sightlines

THE ASSOCIATION OF DESIGN, PRODUCTION, AND TECHNOLOGY
SSIONALS IN THE PERFORMING ARTS AND ENTERTAINMENT INDUSTRY

IN THIS ISSUE

NATIONAL OFFICE

FELLOWS ADDRESS

STANDARDS COMMITTEE

7NATIONAL OFFICE

8

LIGHTING STANDARDS COMMITTEE NATIONAL OFFICE ELECTIONS

INSERTS & 9

ARCHITECTURE AWARDS GRANTS & FELLOWSHIPS

10

TECH EXPO OISTAT NEWS COSTUMES

11

TORONTO CONFERENCE WADING ON THE WEB

12

SECTION NEWS NEWS FROM THE NATIONAL

14

STAGE EXPO

16

PUBLICATIONS COMMITTEE

NATIONAL OFFICE

MEMBERSHIP DATABASE NOW STATE-OF-THE-ART

USITT recently transferred its membership database from software that was outdated and restrictive to software that is state-of-the-art and infinitely more flexible. This change is reflected in our new, dramatically different dues notice, which some of you have already received. (See annotated example of the new dues notice on page 7.) The reasons for changing our membership database are numerous and stem from a practical need for better organization and accessibility of member information, as well as a desire to capture historical and relational information. Some of the benefits of this new system are immediate while others will be realized in the near future. Besides being assigned a new membership number, how does all of this affect you? Let us explain...

The new and improved database not only makes it easier to gather member information, but to access it as well. USITT's old membership database was developed using rigid, DOS-based software and an application designed and owned by an outside firm. This outside ownership of the application caused many different problems. For example, a simple task, like changing the address when the National Office moved from NYC to Syracuse, required USITT to call the company and pay a fee to have it done. Also, USITT was not able to col-



lect, maintain and use the data in an efficient way.

As a result of many months of working closely with a local software support consultant, USITT now has an easy to use Windows-based Microsoft Access application designed to meet its needs. Best of all, USITT has sole ownership of a database that will enable it to make immediate changes as necessary to benefit our members, and to keep up with today's technology.

The Membership Directory, a resource tool for most of our members, has been somewhat of a challenge for USITT to publish. In the past, it has taken numerous hours to extract, sort and format the data to achieve the final product you see. Also, the old database did not have the capability to allow joint members to have their own individual records—the second person had the same contact and history information as the first. The new database has given us the capacity to allow the second person to have his/her own record, detailing that member's specific contact information, history and interest areas.

When conference time arrives, the

new database will not only help in having accurate badge information, but will allow us to send our members a confirmation almost as soon as the payment is received. The ease of working with a Windows-based program allows us to manipulate data on a more timely basis. Once a membership payment is received and processed, a member packet will be on its way, quicker and better than ever before.

Another area that the new database will affect is the generation of mailing lists of our members and conference attendees. Previously we could only sort mailing lists by membership category or geographical area (city, state, etc.). Often this did not adequately meet the needs of organizational members requesting our lists. Approximately one year from now, we will be done collecting information from our members; then we will be able to sort individual members by discipline and profession, and organizational members by type (business vs. academic institution). Organizational members

continued on page 6 ≥

JULY/AUGUST 1998 • SIGHTLINE:

USITT SIGHTLINES is the 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.

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FELLOWS OF THE

1998 FELLOWS ADDRESS

James L. Moody is an award winning designer for television, theatre, film and corporate productions. His work, and his book, Concert Lighting: Techniques, Art and Business, bave had a major influence on live and recorded performance lighting. He is senior partner of Moody/ Ravitz/Hollingsworth Lighting Design, Inc., his work as director of photography on television shows includes "Wheel of Fortune" and "Jeopardy," among others, he is resident lighting designer for the Telluride Repertory Theatre Company, and he has designed concert lighting for more than forty artists and 150 tours. He serves USITT as a member of the Board of Directors and on the Publications Committee, and he was named Fellow of the Institute in 1997. Below is the text of his remarks, given at the Fellows Address and Reception on Thursday, March 19, 1998 during the USITT Annual Conference & Stage Expo in Long Beach, California.

Crossing Media Boundaries as a Designer; or, A Designer's Worth Doesn't Stop at the Stage Door

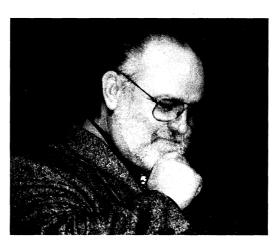
by James L. Moody

In the 60s the hot buzz word was "Specialize." There was a push by the colleges to get students to declare a major almost as soon as they entered. It was the era of specialization. The theory?---to have us spend our time delving deep into a narrowly defined portion of a sub-

ject. Liberal Arts was out, no one needed a general education anymore. Well, I had a problem with that philosophy then and I continue to do so today. I always had a desire to explore new, often widely unrelated subjects. I realized how much my design work had drawn on those seemingly unrelated subjects and life experiences when I started writing articles and books. So my remarks today are about "Crossing Media Boundaries" to create a broad-based design career. In other words, your career potential does not have to stop at the stage door.

Formal Training I am prejudiced. The designer you can become is imprinted early on from your classroom experiences. Your ability to take your skills beyond the stage door can be formed during this period. Formal training is more than a necessity, it is all empowering. The problem I have is with what most theatre departments require of their students. Most undergraduate programs, sadly, are still too narrowly defined. Your professional potential is based on their vision of what it takes to prepare you to be a designer. Don't misunderstand, I am very, very much an advocate of clearly defining programs. My problem is with what most of them leave out.

But what does all this have to do with our topic? Since your college training is so very important to your career, I believe you must take charge of it. Don't just pick a school that has a cool location, or has the most righteous babes... or even one you can afford. What a program has to offer is not found in the brochure. It is found



by listening to current students or recent graduates. Ask if the required classes have given them what they expected. Were they challenged? Did they



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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.

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INTERNATIONAL AFFILIATION

JSITT is the United States Center of OISTAT: The International Organization of Scenographers, Theatre Architects and Technicians. get solid counseling and useful information from the program? Alumni newsletters are great for seeing what graduates have accomplished. Remember you are going to make a decision that will affect your whole career... make it a calculated one.

I'm going to tell you what my idea of a program should be that fits the rest of my topic. My strong belief is to mix and match. I would like to see a program that allows, nay encourages, students to take classes in other departments—and gives them the *time* to do it. Otherwise every student has the same thought process, the same creative window. Latitude to explore disconnected subjects is, I believe, THE key to success.

If I were to devise the program that I believe would best prepare a creative person for the diversity of the professional community it would be as follows: 60% the arts (standard building block theatre courses); 20% business classes (accounting, sales and interpersonal management); 15% English classes (learn to write, take debate classes): 15% for-the-hell-of-it courses (widen your horizons); 5% manual arts courses (learn to weld or carpentry); 10% life experiences, travel (experience other societies and cultures). If you have been doing the math you know that adds up to over 100%. YES. It takes 125%! Time and time again I have seen how the side interests and issues of my life have added to and enriched my creative style.

Is An Advanced Degree Necessary? I have come to the point where I am advocating the reduction of production time required of an undergraduate. First, there isn't enough time to do the required general, educational academics, especially if you add in classes in Sales and Marketing, Accounting, Debate, Introduction to Contract Law-all classes I strongly believe every theatre student should take. Short of completely eliminating production for the technical/design majors, [I advocate] at least nothing for the first two years. I believe they will be better served. That will give them time to complete their general education requirements before they are sucked into the vortex of the theatre department's incessant appetite for bodies to work tech production. Advanced degree programs are where intense production participation should be placed. These advanced programs can be one alternative for a person seeking to become a designer, but who does not feel they are ready to face the real world. The other is to head out into the commercial production world and take your chances.

On Job Training O.J.T. —I first heard the term when I joined the Air Force. It is the second part of the educational method used by the military. Classroom first, then move on to the job environment. You are not fully qualified until you gain practical experience under supervision in the real workplace. That way the student gets a one-on-one with a highly qualified person and the military get to maximize their resources. Well, I believe it works for creative people also. There are a lot of you who are not comfortable sitting in a classroom. There are a lot of you who simply can not afford to continue, what has become, a hugely expensive phase of your training. There is also a portion that are adventuresome enough to want to jump directly into the pond. Problem. Do you know how deep the pond is?

The first day of my classroom training to become an Air Traffic Controller the sergeant said, "I can teach you the book, but I can't tell you who goes for coffee." Why did he say that? Because he had never actually controlled an airplane. He was an expert in the textbook part of the job. The rules, regulations, the shorthand language, the theory: but he had not had the—some say thrill others say terror—of telling pilots what to do to keep them safe. Does this sound familiar? How many of you are being trained by people who know the theory?

I am not against this at all. Now, don't let me leave you with the idea I just put down the teachers who have not worked extensively in the professional arena. I am a big believer that if the basics are taught thoroughly, the mind will then be freer to devise new uses for the tools it has acquired.

continued on page 4 >>

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> continued from page 3

Good, solid, practical theory is the foundation for a creative mind. And a good teacher doesn't have to sit in the cockpit to teach theory of flight. That can be handed off to a flight instructor later on.

Internships, Apprenticeships and Assistantships Short of going out and joining the military, where do you get O.J.T.? In the past few years internships have begun to find support in some programs. This gets the student away from the classroom and campus and immerses them in a design situation with a working professional while still attached to an academic program. Some college departments do not support this idea because they say it takes their key technical students away from campus just when they have become useful to the facility. But, I have seen time and again that internships give a peek at a world students need before they are locked into their career specialty. It is not all that important what the person you are interning with specifically designs. It is the fanatic pace, the deadlines, the client that can't give a straight answer to your questions, and the stress that will strike you, not the skill as a designer the person possesses. Interns see this first hand for a few weeks or a month. Then they can better judge what they need to add to their own education and maybe get a better idea of exactly what specialty they want to try after graduation.

Apprenticeships Generally, apprenticeships are in the summer between classes. While beneficial, I do drop them down a notch in importance because most often they are working for the summer theatre program of the institution they already attend. [They are] thus working with most of the same people and that does not give them the best picture of the outside world. I also know that some schools discourage their students from applying to their summer apprentice programs, and I applaud them. However, if there is no opportunity for an internship, then an apprenticeship is a must.

Assistantships The third is really something normally not available until after graduation. That is to be hired as a paid or unpaid assistant to a designer. Becoming a Designer's Assistant has been the traditional way of moving from school into the theatre world. While it is real world experience. I feel it is somewhat late to learn the harder lessons. But I realize that because some programs do not allow internships, that may be the next best thing to do. It is like an internship, except you can't sit back and take a dispassionate view of what is going on around you. You are on the hot seat! You will perform or the pay check STOPS. It's not a pond, it is a shark infested ocean and you are the minnow. That is why I prefer that students get their feet wet in an intern program first.

Define Professional You graduate and are sure that a "professional" career is what you want. But how is professional defined? Many full time teachers work on outside projects—are they not professionals too? What defines a professional in the field of design? I have the highest regard for people in education. Many are very accomplished, highly sought after designers, who choose for personal reasons to stay centered in the academic community. That doesn't make them any less a professional.

Many years ago I got into this same discussion in print with a professor who held that the world revolved around New York. I said I felt sorry for him because apparently the glass dome over the city was so filthy he couldn't see all the wonderful creative opportunities that lay just beyond his vision. Well over the past ten years someone got the Windex out and cleaned a little of it up because all of a sudden the same Broadway designers who put down the other media are now the first ones in line for a movie project or concert.

In Hollywood there is an old saying that goes, "There are only one hundred people in Hollywood, and they all know each other." It implies that you have no chance of penetrating the inner circle. But what is true is that the pressure and speed at which that group works forces some to fall out,

move on or simply quit. There is always someone being sucked into the vortex. It is not impossible. Just as getting a Broadway design assignment isn't guarded by an impenetrable wall. Why do people believe a new designer doesn't have a chance of getting a Broadway show? It has happened many times; and remember, Jules, Jennifer, Tharon, all had a *first* show on Broadway.

There are hidden doors and there are cracks that you can work at opening wider. A must method is to get every name and telephone number you can. Build your phone book, no matter under what circumstances you met a person. Knowing the names of the players is vital to hooking up with a project. Another Hollywood saying that applies here is, "Today's studio page is tomorrow's producer!" So make friends, you never know who is going to be in a position to tell you about a job, recommend you, or hire you in the future. I have found that when you apply your design skills of imagination and creativity to this task you. have taken the first step in "market ing" yourself.

Wide Open Range of Opportunities Many years ago I got into a heated discussion, in print, with the late Lee Watson who had written an article on how there were no entry level jobs in theatre for the students the schools were releasing into the world. I wrote back saying that if that was the case, then I knew where there were jobs in the very new concert lighting field. I reasoned that even if this was not the field they wanted to pursue, it still offered several very good tests of their metal and opportunities for the beginner: 1) the pressure to perform; 2) opportunity to advance quickly; 3) challenging design opportunities; 4) actually make good money! I still feel that way today, but with an even more expanded set of opportunities. You probably already could list the areas of television, film, concert, corporate video, and corporate theatre, but one of the newest is architecture.

I must take you back to a project that Lee Watson asked me to participate in for the USITT at Purdue University in the 1980s called the T.O.L.D.

Conference (by then we were good friends I am proud to say). T.O.L.D. tood for Training Of Lighting Design-Lers and he brought together for a weekend people from all the disciplines that used lighting. Whether they were considered "creative" or not, even the engineer types. The idea was to see if we could isolate what the different businesses were looking for when hiring new, freshly minted graduates. I think that paper is still very relevant today. What it all boiled down to was when the creative and the engineering types came together to show what they had produced, the blackboards listed very, very similar basic skill requirements. The creative people wanted solid understanding of color theory—the engineers wanted that too. The engineers wanted solid background in theory and properties of light-so did the creative types. And on and on it went. Finally, Ms. Leslie Wheel, a renown architectural lighting specialist, stood up and said in principle; When I hire a new person I

want these solid fundamentals, not someone who thinks they are a qualified designer.
When it comes to designing, no one knows my job but me. I don't care what program they come from, creative theatre or engineering department. I

about planning, designing, and executing my work. By hiring a new graduate I am saying that I am willing to teach them my design methods.

need them to be well grounded

and ready to learn bow I go

I place that statement as one of the most influential on my career in the past twenty years.

Prepare Yourself for a Multi-Dimensional Life One of the biggest mistakes newly minted graduates make is to think that their formal education is over. Far from it. Maybe formal is not how you should describe it. What we must seek is a ontinually widening knowledge base. This additional research and study of diverse concepts and ideas can possibly spark an interest in a new market. New stimuli, new vistas must continu-

ally challenge our minds. Most of this will come from unrelated activities, far afield of your design profession.

I never want the day to come when I attend one of these conferences or read someone's new book and don't marvel at how much more knowledge, wisdom and creativity they have shown than I. And most often I get inspired by someone in a specialty other than my own, such as Josef Svoboda at our last conference. Meeting people like him makes me strive to be more resourceful and not become complacent.

I also believe we can make ourselves more marketable in our own media by designing in other fields and specialty areas. Using our theatre training and knowledge on projects in television, film, or retail display does four things: 1) it allows you to use your acquired skills; 2) it challenges you to solve new design problems; 3) it offers new avenues of income; and 4) it often gives you new tools, methods and ideas to bring back to your theatre work.

Crossing Media Lines I believe crossing media lines is the best thing in the world to keep you growing creatively. Use every opportunity you can to observe, work, stand in the shadows, whatever is necessary to see how other people go about their own particular specialty. But we have to sell ourselves to these new clients. It is up to the salesmen in you to Close the Deal. Ah, I've hit a nerve. But we were taught design skills, not sales skills! Learn them-and quickly-because it is not always the best designer who gets the job. It is however, most often the best salesman that gets the job. Now, whether the best salesman is up to the design skill level required to keep the job is another thing. But guess what, they're in, you're not!

Do not despair, you have skills and abilities that you may not have fully exercised. For instance we disdain the stigma surrounding a used car salesman. But we are all salesmen. Isn't it true that you sell your ideas to the rest of the design team at every production meeting? Just put that same energy and belief in your design skills that you show when you are trying to get a producer to buy off on your great pro-

duction concepts and begin selling a broader concept, YOURSELF. Salesmen will tell you that they must sell themselves before they sell their product.

If you absolutely love theatre and can't give up the dream, think about something else. The techniques you see used in other media—such as concert, film, displays, etc.—can be of great use in theatre design. Need I even mention computerized lighting that started in concert touring and now is the hot ticket in theatre, displays, themed entertainment parks, and architecture. And these other media can bring you a level of financial security that is rare in theatre, so that you can pursue your goals. It is alright to use the business portion of your career to support the love of your life---theatre.

Unlimited Market Potential I know it sounds like I am trying to sell Florida swamp land. But if you will take the barriers down you'll realize that nobody cares if you play the starving artist all your life! We live in a society that no longer beatifies the humble artist. It is o.k. to be comfortable.

What are those markets for your skills? There are no boundaries. Just when I think my list is complete, I hear about another way a designer has used their theatre background to solve a problem or get a job in yet another business further and further away from the traditional ones. So do not take my short list as being all that is out there: Corporate Theatre (car, computer, motorcycle, cosmetics, new model introductions); Revues (Las Vegas style shows on cruise ships, Indian reservations, river boats); Concerts (Christian music, country, M.O.R., ethnic, jazz, rock 'n roll, Yannie!); Television (broadcast, cable, sports, in-house corporate, cassette market, news organizations); Film (feature, corporate, sports, cassette market, industry training, educational films); Advertising (not just ads for TV, print ads, display windows, store point-of-purchase displays, trade show displays); Architecture (outside of buildings-moving lights and color, residential, industrial, models); Fashion Shows; Medical; Documentary; Museum Displays, Diorama and Murals;

continued on page 6 ≥

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> continued from page 5

City Promotions Reels, Environmental Studies; Events (parties, holiday celebrations, Olympics and Super Bowl events, corporate gatherings, or a Bar Mitzvah!) It's virtually endless. You can not afford to market yourself in only one. And anyone dealing in today's economy must market their skills and talents to a broader business community.

The Open Road Hypothesis Make your own road. You can't do it my way, or Dick Durst's way, or Ming Cho Lee's way, or Joe Tawil's way, or Jules Fisher's way. Think of the roads less traveled. Go for the adventure. Use your personal experiences to start down a new path. Don't be frustrated if the first path doesn't work out. Maybe it was not the right time or place. Years later it may be the right time and place, who can say?

Base your career on your strongest personal talents. Think in terms of "What do I do well?" not "What was I trained to do?" I have a friend interested in film but he had no formal training. He got himself accepted as a member of an Antarctica film crew because he had mountain climbing and cold weather training. You constantly need stimuli to develop your own design style. Get it in new ways. Do things that maybe you put off during your college days. I suggest music appreciation classes, museum tours, architectural tours, sailing, model railroading, photography, book of the month clubs. The old line, "I'm waiting on tables now, but what I really want to do is direct." is classic. But it is not far off the mark. Yes, we need to eat, so work. But how about doing that work in a position consistent with your broadest goal. I worked as a night watchman on "Hot Set" at Universal Studios while I was in graduate school. I had to make extra money, so why not do it where I could watch creative people. I had no intention of working in film, but I got to see what other artists could do. I'd walk around the sets and imagine how to light them. If the set was lit, I'd study how it was done. Even if my night was spent just drinking in the atmosphere I knew I had gained something. Oh, and about getting phone numbers wherever you can—I did, and years later they were very useful and many of those early friendships are still with me today.

Even with all that I have said it still boils down to what makes you happy. Believe me, your health, wealth, and happiness depend on how you take everything I have said and condense it down to what will satisfy you as a Whole Person, not just as a designer. Because when it comes time to close that stage door at the end of the day, you still need a personal life.

How does this directly affect the student of today? Clearly it means that you must take control of your economic destiny earlier than ever before in our history. Since theatre management will re-double their efforts to get us to work cheaper and cheaper, we must also re-double our resolve to receive what we perceive as satisfactory compensation for our efforts. If we do not, then sadly, we will be in for a life of sub-standard living. That is why these other media opportunities should be so important to you, they offer economic freedom. It is equally important to remember that after we die no one remembers if we paid our bills on time, kept a neat lawn or had a big sailboat. So you will need to balance all of this to your own view of

In closing, I hate to be thought of as the little boy running around screaming the sky is falling. On the contrary, I love the theatre. I do three to five productions a year and still have time to work in television, concerts, architecture, themed entertainment etc. where the money is more plentiful. It supports my chosen life style. I don't think there is anything wrong in this. I am simply presenting alternative opportunities. Think back to the title of this address. Do you want to face "closed doors" because you haven't broadened your vistas early in your career? Do you understand that creativity knows no boundaries? So why stop at the stage door? Open wide those doors and drink in all the new vistas.

STANDARDS COMMITTEE

LIGHTING GRAPHICS STANDARDS UPDATE

Public Canvass is underway for Draft USITT RP-2: Recommended Practice for Theatrical Lighting Design Graphics. The Canvass for adoption of the USITT Lighting Design Commission's Graphics Standards Committee's draft of a Recommended Practice for Theatrical Lighting Design Graphics (USITT RP-2) began August 10, 1998. This project, announced earlier this year, is based on a project of the Graphics Standards Board of USITT: "A Standard Graphic Language for Lighting Design" published in TD&T, the winter, 1985 issue. This 1985 project is in need of revision and updating, as well as formalization under the current USITT Standards Procedures.

A Pre-Canvass Interest Survey was mailed out in July. Anyone who responded to that survey indicating that they wanted to be included in the Canvass will receive a packet of information including the draft of RP-2 and a Letter Ballot. The Canvass period will close no later than November 10, 1998.

If you did not request to be on the Canvass List earlier and/or did not complete a Pre-Canvass Interest Survey, please contact L.J. DeCuir as noted below. In addition to the usual name and address information, the Pre-Canvass Interest survey is used to gather the Affiliation and Interest Category (i.e., user, manufacturer, etc.) of the participants as required by the consensus process.

L.J. DeCuir, Chair Lighting Design Commission Graphics Standards Committee 129 Evergreen Ln. Knoxville, TN 37918 FAX to: 1-423-974-4867 e-mail to: Idecuir@utkux.utcc.utk.edu Any questions regarding the USITT

Standards Process may be directed to: Mitch Hefter mkhefter@hevanet.com

> Mitch Hefter Chair, USITT Standards Committee

NATIONAL OFFICE

> continued from page 1

will be able to obtain only those names that are best suited to their purpose, and individual members will be able to receive mailings that are of interest to them

Organization of member information on Regional Section and Commission affiliations will be greatly enhanced by the new database. Our old database grouped all affiliations into one field, making it impossible to extract the data in any meaningful way. Now that these affiliations can be recorded separately in distinct fields, information from the Regional Sections and Commissions can be sent to interested persons.

Another important design feature of the new database is that it allows us to collect more historical data on our members. We are now asking our members to help us complete our history. Soon we will know exactly how long a member has been with the Institute and be able to recognize that commitment accordingly.

A final and profoundly important aspect of the new database is that it will contain data denoting the types of professions and organizations represented by our membership. This information is vitally important to the continued growth and stability of USITT. In order for USITT to serve its members well, it has to know who they are. Being able to clearly identify the composition of our membership will enable us to deliver service and benefits that are finely tuned to our members' unique needs.

With the assistance of our members in providing database updates and corrections, we are further along in our efforts to improve the administration of our membership and conference data. We look forward to the full achievement of our goal, which was established with our members in mind. For without our members... without you...there is no USITT.

Michelle L. Smit)
Membership and
Ad Sales Manager;
and
Tricia A. Neuburger
Data Services Manager

SIGHTLINES • JULY/AUGUST 1998 •

NATIONAL OFFICE

DEW FORM COLLECTS VALUABLE INFORMATION

The new and improved Dues Notice and Database Update form pictured here is designed to gather information about our members.

1 CORRECTIONS

Here you are asked to check your member record, which is printed to the left as it appears in our database. Use this space to correct errors and add missing information.

2 ALTERNATE ADDRESS

You now have the option of having USITT periodicals (*TD&T* and *Sightlines*) sent to an address other than the one you use for your dues notice and directory listing. Enter this alternate address on the lines provided.

3 ENDOWMENT DONATION

Use this space to make a donation to the endowment fund. Fill in the appropriate circle.

4 DUES RENEWAL

Membership information is printed here: expiration date, membership type, and dues. If you wish to maintain the same membership type, use the printed dues amount to complete this section. If you wish to change your membership type, write in the new membership type and the new dues amount (you can refer to the Membership Categories and Dues chart to the left for this information). Record your endowment donation (from Section 3), your dues, and the total.

PAYMENT INFORMATION

dicate preferred method of payment for the total amount in Section 4.

6 REGIONAL SECTION MEMBERSHIP/INFORMATION

Indicate your membership in a USITT Regional Section and your preference to receive membership information from a Regional Section.

7 COMMISSION-MEMBERSHIP/INFORMATION

Members may join up to two commissions. Indicate your choices in the spaces provided (there is no priority order). These selections will be stored in our database and can be accessed when commissioners send out information to their members.

8 EMPLOYMENT INFORMATION

Record your exact job title in the space provided. Enter your Primary Job Function by filling in *one* circle. Indicate your Other Job Functions by filling in *all* circles that apply. This information helps us identify the make-up of our membership, which will help us deliver improved service and benefits.

9 EMPLOYER TYPE

Fill in all circles that describe your employer type.

10 USITT CONFERENCES ATTENDED

Fill in the corresponding circles for USITT conferences attended. This information will give us a picture of how often our members attend conferences and help us plan future ones.

1 OTHER INFORMATION

rite in the year that you first joined USITT.

If you belong to unions such as IATSE, USA, etc, please record these affiliations on the Union Membership line.

Fill in the circle to indicate you do not want USITT to include your name on our mailing lists that are made available only to USITT members and other select organizations.

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http://www.usitt.org

Email: usittno@pppmail.appliedtheory.com

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LIGHTING DESIGN COMMISSION

NEW LEADERSHIP TAKES OFFICE

I hope everyone is having an exciting and productive summer season or enjoying a hard earned rest.

TORONTO 1999

We are already in high gear preparing for the 1999 Toronto USITT Conference & Stage Expo. Highlights of Lighting Design Commission programming include: a session with 1999 Distinguished Lighting Designer Richard Pilbrow; a two-part session with the Engineering Commission that will examine new flat field technology fixtures (both the aesthetics of integrating them into conventional designs and the photometrics of the units); a special panel on the collaboration of lighting designers and directors on works with an ethnic perspective; a roundtable on the aesthetics of choosing color for lighting design; a master class on lighting design for musical theatre; a skills building session on communication with directors and choreographers; and a session on inexpensive computer visualization tools for the lighting designer. Look for more information about Toronto programming, including information on Professional Development Workshops and specially planned regional events, in upcoming issues of Sightlines.

NEW OFFICERS

Our new commission leaders took office July 1st. They include: co-commissioners Ellen Jones and Rich Dunham, and vice-commissioners Buddy Combs (Education), Vickie Scott (Special Projects), Jim Allen (Toronto Programming), Mike Ingraham (Denver Programming), Craig Wolf (Publications), Rob Rowlands (ESTA Liaison), Marc Riske (Health & Safety Commis-

sion Liaison), and David Zemmels (Computer Applications). Many thanks to Rob Shakespeare and Ann Archbold who served so well and are now taking a well-deserved break from commissioner duties. The Lighting Design Commission Web site (www. usitt.org/commissions/light.html) has contact information for all our commissioners. Please contact any of these leaders with your ideas for programming and projects.

PROJECT 2000

In the June issue of *Sightlines* I called for volunteers to serve as jurors for "Project 2000: The International Theatre Design Archive." I am still collecting names of potential jurors. Please let me know if you are interested (ellenjones@compuserve.com).

Ellen E. Jones Co-Commissioner

STANDARDS COMMITTEE

DMX UPDATE

In the April/May, 1998 issue of *Sightlines*, we announced that the maintenance of USITT DMX512 had been transferred from USITT to ESTA'S Technical Standards Program. The first part of this maintenance will be to revise the standard and ultimately establish USITT DMX512 as an American National Standard (ANSI) "BSR E1.11, USITT DMX512 — Asynchronous Serial Digital Data Transmission Standard for Controlling Lighting Equipment and Accessories."

The Call for Comments published in the March 1998 issue of *Sightlines* and other publications brought in almost seventy proposals for changes to USITT DMX512/1990. During ESTA's Technical Standards Program meetings in Chicago, July 10 and 11, 1998, the DMX Task Groups met to act on

these proposals. The goals of the Task Groups are as follows: 1) produce a consensus document following proper standards procedures; 2) make editorial updates to DMX512 appropriate for 1998; 3) add technical features while maintaining a balance with Backward Compatibility; 4) identify among the almost seventy proposals received which belong in an Application Note or Recommended Practice instead of the standard; 5) take actions on these proposals and deliver a draft document to the ESTA Control Protocols Working Group (CPWG).

The CPWG will then review the work of the Task Groups and recommend any changes they see as appropriate. Once that work is complete, the draft will be made available for Public Review. We hope to be able to go to Public Review in the first half of 1999.

It is important to note that Backward Compatibility is an extremely important goal. Several proposals which contained good ideas were rejected by the Task Group because equipment available now would not work with equipment that met the requirements of these proposed changes.

We will keep you posted. If you would like further information, please contact:

Mitch Hefter e-mail: mkhefter@hevanet.com Office: Rosco/Entertainment Technology tel: 503-222-9944 x304 fax: 503-227-1562

Mitch Hefter
ESTA/USITT DMX Revision
(E1.11) Task Group Chair,
USITT Engineering
Commissioner,
DMX512 Subcommittee Chair

NATIONAL OFFICE

NEW BENEFITS

The atmosphere in the National Office is charged with positive excitement, which can only mean one thing... USITT is unveiling new member benefits! USITT is pleased to offer the following additional benefits to its Contributing and Sustaining Members:

Contributing Members

- Unlimited complete directory listings for satellite offices with the same company name.
- Up to four additional sets of publications sent to the satellite offices of their choice.

Sustaining Members

- One complete directory listing for a satellite office with the same company name.
- One additional set of publications sent to the satellite office of their choice.

We hope our Contributing and Sustaining Members will welcome these new benefits and make full use of them.

Questions or concerns can be referred to the National Office by phone: 1-800-938-7488, fax: (315) 463-6525, or e-mail: usittno@pppmail.applied theory.com.

ELECTIONS

NEW OFFICERS



The Institute is pleased to welcome the following officers and directors-at-large to the Board of Directors of USITT, beginning July 1, 1998. Directors are elected for three-year terms, and officers for two year terms.

President:

Leon I. Brauner VP-Communications:

Joy Spanabel Emery

VP-Conferences:

Christine L. Kaiser

VP-Relations:

LeRoy Stoner

Treasurer:

Lawrence J. Hill

Directors-at-Large:

C. Lance Brockman Timothy Hartung LaLonnie Lehman Sylvia J. Hillyard Pannell Richard Stephens Bill Teague

Elizabeth J. Lewandowski USITT Secretary

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.



UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

The Association of Design, Production, and Technology Professionals in the Performing Arts and Entertainment Industry

GRANTS & FELLOWSHIP PROGRAM

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



USITT is dedicated to actively promoting the advancement of the knowledge and skills of its members. The support of member grants and fellowships in performing arts design and technology serves USITT's mission and promotes the advancement of knowledge in our respective specializations. USITT funds its grants and fellowships from its **Edward F. Kook Endowment Fund**, **New Initiatives Fund**, and **Commissioners Fund**.

PROGRAM TYPES

The USITT grants program provides project support grants and fellowships. Project support grants are made in amounts up to \$10,000. Fellowships are given in amounts up to \$15,000.

APPLICANT ELIGIBILITY

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

TIMETABLE

REVIEW DEADLINES

October 15, 1998 lanuary 28, 1999

FUNDS DISPERSED

December 1, 1998 April 1, 1999 **FINAL REPORTS DUE**

June 30, 2000 October 30, 2000

REVIEW PROCESS

The USITT staff reviews all applications to insure eligibility. Applications that are missing required information or that do not follow the proposal requirements will be returned. Applications received after the date of the review period checked on the application will be held until the next review period. Eligible project support and fellowship applications are forwarded to the USITT Grants & Fellowship Committee. Project support grant or fellowship recipients will be notified by email or mail. Acceptance acknowledgments from recipients are expected within seven working days. Public announcements are made in December and March each year. In addition, all funded projects and fellowship recipients are announced at the USITT Annual Conference & Stage Expo.

PROJECT SUPPORT GRANTS

USITT FUNDS PROJECTS WHICH:

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

AREAS FOR PROJECT SUPPORT GRANTS INCLUDE:

Architecture

Technical Production

Costume Design & Technology

Education

Engineering

Exhibitions

Health & Safety

Historical Perspectives

Interdisciplinary Projects

Lighting

Management

Scene Design

Sound/Acoustics Special Effects

in Design & Technology

Computer Application

PREVIOUSLY FUNDED PROJECTS

- Modernization of Design and Construction Practice for Theatre Staging
- Developing New Systems for Position Metering & Control in Moving Scenery
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic Collection
- Production and Design in the Scottish Rites
- A Life-Size Virtual Reality Interface as a Scenographic Tool
- 20th Century Theatre Design by African American Artists
- Commercial Pattern Archives: Upgrade Image Database
- Native American Dress / A History of the Dakota and Lakota Peoples
- Completion and Verification of a Theatrical Machinery Database
- International Theatre Resources and Opportunities Survey
- Virtual Reality On-Stage Project
- Hydraulics Demonstrator
- Educational Web Page Development of the Ballard Institute & Museum of Puppetry
- Creation of Roller Tube Rigging System

GRANT RESTRICTIONS

SUPPORT WILL NOT BE OFFERED FOR:

- Bad debts
- Investments of any kind
- Production Budgets
- Tuition
- Projects which duplicate or perpetuate available information
- Projects which involve lobbying or attempts to influence federal, state or local legislators or elections
- Projects which include items not allowable by USITT's 501(c)(3) status
- Pre-publication expenses for books that will be published by entities other than USITT
- Projects that restrict equal opportunity participation
- Projects that include indirect costs

Architecture Awards Program

In its sixth year, sponsored by the USITT Architecture Commission, the Architecture Awards Program honors excellence in the design of theatre projects.

Schedule

Entry Deadline November 9, 1998

Jury Meeting November 1998

March 27, 1999
Presentation of All Entries
at the
USITT Annual Conference & Stage Expo
in Toronto, Ontario
CANADA

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

United States Institute for Theatre Technology, Inc.

The Association of Design, Production, and Technology
Professionals in the Performing Arts and Entertainment Industry
6443 Ridings Road Syracuse, NY 13206-1111
Phone: 800.93USITT or 315.463.6463 Fax: 315.463.6525
Email: usittno@pppmail.appliedtheory.com www.usitt.org

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VSHIPS

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ships must have a coherent theme and result in important t result.

The applicant's record of excellence in previous work

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considered for funding.

/ITAE N SUPPORT OF THE PROPOSAL

GRANTS & FELLOWSHIP PROGRAM APPLICATION

COMPLETE AND ATTACH THIS FORM TO YOUR PROPOSAL

	OJECT GRANT
Project Grant or Fellowship Title:	
Contact Name(s):	· · · · · · · · · · · · · · · · · · ·
Telephone: (business)	(residence)
Email:	
	Membership Number:
Project Grant/Fellowship Dates: Beginning	Ending
Amount Requested:	
Total Project Cost (not applicable for Fellowship):	
I/We certify that the information contained in this applica	ation is true:
Signatura (a):	Data

APPLICATION SUBMISSION AND ADDITIONAL INFORMATION

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

If you have questions concerning the Grants & Fellowship Program process or procedures, please contact the USITT National Office at 800-93USITT (800-938-7488) or usittno@pppmail.appliedtheory.com.

SIGHTLINES · JULY/AUGUST 1998 ·

ARCHITECTURE AWARDS

OARCHITECTURE AWARDS PROGRAM

The 1999 Architecture Awards Program, now in its sixth year, honors excellence in the design of theatre projects. The center insert of this Sightlines issue contains additional information and submission requirements. If you have a theatre that has been completed after January 1, 1989, please forward a copy of this information to your architect. The USITT Architecture Awards Program brings public and professional recognition to architectural projects chosen for their design excellence and ability to find resolution for the myriad of aesthetic, regulatory, technical and operational challenges presented in the design of large and small projects for old and new theatres.

A panel of three judges, consisting of an architect, an architectural ritic and a technical director, evaluate each entry on criteria including creative image, contextual resonance, community contribution, explorations in new technologies and functional operations.

This year's jury includes:

Paul C. Holt, AIA, Holt Hinshaw Architects. With over twenty years of architectural experience, Paul Holt is Holt Hinshaw's Principalin-Charge of project development, production and construction-phase services. He oversees all research and implementation phase services where his depth of technical and managerial expertise in both the public and private sectors, and his concern for precision and attention to detail, ensure that Holt Hinshaw's progressive concepts are buildable and support the consistent production of impeccable project documentation.

Since co-founding Holt Hinshaw in 1980 Paul has successfully directed every major project the firm has undertaken. This includes the \$127M UCLA Energy Services Facility and the \$45M Chiltern Estate complex in Hillsborough, CA. He was the principal-in-charge of the award-winning Astronaut's Memorial at the Kennedy Space Center, and currently heads the team completing the \$21M San Jose Repertory Theatre. His ability to transform powerful visions into buildable reality makes him an integral part of each and every project.

In addition to his role at Holt Hinshaw Architects, Paul is a frequent guest lecturer, panelist and critic, and a teaching volunteer within the San Francisco public school system. He holds a B.A. with honors in Architecture and a B. Architecture, both from Victoria University of Manchester, England.

Robert R. Scales, Ph.D., is Dean and Professor at University of Southern California School of Theatre. Bob is a USITT Fellow and has held positions in consulting and/or technical production and lighting design at professional theatre organizations including Theatre Projects Consultants, McCallum Theatre, Seattle Repertory Theatre, Missouri Repertory Theatre, Stratford Festival Theatre of Canada and Guthrie Theatre. He has taught at several institutions including Yale, University of Minnesota, University of Washington, Hardin-Simmons, Banff School of the Arts and University of Missouri at Kansas City.

Raul A. Barreneche is senior editor for design at *Architecture*. His articles have been published in magazines in the United States and Europe, and his work received national awards from the Construction Writers' Association and the American Society of Business Press Editors. In 1997, his criticism in *Architecture*'s Protest column received an honorable mention from the prestigious Jesse H. Neal Awards.

Mr. Barreneche has served as a guest lecturer and critic at the University of Southern California and Carnegie Mellon, Catholic, and Columbia Universities. He is a member of the Los Angeles Forum for Architecture and Urban Design and serves on the advisory committee for *Crit*, the magazine of the American Institute of Architecture Students. He has also served as a juror for the Brooklyn Museum's Young Modernist Award and the AIA New England Design Awards.

Before joining *Architecture* in 1993, Mr. Barreneche was editorin-chief of *Arts*, a journal of architectural theory and criticism. He holds a B. Architecture degree from Carnegie Mellon University.

Entry deadline for submission is November 9, 1998. The jury will convene in November following the entry deadline. All entries will be presented at the USITT Annual Conference & Stage Expo in Toronto in March, 1999, with presentations of awards at the conference banquet.

Paul Westlake, FAIA USITT Architecture Commissioner

GRANTS & FELLOWSHIP PROGRAM

APPLICATIONS NOW AVAILABLE

A 1998/99 Grants & Fellowship Program application is located in the center of this issue. This application includes a few revisions to our program to assist members in their research and development projects and to help promote lifelong learning and creative development. Applications are reviewed twice a year with deadlines for the 1998/99 program being October 15, 1998 and January 28, 1999.

Project grant guidelines are the same as last year. Project grants may be for up to \$10,000. However, the application process and criteria for Fellowships has been streamlined. The competitive Fellowships are awarded to members for excellence in scholarship or creative ac-

tivities in the areas of performing arts design and technology. Research or activities proposed for USITT fellowships must have a coherent theme and result in important scholarly or creative activity in anticipation of a significant result. Proposals are judged in competition with each other. The record of excellence in previous work of the applicant will be a significant factor in judging the applications. Fellowship proposals may be for up to \$15,000.

The 1997/98 Grants & Fellowship Program awarded fellowships in the amount of \$6,000 to Sylvia J.H. Pannell to support her efforts to complete the writing of a booklength manuscript on theatrical costume designer Freddy Wittop; and Arnold Wengrow received \$6,000 to facilitate his plans to work with Tony Walton on a book documenting Mr. Walton's forty-year career. In addition to the fellowships awarded in the 1997/98 program, two project support grants were made: a grant of \$7,860 went to Crystal Tiala for her work creating an educational Web site for the Ballard Institute & Museum of Puppetry; and a grant of \$7,500 went to Elbin Cleveland to develop his mechanically or remotely powered roller drop for limited spaces. Over fifteen applications were received during the 1997/98 program period and we are looking forward to receiving even more applications during this cycle.

USITT Grants and Fellowships are supported by the USITT/Edward F. Kook Endowment Fund, the USITT Operating Fund and the Commissioners Fund. Your contributions to these funds and your membership support enable USITT to be the only organization in North America providing specific grant support to the advancement of performing arts design and technology.

Wm. J. Byrnes VP Marketing & Development o · JULY/AUGUST 1998 · SIGHTLINES

TECH EXPO

PREPARE NOW FOR TORONTO 1999

It's time to begin preparations for the Seventh Biennial USITT Theatre Technology Exposition. At the USITT Annual Conference & Stage Expo, March 24-27, 1999, in Toronto, Tech Expo will showcase twenty-five to thirty-five exhibits in a centrally located spot on the Stage Expo floor, perfectly situated to be seen by every attendee.

As in past years, the Tech Expo Committee seeks the submission of creative solutions to production problems and challenges that members have encountered over the past several seasons. The intent of the exhibit is to highlight the work of technicians from all areas of production, including sound, rigging, costume crafts, properties, mask making, lighting technology, stagecraft, and special effects.

The USITT Theatre Technology Exposition is the only North American venue where theatre technologists and craftspersons can display and share their creative ingenuity. And even better, each exhibit is accompanied by an article describing in detail the product and the process used-to develop the idea. The articles are assembled into a catalog that is available for sale first at Tech Expo, and later from the USITT National Office.

Applications for the 1999 Seventh Biennial USITT Theatre Technology Exposition will soon appear in the conference materials received by each member. But don't wait until then to jot down your ideas. Applications will be due in mid-November.

More information regarding guidelines for submissions will be discussed in future articles, but for the time being keep in mind that entrants are asked to provide their documentary information in electronic format. This includes text, photos and line drawings. If this should prove difficult for anyone, we will be happy to assist. If there are questions, please contact Dennis Dorn (608-263-3359 / dldorn@facstaff.wisc.edu) or Mark

Shanda (614-292-0878 / shanda.1@ osu.edu). We look forward to hearing from many of you.

Dennis Dorn Chair, Tech Expo Committee

OISTAT NEWS

TECHNOLOGY COMMISSION

The 1998 OISTAT Technology Commission met in April, 1998 in Amsterdam, the Netherlands Sixteen countries and three continents were represented. This congress was held in conjunction with the Education Commission and the Opleiding Theatertechniek, an interaction of students from college programs in London, Lyon (France), Berlin and Amsterdam.

THEATRE ATLAS PROJECT

At Thursday's Technology Commission meeting, reports were given on the status of the theatre atlas. Many European countries have now finished compiling specifications about their theatres. In the Netherlands, for example, an individual did all the measurements for each theatre, the information was then compiled at the OISTAT commission offices and is now available on a CD-ROM. In the process of taking the measurements, a brass plate was set into the floor of each theatre, on center at the plaster line. Now, any technician will know that any measurement, in any theatre, will start from a consistent point of reference. Gorm Friborg of Denmark and Timo Tuovila of Finland have agreed to take on the formidable task of putting the theatre atlas information onto the OISTAT Web site (www.oistat.nl).

The 1999 Prague Quadrennial and commission guidelines were discussed in other meetings. We agreed that PQ should include workshops or sessions, in addition to the exhibitions. One popular idea for a session was something similar to the Theatre Architecture Design Charrette held at two previous USITT conferences. On the topic of guidelines, we agreed that each of our meetings should be held in conjunction with a

trade show or national convention. This will allow for the greatest interaction of ideas and people. We also agreed that the mission of the OISTAT Technology Commission will be to establish standards, practices and education for technicians internationally. We will try to become the conduit for the dissemination of information in technical theatre. Cooperation with the other commissions of OISTAT will be an integral part of our operation. Mr. Grossen of Germany and Mr. Tuovila of Finland agreed to chair a daunting project to research technical standards in theatres throughout the world with the goal of establishing international standards that would make international touring of theatrical productions much

The Technology and Education Commissions met jointly on Friday morning. The focus of this meeting was to look at the programs of the four colleges represented—England and France utilized majors in all aspects of the performing arts; Germany had courses in technical theatre only; the Netherlands offered courses in all areas with the exception of design.

One of the best parts of this congress was the location. Amsterdam is a city that allows sightseeing whenever one goes from one building to another. Our housing was aboard a canal sailing vessel. This gave us the opportunity to experience life on the river. On Sunday, during our commission meeting, we were cruising on the Zee River. All in all, this commission meeting was a very memorable one with a wonderful mix of meetings and sightseeing. Each representative was able to network with others, establishing new relationships and reestablishing old friendships.

David L. Ramsey USITT Delagate

COSTUME DESIGN AND TECHNOLOGY COMMISSION

CALENDARS & POSTERS

Some of you may have seen the 1998 costume calendar, "Reflections in Time" put out this year by Q Graphics. It is lovely, with color photographs of one or

more historic garments for each month. The 1999 calendar, "Historic Fashions of Women and Children," is now available. The creators have added more images, and expanded it to a 12x12-inch format. Each year, they plan to feature twelve different costume collections, with a photo from one of the collections each month. The 1999 calendar will also include thirty additional images, as well as text about historic fashions of women and children, and the collections that preserve our clothing culture for future generations.

If you would like to order a calendar, please contact Q Graphics Production Company, 2801 S. Joyce Street, Arlington, VA 22202; 888-266-7298 (toll-free). A portion of sales benefit the featured collections, and the Costume Society of America.

COSTUME POSTER SESSION

We will again feature the Costume Poster Session at the Toronto conference next March. Our poster sessions have been such a success in both disseminating useful information and in getting new faces to present, that other USITT commissions are looking to tribustis format in their own programming. I think this speaks very highly of Betty Blyholder, who brought forward the idea of poster sessions and chaired the selection committee, and of the high caliber of poster presentations in the past two years.

We are now accepting proposals for the Costume Poster Session at Toronto. If you have an idea for something you would like to present to the membership, but it isn't large enough for an entire session, the Poster Session is ideal for you. Each selected presenter is given a table with thumb-tackable presentation panels on which to mount a display. Information and photographs are presented "poster style," with examples displayed on the table itself. Handouts for the viewers are encouraged. Topics the past two years have included: garment construction techniques; classroom teaching projects; design concepts based on particular research; and using production ucts in non-traditional ways. If you have an idea, please write it down and send it to the new Poster Selection Committee chair:

Gwen Nagle
Theatre Department
Western Michigan University
Kalamazoo, MI 49008
e-mail: NAGLE@wmich.edu
If you have questions, please call her
at 616-387-3215.

I encourage you to start thinking about what you might have to share with the Commission members now. For many academic institutions, presenting a poster, just like any conference presentation, may qualify you for travel funding. We look forward to numerous proposals.

Debra Krajec Commissioner

TORONTO CONFERENCE & STAGE EXPO

A MUSEUM BONANZA

Despite the fact that I am a real history nut, I have not come close to visiting or even counting all the museums in ronto. If you have the opportunity when you are in town for the 39th Annual USITT Conference & Stage Expo 1999—Toronto, you should visit one or two of them.

The big museum in Toronto is the Royal Ontario Museum, locally called "the ROM." It's the largest museum in Canada with nineteen curatorial departments and it boasts many spectacular exhibits. Just four subway stops north of the Convention Centre, visiting the ROM is a great way to spend a few hours—or days.

You don't need to bring the kids to gawk your way through the Paleontology dioramas filled with reconstructed dinosaurs, or cringe your way through the Bat Cave (the cringing is due to small flying mammals, not bad acting). Pleasures of a more grown-up nature can be found in the various Classical Civilization galleries, which display art and artifacts from the Old Kingdom to the Byzantine era. Another highlight is provided by remarkable collections of furnishings and decorative arts from Asia and Europe dating from the Middle Ages to the 20th Century. You can find out more

information about the ROM on their Web site (www.rom.on.ca).

Toronto has a couple of unique museums that are of particular interest to costumers. One subway stop-or three blocks-from the ROM is the Bata Shoe Museum. The building itself is a post-modernist take on a shoe box with its lid set askew. The building is filled with shoes: shoes from all over the world and practically every period of history. Only a handful of them were actually manufactured by the eponymous multinational shoe manufacturer. The museum is built around the collection of Sonya Bata, prominent collector, noted philanthropist, hero to costume historians, and beloved of fetishists everywhere. The museum does not yet have its own Web site, but you can find a pretty good on-line article about the Bata on the Travelwise Web site (www.travelwise.com/northamerica/toronto/ bata.html).

Within a ten minute walk of the Convention Centre, tucked just behind City Hall, you can find The Museum for Textiles, which exhibits textiles from around the world, including fabrics, ceremonial cloths, garments, carpets, quilts, and related artifacts. This institution has a permanent collection of over 7,000 pieces, and serves as a resource for museums and publications around the world.

Exhibits are categorized geographically from Pre-Columbian and Coptic textiles, to Indian and Burmese temple hangings, to William Morris fabrics. Prized features include African textiles, Tibetan robes, Chinese silk embroidery, 19th century Javanese batiks, and an extensive collection of folk art rugs from Turkey, Afghanistan, China, and Tibet. You can find more details about the Museum for Textiles' permanent collection and special exhibits on their Web site (www. interlog.com~gwhite/ttt/mtmainpg.html).

Toronto is also rich in historical reconstructions, always a great educational resource for designers. Fort York dates from the War of 1812, and Black Creek Pioneer Village is an extensive recreation of life in early Upper Canada. Within walking distance of the Convention Centre you can find a

number of fully furnished homes with buildings and furnishings dating from the Regency and Georgian eras. Many of these historical sites are listed on the Web site of the Toronto Historical Board (www.torontohistory.on.ca/history/history.html).

The most famous historical home in Toronto is not even that old. In 1911, Sir Henry Pellatt, a wealthy financier, decided to build his dream home-a medieval castle-on a hill overlooking the city. Casa Loma is a bizarre Norman/Gothic/Romanesque confection which also contains such future-looking innovations as electric power, central vacuum system, and its own telephone exchange. The architectural behemoth became so elaborate and expensive that it eventually beggared its builder, who only lived there for nine years until he had to sign it over to the city in lieu of taxes. Rating: four Rosebuds. Web site: pages.prodigy.com/trimpecasaloma.

See you in the archives.

Paul Court Assistant Promotions Coordinator

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.

M.C. ESCHER

M.C. Escher [2] was a Dutch graphic artist who created woodcuts and lithographs which incorporated spatial illusions, impossible buildings, and repeating geometric patterns. If you are interested in learning more about this artist, "The World of Escher" [3] is a good site on the Web.

ANCIENT GREEK ART & ARCHITECTURE

"Slide Shows with Images from the Perseus Project" [4] is a most interesting site. Make a point to see the slide show of Greek theaters while you're there. If you click on the name of the theater, it will give you additional information such as detail images and plan views. Several university professors have Web sites for their classes on Greek and Roman architecture and art. Professor Leo Curran's "Maecenas: Images of Ancient Greece and Rome" [5], Professor James Higginbotham's "Introduction to Roman Archeology" [6], and Professor Haines Brown's "Images from History" [7] are a few of them. The J. Paul Getty Museum [8], the Metropolitan Museum of Art [9], and the All Souls School British Museum [10] display many of their antiquities collections on the Internet. You can also visit "Furniture of Ancient Greece" [11]. If you are a costumer, you'll find the "History of Greek Costume" [12] and "Greek and Roman Headresses and Hairstyles" [13] to be helpful. And you can check your knowledge of Greek mythology at a fun interactive site [14].

SITES SUBMITTED BY MEMBERS

Nanalee Raphael sent locations on reproductions of Greek and Roman and Byzantine clothing [15] made at an NEH summer seminar, Ancient Greek Female Costumes [16], and Ancient Clothing [17]. If you go to the index for this last example you will find more information on ancient Greece and Rome [18]. John Toussaint sent in information on his Theatre Consultancy [19] Web site. Holly Auerbach sent in information on the theatre consulting firms, Auerbach + Associates and Auerbach + Glasow [20]. Three members have submitted their Web sites of theatre designs to be considered in "Project 2000: The International Theatre Design Archive" [21]. Leonard Harman [22], Ann Chi Yun [23], and Kade Mendelowitz [24] have excellent designs. The Non-Prophet Theatre Company of St. Louis [25] has just started a home page.

continued on page 12 ≥

12 · JULY/AUGUST 1998 · SIGHTLINE

COMPUTERS

> continued from page 11

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

C. Otis Sweezey Vice-Commissioner for Electronic Communications

- [1] http://www.siue.edu/COSTUMES/WOW/ WOW INDEX.html
- [2] http://www-groups.dcs.st-and.ac.uk/ ~history/Mathematicians/Escher.html
- [3] http://www.WorldOfEscher.com/
- [4] http://classics.lsa.umich.edu/ tourform.html
- [5] http://wings.buffalo.edu/AandL/ Maecenas/general_contents.html
- [6] http://www.bowdoin.edu/dept/clas/ arch102/
- [7] http://www.hartford-hwp.com/ image_archive/noframes.html
- [8] http://www.getty.edu/museum/ Antique.htm
- [9] http://www.metmuseum.org/htmlfile/gallery/first/greek.html
- [10] http://www.rmplc.co.uk/eduweb/sites/allsouls/bm/ag1.html
- [11] http://www.ecnet.net/users/ gemedia3/Greek/Furniture.html
- [12] http://www.firstnethou.com/annam/costhist.html/
- [13] http://www.ecnet.net/users/ gemedia3/head/head.html
- [14] http://eawc.evansville.edu/quizzes/ greekmyth.htm
- [15] http://www.uky.edu/ArtsSciences/ Classics/norma.html
- [16] http://www.uky.edu/ArtsSciences/ Classics/agfc-moyrsmith.html
- [17] http://www.uky.edu/ArtsSciences/ Classics/diopeplos.html
- [18] http://www.uky.edu/ArtsSciences/ Classics/
- [19] http://www.toussaint-rayner.com.au
- [20] http://www.auerbachconsultants.com/
- [21] http://www.siue.edu/PR0JECT2000/
- [22] http://home.earthlink.net/~lharman/
- [23] http://www.chollian.net/~ahnart/
- [24] http://www.alaskasbest.com/kade/
- [25] http://welcome.to/Non-Prophets

SECTION NEWS

LOOKING BACK AT LONG BEACH: THE MAKING OF A CONFERENCE

When I talk about my work as a designer/T.D. with people who don't work in the theatre, they often are surprised to learn just how much is involved in creating the design and technical components of a production. After they see the scenic models and mechanical drawings, or they sit through a technical rehearsal for the first time, the veil is lifted. They wonder aloud at the skill and effort that is required to do what we do. I suspect that some of them shake their heads, too, at the idea of spending so much time on something that yields such seemingly ephemeral results.

While serving for the first time on a USITT Conference Committee during this past year, I suppose I experienced a similar revelation. I came to realize much more clearly why the job of putting together a USITT Annual Conference & Stage Expo is such a daunting one. There are so many individuals involved and so many variables to consider. All the while, the decision-makers must try to remain sensitive to the needs and wants of the various constituencies within the Institute.

The planning for the 1998 Long Beach Annual Conference & Stage Expo was well under way when I became part of the Conference Committee in the middle of the 1997 Pittsburgh Annual Conference & Stage Expo. Suddenly, I was attending meetings with people from Kansas, Pennsylvania, Indiana, New York, Alabama, and Las Vegas. Many of them had been through the process before. That is a key factor in the current structure of the Conference Committee. The veterans provide experience and continuity, while the newcomers bring fresh energy and perspectives to the task at hand.

After Pittsburgh, and before the Long Beach Annual Conference & Stage Expo, there were three major planning meetings in the Long Beach area, which at least some of the Conference Committee members attended. (I should mention that those who flew in to attend these meetings had to pay a substantial portion of their expenses.) The first gathering was last June. This meeting was held over two days. Much of the hard work of scheduling was done that weekend under the persistent guidance of the Vice-President for Programming, John Uthoff (from Kansas State University).

In August, a second Conference Committee meeting was held in San Pedro, coinciding with a separate meeting of the commissioners. Many more logistics were discussed, as the conference schedule was reviewed line by line.

A third meeting, held in January, was the last opportunity for the Conference Committee to meet before the week of the conference. For this reason, most members of the Committee attended, including vice-presidents, coordinators, and assistant coordinators for the various aspects of the conference (Special Events, Transportation, Computer Resources, and so on). Section members in attendance included Jeff Hickman, Donna Ruzika, Donna Parsons, Sherry Linnell, and Pat Larmer, alongside a host of out-of-towners who were fortunate enough to be in Long Beach between El Niño storms.

In between all these meetings, there were flurries—sometimes blizzards—of e-mail messages among the committee members and the commissioners, with many directed through John Uthoff, Program Coordinator Bill Teague, and Mary Buffum at the National Office.

Come the week of the conference, the first meeting of the Conference Committee was held on Monday night at 7:00 p.m. After that, everything was mostly a blur—PDWs, sessions, sessions, and more sessions—until the wrap-it-up Conference Committee meeting on Saturday.

One might have imagined that, by the end of the conference, the overworked committee members from out-of-state would be talking to themselves like Bruce Willis crawling around the air ducts in *Die Hard* while trying to avoid terrorists' bullets ("Hey, come out to the Coast; we'll have a few laughs."). The truth is that they came through the conference with flying colors. These out-of-towners seemed

nearly unflappable. While the Section was very represented on the Long Beach Conference Committee, we allow owe a great deal to those from around the country who gave so much of their time and energy to make the 1998 Annual Conference & Stage Expo what was arguably the best ever. If you want to know who they are, just look in the Long Beach Conference program. Then, at the next conference, tell them "Thanks!"

Brian Reed Assistant Program Coordinator, USITT Annual Conference & Stage Expo Committee

[This article was originally published in the USITT Southern California Section Newsletter, summer 1998 issue.]

NATIONAL OFFICE

NEWS FROM THE NATIONAL

Many of our members look to Septemb as the beginning of a new year, but July 1st is the start of the new year at USITT. As our new year begins we have closed out the previous year's conference and plans for the upcoming conference switch into high gear. In this new year we have achieved a long awaited goal of transferring to a newly designed membership database (see article on page 1). Our original plans were to bring the new database on line in late July. When we were unable to have the old database print our new membership dues amounts, we all worked together to implement our data transfer sooner than planned. Our plan had been to provide news to our members of this change before the first new and improved Dues Notices and Database Update forms were mailed. Now we have already enjoyed many positive notes back from the members receiving this first batch of forms and we look to a future filled with more correct and easier to work with data. (See an example of the new form on page $\frac{7}{6}$

Our new year brings other changes to the National Office. Mary Buffum, USITT Marketing & Public Relations Manager, submitted her resignation to USITT in

mid-May to pursue a position more closely associated with her educational ckground and training. Mary is now 2 inployed as an account executive with an advertising agency in Syracuse. Administrative Assistant Amy Supparits also left our employ in June to take a position with a local chapter of a national notfor-profit. We will miss our colleagues and at the same time are very much looking forward to continuing the progress we have made in establishing the USITT National Office as the information and resource base of our association. Look for news of our new office staff members in the next issue of Sightlines.

Through the most diligent work of Vice-President for Special Operations and Web Master Extraordinaire Normand Bouchard, USITT also celebrates its new year with a new Web page address. Join us in celebrating the new (and much shorter) address and surf to http://www.usitt.org. Our Web page continues to be hosted in Calgary and our previous Web address will continue to take you to our Web site. We urge all members to check out the Web site regularly for the bst up-to-date USITT information.

■ CONTRIBUTING MEMBER NEWS

Sapsis Rigging, Inc. had a whirlwind month of May in the Big Apple; providing scenery and staging for the Kids 4 Kids benefit; rigging services, lighting truss and chain motors for the Armani Fashion Show; scenery, rigging and production management for a Victoria's Secret fashion show and product launch; lighting and production management for a fashion show in the Chanel boutique; rigging services, chain motors, truss and installation of a huge front projection screen for the world premiere of Godzilla; Vari*Lite rigging services for the Royal Shakespeare Company's USA tour benefit; renovation of the counterweight rigging system at Kingsborough College; chain motors, lighting truss and rigging labor for the Robin Hood Foundation's annual mnefit; staging, rigging and scenic el-ments for the annual New York Philharmonic Memorial Day Concert.

Syracuse Scenery & Stage Lighting Co., Inc. announces the

opening of a satellite office in Cleveland, OH. Vice-President Frank Willard notes that "this office will extend Syracuse Scenery's ability to service stage rigging and stage curtain customers a little further west than we are able to do so now from our Syracuse, New York location." Syracuse Scenery & Stage Lighting Co., Inc. is a manufacturer of stage curtains, installer of stage rigging, and a full line theatrical dealer of dimming equipment, lighting equipment, stage fabrics and theatrical supplies. Syracuse Scenery & Stage Lighting Co., Inc. is owned by **USITT** Vice-President for Conferences and Immediate Past President Christine Kaiser. Contact information for the Cleveland office is phone (330) 723-8677, fax (330) 723-5807. If you are in need of stage rigging inspection or service or new or replacement stage curtains in the Ohio area, please contact that office to arrange for a site visit.

Vari-Lite, Inc., The Automated Lighting Company, provided 174 automated lights included VL2, VL4 and VL6 luminaries and additional automated fixtures to TV Globo, Brazil's leading television network. TV Globo is getting a two-year head start on the celebration of the country's 500th anniversary, an event coinciding with the new millennium. Internationally known British Lighting designer Patrick Woodroffe designed the lighting for TV Globo, who wanted something bigger than usual and achieved *The Big Look* with Vari*Lite equipment.

PLASA, the UK Professional Lighting and Sound Association, presents Backstage London, a two-day post-PLASA experience produced by LDI (Lighting Dimensions International) in association with the World Entertainment Technology Federation. PLASA chairman Paul Adams welcomes this new initiative stating, "This unique event is further evidence of the positive benefits achieved by collaborating with our international colleagues at LDI, ESTA and VLPT, and further evidence that London is a worldwide showcase for entertainment technology." Backstage London takes place September 9-11, 1998. For additional information contact PLASA at (01323) 642639 or fax (01323) 646905.

■ SUSTAINING MEMBER NEWS

USITT is pleased to welcome two new Sustaining Members: Joel Theatrical Rigging Contractors (1980) Ltd. and Johnson Systems Inc., both new USITT and International CITT members from Canada.

Joel Theatrical Rigging Contractors (1980) Ltd. is located in Mississauga, Ontario and was the first company to offer a full line of theatre equipment manufactured in Canada. The company designs, manufactures and installs television and theatre rigging equipment and has already reserved an exhibit booth for Stage Expo '99 in Toronto. Look forward to seeing them in Toronto.

Johnson Systems Inc. is a manufacturer of low voltage lighting control products and systems designed for cost-effective upgrades of theatres, television studios and all types of architectural facilities with aging dimming and control systems. The company cites itself as "the industry leader in lighting retrofit solutions." More information on this new member is available at www.johnsonsystems.com.

Auerbach + Associates, theatre and media facilities designers with offices in San Francisco and New York, has named a new principal and two senior associates, according to S. Leonard Auerbach, president. Paul Garrity has been named Principal of Auerbach + Associates, New York. Michael McMackin, ASTC has been named Senior Associate of Auerbach + Associates, San Francisco, and Josephine Márquez has joined Auerbach + Associates, New York as Senior Associate. Mr. Garrity is a sound and system specialist and theatre consultant who joined Auerbach + Associates' New York office in 1996. He has more than eighteen years experience in systems design, consulting, and project management, and is an active sound designer for off-Broadway and regional theatre plays and musicals. Mr. McMackin joined Auerbach + Associates in 1983 and during his tenure with the firm has provided expertise in project management and the design of theatrical, audio/visual and media facilities. Ms. Márquez, a recent addition to the

firm, has over twenty-five years of experience as a theatre consultant and theatre lighting designer. She has designed lighting all over the world for ballet, opera, theatre, television and special exhibitions.

Michael Strickland, CEO of Bandit Lites, has been appointed a Board Member of the Tennessee Film, Music and Entertainment Commission by the Governor of the State of Tennessee. Strickland states "I am honored to be appointed to such a prestigious commission. Both myself and Bandit Lites are committed to supporting and expanding all entertainment opportunities in the Tennessee region." September 1998 marks the 30th anniversary of the founding of Bandit Lites in Kingsport, Tennessee. Bandit Lites has recently announced the following: the new staff appointment of John Rolison to the Knoxville sales office; their involvement with Gaither Vocal Group Homecoming filming in the Georgia Dome; being awarded the 1998 HORDE Tour starting July 8; and the July 1 opening of Lord of the Dance 3, Bandit Lites' first permanent show in Las Vegas.

William Beautyman, President of Limelight Productions, Inc. has announced the appointment of Kathleen Devault as the company's Rental and Sales Manager. Ms. Devault will be handling most of Limelight Productions' equipment rental contracts and sales, bringing in new clients, and advising customers on lighting design.

A.C. Lighting and CAST Lighting announce the introduction of WYSIWYG 3.0, winner of the 1997 LDI Product of the Year for Lighting and Entertainment. This product lets you design, plan and visualize all your lights in one easy to use program. Once all the details are in, you can view your show in real time. You can obtain a demo of this product by logging on to www.wysicad.com, or contact A.C. Lighting at 818-707-0884 or send e-mail to sales@aclighting.com for a free CD-ROM.

Production Resource Group LLC, ("PRG"), continuing its quest to provide clients with the most extensive scope of products and services, has announced the acquisition of **Production Arts Lighting**. Production Arts is an

continued on page 14 ≥

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industry leader providing systems integration, lighting rental and large-format projection systems to all segments of the entertainment industry, including casinos, cruise ships, hotels, nightclubs, opera houses, restaurants, television studios, theatres, theme parks and themed retail environments. Founded in 1971, Production Arts includes locations in New Jersey, Los Angeles and London. With this acquisition, the Production Arts Systems Group, led by Steve Terry, will become the lead member in the newly established PRG Systems Group. The focus of this group will be to draw on the diverse resources of PRG and offer a single-source, comprehensive package of equipment and services to the installation market. Production Arts is headquartered in Moonachie, New Jersey near BASH Lighting Services of New Jersey, a key member of the PRG Lighting Group. John McGraw, President of Production Arts, will be responsible for integrating the BASH and Production Arts operations in preparation for a move to new facilities in the fall. McGraw will assume

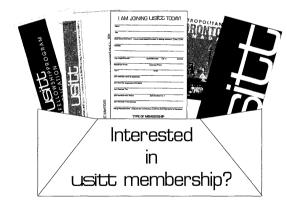
the position of Executive Vice-President of the Lighting Group.

■ LOST MEMBERS

The USITT National Office requests your assistance in finding the correct address for the following current members: David Wlodarski, Larry Oliver, Marina Pareja, Mandy Dawicke, Brian Jarecki, Patrick Holt, Michael McNamara, Tristan Wilson, Pam Knauert, Randy Brumbaugh, Margaret Heaman and Ann Layman Chancellor. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the National Office; 800-93-USITT or 315-463-6463, or e-mail: usittno@pppmail.applied theory.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. Members should send their news and press releases to USITT Public Relations & Marketing Manager at the USITT National Office. Deadlines for upcoming issues are noted in the USITT Calendar appearing in this issue.

USITT National Office Staff



For a free usitt member information pack call

> 1-800-93-USITT (1-800-938-7488)



The Association of Design, Production, and Technology Professionals in the Performing Arts and Entertainment Industry

STAGE EXPO

COMMERCIAL & NON-COMMERCIAL TABLES AVAILABLE FOR STAGE EXPO '99

In addition to traditional commercial booth exhibitors, Stage Expo provides opportunities for small companies and not-for-profit organizations to demonstrate their products and services to conference attendees at Commercial or Non-Commercial tables. Several colleges and universities have already reserved Non-Commercial tables and one Commercial table has been selected for Stage Expo '99, with room for many more. Here is a preliminary list of exhibitors for Stage Expo '99 in Toronto. A.C. Lighting, Inc.

Alcone/Mutual Hardware Altman Stage Lighting Co. Inc. American Harlequin Corporation Apollo Design Technology ATM Fly-Ware Automatic Devices Company 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 Specialities 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 Theatrical Fabrics,

Fabrications & Supplies 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

An exhibitor prospectus, including detailed information about exhibiting at Stage Expo '99 in Toronto is available to anyone interested in reserving exhibit space at the show. Please send a request with your name and address to hpwillard @aol.com, or contact me by phone at 800-398-EXPO or fax at 315-461-9087.

> Helen Willard Stage Expo Sales Manager

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.

PROJECT COORDINATOR -

DALLAS, TEXAS

Project Coordinator needed to work with the Edwin Jones Company. EJC is a manufacturer's representative, specializing in lighting control systems. Responsibilities will include project coordination with contractors/architects; monitoring projects at the dealer/ distributor level; reading blueprints and assisting contractors/ dealers. High level of energy and good problem solving skills are needed plus 2+ years experience in permanent installation of lighting control systems. Relocation expenses paid and salary commensurate with experience. Please call Edwin Jones at 1-800-706-4000. Check out our Web site at http://www.fedco.com.

COSTUME POSITIONS

Draping, first hand, stitching, dyer/crafts, and intern posiions 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. Eight operas from June '98 to 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.

CLASSIFIED ADS

DESIGNER/TEACHER

Whitman College invites applications for the position of scenic designer. This is a onesemester sabbatical replacement position running from January through May, 1999. Requirements: MFA, teaching experience, professional credits. Duties: Teach three classes and design two productions. Supervise student design projects. Whitman College is an undergraduate liberal arts college with two theatres and an active production season. Deadline: August 21, 1998. Send application letter, resume, and three letters of recommendation to Nancy Simon, Harper Joy Theatre, 345 Boyer Avenue, Whitman College, Walla Walla, WA 99362. Further information about Whitman College: http://www.whitman. edu. Equal Opportunity Employer.

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.

ASSISTANT TECHNICAL DIRECTOR

Lied Center, University of Kansas, Lawrence, KS. Duties include: Technical management; training/ supervising stage crews; technical stage work; scheduling; record keeping. Qualifications: Bachelors Degree; demonstrated knowledge of performing arts technical equipment and duties relevant to event production. Salary \$26,000 plus benefits. Submit letter of interest, resume, 3 references to Fred Pawlicki, Director of Operations, Lied Center, University of Kansas, Lawrence KS 66045-0501. First review July 20,1998. Starting Date: September 1998, negotiable. Detailed position description available, call 785-864-3469. EO/AA Employer.

TEMPLE UNIVERSITY

Teacher of Stage Management/ Technical Production/Design; Assistant/Associate Professor. We seek a faculty member to teach undergraduate and graduate students. Courses include stage management, stage craft, design and technical production. Responsibilities also include management of production budgets. This is an initial one-year appointment. Renewable. Terminal degree and teaching experience required. Starting 9/98. Send letter, resume and three letters of recommendation to Donna Snow, Theater Chair, 1301 W. Norris Street, Philadelphia PA 19122-6075. Calls are being accepted by Professor Snow at 215/204-8652 EOE.

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.

TECHNICAL DIRECTOR

The Orlando-UCF Shakespeare Festival is an Equity company producing a fall season of 3 plays in a small indoor venue and 2 plays in repertory during the spring in a 950 seat outdoor amphitheatre. Reorganizational skills a must—the company is moving into a new shop in fall 1998. Duties include carpentry, lights, sound and production coordination. Reports to Production Manager. Position to start as soon as possible with contract ending May 30, 1999. Salary range \$450-\$500/week. Send letter of interest, resume and references to Paul Lartonoix, Orlando-UCF Shakespeare Festival, 30 S. Magnolia Ave., Ste. 250, Orlando, FL 32801, or fax to 407/317-7380.

ASSISTANT TECHNICAL DIRECTOR

Cincinnati Playhouse in the Park is seeking a candidate for a full time seasonal position. Responsibilities include CAD Drafting, Material acquisition, Inventory control, Budget tracking, and New Material Research. Successful candidate will have excellent interpersonal communication skills and computer experience in addition to a MA/MFA in Production or three years of professional experience. Salary is commensurate with experience. Benefits package included. Submit resume and production photos to: Stirling Shelton, Technical Director, CINCINNATI PLAYHOUSE IN THE PARK, P.O. Box 6537, Cincinnati, OH 45206-0537. Email: Stirlingss@ aol.com EOE.

PUBLICATIONS COMMITTEE

READ A GREAT BOOK LATELY?

The Publications Committee is currently reviewing a selection of outstanding works on theatre design and technology as possible recipients of this year's Golden Pen Award. Past winners of this prestigious award include Arnold Aronson (1986) for American Set Design, Denis Bablet (1987) for His Collected Works, Frank Rich and Lisa Aronson for The Theatre of Boris Aronson, Lynn Pektal (1994) for Costume Design: Techniques of Modern Masters, Josef Svoboda (1995) for The Secret of Theatrical Space edited and translated by Jarka Burian, Joan Severa (1997) for Dressed for the Photographer, and Eileen Blumenthal and Julie Taymor for Julie Taymor: Playing With Fire (1998).

We welcome nominations from the whole USITT membership. Traditionally, recipients of the Golden Pen Award have been authors of books, but we consider any published works, including videos and "new media" such as electronic publications and software. Nominees for the Golden Pen Award should have made a significant contribution to the field of theatre design and technology, and be outstanding examples of one or more of the following: scholarly research and critical thinking, presentation of the work and methodology of exceptional practitioners of theatrical arts and/or crafts, description of the methods, skills and technology involved in creating works of theatre art and/or craft.

Please send your nominations to me at the following address:

Whitney Blausen 47 King St. #2

New York, NY 10014

It will help us to obtain review copies if nominations include full bibliographic information such as title, author, publisher and ISBN.

Whitney Blausen Golden Pen Award Coordinator

ISTT CALENDAR

August 1998 (16th to 31st)

20-23 CITT National Conference: Timms Centre for the Arts, University of Alberta, Edmonton, Alberta

September 1998

- 1 Commissioners: Contact project heads about budget requests for FY 1999/2000
- 15 October Sightlines editorial deadline
- 15 USITT Award nominations: USITT Award, Founders Award due to Awards Committee
- 29 National Office: Phoenix Board meeting Call for Reports issued
- 30 Conference Programming: Toronto Conference Presenters, biographies, session updates, and session equipment needs due to VP Programming
 - Confirm requests for Toronto Conference USITT non-member presenter travel and/or Housing support to VP Programming

October 1998

- 1 Fall *TD&T* editorial deadline
- 1 Regional Sections: Funding requests for current fiscal year due to VP Relations
- 2 Student Chapters: Submit reports of activity and rechartering (as required) to VP Relations
- 14 Commissioners, Committee Chairs, Section Chairs: Submit Board Reports and Budget Requests to officers
- 15 USITT Grants & Fellowships Program applications due
- 15 November Sightlines editorial deadline
- 20-25 OISTAT Executive Committee meeting; Santiago, Cuba
- 22 Officers: Board Reports and budget requests due
- 29 National Office: Distribute Board packets
- 29 Budget preparation documents posted on-line
- 30 VP PROGRAMMING: Contact Commissioners with final Toronto Conference budget for USITT non-member presenters travel/housing

November 1998 (1st to 15th)

- 9 USITT Architecture Awards Program entries due
- 13 Board Of Directors: Meeting Phoenix, AZ
- 15 December Sightlines editorial deadline

usitt sightlines

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