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TORONTO CONFERENCE & STAGE EXPO

THE FAT LADY AIN'T SUNG YET

In your program schedule for the 39th USITT Annual Conference & Stage Expo in Toronto this coming March, you will come across a session called "An Opera House For Toronto." Behind that simple title lies a saga of bold ambitions and dashed hopes; nearly a generation of planning; and enough studies and proposals to counterweight the flying rig for an entire complement of Rhine maidens.

To begin at the beginning... In 1960, Toronto's O'Keefe Centre opened with the premiere performance of *Camelot*. The 3,200-seat theatre was typical of many large venues built in the middle years of this century: a fan-shaped auditorium with immense surfaces, lots of very modern concrete, all the charm of an aircraft hangar, and—it has been unkindly suggested—the acoustics to match.

Almost four decades later, the O'Keefe—now called the Hummingbird Centre—is still Toronto's largest venue and has, throughout its history, served as the principal performance space for the Canadian Opera Company and the National Ballet Of Canada. The theatre may have been less than ideal, but the two companies have thrived, monopolizing the bulk of performance time there. Since the O'Keefe was built strictly as a road house, the two companies have had to maintain all their production facilities and offices elsewhere, and these eventually spread among more and more

buildings in different parts of the city as staff and scale of production grew. By the 1970s, each company felt the need to consolidate its activities into one "home."

A better performance space wouldn't hurt either. The hostile acoustics of the O'Keefe were a particular problem for an opera company which had become one of the largest on the continent, and which was developing ambitions to attain international stature. It was not quite as urgent an issue for the more visual spectacle of the ballet—less affluent balletomanes in the cheap seats could still detect the *corps de ballet* with the aid of a moderately priced reflector telescope.

In 1977 the boards of directors of the Canadian Opera Company and the National Ballet of Canada decided to establish a combined facility, the Ballet Opera House, to serve as the comprehensive home and performance space for both companies. Existing theatres in the city, including the O'Keefe, were examined and rejected. The Metro Toronto government, the owner of the O'Keefe, commissioned its own study, which returned a similar negative result. In 1978 the COC and NBOC commissioned a study to determine their exact requirements for a new building. By the time this study was completed, the construction of a new symphony hall put any other big cultural building projects on hold, and the recession of the early eighties kept plans dormant until

1983, when site selection started.

In 1984, a site at the corner of Bay and Wellesley Streets was chosen. It was decided that the companies would play in repertory, with the opera playing one night and the ballet the next. Such a schedule would be less taxing on the performers, and create longer runs to allow word-of-mouth to build. This decision would turn out to be quite costly in terms of technical and support facilities.

The two companies were determined to come up with a design process that would serve their operational needs first. They particularly wanted to avoid the danger of winding up in an architectural masterpiece enclosing an unworkable theatre: the Sydney Opera House was mentioned as a classic example. The Ballet Opera House would be designed from the inside out. In fact, architect Moshe Safdie was selected well after theatre consultants Theatre Projects and

continued on page 2 ➤



MICHAEL COOPER

THE CANADIAN OPERA COMPANY'S 1997 PRODUCTION OF IGOR STRAVINSKY'S *Oedipus Rex with Symphony of Psalms*, CONDUCTED BY RICHARD BRADSHAW, DIRECTED BY FRANÇOIS GIRARD, DESIGNED BY MICHAEL LEVINE, WITH MICHAEL SCHADE AS OEDIPUS; AT THE HUMMINGBIRD CENTRE.

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.

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

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Volume XXXVIII Number 12
© 1998, United States Institute for Theatre Technology, Inc.

USITT Sightlines (ISSN: 1048-955X) is published monthly, except bimonthly in April/May and July/August, by United States Institute for Theatre Technology, Inc.

POSTMASTER, send address changes to USITT, 6443 Ridings Rd., Syracuse, NY 13206-1111. Periodicals postage is paid at Syracuse, NY.

TORONTO CONFERENCE

► *continued from page 1*

acoustical consultants Artec Consultants Inc were already under contract.

The program evolved, with plans for a large four-square stage layout, highly mechanized staging and rigging, large office and rehearsal complexes, and complete duplication of dressing rooms to handle the demands of daily rep. In the congested downtown neighborhood surrounding the site chosen for the Ballet Opera House, the city also demanded a drive-in/drive-out loading dock and substantial underground parking.

By 1988, the mounting demands of the construction project had pushed the price to \$230 million for the 2,000-seat house. The funding plan was based on contributions of \$70 million from each of the federal and provincial governments, \$20 million from Metro Toronto, and the balance from fund raising.

Over the next two years more technical challenges were met and surmounted, more requirements were added to the building program, and costs continued to rise. By 1990 planning costs were approaching \$500,000 per month. Demolition had started that spring, and opening night was set for October, 1994. The provincial government donated the land, and by September of 1990 all governments had committed funding.

In the same month, the Ontario electorate indulged itself in the favorite Canadian sport of "throw the bums out," and elected the province's first New Democratic Party government. This did not appear to be particularly troublesome, as the left-leaning NDP had a strong constituency in the theatre community, and had always supported the arts.

But the political climate for such a luxurious facility as the BOH was getting chilly. One of the debacles that had contributed to the downfall of the previous government was its handling of the Skydome project. The construction of the first working retractable-roof stadium had gone spectacularly over budget, and the province had been left holding a massive debt while its corporate partners appeared to have received licences to print money at the public expense.

With that disaster fresh in the public memory, many believed that the Ballet Opera House would suffer similar cost overruns, and saddle the province with a similar debt.

The civic boosters who had pushed the Skydome were now pushing the bids for the 1996 Olympics and Expo 2000, and were being viewed with increasing skepticism. The Bread Not Circuses coalition lobbied for affordable housing and adequate social programs, and was the declared enemy of such "circuses" as the Skydome, the Olympics... and the Ballet Opera House. With the signs of an economic recession already apparent, the new provincial government declared that all commitments of its predecessor were under review.

On November 9, 1990, the government of Ontario agreed to donate the building site, but withdrew its funding for the BOH. The other two levels of government had made their funding contingent on the provincial contribution, and they soon withdrew their support. Various attempts were made to keep the project

alive, even in a scaled-down version, but there was no way to make up such a massive capital shortfall. After thirteen years of work, more than a dozen commissioned studies, and \$22.5 million in planning costs, the Ballet Opera House was dead.

But not entirely forgotten. After the dust had cleared, the tears had dried, and the innocent had been properly scolded, the various groups involved picked themselves up and—if for no reason other than habit—started making plans again.

The National Ballet of Canada turned its attention to consolidating operations from its four existing sites. The Walter Carsen Centre, a superb and innovative rehearsal, wardrobe, footwear and administrative facility was opened in 1996.

The Canadian Opera Company had already consolidated its office, rehearsal, music, prop and costume facilities along with a new 450-seat theatre in the late 1980s. These were now housed in the Joey and Toby Tanenbaum Opera Centre,

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LIGHTING COMMISSION

THANKS TO
R. CRAIG WOLF

The officers of the Lighting Commission want to publicly express their sincere thanks to Craig Wolf for his years of service to USITT. This July Craig stepped down as the senior co-commissioner of the group, a position he has held since 1995. His leadership and vision have helped to shape the Lighting Commission and facilitate its expansion into one of the largest commissions in USITT.

During the four years Craig served as commissioner, the Lighting Commission has made many advances. The number of professional designers participating in conference programming has increased. Specific skill building sessions have been added for student members. Professional Development Workshops have increased in number and scope, offering commis-

sion members the opportunity to learn about the latest technological advances and to hear working professionals discuss their craft. The commission now has a strongly defined link to the manufacturers and dealers in ESTA. The number of articles related to lighting design in *TD&T* has increased. There are more year-long projects undertaken by the Lighting Commission than ever before. This expansion has required an enormous amount of time and energy from Craig and we congratulate him on these successes.

Craig first joined the leadership of the Lighting Commission as a vice-commissioner in 1991, the first year these positions existed. At that time William Warfel was the lighting commissioner. Craig assisted the next lighting commissioner, Cindy LiMauro, as co-commissioner in 1994. This was the first year co-commissioner positions were in place. At that time the co-commissioner also handled conference programming.

The following year Craig stepped into the senior commissioner position.

Fortunately for our commission, Craig has agreed to take a new vice-commissioner position. In July he began service as the first Lighting Commission vice-commissioner for publications. We all look forward to working with him in this new role.

Craig Wolf has made significant contributions to the lighting design industry throughout his career. He is currently Full Professor of Theatre Design at San Diego State University where he has been a faculty member since 1987. Prior teaching posts include positions at California State University at Long Beach, the University of Virginia at Charlottesville, and the University of Michigan at Ann Arbor.

Craig may be best known to academicians for his written work. Since 1984 he and W. Oren Parker have been co-authors of *Scene Design and Stage Lighting*. This popular theatre text and reference book is in its seventh edition.

In addition to these scholarly activities, Craig has also produced a significant body of professional lighting design work. In 1985 he won the Drama-Logue Award for Outstanding Achievement in Lighting Design. In 1990 San Diego State University awarded him the SDSU Meritorious Performance and Professional Promise Award.

His credits include freelance design work at The Old Globe Theatre, San Diego; Dance Theatre Workshop, New York; Japan America Center, Los Angeles; Theatre Artaud, San Francisco; the Virginia Shakespeare Festival, Williamsburg; and the Mayfair Theatre, Santa Monica.

He has served as resident designer for numerous companies over the years including SRT in Santa Rosa, Nancy Karp & Dancers in San Francisco, the Long Beach Ballet, and the Long Beach Opera. Craig has also designed for national and international tours.

Thank you again, Craig, for sharing your time, energy, expertise and wonderful spirit with all of us in USITT. It has made a tremendous difference in many lives. We look forward to many more years of working with you.

Ellen E. Jones
Co-Commissioner

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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.

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Annual membership dues are: Individual—\$85, Professional—\$130, Joint—\$125, Senior—\$68, Student—\$51, Organizational—\$130, Sustaining—\$500 and Contributing—\$900. Please contact the USITT National Office for more information about membership.

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LIGHTING COMMISSION

PROGRAMMING FOR DENVER CONFERENCE

As we stand poised on the doorstep of a new century, it is normal to reflect on where we've been, where we are, and where we hope to be in the future. Just thirty years ago the Tony award for best lighting design was yet to become a reality. A moving light was something one quietly wished for at 3 a.m. while dragging an A-frame ladder around the stage. Now, new options in color, control and quality have flooded our design world and McCandless' quality of "movement" has taken on a whole new dimension. What of the future? If the past thirty years are any indication, if you dare to dream, it is highly likely that your dream will be realized. So, how do we proceed? How do we synthesize the past, present and future? This is where USITT with its conference, stage expo and commissions becomes an invaluable tool to the theatre artist.

We are now looking to tap the combined experience and vision of our commission members as we plan our programming for the Denver conference. What would you like to explore? What do you wish to discover? What do you want to know? What can you share with us? If you have an idea for Lighting Commission programming for Denver, please let us know. If you feel you only have half an idea, send it in. There just might be the other half of that idea waiting quietly in the wings.

We are particularly interested in programming that ties in with the mile high city. One thought was to have a four day session to explore quality and distribution of light on area ski slopes. A great idea, sure to be popular, but maybe a little narrow in its focus. But, you get the idea...dream. Please send all your thoughts regarding Lighting Commission programming for Denver to Mike Ingraham, 1428 12th Avenue, Green Bay, WI 54304 or by e-mail to ingraham@gbms01.uwgb.edu. If you would like, give me a call at 920-465-2481. I'll be happy to discuss your

ideas with you.

With all these thoughts about the Denver conference, please don't forget about our upcoming gathering in Toronto. We are very excited about this year's programming and hope that you will be as well. In particular we are extremely happy to offer two Professional Development Workshops. Robert Mokry, the curriculum designer for HighEnd Systems university, will present a seminar covering basic and advanced concepts for applying automated fixtures in production environments. For the second Professional Development Workshop, we are honored to have Richard Pilbrow, this year's Distinguished Lighting Designer, present a master class in lighting design. Don't miss this rare opportunity to hear and see one of the premiere lighting designers of our time.

Mike Ingraham
Vice-Commissioner for Lighting Programming, Denver

ESTA NEWS

ESTA ANNOUNCES PUBLIC REVIEWS

BSR E1.3, Entertainment Technology – Lighting Control Systems – 0 to 10V Analog Control Specification, and *BSR E1.4, Entertainment Technology – Manual Counterweight Rigging Systems*, will be available for public review from November 6, 1998 through January 5, 1999. Public review and comment are being sought by ESTA so that the standards may reflect the consensus of informed opinion in the industry. Both documents have been sent to public review once before, but are being re-submitted to public review because substantive changes were made to the texts. Copies of the documents may be obtained from the ESTA Web site at www.esta.org or by writing via mail, fax, or

e-mail to the Technical Standards Manager at ESTA (see addresses below).

BSR E1.3, Entertainment Technology – Lighting Control Systems – 0 to 10V Analog Control Specification, describes the ubiquitous 0 to 10V analog control scheme. This was the most common means used to control dimmers, scrollers, and effects before the advent of DMX512, and is still an important control method for a large part of the lighting market.

BSR E1.4, Entertainment Technology – Manual Counterweight Rigging Systems is intended to improve safety and to establish a minimum standard for the manufacture of manually powered counterweight rigging equipment used in the entertainment industry for lifting and holding scenery, lighting equipment, and curtains.

The standards are projects of the Control Protocols Working Group and the Rigging Working Group, parts of the ANSI-accredited standards committee E1, Safety and Compatibility of Entertainment Technical Equipment and Practices. The Entertainment Services and Technology Association is the secretariat for accredited standards committee E1, and provides administrative support to the committee. Membership in working groups is open to all who are affected by standards-making and who are willing to actively participate in a group's projects.

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ESTA Technical Standards Manager

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REGIONAL SECTION
NEWSREGIONAL
WORKSHOPS AND
CONFERENCES

The Northern Boundary Section held its fall workshop jointly with **Heart of America Section** in Lincoln, Nebraska, September 11–12, 1998. HOA graciously invited NBS to share in an International Design Mini-Conference where Ms. Marina Raytchinova from Sofia, Bulgaria, Ms. Simona Rybáková from Prague, Czech Republic and Ms. Teresa Przybylski from Toronto, Ontario, Canada presented their design work.

Last spring at the business meeting during the national conference, NBS voted to award scholarships to students to help them attend the USITT Conference & Stage Expo. Details of the application and awards were worked out at the fall workshop and the first of these scholarships will be awarded this fall for the conference in Toronto. University of Minnesota-Duluth was also recognized and congratulated for starting the first student chapter of USITT in the region.

*Submitted by
Treva Reimer, Chair*

USITT New England contributed to the recent New England Theater Conference (NETC) in Hartford, Connecticut by sponsoring and participating in a number of sessions including "Opportunities in Industry," "Internship Opportunities in Our Regions' Theaters," "Design Portfolio Reviews" and "The Creations, Stories and Collections of Frank Ballard."

USITT New England plans to continue efforts in developing the technical and design component of NETC. The goals are as follows: 1) Increase industry participation in NETC by attracting more tech, design and professional members to the conference and by creating sessions for industry to show off their latest developments; 2) Develop a venue for professional groups to meet and become familiar with local professional designers and technicians resulting in matching the

needs of employers with potential qualified employees; 3) Continue creating sessions that develop portfolios, resumes and other skills necessary to acquire an appropriate job or to be accepted into a quality graduate program; 4) Develop educational sessions to provide information on materials, methods and safety in the performing arts. Now is the time for all designers, technicians, educators and industry members in USITT New England to send suggestions and session ideas for the next NETC.

*Submitted by
Crystal Tiala, Chair*

SCENE DESIGN
COMMISSIONTOUR OF DOUBLE-
DECKER THEATRE

Many have already made plans to attend the upcoming USITT Conference & Stage Expo. For those still deciding whether to make the northern trek to Toronto in March, the Scene Design Commission plans to preview in this and the next few issues of *Sightlines* some of our programming that we feel will give you numerous reasons to say "yes" to the 1999 USITT Conference & Stage Expo.

Back by popular demand in Toronto will be C. Lance Brockman leading an off-site, walking tour of the Elgin and Winter Garden theatres which will dazzle architects, designers, scenic artists and historians. This stacked theatre complex is one of only a few still operating, and the Winter Garden is the only fully restored roof garden theatre in the world. The traditionally decorated Elgin Theatre boasts full-relief Corinthian columns with faux marble on the walls and ceilings. By contrast, the Winter Garden is fantastical, with trompe l'oeil pastoral scenes on the walls and decoration reminiscent of springtime, including thousands of real beech boughs growing up into a full canopy.

The restoration's creative team of Janis Barlow, Hilary Russell and

David Hannivan will discuss this project in a special double session Friday March 26 at 8:00 a.m.

Still wondering how you can be part of this year's conference? Just send a quick e-mail to Michael Riha (mriha@uafsysb.uark.edu) or Kim Williamson (williamson@sc.maricopa.edu) and we'll forward your name on to the right people.

Kim Williamson
Scene Design Co-Commissioner

TORONTO CONFERENCE
& STAGE EXPO

FEEDING THE MULTITUDES

Thinking about serving a snack or a complete dinner to colleagues, friends, section members or meeting participants at the Toronto Conference & Stage Expo? It's not too early to place your order for any type of refreshments needed to make the event extra-special for any group. At past conferences, businesses have found that sponsoring the food at a function creates extra opportunities to get their names known. Many groups feel that providing something to nibble on makes their guests and members feel more comfortable.

Sponsored food and beverage events can be as simple as coffee and danish for a breakfast group meeting or as elaborate as drinks and dinner for an alumni get-together. The thing to remember is that all room requests and food and beverage orders, either at the Toronto Convention Centre or at the Crowne Plaza Toronto Centre, must be arranged and coordinated through the USITT National Office. That means advance planning is absolutely necessary to make sure the food or drinks you want are waiting when that hungry hoard arrives.

To find out about space availability, food or beverage choices and prices, call the National Office at 800-93USITT or 315-463-6463. Menus, minimums and all the various requirements can be faxed to you for consideration.

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JOY EMERY

REMEMBERING

**JANET ARNOLD, FSA—
1932–1998**

November 2, 1998 was a sad day for the costume world. Janet Arnold passed away. A Fellow of the Society of Antiquaries of London, she was a prodigious researcher author and artist. Janet produced countless drawings of authentic historic garments complete with detailed scaled patterns. Her three books—*Patterns of Fashion 1560-1620, ... 1660-1860, and ... 1860-1940*—are irreplaceable works for everyone interested in costumes.

A tireless costume researcher, Janet traveled widely from London to Florence, Prague to Stockholm, Germany to the States, to investigate rare artifacts and to record the patterns which she shared in her publications and lectures. She authored over 38 articles on garments ranging from the 14th to mid-20th centuries. She consulted on numerous exhibitions featuring costume, painting and jewelry. She contributed to a variety of catalogues (a bibliography of her works can be found on the Web at users.aol.com/gerekr/arnold.html). Individuals who attended the 1997 Costume Symposium in London will remember her detailed account of discovering

Queen Elizabeth I's corset (ca. 1603) on the funeral effigy now on display in Westminster Abbey.

Janet's unique understanding of what is needed to create costumes came from years of experience cutting period costumes and working for several English theatre companies as well as consulting on the BBC's *Six Wives of Henry the VIII* and *Elizabeth R*. Her research was practical. She often told the story of adding saffron gathered from her garden to starch in order to test her theory that colored rice starch was used to make the golden hued Elizabethan ruffs.

She had a deep understanding and love for the Elizabethan period which resulted in the elaborately detailed *Queen Elizabeth's Wardrobe Unlock'd*. The work includes an itemized study of the inventories of the Wardrobe of Robes prepared in 1600. The detailed account of the Elizabethan embroideries in paintings and surviving artifacts is the major work in the field. She was recognized for her unique contribution to Elizabethan research and theatre with the inaugural Sam Wanamaker Award at Shakespeare's Globe in June 1998.

An avid theatre aficionado, Janet was a walking encyclopedia of English theatre productions, performers and designers. She often saw productions three or four times and could recount

favorite scenes and performances at will. Perhaps that love is one of the things that made her such an inspiring lecturer. She brought life to seemingly mundane topics. In Rhode Island she is known as "The Ruff Lady." Her lecture series, "The World of Elizabeth R," attracted over 900 people, some coming from as far away as California. When originally proposed to the Rhode Island Committee for the Humanities, the series was approved but considered obscure. Now, when a seemingly obscure topic is presented, the committee's director grins and draws a figure 8 around his neck in recognition of Janet's stimulating lectures.

The Victoria and Albert Museum in London will be honoring Janet's work with the exhibition "Patterns of Fashion" which opens in February, 1999. A Study Day is planned for April 24, 1999. The Costume Society of America is also considering establishing a Janet Arnold Memorial Fund. Announcement of plans will be forthcoming.

Janet had enormous enthusiasm for her work. She was tireless. A mutual friend dubbed her "the tornado"—just keeping up with her was a challenge. Her zest for learning and sharing was unquenchable; her legacy is enduring.

Joy Emery
*Vice-President for
Communications*

**COSTUME DESIGN
& TECHNOLOGY
COMMISSION**
**COSTUME POSTER
SESSION IN TORONTO**

The third annual Costume Poster Session will happen in Toronto. For those not familiar with this type of session let me elaborate. Betty Blyholder, now retired from the University of Arkansas, introduced poster presentations/sessions to our commission. The purpose of these sessions, which are common at conference by such organizations as American Chemical Society and the Costume Society of America, is to exchange information. Poster sessions are juried—your proposal ab-

stract will be reviewed by colleagues before it is accepted—and are considered by most universities as formal scholarly presentations. They are also widely accepted as meeting the requirements for scholarly publication. That means if you are employed by an educational institution, you might be able to get your school to fund some or all of your expenses to the USITT Conference & Stage Expo in Toronto.

Posters presented during past USITT conferences cover research, new techniques or products, a different way to use a product, fabric modification ideas, latest designs—and the list goes on. If you have your copy of June 1998 *Sightlines*, refer to Betty Blyholder's article, "Another Successful Poster Session," which lists the posters presented in Long Beach. Let me include here the list of presenters and their posters from the first poster session in Pittsburgh:

Mary Wayne Thomas: Armour for *Jesus Christ Superstar*;

Erika Malos: 1850 Ladies Bodice;

Sharon Sobel: Tuxedos to Jumpsuit for *Chorus Line*;

Kerri Packard: Cameo for Lee Blessing's *Independence*;

Kathy Gossman/Susan Brown: Neoprene from Head to Toe;

Jennifer Kane: Fabric Modification for *Alice in Wonderland*;

Peggy Rosefeldt: Creature Workshop;

Ruth Grossen: ABC Quilts as Sewing Samplers;

Howard Kurtz: Garment Hanger Bags;

Wren Meadows: Padding for Falstaff.

There is still time to apply to participate in the third annual Costume Poster Session in Toronto. I can send you (via e-mail, fax, or mail) more information—poster size, abstract requirements, etc.) if you contact me: Gwen Nagle, Theatre Dept., Western Michigan University, Kalamazoo, MI 49008; e-mail: nagle@wmich.edu, fax: 616-387-3222, office: 616-387-3215. The poster abstract deadline is **February 15, 1999**.

Gwendolyn Nagle
*Costume Poster Session
Selection Committee Chair*

COSTUME DESIGN & TECHNOLOGY COMMISSION

COSTUME SYMPOSIUM 1999

Let the voices from the past call you to the nation's capital. Come to the USITT Costume Design & Technology Commission's 1999 Costume Symposium: HISTORICAL THREADS, May 27-29, 1999.

Washington D.C. is easily accessible by plane (served by Ronald Reagan National Airport, Dulles International, and BWI), trains enter the city at Union Station, and the city is easily accessible by automobile. The metro rail system can conveniently get you to the Arlington Hyatt where you can enjoy a relaxing evening in our conference hotel overlooking the lights of Washington D.C. For an additional fee, take advantage of a pre-symposium sightseeing tour "Monuments By Moonlight." This three hour guided tour on Wednesday evening will serve as an introduction to our nation's capital and will include many historic sites.

Enjoy a three day costume tour of Washington D.C. featuring lectures and workshops at major theatres in the metropolitan area. Evenings will include the musical *Animal Crackers* at Arena Stage on Thursday evening and the comedy *The Desk Set* at Studio Theatre on Saturday. Participants are free to enjoy Friday evening on their own and may attend performances at one of the forty-four theatres in D.C., or explore the city.

Thursday morning features lectures at the Shakespeare Theatre costume shop on "Aging Costumes Through Fabric Painting," and "Wig Ventilation and Styling." The afternoon includes a tour and lecture on "Managing and Maintaining Wardrobe for Three Stages at Arena Stage," followed by a question and answer session with *Animal Crackers'* costume designer Zack Brown. Dinner will be provided before the evening performance.

On Friday we will visit the Smithsonian's American History Mu-

seum to view the exhibit of First Ladies' Gowns one hour before the museum opens to the public. A lecture follows with world-renowned costume conservator Polly Wellman, who will discuss "The Use of Period Garments as the Basis of Research." After a provided lunch in the museum, several tours have been organized exclusively for Symposium participants, including the National Portrait Gallery, the National Gallery of Art, Daughters of the American Revolution Museum, and the Library of Congress.

Saturday starts with a workshop on techniques used by the Washington Opera to pattern and alter costumes. In the afternoon we will visit Woodrow Wilson House and the Textile Museum. Here is an opportunity to explore the history of period costumes and textiles. We will also enjoy an evening at the Studio Theatre seeing *The Desk Set* with a special USITT reception to follow.

Sunday morning will conclude with a farewell brunch. For those staying after the symposium, a special shopping excursion has been arranged at G-Street Fabrics. Spend Sunday afternoon in one of the best retail stores for costumers in the United States. All purchases made at G-Street will be shipped home *free* for your convenience. On Sunday evening there will be an elaborate Memorial Day concert on the lawn of the United States Capital for USITT Costume Symposium participants—and approximately 200,000 other tourists!

The registration fee for USITT members for the three day symposium will be \$250 for early registration (until March 20, 1999) and \$300 for late registration (March 20-April 20, 1999). Non-member fees are \$300 and \$350 respectively. The registration fee includes tickets and transportation to two theatre productions, three meals, and all programming costs. If you choose to stay at the Arlington Hyatt, our conference hotel, you will also receive a complimentary breakfast each morning. The optional Wednesday evening bus tour, "Monuments By Moonlight" will be an additional fee, which has not yet been determined. (Please note: all programming is sub-

ject to change due to circumstances beyond our control.)

To register for the symposium, please contact the USITT National Office at 1-800-93-USITT. If you have question, please contact Howard Kurtz at 703-993-2160.

Hope to see you in Washington D.C.!

Howard Kurtz
*Vice Commissioner for
Washington Symposium
and
Erika Malos*
*Assistant Symposium
Coordinator*

COSTUME DESIGN & TECHNOLOGY COMMISSION

DENVER PROGRAMMING PROPOSALS WANTED

Do you have a great idea for a program or Professional Development Workshop? The Costume Design & Technology Commission is now requesting program proposals for the Denver Conference & Stage Expo in 2000. Next year's conference programming will be selected at this year's conference in Toronto, March 24-27, 1999. Complete proposals forms need to be submitted by March 5, 1999 so that a survey can be generated in time for the Costume Commission members meeting in Toronto. At that meeting the membership will vote for their Denver programming preferences.

Conference Program Proposal forms can be found in the recently delivered USITT Membership Directory, or by contacting Pat Martin, Department of Theatre Arts, Kimpel Hall Room 619, University of Arkansas, Fayetteville AR 72701; phone: 501-575-3679, e-mail: pmartin@comp.uark.edu. Please send all completed proposal forms for Denver 2000 programming to Pat Martin.

Pat Martin
*Vice Commissioner for Denver
Costume Programming*

OISTAT

OISTAT NEWS

ARCHITECTURAL COMPETITION IN PRAGUE

The Architecture Commission of OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians, is organizing its fifth Architecture Competition, "World Theatre in Prague, 1999." The competition is open to architects and students at architectural institutes, and where possible, to teams of architects, and practitioners of scenography and stage technology.

Competitors are asked to design an attractive theatre building with an inspiring theatrical environment offering exciting opportunities to all those involved on the creative side of the performing arts. According to the organizers, "this is a competition of ideas."

Nine prizes will be awarded: a \$5,000 (US) first prize, a \$1,500 second prize, and seven \$500 honorable mention prizes. In addition, a book will be published in June 1999 featuring at least twenty-five entries. The international jury consists of five members.

The entry fee for this year's OISTAT Architectural Competition is \$15 (US), which must be sent via registered mail to General Secretary of the OISTAT, Competition 1999, PO Box 177, 7550 AC Hengelo, The Netherlands. Upon receipt of the entry fee, a "Competition Conditions" letter will be returned to the applicant, explaining what contestants are required to design. The deadline for acceptance of entries is March 15, 1999.

Dick Durst
Chair, International Committee

FROM THE PRESIDENT

USITT WINTER
BUSINESS MEETINGS

Phoenix, Arizona was the site of meetings of the USITT Board of Directors, Executive, Finance and Publications Committees on November 13-14, 1998. During the Friday afternoon Board of Directors retreat, Vice-President for Marketing & Development Bill Byrnes led the group in discussion of USITT's number one strategic goal: to mentor and nurture strong volunteer leadership in USITT. Members of the Board of Directors participated in reviewing our current system for involving and engaging volunteers for various positions in USITT and evaluating the strengths and weaknesses in this system. Board members suggested improvements and new ideas for how USITT can accomplish this goal. Look for additional information on the results from this retreat in upcoming *Sightlines* issues.

The first order of business for the Board of Directors was an agreement to a refinement of the USITT procedure for mailing list requests. USITT mailing lists are available to Contributing, Sustaining and Organizational members, to USITT Commissions by request of the Vice-President for Commissions and to committees by request of the committee chair. The USITT membership application or renewal notice available for the past four months gives all members the opportunity to request that their contact information not be made available on these lists. (Members who have not yet completed the new renewal form are welcome to contact the National Office to request their information not be included on mailing lists.) The Board of Directors has agreed that USITT will not honor requests for USITT member e-mail addresses or fax numbers on any mailing list request.

President Leon Brauner announced to the Board that he had

reluctantly accepted the resignation of Treasurer Lawrence J. Hill. Larry has recently assumed several responsibilities on his campus which consume a fair amount of his time. Larry will continue his work on the revision of the USITT Tenure and Promotion document and will not be a stranger to USITT in the future. The Board of Directors praised Larry for his fine work as Treasurer. Leon informed the Board that during the last several years, heeding the Board's recommendations, a concerted effort has been made to identify and train future leadership. The reorganization of the Institute's Conference Committee has provided an excellent opportunity to achieve identification of our future leadership. Bill Teague, Director-at-Large and Conference Committee Coordinator Chair is such a leader and Leon suggested that Bill would make an excellent Vice-President for Conferences. Vice-President for Conferences Chris Kaiser had previously served the Institute for many years as Treasurer and is currently serving as interim Executive Director in the USITT National Office. The USITT Board of Directors accepted Chris's resignation from her position of Vice-President for Conferences and approved the appointments of Bill Teague as Vice-President for Conferences and Chris Kaiser as USITT Treasurer.

The Board meeting continued Board actions in USITT's strategic goal to establish and fill the position of USITT Executive Director. The Board approved the USITT Executive Director job description and elected representatives to an official USITT Executive Director Search Committee. Members of the committee are President Leon I. Brauner, Chair; Vice-President for Marketing & Development William J. Byrnes; Treasurer Christine L. Kaiser; and Directors-at-Large Joe Aldridge, Sylvia Pannel, Bill Sapsis and Tom Young. The Search Committee was empowered to engage the services of a search firm to aid in the search process. The timetable for the search process is quite tight, but the committee will be moving quickly

to present a short list of candidates for this position to the Board at its next meeting in March at the Toronto conference. Members wishing additional information on the search process should contact one of the search committee members. Contact information for all members is listed in the "Leadership" section of your Membership Directory.

Additional actions of the Board included concurring with Awards Committee recommendations for USITT Award recipients and acceptance of eighteen Student Chapter charters. Changes to By-Laws wording on the timing of election slate publication and a new section of the Publications Committee charge to recommend annual awards were passed. The Board received updates from the written reports from several officers and committees. USITT members who wish to request that they receive reports made to the Board prior to their meetings or minutes of the meetings are welcome to contact Secretary Elizabeth Lewandowski. The Board retreat and meeting were very positive and productive and the committees meeting in Phoenix also reported good progress on their objectives.

Leon I. Brauner
President

COMPUTERS

WADING ON THE WEB

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

PROJECT 2000 SITES

The goal of Project 2000 is to have 2000 links to theatrical designs on the World Wide Web by the year 2000. Called the "International Theatre Design Archive" [2], this

site will be a valuable resource. Several sites are now being reviewed by a panel of three jurors for possible inclusion in Project 2000. The following are few of these.

- David Wlodarski [3] of University of Idaho;
- Ann Chi Yun [4] of the Hong Kong Academy for Performing Arts;
- David Burrows of Wimbledon School of Art, London [5] and [6];
- Colin Winslow [7] of the School of the Science of Acting, London;
- Brad Steinmetz [8] of Truman State University, Missouri;
- Doug Rankin [9] of Monmouth College;
- Kade Mendelowitz [10] of University of Alaska Fairbanks;
- Leonard Harman [11];
- C. Otis Sweezy [12] of Southern Illinois University Edwardsville.

I would like to encourage all of you to place your theatre designs on the Internet, so that they can be shared. If you do, please let me know the URL of your site so that they may be included in the "International Theatre Design Archive." If any of you need help, you can contact me at osweeze@siue.edu or call 618-650-3111.

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

- [1] http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html
- [2] <http://www.siue.edu/PROJECT2000/>
- [3] <http://www.uidaho.edu/~wld9510/portfolio.html>
- [4] <http://user.chollian.net/~ahnart/stage.htm>
- [5] <http://www.gangway.demon.co.uk/photos.html>
- [6] <http://www.gangway.demon.co.uk/costumes.html>
- [7] <http://www.winslow.uk.com>
- [8] <http://www2.truman.edu/~bsteinme/stein/portfolio.html>
- [9] http://www.rankindesigns.com/html/all_my_sons.html
- [10] <http://www.alaskasbest.com/kade/pro.htm>
- [11] <http://home.earthlink.net/~lharman>
- [12] <http://www.siue.edu/~osweeze/portfolio.html>



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*



STATEMENT OF PURPOSE

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
January 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:

1. 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	Computer Application
Special Effects	in Design & Technology

▶ **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

- Capital expenditures unrelated to a specific project
- Expenses incurred before the start date of the grant period and projects that do not begin and end within the grant period
- Receptions and refreshments
- Proposals from individuals or groups who have not complied with reporting requirements of previous USITT grants

PROJECT SUPPORT GRANT PROPOSAL REQUIREMENTS

All grant proposals **MUST** include the following items in the order listed below.

Projects that do not follow this outline **WILL NOT** be considered for funding.

1. **APPLICATION FORM**
2. **PROJECT SUMMARY** (100 words or less)
3. **PROJECT NARRATIVE** (Describe the project in detail and include the following)
 - a. Activities proposed and project timetable
 - b. Project methodology - how the project will be accomplished
 - c. Results or effects you expect the project to produce
 - d. Your project must result in a publication or presentation. Please describe
 - e. Project personnel: list qualifications and how they will assist in the project if applicable
 - f. Project location and facilities used (if applicable)
4. **BUDGET** (Provide a complete budget for the project. Please use appropriate notes to clarify each budget item.)
Reminder: USITT does NOT fund indirect project costs. All budgets must include:
 - a. All expenditures involved in the project
 - b. All sources of funding (Indicate whether additional funding sources are confirmed)
 - c. Specify expenditure line items the USITT grant would fund
5. **RESUME(S)** of the principal project director(s) (Maximum of two pages per individual)

FELLOWSHIPS

USITT Fellowships are awarded for excellence in scholarship or creative activities in the areas of performing arts design and technology. The fellowship supports research for USITT members engaged in scholarship or creative activity.

Research or creative 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 will be judged in competition with each other. The applicant's record of excellence in previous work will be a significant factor in judging applications.

FELLOWSHIP PROPOSAL REQUIREMENTS

All fellowship proposals **MUST** include the following items in the order listed below.

Proposals that do not follow this outline **WILL NOT** be considered for funding.

1. **APPLICATION FORM**
2. **PROJECT DESCRIPTION** (500 words)
3. **PROFESSIONAL RESUME OR CURRICULUM VITAE**
4. **THREE CURRENT LETTERS OF REFERENCE IN SUPPORT OF THE PROPOSAL**

usitt

GRANTS & FELLOWSHIP PROGRAM APPLICATION

COMPLETE AND ATTACH THIS FORM TO YOUR PROPOSAL

Please mark the appropriate boxes:

- ☐ PROJECT GRANT ☐ FELLOWSHIP
☐ Applying for October 15, 1998 deadline
☐ Applying for January 28, 1999 deadline

Project Grant or Fellowship Title: _____

Contact Name(s): _____

Address: _____

Address: _____

City, State/Province, Zip/Postal Code: _____

Telephone: (business) _____ (residence) _____

Email: _____

Membership Type: _____ 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 application is true:

Signature(s): _____ Date: _____

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.



THE JOEY AND TOBY TANENBAUM OPERA CENTRE HOUSES COC'S OFFICE, REHEARSAL, MUSIC, PROP AND COSTUME FACILITIES.

TORONTO CONFERENCE

► continued from page 2

a row of renovated 19th century factory and office buildings.

Both companies continued to perform at the O'Keefe Centre. The COC made yet another study of the O'Keefe, and decided that even the best possible improvements would still result in an acoustically mediocre auditorium that would not be worth the considerable investment required.

The city then commissioned its own cost-projection study of the O'Keefe, which was now the most intensively studied slab west of the Rosetta Stone. Millions of dollars of federal infrastructure funds and a substantial contribution from the Hummingbird Corporation were poured into the biggest renovation in its history. Acoustical treatments were implemented on auditorium surfaces, and a LARES acoustic reinforcement system was introduced. The facility was incorporated as an autonomous corporation and re-christened as the Hummingbird Centre. It was a substantial improvement, but still not a first class opera house.

In 1995, after two years of quietly working on a completely different approach to the project, the Canadian Opera Company announced that it would work with private donors to build a new major opera theatre.

This time the concept was *not* to be based on the massive European state opera house, with offices, rehearsal rooms, and production facilities in the same site as the performance space. The Canadian Opera House will have a stage that can handle three operas in repertory and a 2,100-seat auditorium with the best acoustical properties possible, but there will be no production facilities or offices on site other than those required to sup-

port the operation of the building.

The program has been developed to suit just one owner, the Canadian Opera Company. Even though the capital budget of \$65 million will be a fraction of the cost of the earlier project, there will be no need to make some of the compromises that had been re-

quired when the BOH was being designed to satisfy two very different sets of criteria. This is not a simple scaling down of the Ballet Opera House, although much of the knowledge and expertise gained in planning the original project is still being put to good use in the new one.

Also importantly, there will be no critical reliance on government funding. The provincial government (now the Conservatives) has agreed to sell the former site of the Ontario Supreme Court—the southeast corner of Queen Street and University Avenue—to the Canadian Opera House Corporation for the market price of \$16 million. The new site is close to City Hall and its active public square, and adjacent to the downtown Sheraton and Hilton hotels. It will be served by the busy Queen streetcar, and will have direct access to the Osgoode subway station and the PATH underground walkway [see PATH article in September *Sightlines*]. It will be within equal walking distance of the Yonge Street and King Street theatre rows, and sits at the northwest corner of the financial district, the northeast corner of the entertainment district, and will define the eastern limit of the trendy *I'm-so-hip-I-only-wear-black-and-if-I-go-two-blocks-north-I-get-a-nosebleed* Queen Street strip.

Jack Diamond, of AJ Diamond Donald Schmitt Architects, has been selected as the architect, working with acoustical consultants Artec Consultants Inc and theatre consultants Fisher/Dachs Associates, Inc.—and with very active direction from the Canadian Opera Company. By the time the session “An Opera House For Toronto” is held at the 39th Annual USITT Conference & Stage Expo in March, the schematic design for the building should be substantially complete. The session will provide some fascinating insights into the many issues that have to be considered when

designing an opera house, and show the latest approaches to addressing these issues.

It is hoped that construction will begin in the late summer of 1999; and, perhaps as early as the fall of 2001, the fat lady will finally sing at the corner of Queen and University.

Paul Court
Promotions Coordinator

PRAGUE QUADRENNIAL 1999

SIDE PROGRAMS ENHANCE EXHIBITS

For the first time, the 1999 Prague Quadrennial will include a series of “Side Programmes” to compliment the PQ experience. The International Organization of Scenographers, Theatre Architects, and Technicians (OISTAT) is committed to assisting in the success and future of the Prague Quadrennial. OISTAT has agreed to assist in the organization of the PQ by presenting a series of programs, in conjunction with the Quadrennial, for students and professionals in theatre design and architecture.

A week-long series of events will include master classes by world class professionals from a variety of design fields, as well as presentations by professionals from allied organizations in theatre research, puppetry, and theatre library science. The format for these programs will range from small group presentations, hands-on participation in craft and design work, to large presentations by costume, scenery, and lighting professionals—some of the finest designers from around the globe.

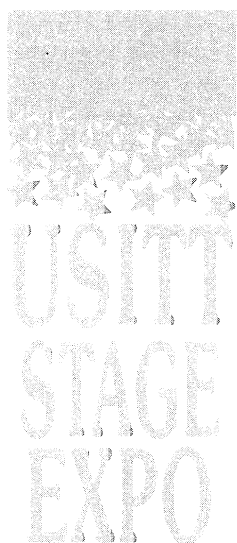
At this writing commitments have been received from Jennifer Tipton, world famous lighting designer, who will present a session on the creativity of the lighting designer, including a practical look at her recent designs for the *Trojan Women*. She will discuss the contribution of the lighting designer to the collaborative process in mounting a production. Desmond Heeley, one of the most noted scenographers in the world, whose work is featured in some of the finest

theatres, will participate in a workshop for students designers—a portfolio review of their work, presented along with technical director and editor Helmut Grosser from Germany, costume designer Maija Pekkanen from Finland who has served as a resident designer in Helsinki for more than two decades, and costumer Robert Doyle from Canada, author of a new corsetry book, who brings the perspective of the cutter/drafter to this project.

Media designer Laurie-Shawn Borzovoy from Toronto will present a workshop. His work in sound, lighting and computer-aided design is being seen in several world venues. Czech costume designer Simona Rybakova will lead a tour of costume workshops in Prague. As a practicing professional, she knows the city and its resources well and will help participants learn some of the tricks of the trade, as well as get an inside look at the production of costumes for some spectacular shows. Architect Timothy Hartung from the United States will lead a group of international participants in a “design charrette,” a superb exercise in creating a theatre space with input from designers, architects, students, technicians, and managers. Tim has produced these events at several USITT conferences with great success.

Sessions will begin on Tuesday, June 8, 1999 and will continue throughout the opening week of the PQ, which runs June 7 to 27. In addition to the sessions described above, you will be able to tour costume workshops in Prague, visit theatre scenery shops in the finest of Prague's professional theatres, and experience first-hand the beautiful architecture of what many describe as the loveliest city in Europe. The sessions will continue through Thursday, with optional tours outside the city of Prague during the following weekend. Included will be a tour to Cesky Krumlov, a more than 200-year-old theatre still in operation, with all of its theatrical machinery in place. The “Side Programme” is filled with opportunities to perfect your skills and learn from the finest professionals working in the theatre.

Richard Durst
International Committee Chair



STAGE EXPO

BOOTH SPACE ADDED AS EXHIBITOR LIST GROWS

Additional exhibit space which was added in November sold quickly at the LDI trade show in Phoenix. Once again we are contemplating ways to increase the available booth space in order to accommodate the growing demand. All signs point to Stage Expo '99 in Toronto being the largest USITT show in the past ten years. 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
AVAB Transtechnik / Jack A. Frost Ltd.
Baer Fabrics
Ballantyne of Omaha /
Strong International
The Banff Centre
Barbizon
BMI Supply
Brian Arnott Associates -
A Division of Novita Ltd.
CAE, Inc.
California Institute of the Arts
California State University, Fullerton
Carnegie Mellon University
Christie Lights Ltd.
Cinema Secrets
CITT

City Theatrical, Inc.
J.R. Clancy, Inc.
Classic Trims
Clear-Com Intercom Systems
Columbus McKinnon Corporation
Costume Computer
Software Consortium
The Crosby Group, Inc.
Dazian LLC
Electronic Theatre Controls, Inc.
Engineering Harmonics Inc.
ESTA
Flying By Foy
Future Light
GALA Division of PACO Corporation
GAMPRODUCTS, INC.
George & Goldberg Design Associates
H&H Specialties Inc.
High End Systems
High Output/Vermont Theatrical
Supply
University of Illinois at
Urbana Champaign
Irwin Seating
J.D. International Inc.
Jeamar Winches, Inc.
Joel Theatrical Rigging
Contractors (1980) Ltd.
Kinetic Artistry, Inc.
Kryolan Corporation
LEE Filters
Le Maitre Special Effects Inc.
Lighting & Electronics, Inc.
Limelight Productions, Inc.
LuxArt Conception Inc.
Mann Brothers
Martin Canada / Erikson Pro Audio
MDG Fog Generators
Mehron Inc.
Meyer Sound Laboratories, Inc.
Milliken & Company
Minnesota State University, Mankato
Norris-Whitney Communications/
Music Books Plus
NSI Corporation
N.Y. Fire Shield Inc.
Ontario Staging Ltd.
Osram Sylvania
Penn State
Production Supply Service Inc.
Protech
R n R Staging Inc.
Rosco
Rose Brand Theatrical Fabrics,
Fabrications & Supplies
Sapsis Rigging Inc.
Savannah College of Art & Design
Sculptural Arts Coating, Inc.

Southern Illinois University at
Carbondale
SSP Group Inc.
Stage Directions Magazine
Stage Research, Inc.
StageRight
Steeldeck Inc.
Strand Lighting Inc.
Surety Manufacturing & Testing Ltd.
Syracuse Scenery &
Stage Lighting Co., Inc.
TCI/Lighting Dimensions
Technical Projects, Inc.
University of Tennessee
Theatre Arts Video Library
James Thomas Engineering Inc.
Tomcat
Tools For Stagecraft
Union Connector
UNLV
United Scenic Artists Local 829
Wenger Corporation
University of Wisconsin - Milwaukee
Wright State University

If you are interested in exhibiting at Stage Expo '99 in Toronto, do not delay, as available exhibit space is limited. Please contact me by phone at 800-398-EXPO (3976) by fax at 315-461-9087, or e-mail at hpwillard@aol.com for more information about Stage Expo '99 which will be held 25-27 March 1999 at the Metro Toronto Convention Centre.

Helen Willard
Stage Expo Sales Manager

NATIONAL OFFICE

NEWS FROM THE NATIONAL

The approach of the shortest day of the year means the windows of the National Office start to darken at around 4 p.m. and we regret having used up all our Daylight Savings Time. The National Office is open until 6 p.m. Eastern Standard Time and late afternoon calls from the still-sunny regions of Oregon, California, even New Mexico are especially welcome on afternoons when the sun has long since set on the East Coast.

Some days, we are simply time-impaired because there are not enough

hours to accomplish all our tasks, so we also appreciate people who have fax machines which are on all night. We liked the caller from Hawaii who didn't even try to figure out the time difference, but managed to find us awake and ready for business.

With the year drawing to a close, we wish all our members the appropriate seasonal greetings, and wish everyone a great success in the coming year.

Dates for Rigging Seminars for 1999 have now been announced. Seminars will be held March 8 to 10 in Las Vegas; April 18 to 21 in San Francisco; May 20 to 23 in Orlando and June 13 to 16 in Chicago. USITT members should take advantage of the discount which is one of their member benefits when enrolling in seminars.

We thank President Larry Schoeneman of Design Lab Chicago for providing individual trophies for participants in Tech Olympics to be held at the Toronto Conference & Stage Expo. Design Lab Chicago, a USITT Sustaining Member, is donating the trophies for our first place competitors who will be demonstrating their skills in stagecraft, lighting and costumes. Individuals or two to five person teams can compete in Tech Olympics.

GRANTS AND FELLOWSHIPS

The second round of this year's USITT's grants and fellowship application process is now underway and the Institute is seeking qualified proposals from design, production and technology professionals in the performing arts and entertainment industry. Grants supported by the Edward F. Kook Endowment Fund, New Initiatives Fund and Commissioners Fund and are awarded in amounts up to \$10,000 for project support grants and \$15,000 for fellowships. Deadline for applications is January 28, 1999, with awards announced in March.

We are looking for projects which seek new knowledge through experimentation or research. Funding has also been provided to support work which collects resources to promote research studies on the part of others. Projects should demonstrate originality, creativity and innovation to improve or enhance contemporary approaches to design and technology. USITT is the only organization

tion in the United States which provides funding for this type of research. In the past, grants have supported a life-size virtual reality interface as a scenographic tool, an archive of 20th century theatre design by African-American artists and many other projects from a wide variety of disciplines. Grants are given to help preserve or record the past and for innovative work to be used in future productions.

Fellowships from USITT are awarded for excellence in scholarship or creative activities in performing arts design and technology, and must fund research or artistry which leads to important scholarly or creative activity.

A Grants and Fellowship Application form is included in this issue of *Sightlines*.

TORONTO CONFERENCE

Although the very early deadline for the Toronto Conference & Stage Expo has passed, there are still substantial savings for people who register before February 16. After that date, fees rise for each conference registration. A big thank you to all our members who have already registered. We appreciate people reviewing their conference registration confirmations and reporting any problems to the National Office promptly.

CHECK THE CALENDAR

In the rush of holiday preparations, please note that there are several important deadlines approaching, so check the calendar on the back page of this issue. Of major importance is the deadline for ballots to be returned to the National Office. These need to be sent in by January 11 so the results can be tallied. Ballot results will be announced at the Toronto Conference Keynote Event and printed in the March issue of *Sightlines*.

WEB USE INCREASES

Vice-President for Special Operations Normand Bouchard reports that use of our Web page (www.usitt.org) has increased. The most recent tally shows that we had 25,851 "hits" in two weeks. That's phenomenal usage and demonstrates that our site contains much useful information for members and people wanting to know more about us. Classified advertisements which appear

in *Sightlines* can now also be seen on the Web site.

■ CONTRIBUTING MEMBER NEWS

We welcome **J.D. International** as a new USITT/CITT Contributing Member. President Josee Desrochers heads the Montreal-based fabricator of velour curtains, cycloramas, scrims and voiles. They have a complete rental department and are distributors for Lawrence Metal Products, Rosco, and Alvin Clamps and produce stage risers.

Digitronics, Inc. of Seoul, Korea has also joined USITT as a Contributing Member. The company, which was founded in 1994, imports and exports lighting systems, provides engineering consulting services, rents special effects, and serves as a manufacturers' representative and distributor. They sell stage lighting systems, event lighting systems, architectural control systems, and accessories of all types reports President Jang Weon Lee. Digitronics has five sales engineers and two systems engineers plus a lighting designer on staff.

Wenger Corp. has announced a new Trouper Platform System designed for basic stage or seated riser applications. The Trouper features rugged construction for years of trouble-free strength, stability and good looks, according to Wenger. Strength and durability come from a 16-gage welded steel frame and 3/4 inch plywood deck with bolts connecting structural components. It has an integrated platform and legs, with either fixed or dual heights. Larger platforms can be created by connecting multiple units using integrated cam locks and Trouper platforms are tested for a live load rating of 100 pounds per square foot to offer stability for choreographed activities such as musicals or swing choirs. For more information contact Wenger at 800-733-0393.

The Chicago office of **Vari-Lite** Production Services has moved to a larger facility at 31 Marquardt Dr., Wheeling, IL 60090. The move was necessitated by what the company calls "significant growth" in local markets over the past three years. The new facility triples shop space and has room

for an expanded inventory of automated and conventional lighting and production equipment.

TCI (Theatre Craft International) is changing the name of its publication to **Entertainment Design**, effective with the magazine's January issue. The editorial staff remains the same and will continue to cover projects, products, and people working behind the scenes in theatre, film and television, concerts, themed entertainment attractions, industrials, architecture, cruise ships, dance and opera. "We are very excited about the new name for the magazine," said Publisher Jacqueline Tien, of Entertainment Design and Lighting Dimensions magazines. "We all feel that Entertainment Design better describes what the magazine is about, and fully encompasses the work that our readers and advertisers are interested in."

■ SUSTAINING MEMBER NEWS

Fifty years after introducing the legendary Strong Carbon Arc Trouper, **Strong International** has announced the introduction of the latest generation of follow spotlights bearing that name—the TrussTrouper 1.2. The fixed focus unit can accept patterns and uses an Osram 1200W double-ended metal halide lamp, a new light-weight switching power supply and features exterior mounted lamp focus controls, six-color self-canceling color magazine, rear mounted douser control and a Ni-Chrome steel iris. The TrussTrouper 1.2 may be provided with any of three interchangeable lenses for use in long, medium and short throw applications.

The TrussTrouper 1.2 was introduced at LDI in Phoenix and fourteen of the units have been provided for use on the current Billy Joel Tour. Strong International, a division of Ballantyne of Omaha, Inc, is headquartered in Omaha, NE.

A new catalog from **Columbus McKinnon** offers many rigging products suitable for sports and entertainment events, conventions and trade shows, theatres, and nightclubs. CM is a broad line designer, manufacturer and supplier of material han-

dling products. The company also supports entertainment industry clients worldwide with replacement, service and repair. For a copy of their newest catalog detailing products and services, call 800-888-0985.

Auerbach + Associates, theatre consultants, are part of the renovation team which will receive a 1998 National Preservation Honor Award for work restoring the San Francisco War Memorial Opera House. The building, owned by the City of San Francisco, was damaged during the 1989 Loma Prieta earthquake. It was closed for the 1996 season for the \$84.5 million repair and seismic retrofit project. The award from the National Trust for Historic Preservation was presented in October.

■ INDUSTRY NEWS

Theatre Communications Group recently collaborated with Target Stores for a three-day training workshop for managers and artists who are managers, *Expanding the Manager's Repertoire*. Sessions were held at Target Stores headquarters in Minneapolis, MN and used Target's team of in-house trainers and professionals to help participants explore usable approaches to negotiate the complexities of human resources, financial matters and risk management in a highly interactive and practical learning environment. Professional development of middle managers and senior managers of smaller and mid-sized theatres was identified as a top priority by TCG which used extensive surveys and focus groups to help define the need.

■ LOST MEMBERS

The USITT National Office requests your assistance in finding the correct addresses for the following current members: Erin M. Grant, Rachel Renae Jaynes, Thomas Lemons and Michael Poston. If anyone knows the whereabouts of these members, please contact Tricia Neuburger at the National Office, 800-93-USITT or 315-463-6463, or email: usittno@pppmail.appliedtheory.com We would like to

ensure that these members continue to receive news from USITT. We also ask that all our members keep the National Office informed about their changing locations.

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

PEOPLE NEWS

We are still looking for a creative name for this column about USITT people, especially as this is being written before most people have received a copy of the November issue announcing its existence. Judges are on alert to review suggestions and award an elegant Josef Svoboda poster and a king-

size USITT mug for a name that conveys all the excitement of members' new jobs, awards, promotions or other significant "people oriented" news.

The firm with which Director-at-Large **Timothy P. Hartung**, FAIA is associated has changed its name to Polshek Partnership. Mr. Hartung is a former Architecture Commissioner and has led the Theatre Design Charrette at USITT conferences.

The USITT National Office was sad to say goodbye to Financial Accounts Manager **Lois Bough** on October 28, but that sadness was tempered with thoughts of all the happiness and sunshine Lois, and her husband Jimmy, will have in their new life in Florida. We know Lois is going to keep track of all of us, both in and out of the office, because one of the last things she did before leaving was to officially become a USITT member.

Carol B. Carrigan has joined the USITT National Office staff as Financial Accounts Manager. Ms. Carrigan's experience with non-profit organizations includes ten years as financial manager of Hilton Head Plantation Property Owners' Association.

National Office Staff

MEMBER BENEFITS

MAGAZINES AND OTHER PUBLICATIONS

STAGE DIRECTIONS

USITT members can receive 10% off the regular subscription rate for the magazine that provides practical advice and information for people involved in the theatre—onstage, backstage, or in the front office. Each issue contains articles on topics you care about: sets and scenery, lights, sound, special effects, costumes, computers, and makeup.

TCI (Theatre Crafts International)

USITT members receive 69% off the cover price of *TCI - The Business of Entertainment Technology & Design* (soon to be known as *Entertainment Design, the art and technology of show business*). This entertaining and informative magazine contains clear succinct text that is supported by colorful and illustrative visuals. Each issue covers the gamut of the industry, with articles on everything from Broadway shows like *Cabaret* to themed attractions like Disney's *Animal Kingdom*.

TECHNICAL BRIEF

USITT members receive 20% off the regular subscription rate to *Technical Brief*—a published compendium of solution-oriented articles written by and for technical theatre professionals. Concise articles accompanied by mechanical drawings detail solutions to technical problems experienced by many technical practitioners.

USITT is pleased to offer discounted subscriptions for these fine publications to its members and hopes you will take advantage of the savings. To order any of the above mentioned publications and receive your discount, contact the USITT National Office for an order form.

Michelle L. Smith
Membership & Ad Sales Manager

CLASSIFIED ADS

ILLUSTRATOR—Author/publisher seeks skilled theatre artist to produce clear line drawings to illustrate books and magazines. Should be knowledgeable in all areas of theatre. Applicants please submit resume, two samples of prior art work and line drawings of the following theatre items: bowler hat, cut foliage wing, Fresnel spot light, rigid foot iron, strap hinge, make up brush. RAM Communications/Box 545918/Surfside, FL 33154-5918

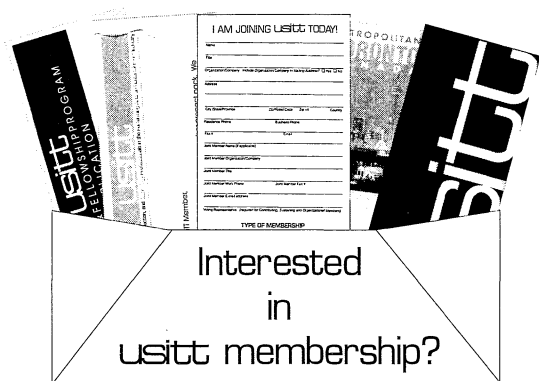
NOTICE OF VACANCY—Faculty Position in Design

Field: Design. Assistant/Associate Professor, a nine-month tenured appointment, pending administrative approval, with competitive salary commensurate with qualifications and previous experience. Preference will be given to persons exhibiting leadership and program development abilities.

Commencing: 1 July 1999, with classes beginning in late September.

Qualifications: At least an M.F.A. or its equivalent, and teaching and professional design experience. Ability to teach all aspects of scenic design from introductory to advanced levels. A second specialty area in media, costume design, or lighting design. Duties include designing major productions and supervising student designs. Ongoing professional design work.

Responsibilities: Duties will include teaching undergraduate design courses, and topics courses as appropriate to specialty. Standard load is five quarter-length courses per year. One or two major production designs and supervision of student designs. Substantial committee and advising responsibilities. Produce research and creative work appropriate for advancement within



For a free usitt member
information pack call

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

usitt

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

CLASSIFIED ADS

the University of California.

Applications: The letter of application, curriculum vitae with full bibliographical citations, and names and addresses of three sponsors should be sent at this time. The letter of application should take care to identify particulars of how candidates propose to contribute to the overall mission of theatre studies within the programs of the College of Letters and Science. At this time do not send supporting documentation. Applications should be addressed to: Professor Janelle Reinelt, Chair/Department of Dramatic Art and Dance/University of California, Davis/Davis, CA 95616

Deadline: January 4, 1999.

The University of California, Davis, is an affirmative action/equal opportunity employer with a strong institutional commitment to the development of a climate that supports equality of opportunity and respect for differences.

ASSISTANT PROFESSOR/SCENE DESIGNER—Kansas State University Theatre Program invites applications for the tenure track position of Assistant Professor/Scene Designer – Fall 1999. KSU is an AA/EOE employer. KSU actively seeks diversity among its employees. For a complete position description contact Dana Pinkston at 785-532-6875 or dmpink@ksu.edu.

ASSISTANT PROFESSOR/TECHNICAL DIRECTOR—Kansas State University Theatre Program invites applications for a new tenure track position of Assistant Professor/Technical Director – Fall 1999. KSU is an AA/EOE employer. KSU actively seeks diversity among its employees. For a complete position description contact John Uthoff at 785-532-6875 or jsutd@ksu.edu.

PRODUCTION MANAGER/TECHNICAL DIRECTOR—The School of Drama at Carnegie Mellon University seeks a senior faculty member to provide leadership for the Performance Technology and Management concentration at both the graduate and undergraduate levels. The oldest degree-granting theatre training program in the country, Carnegie Mellon will celebrate the turn of the century by moving into the Purnell Center for the Arts, a facility with state of the art performing spaces, shops, studios, laboratories and classrooms that will provide excellent support for an outstanding education in technology and management in the performing arts.

The senior PM/TD for the School of Drama must have considerable professional experience in all areas of production and be well versed in the current technology and mechanical and structural engineering for the stage, as well as computer applications for a variety of performance and management techniques necessary to succeed in these areas. This person will have senior responsibility for the area which also includes another full time faculty/lecturer position, a shop supervisor and 2 full time and a number of part time craftpersons. Previous teaching experience and recognition in the field are desirable.

Carnegie Mellon's professional training programs focus on intense, interactive education in all aspects of performance, including special projects in film and television. The majors in technology and management can receive guidance in such areas as stage management, production management, technical direction, mechanics and automation, lighting technology, control systems, computer applications, and entertainment technology, among others.

The successful candidate will have the opportunity to tailor the training programs to the new facility which includes two theatres, one proscenium, seating 450 with a hydraulic elevator orchestra pit. The second theatre is a flexible space, converting from thrust to arena, which can seat 140. A video studio is also an important component of the Purnell Center. Rank and salary for this position shall be commensurate with the qualifications.

Carnegie Mellon is a national research university of about 7,500 students and 3,000 faculty, research and administrative staff. The institution was founded in 1900 in Pittsburgh by industrialist and philanthropist Andrew Carnegie, who wrote the time-honored words, "My heart is in the work," when he donated the funds to create Carnegie Technical Schools. The Drama Department was started in 1914, the first drama degree in the country was awarded in 1917 and the department, which became a School in 1996, has been a top training program in the country ever since. Persons interested in applying for this position should

submit a letter of interest and vita, including a list of references, to: Barbara Anderson, Chair/School of Drama Search Committee/Carnegie Mellon University/5000 Forbes/Pittsburgh, PA 15213

More information on the University can be found at our web site, <http://www.cmu.edu>. Inquiries about the position may come via email to bandrson@andrew.cmu.edu. The search committee will begin screening applications immediately and will continue until the position has been filled.

Carnegie Mellon University is an AA/EOE employer.

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.

CLASSIFIED ADS
ON THE WEB

The classified ad section of *Sightlines* is an effective, cost-efficient means to advertise a position vacancy, product or service. Effective with the November issue of *Sightlines*, all classified ads printed in the newsletter also appear on USITT's Web site—at no additional cost. Advertisers have the option of requesting their classified ad not be published on the Web, but all ads submitted for publication in *Sightlines* must appear in the printed newsletter. Classified ads will be posted on the Web site within 48 hours of the advertising deadline (the fifteenth of the month prior to publication) and remain there 45 days.

If you are interested in learning more about how you can advertise in *Sightlines* and on the Web, please contact Membership & Ad Sales Manager Michelle L. Smith in the National Office at 800-93-USITT, 315-463-6463, or via e-mail at msm@pppmail.appliedtheory.com.

CLASSIFIED ADS

M.F.A. ASSISTANTSHIPS/ Tuition Waivers—Announcing the availability of Graduate Assistantships and/or Tuition Waivers for candidates in the M.F.A. Design and Technical Production Degree Program. Study with a nationally renowned design faculty in the West's most exciting theatre community. For application and further information, contact: Professor Craig Wolf/Head, Design Area/Department of Theatre/San Diego State University/San Diego, CA 92182-7601; 619-594-5898; cwolf@mail.sdsu.edu

LIGHTING DESIGN/TECHNICAL DIRECTOR: Assist. Prof. tenure track—Salary \$32,000 for nine months. Begin mid-August 1999. MFA in Lighting Design and/or Technical Direction and 3 years university teaching experience and/or significant professional lighting design/technical direction experience required. Strong ability to supervise and motivate student work force essential. In addition, a strong background in carpentry, welding and sound design is highly desirable. Duties include technical direction and lighting design (or supervision) of 4 mainstage and 2 lab productions per year. Teach 3 courses per semester. Supervision of student labs and 2 graduate assistants. Advise undergraduate and graduate students, supervise MFA thesis and other administrative and design duties as needed. Send letter of application, vita and 3 letters of recommendation to: Mr. Tony French, Chair, Search Committee/Dept. of Drama & Communications, University of New Orleans, Lakefront, New Orleans, LA 70148. **ALL APPLICATION MATERIALS MUST BE RECEIVED BY FEBRUARY 1st, 1999.** Do **NOT** send support materials (portfolios, slides, videos, etc.) until requested. UNO is an EEO/AA/ADA employer. Women and minorities are encouraged to apply.

SCHOOL OF THEATRE ARTS at Northern Illinois University seeks to fill an entry level, 9-month, full time staff position beginning 9/1/99. Duties include constructing scenery, and assisting the technical director in supervising students engaged in mounting productions in three theatres. BFA and/or equivalent experience in technical production, and excellent carpentry skills are required. Additional knowledge of rigging, lighting, and sound equipment is preferred. Submit letter of interest, resume, three current letters of reference, original transcript and 10 images of your work with SASE to: ATD Search Committee, School of Theatre Arts, Northern Illinois University, DeKalb, IL 60115. Deadline: 3/1/99. Detailed position description available. EO/AEE.

THE SCHOOL OF THEATRE ARTS seeks a lighting designer to fill a tenure track position as assistant professor beginning 8/16/99. School consists of 23 faculty offering BA, BFA and MFA degrees. Duties include: teaching, design, and supervision of all aspects of lighting and sound. Requirements: MFA in design and/or equivalent professional experience. USA membership, proven teaching experience, experience with computer technologies in lighting preferred. Salary: Competitive. Deadline 2/16/99. Minorities and women encouraged to apply. NIU is an EEO/AA. Send letters of application, resume, three current letters of recommendation, original transcripts and 20 images of work with SASE to: Lighting Search Committee, School of Theatre Arts, Northern Illinois University, DeKalb, IL 60115. <http://www.vpa.niu.edu/theatre/>

AUDITORIUM PRODUCTION SUPERVISOR—Office of Public Events, California Institute of California. Will supervise the technical operations in Beckman and Ramo Auditoriums and selected outdoor sites. Duties include: scheduling crews for event operations and facility maintenance; contacting artists, management, and/or sponsors regarding technical requirements; arranging for rental/purchase of equipment, supplies and services; serving as stage manager; and training new staff members. Requires minimum 6 years related experience; excellent interpersonal, organizational, and communication skills; knowledge of performing arts; proficiency using MS Word and Filemaker Pro; and general stagecraft skills including lighting, projection, and sound. Must be able to lift up to 40lbs. A Post-Offer of Employment Physical Examination is required. Candidates with a Bachelor's degree in Theater and minimum 2 years professional technical experience with progressive responsibility or equivalent experience will be given preference. Please submit a resume with salary history/requirements to: Employment Opportunities, California Institute of Technology, Office of Human Resources, 1200 E. California Blvd., Pasadena, CA 91125 or e-mail jobs@hr.caltech.edu. Position number: BUS 169/Grade: A03

SENIOR STAGE TECHNICIAN—Office of Public Events, California Institute of California. Will maintain and operate audio systems. Duties include: determining audio requirements; assisting with maintenance and operation of auditorium systems and equipment; and making recommendations for equipment purchases. Requires 5 years related experience. Must possess excellent organizational, commu-

nication (verbal, written), and interpersonal skills. Must have an interest in and knowledge of performing arts. Must have experience with audio, sound recording, and sound reinforcement systems. Must be familiar with MS Word and Filemaker Pro. Must be able to work well under pressure. Must be able to lift up to 40 lbs. Requires a Background Investigation report prior to an offer of Employment and a Post-Offer of Employment Physical Examination. Candidates with a Bachelor's degree in Theater and min. 5 years professional technical experience will be given preference. Please submit a resume with salary history/requirements to: Employment Opportunities, California Institute of Technology, Office of Human Resources, 1200 E. California Blvd., Pasadena, CA 91125 or e-mail jobs@hr.caltech.edu; Position number: Bus 474/Grade: T06

ASSISTANT TECHNICAL DIRECTOR—Lyric Opera of CHICAGO seeks detail-oriented individual to assist Technical Director with the running of our world-class productions. Responsibilities include participation in pre-production planning, construction coordination, equipment acquisition, and supervision of technical rehearsals, as well as developing technical drawings and maintaining production archives. Successful candidate will have 3+ years of technical theatre experience, knowledge of opera repertoire, and excellent communication skills; BA in Technical Theatre and proficiency with AutoCad preferred. We offer a challenging environment and competitive compensation/benefits. Please forward a resume/salary history to Lyric Opera/ATD, Human Resources, 20 N. Wacker, Chicago, IL 60606; Fax: 312-419-8345. EEO M/F/D/V

CLASSIFIED ADS

SAN FRANCISCO OPERA CENTER seeks qualified individuals for technical production staff positions for our 1999 Showcase, Merola summer program and Western Opera Theater National Tour. Positions available mid-March to early May and early June to end of November: Assistant Production Manager, Stage Manager, Assistant Stage Manager, Lighting Designer/Electrician, Carpenter, Wardrobe, Wig/Make-up, Props, Intern (early June-mid-August only). Send résumé to David Coffman, Production Manager, San Francisco Opera Center, 301 Van Ness Ave., San Francisco, CA 94102. January 15, 1999 deadline. NO CALLS PLEASE. Equal Opportunity Employer.

ASSISTANT PROFESSOR, COSTUME DESIGN AND HISTORY—Teach costume design, history of costume and fashion, introduction to design, and a senior capstone on clothing in the college's general education program. Design or supervise student design for three theatre productions and share design for two dance productions annually. Oversee costume shop and work of costumer and student assistants. Qualifications: M.F.A. with some previous teaching and professional design experience preferred. Entry-level position beginning August 1999; one-year contract renewable up to three years. Send letter of application, curriculum vitae, and three letters of recommendation to Elaine Williams, Chair of Search Committee, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837, by January 30, 1999. Bucknell University encourages applications from women and members of minority groups. AA/EOE.

THEATRE, COLORADO STATE UNIVERSITY—Assistant Professor/Scene Designer, tenure-track.

Qualifications: MFA, Design or Scene Design, or equivalent professional experience required. Evidence of successful teaching and potential for research preferred. Ability to integrate knowledge of scenic design/technology with the conceptual requirements of a production to create designs which are artistically and technologically sound and within the limitations of budget and available labor. Demonstrated commitment to training, supervising and mentoring undergraduate students in a liberal arts-based B.A. program. Mastery of CAD skills, scene painting, and set construction methodology required. Self-motivated, creative individual with positive, energetic attitude and strong interpersonal skills. Do not send portfolio until requested. Send letter of application, vita, all academic transcripts, three recent letters of recommendation, and other supportive materials, postmarked no later than January 20, 1999; to: Professor Morris U. Burns, Search Committee Chair, Theatre Arts Program – 220 Johnson Hall, Department of Music, Theatre, and Dance, Colorado State University, Ft. Collins, CO 80523. Colorado State is a EEO/AA employer. E.O. Office: 1101 Student Services Building.

COSTUME DESIGNER/ ASSISTANT PROFESSOR

Start Date: 8/25/99.

Qualifications: Terminal degree or equivalent experience required. Demonstrated potential for teaching costume design and construction at the university level; demonstrated potential for scholarly activity resulting in publication and/or creative work resulting in professional theatrical design; knowledge of teacher prep issues desirable; ability and commitment with curriculum development in theatrical design and comprehensive theatre and to work effectively with a diverse urban population.

Responsibilities: Teach courses in Costume Design/Technology and Stage Make-up, general ed and lower division intro Theatre courses; design mainstage productions. Provide leadership in revising overall design/tech undergraduate program; collaborate with resident costume shop supervisor and student crews. Service on department, college and university committees; and student advisement. Terminal degree and continued contribution/participation in the field required for promotion and tenure.

Application Deadline: Screening will begin on February 15, 1999 and continue until a candidate is identified. Send letter of application, three letters of recommendation and representative sample of design work (color photocopies only!) to Peter Grego, Chair, Search and Screen Committee, Department of Theatre, California State University, Northridge, CA 91330-8320.

TECHNICAL DIRECTOR—CANADIAN OPERA COMPANY, largest in Canada and 6th largest in North America, with a budget of \$14 million, is seeking a Technical Director to begin in August 1999. The COC produces 7 operas each season as well as numerous concerts/special events and is building a new opera house to open in 2001/2002 season. Reporting to the General Director, this position plans, budgets, and implements all production and technical operations at the Hummingbird Centre (3200 seats) and the Tanenbaum Opera Centre in Toronto; supervises technical work for rehearsals, performances, change-overs and load-outs; drafts ground plans, sections and other graphic representations required; manages construction of new productions; engages and/or supervises technical staff and crew; liaises with directors, designers, stage managers, and craftspeople; operates under jurisdiction of IATSE. The successful candidate will have 5-10 years experience in a senior technical/production position with a major performing arts institution, preferably an opera company; proven track record with budgets and union negotiation; leadership abilities; computer literacy including the use of word processing, spreadsheets, and CADD drafting. Undergraduate degree in technical theatre desirable. Salary commensurate with experience. For consideration, please send cover letter and resume to Director of Operations, Canadian Opera Company, 227 Front St. East, Toronto, Ontario M5A 1E8 by January 31, 1999.

ELECTIONS

BALLOT DEADLINE APPROACHING

A friendly reminder that ballots for the Board of Directors elections are due back at the National Office by January 11, 1999. Open positions are President-Elect, Secretary, Vice-President for Commissions, Vice-President for Programming and six Directors-at-Large. Ballots were mailed in November to all USITT members in good standing. Any member who has not received a ballot should call the National Office immediately.

If you have not done so already, please take a few minutes to review the materials provided with the ballot, mark your choices and then return the ballot in the manner described on the election materials. Changes in the voting process, including postage-paid return envelopes, are being made to foster participation in the election process. Voting for the Board of Directors is one important way that members can influence the future course of the Institute. Terms of office for those on the ballot are one year for the President-Elect; two years for the Secretary and Vice-Presidents and three years for those elected to positions as Directors-at-Large.

Richard Durst and
Elizabeth Lewandowski
for the Nominations Committee



**USITT CONFERENCE & STAGE EXPO
1999 TORONTO**

usitt sightlines

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

6443 RIDINGS RD., SYRACUSE, NY 13206-1111

USITT CALENDAR

December 1998 (15th to 31st)

15 January *Sightlines* editorial deadline

January 1999

- 1 Stage Management Mentoring application deadline
- 1 *Conference Programming*: confirm USITT non-member presenter travel and housing
- 2 *Conference Programming*: Denver Conference Promotion Coordinator distributes programming resource list to VP Programming, VP Commissions and Commissioners
- 6 Deadline for Student Volunteer Program Applications – Toronto Conference
- 8 Deadline for Young Designers' Forum
- 9-10 January Conference Committee meeting – Toronto
- 11 USITT Election Ballots due at National Office
- 15 Recommendations for 2000 Denver Conference due to VP Programming
- 15 February *Sightlines* editorial deadline
- 15-16 RMUSITT Regional Conference – Fine Arts Building, Auraria Campus
- 28 USITT Grants & Fellowships Program applications due

February 1999

- 5 *National Office*: Distribute Call for Reports for Conference Board meeting
- 8 *Conference Programming*: VP Programming distributes Denver Conference sessions proposal list and FINAL Toronto Conference program schedule
- 13 Cover the Walls applications due
- 15 March *Sightlines* editorial deadline
- 16 Advance Registration Deadline – Toronto Conference
- 20 Hotel reservations deadline – Toronto Conference
- 22 *Commissioners, Committee Chairs, Section Chairs*: Submit Board Reports to Officers

March 1999 (1st to 15th)

- 1 *Officers*: Board Reports due
- 9 *National Office*: Distribute Board packets

PERIODICALS MAIL