

TORONTO CONFERENCE & STAGE EXPO

TOGETHER— UNDERGROUND— TOWARDS TOMORROW

Some of you will be visiting Toronto for the first time next March for the 39th Annual USITT Conference & Stage Expo. Perhaps you are wondering what the weather will be like, and how to prepare for it. Frankly, March being what it is, we are wondering, too. Fortunately, the conference is situated in a part of the city that ensures that even the most unpleasant weather will present only a minor inconvenience.

As I write this it is the middle of August and we are still basking in a warm Canadian summer—which is not the oxymoron you might suppose. Citizens and visitors stroll the sidewalks of Toronto in their summer clothes and the outdoor cafes are full of diners, sippers, and schmoozers. By the time you read this, however, it will be a bit cooler; the shorts and sandals will have disappeared, sweaters and jackets will emerge from the closets, and all the tables and attendant habitués will be tucked back inside the restaurants.

And then comes the day in November or December when the first real snowfall hits Toronto. On that day, typical Canadians dig out their skates, skis, snowshoes and winter

camping gear and head for the great outdoors to enjoy months of bright, cold winter days. Untypical Canadians—the other 95% of us—burrow indoors until spring arrives.

And there is no better place to burrow than downtown Toronto. Over the

course of three decades, Torontonians (yes, that *is* the official name for our inhabitants), have brought the life of the urban mole rat to a level of comprehensiveness that sets the standard for heliophobes everywhere.

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THE EATON CENTRE, A UNIQUE GLASS-ROOFED GALLERIA BOASTING OVER 300 RETAIL STORES, IS AN INTEGRAL PART OF TORONTO'S UNDERGROUND "PATH" SYSTEM.

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EDITORIAL OFFICE

3001 Springcrest Dr.
Louisville, KY 40241-2755

502-426-1211 (voice)
502-423-7467 (fax)
dkr@broadwaypress.com

David Rodger: Editor
Deborah Hazlett: Art Director

ADVERTISING

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

Michelle L. Smith
USITT
6443 Ridings Rd.
Syracuse, NY 13206-1111

800-93-USITT (voice)
315-463-6463 (voice)
315-463-6525 (fax)

msm@pppmail.appliedtheory.com

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TORONTO CONFERENCE & STAGE EXPO

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In the 1960s Toronto began a generation-long building boom, with its epicentre in the downtown financial district. As each bank strove to build a few stories higher than its competitor across the road, large underground shopping concourses were built at the base of each glass-and-steel behemoth. In an effort to reduce the sort of sidewalk congestion that can occur when the three tallest buildings in the country are situated, literally, at a single downtown intersection, the city ordered linking passages to be built between them below street level, along with passageways directly into the closest subway station.

Simultaneously, far from the center of the city, several high-rise apartment and shopping mall complexes were built with direct access to suburban subway stations. Thus a collection of stockbrokers, lawyers, and office workers became our first generation of urban troglodytes: eschewing the burden of winter coats, galoshes and scarves; commuting by elevator, tunnel, and train; shopping in the pediments of their offices and apartment buildings; neither venturing outside nor seeing unfiltered daylight during the six months from autumnal to vernal equinox.

The underground stores proved to be quite profitable, so the subterranean malls and linking passages became more spacious and inviting, and the system grew to include older commercial and government buildings, as well as every new building in the area. This ad hoc labyrinth eventually became so complex and rambling that unwary inhabitants were getting lost.

In 1993 the City of Toronto decided to tackle this maze and introduced the PATH navigation system, with maps and consistent signage for directions, location, and access points. The PATH is now one of the largest, most complex and well-

marked underground retail systems in existence. With 10 kilometers (over 6 miles) of climate-controlled, shop-lined passages, it permeates the half-mile square of the financial district, and extends beyond in all directions. Today, the assiduous urban spelunker can cover three-quarters of a mile as the crow flies from east to west, more than a mile from north to south, and more than a quarter of a mile vertically (from several stories underground to the 1,500-foot observation deck of the CN Tower) without setting foot out of doors.

The PATH provides direct access to over 70 buildings, and more than 1,200 shops, restaurants, cinemas, and other services. Since its scope also includes many hotels, five subway stations, the bus terminal, and the central train station, truly foolhardy American visitors can travel from their local Amtrak station or Greyhound terminal dressed for the

indoors in the dead of winter.

The Metro Toronto Convention Centre, site of the 39th USITT Annual Conference & Stage Expo, is on the PATH, as are most of the conference hotels listed in this issue: the Crowne Plaza, the Royal York, the Hilton, and the Skydome. The Strathcona is across the street from an entrance, and the Novotel and Holiday Inn on King are within a couple of blocks of the PATH. Many of the theatres involved with the conference are within a block of an entrance to the system. With careful planning, and adroit use of the cape in the vicinity of windows and skylights, a vampire could enjoy a safe and productive conference, even if the train carrying his coffin arrived at Union Station at high noon.

When you arrive in Toronto it will be March and the beginning of spring should be evident. Temperatures ought to be about 5° Celsius (40° Fahrenheit). If it reaches 50° F you will see



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some of the natives—desperate to see the end of winter's grip—sporting T-shirts and sunglasses. March being as unpredictable as it is, appropriate dress could range anywhere from shirtsleeves to parkas, although the latter is unlikely; any Canadian who is not from Vancouver will tell you that a Toronto "winter" scarcely deserves the name.

There is a reasonably good chance that you will be able to walk to our theatres and stroll through our neighborhoods while enjoying pleasant springtime weather. But if the meteorologists decide otherwise, or if you are a hothouse flower who simply cannot abide anything cooler than a tropical winter, just take a trip down the PATH and join us, indoors, in Toronto for the 39th USITT Annual Conference & Stage Expo.

Paul Court
*Assistant Promotions
Coordinator*

PHOTO BY MICHAEL SLAERNO



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800-93-USITT (voice)

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315-463-6525 (fax)

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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.

COSTUME DESIGN & TECHNOLOGY COMMISSION

PATTERN COLLECTIONS FIND NEW HOMES

Two of the largest collections of dress-maker patterns in the United States have been given new homes—the Betty Williams Pattern Collection will be housed in Special Collections at the University of Rhode Island Library, and the Kevin L. Seligman Archive has been established at the Doris Stein Research and Design Center for Costumes and Textiles at the Los Angeles County Museum of Art. Both collections include libraries of supporting materials such as fashion periodicals, sewing books and tailoring journals. The Williams Collection contains over 10,000 patterns dating from the 1860s to 1959. The Seligman Archive contains over 22,000 patterns dating from the mid-1840s to the late twentieth century. In their new public homes, both previously private collections will be much more accessible to costumers, designers and historians.

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COSTUME SYMPOSIUM

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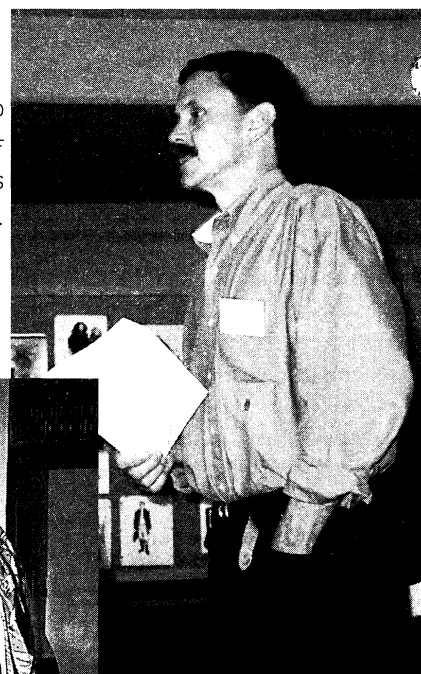
A computer database of commercial dressmaker patterns has been developed which will eventually include both the Williams and Seligman collections. This electronic cataloging project, the Commercial Pattern Archive (CoPA), is an active project of the Costume Design & Technology Commission and has received funding from the USITT/Edward F. Kook Endowment Fund. CoPA is a searchable database including information about type of garment, date and specific occasions for wear. It also has many scanned images of pattern pieces and pictures of whole garments. The Seligman collection is currently included in CoPA without images; the Williams Collection will be added to the database complete with images within the next year.

For more information on the Commercial Pattern Archive and the electronic catalog, contact Joy Emery, URI Theatre Department, 105 Upper College Rd., Kingston RI 02881 or call her at 401-874-2713. For an appointment to use the Research Center write to curator Sandy Rosenbaum, Doris Stein Research and Design Center for Costumes and Textiles, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036 or call her at 213-857-6085. The Williams Collection will be accessible by early spring. Special Collections is open Monday through Friday 8:30 a.m. to 4:30 p.m. For an appointment or to make special arrangements, contact David Maslyn, Special Collections Librarian, URI Library, Kingston, RI 02881 or call 401-874-2594.

The Betty Williams Collection was donated by her husband, Gene Williams. A memorial fund in Betty's name has been established at the University of Rhode Island Foundation to support and augment her pattern collection. Contributions to the fund can be sent to the Betty Williams Pattern Collection, URI Foundation, 21 Davis Hall, 10 Lippitt Rd., Kingston, RI 02881.

Joy Emery
*Vice-President
 for Communications*

JAMES GLAVAN (RIGHT) DID AN OUTSTANDING JOB OF ORGANIZING THIS YEAR'S COSTUME SYMPOSIUM.



ZELMA WEISFELD



DIANE BERG

DEB KRAJEC (LEFT) TURNED RUNWAY MODEL FOR THE WEARABLE ART FASHION SHOW.

COSTUME DESIGN & TECHNOLOGY COMMISSION

COSTUME SYMPOSIUM 1998

The USITT-sponsored 1998 Costume Symposium was held in Santa Fe, New Mexico, July 23-25. The symposium was coordinated by James Glavan who has spent several seasons with the Santa Fe Opera and was anxious to share his enthusiasm for the area. He planned three exciting days which focused on the local culture of northern New Mexico and on the work of the opera.

Thursday morning, after registration and a continental breakfast, we were immersed in the culture of Santa Fe with a lecture by local historian Ellen Bradbury. She gave us insight into Santa Fe history, especially into the historical relationships between

the Spanish and the Native Americans. Ms. Bradbury continued with a slide presentation and lecture on Georgia O'Keefe and her work. Ms. Bradbury had known O'Keefe in her later years and so could offer first hand impressions of the famous artist. She also shared some information she had discovered about O'Keefe's own clothing style.

Lunch was followed by a fashion show of exciting artist-created clothing organized by Jill Heppenheimer and Barbara Lanning from the Santa Fe Weaving Gallery. Two symposium participants, Deb Krajec and Sylvia Pannell, helped out by modeling the wonderful clothing. Several of the fiber artists who created the clothing then participated in a panel discussion lead by Rosemary Pedigo Ponte, a designer and creator of wearable art and art quilts. The artists—knitter Susan Summa, batik artist and silk painter Melinne Owen, and weaver Maude

Andrade—showed slides, and discussed their work and the business of creating and marketing wearable art.

The final session of the day was a slide presentation and lecture on the functional art of Pueblo Native Americans, especially art related to performance, given by J.J. Brody, Professor Emeritus of Art History at the University of New Mexico.

Friday morning was dedicated to Spanish dance. The first session was an interesting slide and video presentation by dance historian Dierdre Towers on the origins of the various kinds of Spanish dance, especially Flamenco. Next, costume designer Bobbie Culbert discussed the design and construction of Flamenco costumes. She helped us to understand the differences between traditional Flamenco and more contemporary design. Bobbi shared a wonderful dance rehearsal skirt that she had developed and some insight into working with circles and circular ruffles. The final session of the morning was presented by Adela Jara, a choreographer and dancer who has been recognized nationally for her innovative work in Spanish dance. She introduced us to some of the elements of Flamenco, the rhythmic clapping, the hand movements and the foot movements. She encouraged us to give it a try. There was a lot of laughing as we tried to copy the intricate rhythms, but that evening we

felt well-prepared to appreciate the performance of the Maria Benitez Teatro Flamenco.

Friday afternoon, Margaret Mitchell, a freelance costume and scenic designer and associate professor at the University of the Incarnate Word in San Antonio, TX, conducted a workshop entitled "Costume Production and the Conceptual Medicine Wheel." Ms. Mitchell discussed her use of this Native American model for problem solving and stress reduction in her costume shop. She briefly introduced us to this process which she teaches to her students and her shop staff, and which is based on her exploration of the work of Paula Underwood, a Native American writer and thinker. Ms. Mitchell ended her workshop with "a learning story," a traditional Native American story about the beginning of clothing.

We spent the entire day Saturday at Santa Fe Opera, touring the facilities in small groups and listening to presentations by staff members and designers. The first speaker was costume designer Martin Pakledinaz who discussed his career, the process of working with the shops at Santa Fe Opera, and the differences he has found in working in several types of theatre: regional, Broadway, opera, dance, etc. He also gave some sage advice, "Never let

the short tenor put on a helmet." Our appreciation of his work was enhanced by an exhibit Jim Glavan put together using costumes, photos and renderings of Pakledinaz's work, including pieces from *Salome* which we saw in performance that evening.

Next on the agenda was Leanne Mahoney, the director of the costume department at Santa Fe Opera. She showed slides from many productions at the opera, and also focused her remarks on the successful apprentice program at Santa Fe and on the skills that students need in order to succeed in such a program. Many of the participants who work with students found Ms. Mahoney's remarks very helpful.

The afternoon sessions were spent discussing millinery, dying and painting, and crafts. Sharon King (milliner), Michelle Rajchl (painter/dyer) and Mary Wayne-Thomas (head of crafts) each showed exciting and inspiring examples of her work and gave us useful tips on working with different materials. A final question and answer session, amid the hubbub of the crew getting ready for a dress rehearsal, capped our time with the Santa Fe Opera costume staff.

Thanks to the hard work of Jim Glavan and many others, this was another successful and enjoyable symposium. After our final dinner, before attending the opening night performance of *Salome*, Commissioner Deb Krajec gave us a preview of next year's symposium, being organized by Howard Kurtz, which will take place in Washington, D.C.

Willene Mangham
College of St. Benedict

MARTIN PAKLEDINAZ



AWARD-WINNING COSTUME DESIGNER MARTIN PAKLEDINAZ PICTURED HERE WITH ZELMA WEISFELD AT THE 1998 COSTUME SYMPOSIUM IN FRONT OF AN EXHIBIT OF HIS WORK.

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AWARDS

TWO NEW AWARDS
OFFERED FOR YOUNG
DESIGNERS AND
TECHNICIANS

Young theatre professionals can now be recognized in two additional areas with the establishment of two new USITT awards, the Kryolan Makeup Design Award and the USITT Frederick A. Buerki Golden Hammer Scenic Technology Award. Both will be presented for the first time at the Fellows Address & Reception at the 1999 Conference & Stage Expo in Toronto. Criteria for the awards and information about the application process are included in this issue along with the nomination form for all of the USITT Awards for Young Designers & Technicians in the Performing Arts.



The **Golden Hammer Award** honors Frederick A. Buerki, a theatre professional whose career spanned more than eight decades. Bernhard R. Works initiated the award with his generous gift to USITT's New Century Fund while at the Long Beach Conference & Stage Expo. William J. Byrnes, USITT VP for Marketing & Development noted, "Bernie's donation will allow us to establish an endowment fund that will help underwrite this award in perpetuity. We really appreciate Bernie's continued support of USITT."

Bernard Works says it is still an honor to be one of "Papa Buerki's Children" and to have earned membership in his "Bent Pin Club." Mr. Buerki's enthusiasm and craftsmanship will be continued through the Golden Hammer Award which will be given to an individual who has shown promise as a scenic technician in areas such as stage engineering, shop management, scenery or properties construction and crafts, or scene painting while pursuing a graduate degree.



The **Kryolan Makeup Design Award** originated when former board member Richard Barulich of Kryolan approached Mr. Byrnes at the conference in Long Beach. "We are very pleased that Kryolan saw how important it is to recognize and support young makeup designers at the beginning of their careers," Mr. Byrnes said.

Kryolan, which was founded in 1945 in Germany, now employs a staff of 120 in four facilities around the world. Kryolan theatrical makeup is marketed on five continents, including North America, where Kryolan has been available in the United States since 1971. The company's first foreign subsidiary was established in California in 1976 and has grown into the current San Francisco operation. Use of Kryolan products first became popular in United States opera houses and ballet companies and spread as their popularity became known.

The new Kryolan Makeup Design Award fits well with the philosophy expressed by company founder Arnold Langer: to offer professional makeup designers throughout the world a system of products and services to help them cope with the tasks of their work through innovative products and education in the proper application of these many products.

"Our makeup designers now have a vehicle for recognition which was not possible before Kryolan established this award," Mr. Byrnes noted. "Gifts to the New Century Fund, such as those by Kryolan, help us enhance the partnership between our corporate members and all USITT members."

REMEMBERING
PROFESSOR BUERKI

The Golden Hammer Award is named for one of the industry's best-known technicians. "Remembering Professor Fred A. Buerki is a trip down memory lane for his former students, and we are many," Mr. Works writes. "Fred instilled a love of theatre in all of his students, and his own enthusiasm never waned. Fred was a complete theatre person."

Fred began his career at age fourteen as an usher in Madison, WI. At nineteen he was assistant manager at the Strand Theatre where silent films were shown and live performances, including vaudeville, were staged. He eventually returned to Madison and in 1927 completed a degree in art at the university.

He continued his involvement with the university and, in 1930, was appointed the speech department's first technical director of theatre productions. He brought a car on stage for *Seventh Heaven* and even created a frozen pond for *Hans Brinker* on a tiny classroom stage. In 1936, he was one of the dozen founders of the American Education Theatre Association.

Fred saw his dream of a new theatre come to life in 1939 as the Wisconsin Union Theatre, considered by many architectural historians as the first "modern" United States theatre. Union Theatre, which incorporated many innovations, served as a testing laboratory for the automated rigging installed at the new Metropolitan Opera House in Lincoln Center in 1968. Mr. Buerki was a co-presenter to the Engineering Committee of USITT when the group met there in 1968 (See *TD&T* - May, 1969). The theatre also served as a road house and Fred was an active member of IATSE Local 251, where he sought membership for women long

before they were generally accepted.

He was an early member and champion of USITT activities and participated on a number of conference programs. He was a charter member of the Midwest Section and, at the 1968 USITT conference, was honored for his contribution to technical theatre education. His *Stagecraft for Non-professionals* was originally published in 1940 by the University of Wisconsin Press and, revised, remains in print today.

During his career he taught directing, stagecraft, design, theatre history, theatre architecture and all aspects of theatre production. Before retiring in 1972, he either directed, designed or supervised more than 250 productions for the Wisconsin Players. Many were musicals, both old and new, in which he took particular pleasure. He made many heavy work sessions more enjoyable singing numbers with enthusiasm from his extensive repertoire.

Because of this deep love and continued involvement with theatre technology, the USITT Frederick A. Buerki Golden Hammer Scenic Technology Award has been created as a yearly tribute to Mr. Buerki's work.

Barbara E.R. Lucas
*Public Relations &
Marketing Manager*



THE GOLDEN HAMMER AWARD, RECENTLY ENDOWED BY BERNHARD R. WORKS, WILL BE A YEARLY TRIBUTE TO "PAPA BUERKI" (PICTURED HERE) AND HIS WORK AS TEACHER, TECHNICAL DIRECTOR, DESIGNER AND AUTHOR.

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.

BERTOLT BRECHT

Bertolt Brecht [2] is one of the most important playwrights of the twentieth century and is best known for a style of theatre which he dubbed "epic theater" [3]. A German playwright, he lived in exile in California [4] between 1941 and 1947. You can learn more about him by going to the International Brecht Society homepage [5].

WORLD ARCHITECTURE

If you are a scene designer, you need to know different periods and styles of architecture. When designing a production, it can be invaluable to have pictures from the period that you are designing. You can make use of sites which many instructors are placing on the Internet for their students:

Professor C. W. Westfall - University of Virginia [6]; Professor Spiro - University of California, Berkeley [7]; Professor Meredith L. Clausen - University of Washington [8]; Professor Jeffery Howe - Boston College [9]; Professor Mary Ann Sullivan - Bluffton College [10]; and Professor Lynn Nelson - University of Kansas [11].

SITES SUBMITTED BY
USITT MEMBERS

Frank Mohler has established a Web site devoted to the "Development of Scenic Spectacle" [12]. Lisa Lees works at the All-of-us Express Children's Theatre in Lansing, Michigan [13].

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

C. Otis Sweezey
*Vice-Commissioner for
Electronic Communications*

- [1] http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html
- [2] http://www.cs.brandeis.edu/~jamesf/goodwoman/brecht_bio.html
- [3] http://www.cs.brandeis.edu/~jamesf/goodwoman/brecht_epic_theater.html
- [4] <http://www.usc.edu/dept/Info/FML/Brecht.html>
- [5] <http://polyglot.lss.wisc.edu/german/brecht/index.html>
- [6] <http://www.lib.virginia.edu/dic/colls/thumbs2www/arh102/html/index.html>
- [7] http://www.mip.berkeley.edu/query_forms/browse_spiro_form.html
- [8] <http://www.washington.edu/ark2/archtm/natlist.html>
- [9] http://www.bc.edu/bc_org/avp/cas/fnart/arch/default.html
- [10] <http://www.bluffton.edu/~sullivanm/index/index.html>
- [11] <http://kuhttp.cc.ukans.edu/history/index.html>
- [12] <http://www1.appstate.edu/orgs/spectacle>
- [13] <http://lees.tcimet.net/~allofus>

STAGE EXPO

MYRIAD PRODUCTS & SERVICES ON DISPLAY

Stage Expo offers conference attendees an excellent opportunity to see a wide variety of products and services which are of interest to those who work in the performing arts and entertainment industry. With an unprecedented number of companies who have already reserved exhibit space, Stage Expo '99 promises to be "standing room only" next March. A Stage Expo diagram can be found in the conference brochure in this issue of *Sightlines*. 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
CITT
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.
Tools For Stagecraft
UNIV
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

COMMERCIAL ENDORSEMENT POLICY

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

PRAGUE QUADRENNIAL 1999

PQ-99 TOUR

The PQ-99 Tour is a USITT sponsored, 21-day excursion which begins at the Prague Quadrennial, the world's foremost exhibition of theatrical arts and architecture, followed by a leisurely tour of the culturally rich northern European cities of Helsinki, Tallinn, and St. Petersburg.

The Prague Quadrennial is a cultural extravaganza. It provides all OISTAT national centers an opportunity to exhibit their country's best scenography and theatre architecture designs from the previous four years. The forty or more national exhibits are not only breathtaking, they are culturally unique and often artistically and intellectually challenging. This year will mark a new PQ offering: OISTAT has brought together an exceptional group of speakers and panelists in order to provide a small side conference during the 1999 PQ.

Following six days in Prague, one of the most beautiful cities in Europe, the PQ-99 Tour spends five days in the vigorous and modern city, Helsinki. The "White City of the North" is an obvious choice for a theatre tour. Its stunning and widely acclaimed new Opera House, as well as the superb Finlandia Hall, nineteen international theatres, and over one hundred museums and art galleries make Helsinki a perfect stop on our cultural journey. The tour next departs for a four day visit in Tallinn, a picturesque and historically significant Estonian city on the southern coast of the Gulf of Finland. The old town with its winding cobblestone streets and small shops is rimmed with towers built in the early 13th century. Tallinn will not only provide us with a view of a culture which has seen multinational domination over many centuries, but will also provide us a close view of a fledgling and vigorous post-communist, free-market, independent nation. The last stop on our

Odyssey will be six days in spectacular St. Petersburg. This glorious city with its canals, world-class museums, splendid 18th and 19th century architecture and magnificent churches, music and theatre will provide our group with a culturally stunning conclusion to our four country trek.

The tour will be about 21 days in length and is currently scheduled to depart from New York on June 5, 1999 and return on June 26, 1999. Finnair will be the international carrier. Hotels in Prague, Helsinki, Tallinn, and St. Petersburg are rated First Class or Superior Three Star (pleasant, comfortable, and centrally located). The tour cost will include transportation, hotel, transfers, and hotel breakfasts. In addition, there will be half or one and a half day guided tours in each city or region around each city visited. There will also be four dinners in significant regional restaurants, and opportunities to attend theatre and music performances as well as opportunities to visit European theatre colleagues and their theatres in each city we visit on the tour.

The tour cost has been tentatively set at \$3,085. Since the tour is nearly a year away, it is possible that there will be a modest increase in this price, but every effort is being made to hold to these dates and this figure. There will be a moderate single accommodation surcharge. Entry fees to exhibits, theatres, museums and other cultural events may be an additional charge. If you would like more information and/or an application form for the PQ-99 Tour, please send a request to:

Leon I. Brauner, PQ-99 Tour
Indiana University
Department of Theatre and Drama
Bloomington, IN 47405-5551
Fax: 812-855-4704.

Leon I. Brauner
PQ-99 Tour Director

LIGHTING DESIGN COMMISSION

PDW UPDATE

Don't be disappointed by the fact that there are no lighting Professional Development Workshops advertised. We are still finalizing details with a major manufacturer and a nationally known designer for three dynamite sessions in Toronto. Until we work out all the specifics, it won't be possible to advertise those Tuesday workshops. Look for details in upcoming issues of *Sightlines*. These Professional Development Workshops will be worth the wait!

Ellen E. Jones
Commissioner

TORONTO CONFERENCE & STAGE EXPO

STUDENT VOLUNTEERS NEEDED

Hey there all USITT and CITT Student Members! How's life in college-land? Not so great? Tough teachers? Tougher classes? Not enough money for beer, pizza, *and* your professional development? Buck up campers, we feel your pain.

Back by popular demand is the Student Volunteer Program at the USITT Annual Conference & Stage Expo. USITT will offer approximately 100 USITT and CITT Student Members the opportunity to work fifteen hours in various capacities at the conference in exchange for a full-conference registration. Work schedules, which are based on students' availability and skills, are arranged with the Student Volunteer Coordinator in advance of the conference so students know when they will be free to attend conference sessions and walk the Stage Expo floor. For students who are savvy enough to appreciate the importance of networking there are numerous opportunities for that as well.

This program is enormously popular and fills to capacity within weeks. This is why USITT and CITT Student Members will be offered the first op-

portunity to sign up. Application forms will be available from the USITT Web site and National Office on Wednesday, September 30th. From Wednesday, September 30th until Wednesday, October 28th, applications will be accepted only from students who are already USITT or CITT Student Members. After the October 28th deadline, we will begin to accept applications from students who are joining USITT in conjunction with their application to the Student Volunteer Program.

If you are interested in participating, don't delay obtaining and completing an application form. When you get the form, complete it *fully* and *accurately*. Incomplete applications will not be accepted! If you have questions you can always call the USITT National Office and ask for assistance.

So do yourself a favor and work your way to the USITT Conference & Stage Expo in Toronto, Canada. You'll be glad you did.

Michelle L. Smith
*Membership and
Ad Sales Manager*

NATIONAL OFFICE

NEWS FROM THE NATIONAL

Computer programs, and the joys they bring to all our lives, continue to be a focus as we keep creating and improving databases and information matrices to provide better, more useful information. This is one of the operational goals which we continue to pursue.

Conference scheduling—resolving conflicts and making sure sessions are in the correct size room with the appropriate equipment available—was the main topic of discussion at the August 1 Conference Committee meeting. Anyone who does not think Toronto is a metropolitan city should have experienced it when both the American Bar Association's 20,000 delegates and the half-a-million participants and spectators for the Caribana parade and festival, North America's largest Caribbean-type festival, were in

town on the same weekend!

The office is gearing up for lots of very Early conference registrations which we hope will start pouring in. See the conference information included with this issue for your first chance to register for the 39th Annual USITT Conference & Stage Expo.

All our members should have received a copy of our new Publications Available brochure with its improved coding system and simplified ordering instructions. We have found many of you taking advantage of the order form which is included, either to mail or fax in orders. Additional copies of the Publications Available brochure are always just a telephone call away.

You may get two new voices if you do call the National Office. Barbara E.R. Lucas has been named public relations and marketing manager and Monica L. Merritt is the new administrative assistant. Both joined USITT in July and have been learning all the appropriate terminology and organizational structure as rapidly as possible to get ready for the September rush.

GATHERING OUR HISTORY

In response to the deaths of a number of the pioneers in the entertainment lighting field, USITT has joined a group formed to try and document the history of our industry. The mission of the group is very simple: To create and preserve a history of the theatrical and entertainment lighting industry as seen through the eyes of those who were involved in manufacturing, distributing, designing and consulting.

This project is being sponsored by ESTA, *Lighting Dimensions* magazine, *Theatre Crafts International* magazine, and USITT. Currently, the group is in need of names and contact information for lighting pioneers who helped shaped the industry, as well as pictures and reference materials.

We are exploring the possibility of a graduate student undertaking this project as a master's thesis. To that end, we are actively seeking students who are interested.

Please address all correspondence to Jackie Tien, History Project, at jackie_tien@intertec.com, or c/o LDI,

32 West 18th Street, New York, NY 10011.

A MYSTERY — BY FAX

Most of us here in the USITT National Office love a good mystery... but not when it involves a USITT member's renewal! On June 30th, 1998 a USITT member faxed his? her? completed Dues Notice and Database Update form. Unfortunately, the USITT fax machine was feeling persnickety that day and the first page, which contained all contact information (member name, member number, etc.), did not transmit clearly. This left us with a renewal for an unidentifiable member. The imprint on the top of the fax indicated it came from the University of Springfield, from fax number 217-786-7279, but that number is not functioning. The second page, which did transmit, tells us only that this person has the job title of Technical Director, and belongs to both AEA and IATSE. After numerous searches in our database for all persons residing in Springfield, for the given fax number, and for any persons at the University of Springfield, we are still not able to identify the member to whom this renewal form belongs. Won't you help us? If you have any ideas about the identity of the member we seek, please contact us at the National Office by phone: 1-800-938-7488, fax: 315-463-6525, or e-mail: usittno@pppmail.applied theory.com.

TICKET WINNER

Congratulations to Al Fitch of Mount Vernon, NY who won the USAirways round-trip airline ticket for using our conference travel service to book his trip to the 1998 USITT Conference & Stage Expo in Long Beach. Mr. Fitch tells us he is very pleased with the service he received from BTI Americas, and has been using them to make his travel arrangements ever since his Long Beach experience. Mr. Fitch is already making plans to attend the conference in Toronto where he will chair a conference session on "What's New in Computer Software," a look at new programs and upgrades for theatrically-oriented programs.

We are pleased that BTI Americas

will again be working with our USITT Conference & Stage Expo participants and exhibitors to find the most convenient way to get to Toronto for this year's event. Every person who uses BTI to go to Toronto will be eligible for next year's drawing.

■ CONTRIBUTING MEMBER NEWS

TCI will host its 6th annual Broadway Lighting Master Classes December 10 to 13 in New York City. Classes will be held at Fordham University's Lincoln Center Campus in Manhattan.

The sessions at the Broadway Lighting Master Classes offer an investigation of current trends and techniques for lighting plays, musicals and other theatrical events on Broadway. Jules Fisher, who has lit more than 150 Broadway and Off-Broadway productions, heads the faculty for the sessions which are intended for lighting designers, students, teachers, scenic designers, directors, IATSE electricians, manufacturer's reps and dealers.

A full-day workshop on the programming of Vari*Lite automated luminaires and conventional lights using control consoles from Strand, ETC, Compulite and A.C. Lighting will be held December 9, presented by Lighting Dimensions International and *Theatre Crafts International* in conjunction with ESTA.

The sessions are produced by PRIMEDIA/Intertec Publications, 32 West 18th St., New York, NY 10011-4612. Web site is www.etcnyc.net.

■ SUSTAINING MEMBER NEWS

Production Resource Group has announced changes in the management team of its PRG Lighting Group which includes **BASH Lighting Services**, **Production Arts Lighting**, Vanco Lighting Services, Cinema Services, Lighting Technologies and Light & Sound Design. Don Stern is chairman of PRG Lighting Group with an executive team of Steve Terry, Nick Jackson, Bill Ennis and Bill Gallinghouse. Mr. Terry, who is president of PRG Lighting Group came from Production Arts and Mr. Jackson from Light & Sound Design, where he will continue as president. Mr. Ennis, chief financial

officer and vice-president of PRG Lighting Group will focus on financial operations and Bill Gallinghouse will focus on sales and marketing. He most recently worked for Electronic Theatre Controls (ETC) as managing director of ETC Europe.

Production Resource Group is a unique collaboration of companies specializing in technical and creative products and services for Broadway theatre, corporate events, themed interiors/exterior, trade show exhibits, special events and themed attractions. With locations worldwide, PRG has five core business segments: Audio Group, Events Group, Lighting Group, Scenic Group and Systems Group.

■ INDUSTRY NEWS

The **Professional Arts Management Institute** (PAMI), America's oldest continuing course in cultural administration, hosts its 41st annual program November 20 to 22 at the Hotel Beacon in New York City. Sponsored by *Arts Management*, the nation's first periodical for cultural administrators, the intensive program is aimed at arts administrators in performing and visual arts and those interested in exploring the arts industry. Because of the program's personalized approach, attendance is limited.

Alvin H. Reiss, editor of *Arts Management*, founder of Marymount Manhattan College's arts management certificate program and author of seven books on the arts, is the Institute's program director and moderator. Thirteen speakers, including Judith Daykin, president and executive director of the City Center 55th Street Theater Foundation and Harriet Mayor Fulbright, executive director of the President's Committee on the Arts and the Humanities will participate.

Program applications and additional information are available from PAMI, Suite 4E, 110 Riverside Dr., New York, NY 10024 or by telephone at 212-579-2039.

The **New England Theater Conference** (NETC) will present Peter Falk with its annual award for lifetime achievement at the 47th New England Theater Conference Convention on

continued on page 10 ►

NATIONAL OFFICE

► continued from page 9

Saturday, November 7 in Hartford, Conn. Mr. Falk performed with Connecticut's oldest community theatre company, the Mark Twain Masquers, in the 1950s prior to moving to New York to pursue a professional acting career.

Mr. Falk, best known for his role as television detective Columbo, has indicated he plans to attend the Hartford event "unless the Columbo production schedule makes it absolutely impossible."

In addition to the dinner where Mr. Falk and others will be recognized, NETC will hold workshops in acting, technical skills and educational tools from November 6 to 8. For detailed information or registration, contact NETC by telephone at 617-424-9275, by fax at 617-424-1057 or by e-mail at netc@world.std.com.

■ LOST MEMBERS

The USITT National Office requests your assistance in finding the correct addresses for the following current members: Lisa Davis, Bruce Halliday, David Hereford, Cynthia Quimpo Ignacio, Ronald Johnson, Hannes Kling, Kristin Mausling, Seán Michael McGrath, Adam Parboosingh, Gabriel Prendergast and Rebecca White. 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.appliedtheory.com. We would like to ensure that these members continue to receive news from USITT.

The "News from the National" column is specifically written for and about USITT members. 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.

Barbara E.R. Lucas
Public Relations &
Marketing Manager

CLASSIFIED ADS

SALES & SERVICE ASSOCIATE / STAGE LIGHTING SHOP TECHNICIAN POSITIONS

Sales and Service Associate needed for theatrical dealer. Looking for an individual with strong stage lighting background and knowledge to join a team of inside sales and service professionals. Responsibilities include providing assistance to customers by phone and over the counter for technical theatre related needs. Good oral, written and computer communication skills essential. Knowledge of current stage lighting and dimming equipment required. Knowledge of theatrical supplies—paint, color media, pyro, hardware—helpful.

Stage Lighting Shop Technician opening. Responsibilities include dimming system field service, rental preparation, fixture maintenance and repair. Electric/electronic background and good driving record required.

Salary for both positions commensurate with experience. Send cover letter and resume by mail, fax or e-mail to:

Human Resources
Syracuse Scenery & Stage
Lighting Co., Inc.
101 Monarch Drive
Liverpool, NY 13088-4514
Fax: 315-453-7897
e-mail: SSSLSales@aol.com

CLARK STATE COMMUNITY COLLEGE

Clark State Community College, a public two-year open admissions institution is seeking to fill the following positions.

Technical Director: Clark State Community College's Per-

forming Arts Center is seeking a Technical Director to safely and effectively oversee the operation of technical systems and equipment housed in our multi-faceted, 1500-seat auditorium which also has a 200-seat studio theater. These systems include sound reinforcements, lighting technology, rigging stages and set construction. This person will supervise and coordinate the staging of technical/theater events. This is a full time exempt position that reports directly to the Director of the Performing Arts Center. Responsibilities include: maintaining all technical systems and equipment used to put on rehearsals, backstage training programs, artistic performances, exhibitions, and other events; reviewing contract technical schematics; recruiting, training, and supervising all work crews, including students and volunteers; oversees, supervises, and executes the technical aspects of all events and facility maintenance; develops and implements technical policies and safety procedures; works with and disseminates technical needs to all facility user groups; teaches and assists with the education of students in a two year technical program; and oversees the scene shop. Requirements include: Bachelor's degree in Fine Arts or related field required; Master's degree preferred; minimum of two years experience in all disciplines of technical theater (preferably in a state-of-the-art environment) required; strong technical theater background; knowledge of event production techniques including lighting and sound systems; ability to use stage equipment and production

plans and drawings; teaching experience, preferably in a community college setting; and ability to work a variable schedule including evenings and weekends.

Assistant Technical Director:

This is a full time non-exempt position that reports to the Technical Director. Responsibilities include: assisting in the technical operation of sound or lighting technology; reinforcement engineering activities; rigging stages and set construction; and supervising student crews. Requirements include: Associate's degree in Technical Theater or related field required; experience in all disciplines of technical theater or equivalent combination of education and experience in sound reinforcement and/or lighting engineering; proven production experience resulting in a basic understanding of stage rigging, set construction, electronics, sound and lighting required; ability to work flexible schedules including evenings, weekends and holidays and ability to push, pull, lift, grasp or otherwise move up to 75 pounds.

Box Office Manager: This is a full time exempt position that reports to the Director of the Performing Arts Center. Responsibilities include: oversees all box office operations for two-theater, multi-purpose facility; establishes and maintains box office policies and procedures; utilizes and maintains computerized ticketing system; generates specialized revenue and marketing campaign reports; and reconciles cash, audits, and sales reports; and supervises other box office personnel. Requirements include: Associate's degree required, Bachelor's degree preferred; knowledge of accounting principles a plus; minimum of two years box office supervisory experience in a performing arts center or a theater venue required; experience working with major ticket agencies and professional promoters

ADVERTISING RATES & DEADLINE

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

CLASSIFIED ADS

preferred; ability to be bonded; ability to work a variable schedule including evenings and weekends; computerized ticketing experience preferred; experience with Select ticketing systems highly desired; and proven customer service and organizational skills required.

Qualified candidates should submit a resume with cover letter to:

Human Resources Office
Clark State Community
College,
PO Box 570
Springfield, OH 45501

Review of applications will begin August 10, 1998 and continue until the positions are filled. AA/EEO/M/F/D. Clark State Community College, an affirmative action/equal opportunity employer, is committed to achieving excellence through diversity. In that spirit, we are particularly interested in receiving applications from women, ethnic/racial minorities, and persons with disabilities.

ESTA PUBLICATIONS

ESTA, the Entertainment Services and Technology Association has produced three publications that belong in the well-informed technician's library: the *ESTA Standard for the Construction and Use of Wire Rope Ladders*, the *Introduction to Modern Atmospheric Effects*, and *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*. The wire rope ladder standard describes how to make and use wire rope ladders safely, while the introduction to atmospheric effects offers guidance on selecting and using theatrical fogs. The *Recommended Practice for Ethernet Cabling Systems* describes preferred system topologies, hardware, and labeling practices for reliable lighting system operation. All three publications are available from the USITT National Office.

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.

PUBLIC PROGRAMMING / PERFORMANCE TECHNICIAN

Kansas State University, Manhattan, Kansas. PPPT provides technical support in maintenance and use of stage equipment and systems at public events and for instructional activities in a multi-purpose facility. PPPT interprets or devises hanging, lighting and sound plots and performs or supervises others in setting stage; hanging, patching, focusing lights; patching and mixing sound. Supervises or coordinates work of skilled, semi-skilled or student workers. Valid driver's license and a combination of education or experience in technical production equal to two years required. Bachelor's degree preferred. Annual salary \$21,175 + benefits.

Submit by September 30, 1998 KSU application, letter of interest, resume, names and contact information for three references.

Contact:

Human Resources
(785) 532-6277
Position No. W-0036719

COORDINATOR / THEATRE COSTUMES

Central Michigan University's Department of Speech, Communication & Dramatic Arts seeks a qualified individual to administer and oversee the costume areas of theatre production for a multi-facility production program. Responsible for a substantial production budget, supervision of student employees, production crews and shop laboratories, and instruction of undergraduate studio courses in appropriate costume and makeup areas. The position will require some evening/weekend duties associated with production rehearsals and performances. Required qualifications include MFA in Costuming, MA in Costuming acceptable, or equivalent professional experience; background that includes pattern drafting, draping, cutting/alterations, painting, dyeing, dance costuming, appropriate tailoring skills and other specialized training. Experience in university or other professional costume shop and theatrical makeup skills desired.

Submit current vita, three recent letters of recommendation and other supporting evidence to

Steven Berglund, Search
Committee Chair
Department of Speech,
Communication & Dramatic
Arts
Central Michigan University
Mt. Pleasant, MI 48859
or
e-mail

Steven.Berglund@cmich.edu. Screening of applicants begins immediately and will continue until the position is filled. CMU, an AA/EEO institution, is strongly and actively committed to increasing diversity within its community (see www.cmich.edu/aaeo.html).

COORDINATOR / THEATRE PRODUCTION

Central Michigan University's Department of Speech, Communication & Dramatic Arts seeks a qualified individual to administer and oversee the technical areas of theatre production for a multi-facility production program. Responsible for a substantial production budget, supervision of student employees, production crews and shop laboratories, and instruction of undergraduate studio courses in appropriate production areas. The position will require some evening/weekend duties associated with production rehearsals and performances. Required qualifications include MFA in Technical Theatre or equivalent professional experience; willingness to explore new materials and technologies; and background in stage rigging, properties, stage lighting, metals, plastics, carpentry and computer literacy. Experience in technical direction, teaching, sound production and CAD desired.

Submit current vita, three recent letters of recommendation and other supporting evidence to

Steven Berglund, Search
Committee Chair
Department of Speech,
Communication & Dramatic
Arts
Central Michigan University
Mt. Pleasant, MI 48859
or
e-mail

Steven.Berglund@cmich.edu. Screening of applicants begins immediately and will continue until the position is filled. CMU, an AA/EEO institution, is strongly and actively committed to increasing diversity within its community (see www.cmich.edu/aaeo.html).



USITT CALENDAR

September 1998

- 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
- 1 *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
- 17 USITT Ohio Valley Section Fall Conference '98; Otterbein College, Roush Hall, Westerville, OH
- 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

- 9 USITT Architecture Awards Program entries due
- 13 *Board Of Directors*: Meeting - Phoenix, AZ
- 15 December *Sightlines* editorial deadline
- 24-27 OISTAT Scenography Commission meeting - Tel Aviv, Israel
- 30 *Conference Programming*: Program Coordinator distributes Toronto Conference draft program for review

December 1998

- 1 Winter *TD&T* editorial deadline
- 3 Very Early Registration deadline - Toronto Conference
- 7 Young Designers & Technicians Awards nominations due
- 14 *Conference Programming*: FINAL DEADLINE for Toronto Conference Program Information: session titles, descriptions, chair names and presenter biographies
- 14 FINAL DEADLINE for receipt of Toronto Conference session technical needs: audio/visual, computer equipment, etc.
- 15 January *Sightlines* editorial deadline

usitt sightlines

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