuler & Shook, Inc. [34], and Farthingales Fabrics [35]. You can also find out about the State College Community Theater in Pennsylvania [36], Utah Shakespearean Festival [37], Association of British Theatre Technicians [38], and Union Colony Civic Center [39], the Dimmer Doctor [40], the Theatre Design & Technical Jobs Page [41], and an offer [42] for university theatre departments to receive free prints of professional theatre designs.

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

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

- [1] [http://www.siu.edu/COSTUMES/WOW/WOW\\_INDEX.html](http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html)
- [2] <http://www.getty.edu/center/center.htm>
- [3] <http://www.artsednet.getty.edu/ArtsEdNet/Browsing/Arch/Center/index.html>
- [4] <http://www.getty.edu/museum/>
- [5] <http://www.artsednet.getty.edu/ArtsEdNet/Resources/Beauty/index.html>
- [6] <http://www.artsednet.getty.edu/ArtsEdNet/Browsing/Trajan/index.html>
- [7] <http://www.artsednet.getty.edu/ArtsEdNet/Browsing/Trajan/Then/index.html>
- [8] <http://www.winsornewton.com/>
- [9] <http://www.winsornewton.com/Main/Sitesections/Lrn2Paint/Lrn2Pnt1.html>
- [10] <http://www.liquitex.com/>
- [11] <http://www.grumbacher.com/>
- [12] <http://www.crayola.com/>
- [13] [http://www.interrouse.com/charcoal\\_page/foyer.htm](http://www.interrouse.com/charcoal_page/foyer.htm)

- [14] <http://www.saumag.edu/art/studio/chalkboard/paint.html>
- [15] <http://www.saumag.edu/art/studio/chalkboard/draw.html>
- [16] <http://media.dml.cs.ucf.edu/Theatre/>
- [17] <http://www.fsu.edu/~theatre/>
- [18] <http://www.msu.edu/unit/theatre/index.html>
- [19] <http://www-theatre.ucsd.edu/>
- [20] <http://www.theatre.utah.edu>
- [21] <http://www.theatre.utah.edu/faculty/zemmels.html>
- [22] <http://www.worldweb.net/~ganderson>
- [23] <http://sunflower.com/~nhughes>
- [24] <http://www.msu.edu/user/janosko/index.html>
- [25] <http://www.fcc.net/cobaltstudios>
- [26] <http://www.fabrics.net>
- [27] <http://www.ttescenic.com/>
- [28] <http://www.steeldeck.com/>
- [29] <http://www.zrpi.com/>
- [30] <http://www.wbsf.com/>
- [31] <http://www.fire-shield.com/>
- [32] <http://www.artec-usa.com>
- [33] <http://www.stagelighting.com>
- [34] <http://www.schulershook.com>
- [35] <http://www.farthingales.on.ca>
- [36] <http://www.vicon.net/~scct/index.html>
- [37] <http://www.bard.org>
- [38] <http://www.abtt.org.uk/intro.html>
- [39] <http://www.ci.greeley.co.us/uccc>
- [40] <http://www.freeyellow.com/members/d-caso/dimdocts.html>
- [41] <http://home.earthlink.net/~pshudson/jobs/jobs.htm>
- [42] <http://www-rohan.sdsu.edu/~bsalzer/index.html>



ORGANISATION INTERNATIONALE DES SCÉNOGRAPHES,  
TECHNICIENS ET ARCHITECTES DE THÉÂTRE

INTERNATIONAL ORGANISATION OF SCENOGRAPHERS,  
THEATRE TECHNICIANS AND ARCHITECTS

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## The OISTAT Education Commission Meeting in Varna, Bulgaria

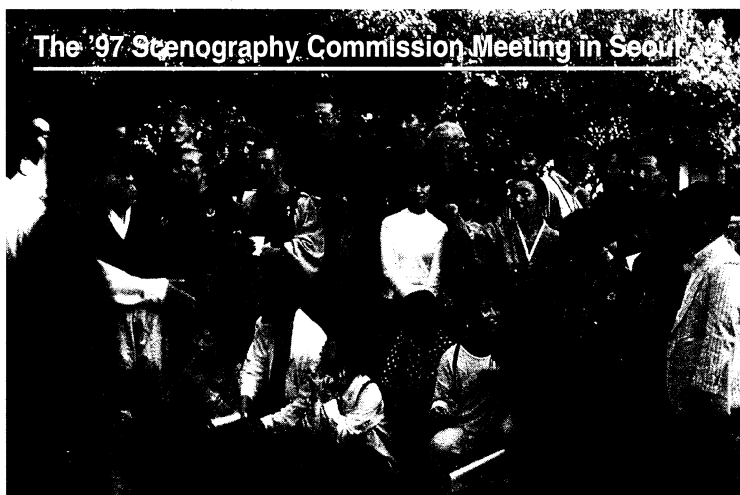
The meeting took place from 5 - 8 June 1997 and was planned to coincide with the Varna Theatre Festival. Eight OISTAT delegates attended from Sweden, USA, Belgium, Yugoslavia, Finland, Great Britain, and Bulgaria. This was the first time that Bulgaria had organised a meeting, which was chaired by Michael Ramsaur, Chair of the OISTAT Education Commission. Excellent interpreting was provided. Marina Raichinova of the Scenography Section of the Bulgarian Association of Theatre hosted the meeting, which had two aims:

1. To hear presentations by OISTAT delegates and Bulgarians invited to speak on the theme of the meeting - Curriculum, Methodologies, and Strategies in Teaching Scenography.
2. To discuss OISTAT business with special reference to the role of the Education Commission at the PQ 99.

The lectures contained interesting information on the different educational programmes in the field of scenography in the countries of the OISTAT guests. The Bulgarians had organised it as an event open to the public, and the delegates felt it was a very good idea to have meetings where the host country could bring students and other interested people to meet and learn from the international delegates.

Schools Section at PQ '99: Michael Ramsaur presented a draft proposal for the organisation of the school exhibition at PQ '99. After being agreed upon by the organisers in Prague and the Executive Committee, it will be sent to the commission members. The majority of members were against awarding prizes in the schools section. The most important thing is that the exhibition give an overview of the different training approaches in each country and also introduce young talent and propagate new views on scenography. The commission will offer its own workshops as part of the series of events at the PQ. ♦

Pamela Howard, Great Britain



*OISTAT delegates and friends*

The Korean Centre of OISTAT hosted the '97 Scenography Commission Meeting in Seoul from 12 - 15 September 1997. It consisted of a meeting, a symposium, an exhibition, and traditional theatre performances. Forty delegates from nineteen OISTAT Centres visited the Land of Morning Calm to participate in the various programs painstakingly planned by the Korean Centre of OISTAT. They also found some time to see several performances of the more than 100 world-famous shows invited by the ITI to take part in the 'Theatre of the World'.

The Commission's chair, Timo Martin-kauppi, presided over the sessions of the scenography commission. OISTAT President Richard Durst opened the first session with his report on the Pittsburgh World Congress. Sarah Nash Gates announced that the Costume Working Group is planning a symposium in Las Vegas in the year 2000. Kazoe Hatano from Japan reported on the preparations for the International Scenography Exhibition and Symposium to be held from 28 Feb. - 25 March 1998 at the Fujita Vente Museum. The theme will be 'Europe's Fascination with Asia; Orientalism in Europe'. All the delegates praised the exhibition at the scenographic meeting for the absence of competitiveness, its purpose being to promote the exchange of ideas on scenography with friends and colleagues.

During the second session, Simona Rybakova from the Czech Republic reported on the preparations for the PQ '99 to be held in June at the Palace of Industry. The Scenography Commission de-

cided to organise two events for PQ '99, involving the largest possible number of young scenographers. For more information on the meeting check the OISTAT website and click on 'What is new!' for the Minutes of the Meeting in Seoul prepared by Sarah Nash Gates.

During the symposium nine speakers gave presentations with slides and video tapes on the theme of 'Nature-Scenography: Reflections of Nature in Scenography'. The theme was chosen to determine in what way different views of nature influence the scenographic work of a theatre artist. Miss Sun-Hi Shin led the symposium in English and prepared a booklet containing articles in both Korean and English to promote better understanding of the subject matter among the participants.

This publication has been made possible by

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Watching a Gut performance

The '97 Seoul Scenography Exhibition was held from 12 - 21 September 1997 in the Art Gallery of the Seoul Arts Centre. More than a thousand spectators came to admire the work of the theatre artists participating. Delegates from twenty countries exhibited various works, such as sets, costumes, and props. In the Korean section, works were on display by both living and dead theatre artists, presenting a perspective of past and present trends. The exhibition also illustrated the current educational situation in Korean scenography by showing approximately 250 works from seven different schools. The exhibition provided an invaluable opportunity for the audience to become acquainted with scenography as an independent and professional field.

The traditional Korean theatrical form, Gut, was staged outdoors near the Kum-Gok Museum, Muija, in the midst of atmospheric surroundings including traditional Korean houses, woods, and a pond. This grand finale was a special occasion, stimulating scenographers from all over the world in their artistic endeavours and encouraging them to strengthen their friendships.

The Korean OISTAT Centre is preparing a book called 'Contemporary Korean Scenography Since 1960' which illustrates scenographic evolution and development in terms of scenography, costumes, theatre architecture, and contemporary artists' works and views. Copies will be sent to all national centres. ♦

SungChul Kim, Prof.Ph.D,  
Korean OISTAT Secretariat

#### THE OISTAT BULLETIN

Management General Secretariat of OISTAT. Editor Karin Winkelsesser, Markteistr. 9, D-12163 Berlin, Tel. +49 30 21 40 93-51, Fax: +49 30 21 40 93-70. Deadlines for copy 15 June and 15 November. The OISTAT Bulletin is published twice yearly for OISTAT members in the following languages: English, Finnish, French, German, Hungarian, Polish, Spanish, Swedish and Czech. The following national centres have subscribed to the Bulletin: Australia, Austria, Belgium, Canada, Chile, Czech Republic, Finland, France, Germany, Hong Kong, Israel, Poland, Roumania, Slovenia, Slovak Republic, Sweden, Switzerland, The Netherlands, United Kingdom, United States and Venezuela. The English version is also sent to the centres in Japan, China, and South Korea.

## OISTAT Publications Committee Meets in Yugoslavia

YUSTAT, the Yugoslavian association of theatre professionals and one of the newest members of OISTAT, invited the international Publications and Communications Commission (PCC) to hold its recent meeting in Belgrade.

The PCC meetings in Belgrade, chaired by former editor Eric Fielding, focused on the topic of the Internet and World Wide Web as a growing resource for international theatre design and technology. Until recently, this computerised communication tool was accessible to only a few of the OISTAT member nations. Now, however, more of the international theatre community are online and creating web sites.

The OISTAT website is already up and running, but needs to be developed in both content and presentation. It is critical that each of the national centres identify one or more individuals who will work to keep the information current for each member country and to expand the pages with additional information and hot links.

Members of the PCC have undertaken the development of a 'resource database', which was incorporated into the OISTAT website shortly after the Belgrade meeting. Initially the database will contain examples of sites that are interesting or useful for OISTAT members, such as links to many OISTAT centres, international associations, publications, publishers, museums, and other design and technology-related sites.

Another new Internet communication tool being developed by members of the PCC is an electronic edition of New Theatre Words, the recently published international lexicon of design and tech-

nology terminology. The prototype of the electronic lexicon is now available on the web.

In addition to discussions of Internet communications and other publication issues, the OISTAT PCC meeting included visits to theatres, cultural and historical sites in Belgrade and Novi Sad, theatre performances, and opportunities to get better acquainted with our Yugoslav colleagues.

The meetings of the OISTAT PCC were arranged to coincide with the second international YUSTAT Conference, 23 - 25 October 1997, with the theme of 'Streets and Squares as Performing Spaces'.

Both the OISTAT Publications and Communication Commission meeting and the YUSTAT Conference were interesting and well organised. Our Yugoslav colleagues did a wonderful job in hosting their first OISTAT event. All who attended the meetings in Belgrade had an enjoyable and informative experience and look forward to the opportunity to visit again in the future. ♦

Eric Fielding, OISTAT PCC Chair



International delegates and Yugoslav colleagues

From left to right: Kathleen Irwin (Canada), Lars Gemzoe (Denmark), Laurent Jacob (Belgium), Tijana Marinovic, Irina Maksimovic, Benoit Califice, Eric Fielding (USA), Rose Werckx (Belgium), Milosav Marinovic, Radivoje Dinulovic

## OISTAT Events in 1998

### Education & Technology Commissions

23 - 26 April in Amsterdam, Netherlands

Both commissions are invited to meet at the Theatre School in Amsterdam. The meetings will take the form of a workshop: 'Technical Theatre Art'. Four theatre schools from Berlin, Paris, London, and Amsterdam will meet to collaborate in the exchange of teaching methods by taking practical experiences as examples.

### Executive Committee

24 - 27 May in Lübeck, Germany  
25 - 28 October in Santiago de Cuba, Cuba

### Architecture Commission

End of May, Bratislava, Slovak Republic

### Scenography Commission

24 - 27 November in Tel Aviv, Israel



## The Meeting of the new Executive Committee in Vienna



Members of the new Executive Committee

At the invitation of the Austrian Theatre Technicians' Association, ÖThG, the newly elected Executive Committee met from 25 - 28 September 1997 in Vienna. The ÖThG organised the meeting perfectly, so that the delegates could concentrate on their many new tasks. The most important points of the intensive working programme were:

- Elections: Maija Pekkanen (Finland) and Louis Janssen (Netherlands) were elected as vice-presidents and will support Dick Durst in his function.
- The concretisation of the 'Mission and Goals' approved at the Congress. All goals and objectives were checked with regard to their feasibility and priorities were determined. Each of the tasks mentioned were earmarked with a date for their realisation and the person or commission responsible for their completion. The document will be sent to all centres.
- PQ: OISTAT will make an active contribution by organising a programme to accompany the exhibition. Besides the small congress, lectures and workshops will be organised to promote the active exchange of views on themes treated in the exhibition. The commissions will be responsible for organising their own events. This programme presents OISTAT with a great challenge, for the preparation of these voluntary activities on an international level requires a high degree of coordination. A working group consisting of EC and other OISTAT-members will submit proposals on this subject.
- Collaboration with other international Theatre Organisations: The ITI has invited all Theatre Organisations represented at the UN to a meeting. As the objectives of the organisations are sometimes identical, OISTAT will try to facilitate exchange among the non-governmental organisations

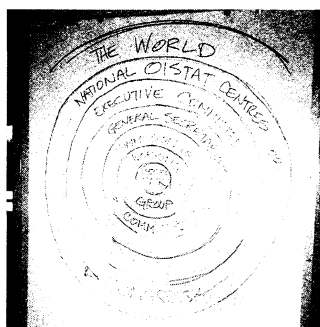
## The Commission for History and Theory in Bratislava

The Slovak OISTAT Centre in collaboration with the National Theatre Centre in Bratislava hosted the Commission that met from 17 - 21 October 1998 on the theme 'Theatre as Communication Space'. The following themes were discussed at the business meetings of the commission:

- PQ '99: an exhibition and demonstration of historic luminaries from the collection of Per Edström is proposed, if financing can be found for it.
- Guidelines for the conservation of theatre and stage equipment: Joe Aveline distributed the document that has been produced.
- Historic Theatres in Europe: Per Edström distributed a list of historic theatres and asks for corrections and additions.

Furthermore, commission members gave talks on themes they are working on, such as 'Flexible Theatre Spaces in the Czech and Slovak Republic' (Jiri Hilmera), 'Theatre Architecture and Scenography in Chile' (Ramon Lopez), and 'The Relationship between Theatre Architecture and its Environment' (Sergej Gnedovskij).

As an integral part of this extremely well-organised meeting, Ladislav Lajcha and Viera Buresowa organised trips to historical and modern theatres in Bratislava, Nitra, Kornárno, Trnava, and Hlohovod, which gave a good impression of Slovak theatre architecture. In the evening the delegates had the opportunity to acquaint themselves with the lively Slovak theatre culture by attending performances. ♦



Discussions on the structure of OISTAT



President Richard Durst with the new Vice-Presidents Louis Janssen and Maija Pekkanen

on an equal basis and to make everyone's work more efficient. The Secretary-General invites the Secretary-Generals of the various organisations to Holland in February 1998 for an exchange of ideas.

- Commission Meeting: Dates have been confirmed for 1998 (see below). For the

sake of continuity, however, long-term planning is necessary. All countries are therefore reminded of their obligation to extend invitations to commissions.

As an interesting change from the intensive talks, a programme was organised by the ÖThG which included theatre visits and a tour of the city. This provided proof of Vienna's long theatre tradition and taught the delegates about the latest developments in Viennese theatre life. ♦

## The Meeting of the Architecture Commission in Switzerland from 24 - 27 October 1998

The Swiss Association of Theatre Technicians, svtb/astt invited the Architecture Commission to Switzerland, where meetings took place mostly in Zurich.

Elections: An important point of the agenda was the election of a new chair. Jan Kramer was elected to succeed Werner Ruhnau, vice-chairs are now

Torsten Nobling (Sweden), Juri Gnedovskij (Russia), and Luc d'Hooghe (Belgium).

Both the commission and OISTAT wish to express their gratitude on this occasion to Werner Ruhnau for his long years of commitment, not only to the Architecture Commission but also to OISTAT as a whole. Many meetings of working groups of the Commission were only possible thanks to



The working groups reported on their activities and presented them for discussion.

- **Competitions:** The response to an inquiry within OISTAT on a proposal for a competition was unfortunately very weak - only seven centres have answered! The Commission decided to specify only one site, which will be Prague. The conditions for the competition will be determined in Prague in February 1998 after a visit to the site. Financing will also have to be clarified there.

- **Publications:** A group presented a proposal for publication: every year the commission should present a number of unrealised designs. The group will establish guidelines for comparing them.

- **Play:** Werner Ruthann is planning a Play Experiment for 1999 in Stendhal, Germany. At the theatre that he has had built there, which has no fixed stage, various forms of performance forms will be studied and practised. Werner Ruthann hopes that by then the results will be known of the competition for writing plays for this kind of space, and the winning plays could then be performed at the meeting.

Besides the intense commission work, the participants took advantage of the excellent opportunity to travel to places of architectural and cultural interest in Basel, Lucerne, Bellinzona, and Zürich. ♦

### OISTAT invites non-state organisations to a meeting

With the consent of the Executive Committee of OISTAT, Chris Lievaart planned a meeting in February of the chairs and general secretaries of all non-state organisations (NSO) in the field of theatre. The meeting took place in Haarlem, in the Netherlands.

OISTAT President Dick Durst chaired the meeting, which was attended by representatives of the FIA (International Association of Actors), FIRST (International Association for Theatre Research), SIBMAS (International Association of Libraries and Museums for the Performing Arts), UNIMA (International Association of Puppeteers), and OISTAT. A plan was drawn up for future collaboration. The group agreed on three joint projects to be undertaken: planning seminars and workshops for the Prague Quadrennial, investigations into secure working conditions and the payment of people employed in the performing arts,

### 5th OISTAT Architecture Competition

**M**embers of the Architecture Commission recently met in Prague to choose the site for the competition and to discuss the brief. A most interesting and what should prove to be an inspiring site had already been investigated and documented by the Czech members of the Commission. This was visited and enthusiastically approved by all those present. It is close to the park where the PQ Exhibition is held and the winning competition drawings will be displayed at PQ'99.

There were long discussions on the brief and the principles on which it should be based and these were at last established. It is to be called The World Theatre where performing groups from all over the world would be invited to stay for two or three months to stage their own productions. As it is an ideas competition, the conditions will be fairly loose but with proper regard for both theatrical and architectural practicality.

For the first time there will be money prizes with US\$ 5000 for the winner and several prizes for the runners up. The condition documents will be sent out in September to those who have registered their intention to compete and before that the OISTAT Centres will be asked to see that the competition is well publicised in their own countries. Applications for the competition may be made by sending the entry fee of US\$ 15 together with your name and address in a registered envelope to OISTAT, P.O. Box 117, 7550 AC Hengelo, Netherlands. You will then receive the competition forms in September 1998. ♦

as well as a joint proposal for the organisation and running of a WWW site.

All the participants agreed that the meeting had been very useful and were pleased with the potential possibilities for future collaboration. The group would like to meet again in Haarlem, in the hope that an even greater number of non-state organisations will be able to take part. ♦

### In memoriam Bernardo Trumper



**L**ast spring OISTAT lost not only one of its Vice-Presidents but also a big friend and supporter. At the age of seventy-one Bernardo Trumper finally lost the battle against his illness. He is survived by his dear wife Anita and two sons. Bernardo practised his profession as scenographer with great passion, fascinating the Chilean public with his artistic stage designs. The singularity of his creations lay in their ephemeral lighting and his transitory, often abstract stage designs. Bernardo's thinking was based more on aesthetics than on politics, and difficult working conditions were the price he had to pay for his spiritual independence in times of political upheaval in Chile.

However, these difficulties did not prevent him from developing his art and sharing his knowledge. Besides his work as a scenographer he taught stage design at the University of Chile and travelled several times to the United States as a guest professor. This interest in exchange was also essential in motivating Bernardo to establish an OISTAT centre in Chile in 1991. As an ambassador of South America he represented Chile at various commission meetings and was elected one of its vice-presidents in 1992. He made an essential contribution to the break-up of the Euro-centrism of the organisation and to opening it up to equality and worldwide exchange. Bernardo was not a politician, however. He was convincing because of his modesty, his sense of humour, and his ability to approach people and to cultivate friendships. In the work of OISTAT Bernardo's visions will remain alive; as a friend he has enriched our lives and will never be forgotten. ♦

## LIGHTING DESIGN COMMISSION

### ARE YOU A CERTIFIED LIGHTING PROFESSIONAL?

Many USITT Lighting Design Commission members, especially those who have some crossover design experience with architectural lighting, are aware of recent developments in the lighting industry aimed at the certification of lighting practitioners. While current certification programs will not have an impact on the area of entertainment lighting, these efforts will have a major impact on anyone who does consulting work for architecture or landscape design.

Professional certification programs vary widely in how they operate, but the common goal of all such efforts is to certify that an individual possesses a minimum set of professional standards and experience. In the lighting industry, two sister organizations, IESNA (Illuminating Engineering Society of North America) and IALD (International Association of Lighting Designers), have combined efforts with a number of other agencies and organizations to form a consortium that regulates lighting certification. The resultant agency is the NCQLP (National Council on Qualifications for the Lighting Professions). At this point, certification is earned in two ways: individuals who have a minimum of twenty years of lighting experience may submit their credentials to a panel for blind peer review (Granted Certification); or individuals may take an exam. Upon passing the exam or the peer review, an individual is permitted to do what many other certified professionals do—append letters after his or her name. In the case of certified lighting practitioners, the letters will be LC (Lighting Certified). Certification is not permanent and must be renewed every three years through remaining active in the profession, continuing educational course work, and participating in other professional activities and research. A group of more

than 250 individuals earned the LC certification in 1997 during the first year of the certification program.

Those interested in participating in this lighting certification program have an opportunity coming up soon to take the exam or to submit their credentials for peer review. The process of certification is voluntary and while the council wants to represent the entire lighting industry, the current exam and certification are primarily aimed at the specialty areas of architectural lighting and illumination engineering. The exam is administered once each year and can be taken in several major cities throughout the country—twenty cities this year. The 1998 exam is scheduled for November 7, 1998, 1 to 5 p.m. with a registration deadline of September 18th. The fee for early applications (postmarked 8/20/98) is \$425 after which the fee is \$475. Application materials for granted certification, including a special application form and a fee of \$450 (refundable if certification is not granted), must be received by NCQLP no later than September 5, 1998. The Granted Certification program will expire at the end of this summer.



A handbook and other preparation materials are available from the NCQLP national office. If you are interested in learning more about NCQLP and the certification process, you can call NCQLP in Bethesda, MD at 301-654-2121 or visit their website ([www.ncqlp.org](http://www.ncqlp.org)).

**Rich Dunham LC**  
Co-Commissioner

## STAGE EXPO

### EXHIBIT SPACE SEVENTY PERCENT SOLD OUT

A record number of exhibitors have reserved exhibit space for Stage Expo '99 which will be held March 25–27, 1999 at the Metro Toronto Convention Centre. With 66 exhibitors and 14,300 square feet of booth space, Stage Expo '99 is already nearly the size of Stage Expo '96 in Fort Worth, which totalled 14,500 square feet. With 9 months until the show, 13% more exhibit space has been sold for Toronto than for Long Beach a year ago. Here is the preliminary list of exhibitors for Stage Expo '99:

A.C. Lighting, Inc.  
Alcone/Mutual Hardware  
Altman Stage Lighting Co. Inc.  
American Harlequin Corporation  
Apollo Design Technology  
ATM Fly-Ware  
Baer Fabrics  
The Banff Centre for the Arts  
Barbizon  
BMI Supply  
CAE, Inc.  
California Institute of the Arts  
California State University - Fullerton  
Cinema Secrets  
City Theatrical  
J.R. Clancy, Inc.  
Classic Trims  
Clear-Com Intercom Systems  
Columbus McKinnon Corporation  
The Crosby Group, Inc.  
Electronic Theatre Controls  
Entertainment Services & Technology Association  
Flying By Foy  
Future Light  
GALA  
George & Goldberg Design Associates  
The Great American Market  
H&H Specialties Inc.  
High End Systems, Inc.  
High Output/Vermont Theatrical  
University of Illinois - Urbana  
Champaign  
Irwin Seating Co.  
Joel Theatrical Rigging Contractors  
1980 Ltd.  
Kryolan Corporation  
LEE Filters  
Le Maitre Special Effects Inc.  
Limelight Productions, Inc.  
LuxArt Conception  
Mankato State University  
Mann Brothers  
MDG Fog Generators  
Mehron Inc.  
Meyer Sound Labs  
NSI Corporation  
Protech  
Rosco  
Rose Brand  
Sapsis Rigging Inc.  
Southern Illinois University at Carbondale  
SSP Group Inc.  
Stage Directions Magazine  
Stage Research, Inc.  
StageRight Corporation  
Strand Lighting Inc.  
Strong International Inc.  
Surety Manufacturing & Testing Ltd.  
Syracuse Scenery & Stage Lighting Co., Inc.  
TCI+Lighting Dimensions  
Theatre Arts Video Library  
James Thomas Engineering, Inc.  
Tomcat USA Inc.  
UNLV  
United Scenic Artists Local 829  
Wenger Corporation  
University of Wisconsin - Milwaukee  
Wright State University

If there are exhibitors you would like to see at Stage Expo '99 in Toronto, but you don't see them listed here, please call me at 800-398-EXPO or send an e-mail message to me at [hpwillard@aol.com](mailto:hpwillard@aol.com).

**Helen Willard**  
Stage Expo Sales Manager

### 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.

## Are You UP-TO-DATE?

*Did you check your listing?*

We want to ensure that the information in the directory is correct. If corrections need to be made to your listing please copy this page and mail or fax it to the USITT National Office or e-mail us with your corrections today!

### Membership Information

Name

Company/Organization

Title

Address

City State/Province Zip/Postal Code Country

Home Phone

Work Phone

Fax#

Email

Occupation(s)

Member Number

Membership Type

### Joint Membership Information

Name

Company/Organization

Title

Address

City State/Province Zip/Postal Code Country

Home Phone

Work Phone

Fax#

Email

Occupation(s)

Member Number

Membership Type

### Voting Representative:

(Contributing, Sustaining and Organizational Members)

**usitt**

United States Institute for Theatre Technology, Inc.

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Syracuse, NY 13206-1111

voice: 800-93USITT or 315-463-6463

fax: 315-463-6525

email: usittno@pppmail.appliedtheory.com

http://www.culturenet.ca/usitt

## NATIONAL OFFICE

### ARE YOU UP-TO-DATE?

One of the most important membership benefits of USITT is networking. The USITT Annual Membership Directory gives you exposure to 4,000 other design, production, and technology professionals in the performing arts and entertainment industry. The directory is a valuable source of information, and we try to ensure that all the information is accurate and up-to-date.

Well folks, it's that time of year again. Time to slow down. Time to enjoy the summer. It's also time for you to update your database information for the 1998-99 Annual Membership Directory. We will be working on the directory during the summer months with a targeted publication date of September 1998.

If you were listed in the 1997-98 USITT Membership Directory, please check your listing and use the "Are You UP-TO-DATE" form, provided on this page, to make any corrections or additions. If you are a new member, using the form will ensure that we have the most up-to-date information in our database. We would appreciate any corrections or additions being submitted before July 30, 1998 to ensure your listing is correctly published.

Have a great summer and enjoy the sunshine! But before you do, don't forget to send in your information!

**Tricia Neuburger**  
Membership Services Associate

## PUBLICATIONS COMMITTEE

### NATIONAL DESIGN SYMPOSIUM TAPES

As part of our effort to work with the American College Theatre Festival, USITT co-sponsored a National Design Symposium on Director Designer Collaborations at the 1996 American College Theatre Festival

in Washington DC. A video tape of this exciting panel discussion is now available from the national office.

The panel featured Doug Wager, former artistic director of the Arena Stage, Jim Petosa, artistic director of the Olney Theatre in Maryland as well as two USITT members: Mariann Verheyen, freelance costume designer and educator; and Tim Saternow, freelance scenic designer and educator. The 50-minute panel presentation is a spirited discussion of the dynamics of designer and director collaboration and it provides interesting insights into the workings of professional design-director teams in the conceptualization of production work. It is a wonderful teaching tool and should be a valuable resource to teachers and professionals alike. The cost of the video is \$24.00 for members and \$35.00 for non-members. The tape can be ordered from the national office at 800-93-USITT / 315-463-6463.

**Bruce Brockman**  
VP Commissioning

## REMEMBERING

### PETER FELLER SR.

Peter L. Feller, Sr., a two-time Tony Award-winning builder of sets for hundreds of Broadway shows, died on March 13 at Holmes Regional Hospital in Melbourne, Fla. He was 78.

His father was a master set builder in the 1930s and Peter followed in his footsteps. His career began with *This is the Army* with Irving Berlin. He was the TD—responsible for building the set and moving it around Europe during World War II. For the next 50-plus years Peter ran scenery studios, first at Yankee Stadium, then in the Bronx and finally up on Stewart Airbase in Newburgh, New York. There are many people in the theatre who never heard the name Peter Feller, but their lives and careers were touched by him and by his work. To list the names of the shows he built and the designers and pro-

ducers he worked with would overflow the space allotted here. *Chorus Line*, *Cats*, *Cabaret*, *Sweeney Todd*; Robin Wagner, Santo Loquasto, Tharon Musser, Jennifer Tipton; Hal Prince, Joe Papp, David Merrick... you get the idea. It adds up to a veritable who's who on Broadway.

Peter was the consummate craftsman. His attention to detail was legendary. The set had to look right, absolutely right, or it wasn't good enough. He was someone who cared and a person you could depend on, no matter what. I was very fortunate to meet Peter early in my career. It was 1973 and he was bringing tryouts into the Zellerbach Theatre in Philadelphia for The New York Shakespeare Festival and The Phoenix Theatre Company. Later, when I moved to New York City and was trying to get onto Broadway, I went to see him looking for a job. He stopped what he was doing to listen to my story and put me to work right then and there. The fact that he was on stage at the Schubert, loading in *Chorus Line*, and had about thirty guys standing around didn't seem to matter. He always took the time to listen.

Peter loved this business and the people in it. He was a mentor, friend, and critic. (If you asked his opinion you had to be prepared for a direct answer; because that's what you'd get.) When he spoke, you listened. When he yelled, you listened closer. He may have been gruff on the outside, but he really was the ultimate teddy bear. And above all else, he was honest and fair.

I'm proud to have had the opportunity to work with Peter Feller. He wasn't the reason I got into theatre, but he sure as hell was the reason I stayed.

For those who wish to make a contribution in memory of Peter Feller, the family suggests the Henegar Theatre Center, 625 East New Haven, Melbourne, FL 32901.

Bill Sapsis  
USITT Board Member

## CLASSIFIED ADS

### 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.

### 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:

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 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 Applications*. 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 WANTED IMMEDIATELY

Repertorio Español, a Spanish language theatre company seeks an experienced Technical Director. Company has seven to eight shows running in rotating repertory plus light touring and occasional guest artists. Year round season. Heavy work schedule: daytime/evening and weekend performances. Duties include maintaining sets, props and lighting equipment. Must work well in fast paced environment. Compensatory vacation time during off-season. Must have up to date knowledge of lighting, sound, and electronics including ETC Lighting Control Board and Infrared Sound System plus carpentry skills. Knowledge of Spanish helpful. Drivers license required. Salary commensurate with experience. Please fax 212-686-3732.

### COSTUME SHOP SUPERVISOR, INSTRUCTOR

Non-tenure track position. Teach one or two undergraduate courses each semester, which may include costume design, costume construction, theater makeup, or a general education introduction to theater course. Responsible for supervision of costume shop. Design for one or two productions each semester. Professional experience desirable. Final candidates will be requested to submit portfolios. Review of applications will begin May 18, 1998, and continue until the position is filled. Send letter of application, resume, names of three references, or three letters of recommendation, and transcript to W. Craven Mackie, Chairperson, Department of Theater and Dance, Southern Illinois University Edwardsville, Campus Box 1777E, Edwardsville, Illinois, 62026-1777. SIUE is an equal opportunity employer and provider of services.

### 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.

## 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](mailto:msm@pppmail.appliedtheory.com).

## COMMISSIONS

## LEADERSHIP CHANGES

Several new commissioners will be taking the helm July 1st. Tom Mardikes will become the new co-commissioner for the Sound Commission. Tom is a professional sound designer and teaches at University of Missouri, Kansas City. He replaces long-time commissioner, Rick Thomas. Rick served as Sound Commissioner since 1991 and has worked diligently to build the Sound Commission's membership and programming efforts. Lavahn Hoh, professor at the University of Virginia will become the co-commissioner for the Health and Safety Commission. A long-time member of the Health and Safety Commission, Lavahn replaces Bill Hektner who has served as H&S Commissioner since 1992. Ellen Jones replaces Craig Wolf as co-commissioner for the Lighting Design Commission. Ellen is a professional lighting designer and educator and has been a very active member of the Lighting Design Commission over the years. Craig has served as Lighting Commissioner since 1993, and has been responsible for a number of very exciting projects and programs. Tom Korder and Dan Culhane are taking leadership of the Technical Production Commission as co-commissioners. Dan has served as co-commissioner for two years already and Tom Korder is stepping up from the Vice-Commissioner for Programming position. Jonathan Darling is stepping down and putting more of his time into international liaison work.

Strong Commission leadership is a vital part of making USITT a success, and it requires countless hours of work. I hope you will join me in welcoming our new commissioners and thanking those who are moving on to other positions in the USITT for all of their years of outstanding service.

Bruce Brockman  
VP Commissions

## USITT CALENDAR

## June 1998 (15th to 30th)

- 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 *Conference Programming*: Special Exhibition request forms due to VP Special Operations
- 15 July/August *Sightlines* editorial deadline
- 23-25 Costume Symposium '98 – Santa Fe
- 31 Executive Committee Retreat – Toronto, Ontario

## August 1998

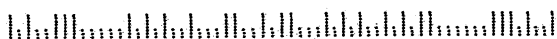
- 1 *Conference Programming*:
  - Promotional descriptions for the top three programs and Professional Development Workshops for Toronto Conference due to VP Programming
  - Final information and budgets for Toronto Conference Professional Development Workshops due to VP Programming
  - Contact Toronto Conference program chairs and collect all Conference Program Presenters biographies (due September 30)
- 1 Annual Conference & Stage Expo Committee meeting – Toronto, Ontario
- 15 *TD&T* Directory editorial deadline
- 15 September *Sightlines* editorial deadline
- 20-23 CITT National Conference: Timms Centre for the Arts, University of Alberta, Edmonton, Alberta

usitt sightlines

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