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AWARDS

YOUNG DESIGNERS AND TECHNICIANS

Presentation of the 1999 Awards for Young Designers & Technicians in the Performing Arts took place during the Fellows Address & Reception as a highlight of the 39th Annual Conference & Stage Expo. These awards recognize "excellence and significant



KIM MORRIS WITH KRYOLAN'S TIM SANTRY



DAVID STELLHORN WITH BERNIE WORKS

contributions in the performing arts and entertainment industry."

The first award made at the Fellows Address & Reception was the Kryolan Makeup Design Award. The first-ever winner of this award was Kim Morris. Kim will be completing her MFA in costume design at the University of Virginia this month. Her work on *Into the Woods* was singled out as being very inventive. Tim Santry from Kryolan presented the award to Kim.

The new Frederick A. Buerki Golden Hammer Scenic Technology Award, recognizing creative technicians and artisans, was presented to David Stellhorn from the University of Illinois at Champaign-Urbana who was nominated for his work on a production of *Once Upon a Mattress*. Bernie Works took the stage to present the first actual golden hammer to David.

The 1999 Rose Brand Award for Scene Design was presented to Kathleen Widomski, a 1997 Carnegie-Mellon graduate with a very impressive resume. Kathleen is the recipient of the 1998-2000 NEA/TCG Career Development Award in Scene Design and she has designed numerous productions for the stage. Production commitments prevented Kathleen from attending the conference, but Roger Claman of Rose Brand spoke about Kathleen's work and the talent she possesses.

The 1999 Barbizon Award for



ROGER CLAMAN ANNOUNCES THE ROSE BRAND AWARD FOR SCENE DESIGN



TODD PROFITT WITH BARBIZON'S JONATHAN RESNICK

Lighting Design was presented to Todd Profitt, who will be graduating from Texas Tech University with an MFA this month. In addition to his lighting designs for Texas Tech, Todd has worked for Central Missouri Rep and Des Moines Opera. Jonathan Resnick from Barbizon spoke about the award's origin and echoed Fellows Speaker Zelma Weisfeld's impassioned speech about the importance of mentoring our future designers.

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DOMINIC KRAMERS WITH CLEAR-COM'S MILTON MCNALLY



KM FABRICS' DICK HEUSEL PRESENTS ENGRAVED SHUTTLE TO FREDERICK RAMAGE

AWARDS

► continued from page 1

Ms. Weisfeld then "presented" the Zelma H. Weisfeld Costume Design & Technology Award to Erin Slattery. Erin completed her MFA from the University of Texas in 1998 and is currently working for Jim Henson Productions in New York. Erin was unable to attend but sent a lively note and photograph of herself (and a Muppet) to act as a stand-in.

The Clear-Com Sound Achievement Award this year was presented to Dominic Kramers. Dominic will be graduating with his MFA from Cal Arts this May. He has designed sound for Cal Arts, Universal Studios Hollywood, the PCPA Theatrefest and the Pasadena Playhouse, among others. Milton McNally, President of Clear-Com, offered the company's congratulations on a job that "sounded well done."

Awards presentations concluded with the award that started this



ZELMA WEISFELD WITH PHOTO OF ERIN SLATTERY, SHOWN AT WORK AT JIM HENSON PRODUCTIONS

all—The KM Fabrics, Inc. Technical Production Award. This year's winner, Frederick Ramage, will be a Yale School of Drama graduate with an impressive resume and portfolio. Fred has been a TD, a designer and a facilities manager. Dick Heusel presented the famous KM shuttle to Fred, suitably engraved.

Bill Byrnes
Vice-President for Marketing & Development

TORONTO CONFERENCE & STAGE EXPO

1999 FELLOWS ADDRESS

Zelma Weisfeld is a distinguished Professor Emeritus of Theatre and Costume Design who taught at the University of Michigan for twenty-six years. A Fellow of the Institute, Zelma is an active member of USITT and a recognized artist in the field of costume design. She established the Zelma H. Weisfeld Costume Design & Technology Award as part of the USITT Awards for Young Designers & Technicians in the Performing Arts. On the following pages are her remarks given at the Fellows Address and Reception on Thursday, March 25, 1999 during the USITT Annual Conference & Stage Expo in Toronto, Canada.

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MENTORING INTO THE MILLENNIUM

"Mentoring into the Millennium": Now what does that mean? When I was asked to give this year's Fellows Address, I had to decide on a topic then and there at the Fellows meeting last year at this time. I have been interested in mentoring for some years now, both within and outside of USITT. I was in at the start of what was the Gender Issues project. One of our main focuses was in setting up a mentoring system for women who, whether they were new to our fields or not, needed someone to help them along, through counseling, assistance or just lending a sympathetic ear. I was similarly active in ATHE [Association for Theatre in Higher Education]. Both committees created directories of women, in all areas of theatre who were willing to form mentoring relationships with those who needed such. There have been panels on or including mentoring at conferences of both

organizations in past years, on some of which I served. And I truly feel there is a need, at various stages in almost everyone's life for a true mentor.

Then the Fellows said I had to come up with a snappy title. It seemed that most conversations centered around the coming of Y2K. "Well, how about Mentoring into the Millennium? That has a nice ring to it." So there we were, and there I was committed before I had an idea about what the title meant. Oh, not really! Mentoring and millennium are two words being bandied about a good bit lately, and while many view the coming Y2K with trepidation and some even with fear of the apocalypse, many others view it as a time to get our houses in order and of using the event to make a fresh start on confronting issues that badly want attention.

So, today I want to talk about what mentoring means and its importance, and begin to answer the questions about when a mentor is needed and by

whom. What makes a good mentor? How do you find one or become one? And what should be the role of USITT as an organization and as a group of individuals in mentoring?

The mentor relationship is one of the most complex, and developmentally important, a person can have in early adulthood. Usually the mentor is several years older, (although that has changed somewhat in recent years), and is a person of greater experience and seniority in the world into which the young person is entering. The terms counselor and guru have more subtle meanings. I will be using mentor in a narrower sense for a start.

Mentoring: Male mentoring has a long history. Historically it is based on a male-to-male relationship, at its best a close, intense, mutually beneficial relationship between someone older, wiser, more experienced and more powerful and someone younger or less experienced. Mentor was a close friend of Odysseus who cared for his son Telemachus for ten years while Odysseus traveled. As the goddess Athena in disguise, Mentor embodied both male and female personas. The ideal mentor is nurturing, supportive and protective as well as aggressive, assertive and risk taking. This androgyny has carried over to today.

For most men, mentoring relationships are informal and develop spontaneously at university and work, and here in USITT. This may take the form of active mentoring or just admiration from afar—a role model. With active mentoring, an intense emotional involvement develops. Attachments form; not a sexual love, but there is always the danger of this as well. Men rarely had female mentors in the transitional period to adulthood, but this is changing in recent years as more women have entered into once male dominated areas of the work force. Not only have gender relationships changed, but age relationships are more varied. An older woman, a late entry into a field, may have a younger male mentor.

In reality, not as many mentors, male or female have been available to women. Even today the number of

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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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women who hold positions in the upper echelons of power are few, and some of those there do not feel powerful because society still devalues their gender and they feel insecure in their position. Also, some men are more comfortable mentoring other men and reluctant to mentor women because of negative repercussions due to sexual overtones. I think that this is less so in our various fields, in part because of the close working and teaching relationships that the theatre world engenders. Happily, this inequity is changing, and as we approach the year 2000, more and more women in our field are gaining power and more and more men are comfortable serving as mentors to their female junior colleagues or students. I would go as far as to speculate that the majority of women in theatre design, technology and the industry have and had male mentors at the crucial stages of career development.

Cross-gender mentoring can be of great value. With the exception of my mother and Mrs. MacVicker, my fifth grade teacher, all of my mentors were male. As an undergraduate at Temple University, chairman Paul "Pop" Randall instilled in me an undying love of theatre and a passion for the discipline and dedication that must accompany it. At the Yale School of Drama, Frank Bevan, my costume design professor, had the patience and sympathy to put up with a decidedly unskilled novice. And as a young instructor at the University of Michigan, the senior male department faculty accepted me from the start and smoothed the path for my advancement, against a hostile hierarchy that saw an unmarried, young female as a poor risk for putting on the tenure track. They guided me, encouraged me, supported me in my efforts and helped to shape me into the designer and teacher I eventually became. And we truly cared about each other. Even when no longer present in my life, their example, integrity and standard of excellence stayed before me and their faith in me sustained me

through my ongoing development and through stressful times. And there *were* stressful times! And, perhaps most importantly, made it possible and essential that I became a mentor. It is telling that the men I used to have brown bag lunch with five days a week, now long retired, and I, also retired, still have brown bag lunch together every Tuesday. This is mentoring. This is love!

While both men and women can benefit greatly from mentors, women need different kinds of mentoring during different periods of their lives. White males are still the power holders in almost every profession and corporation, and both women and ethnic and racial minorities need help from mentors to fight discrimination. Getting "in" is often not enough to guarantee that a woman or minority won't be discriminated against on the inside.

A good mentor may serve many functions: *teacher*, to enhance one's skills and intellectual development; *sponsor*, who uses influence to facilitate entry and advancement; *host* and *guide*, welcoming the initiate into a new occupational and social world and acquainting him or her with its values, customs, resources and cast of characters. Or as *exemplar*, whose own virtues, achievements and way of living, the protégé can admire and seek to emulate. And a mentor may provide counsel and moral support in time of stress.

The mentor has other functions as well, and this is developmentally the most crucial one: to support and facilitate the realization of the *dream*, fostering the young adult's development by believing in and sharing the youthful dream; blessing and helping to define the newly emerging self in its newly discovered world. And by creating the space in which the young person can work on a reasonably satisfactory life structure that contains the dream. What is the dream? What is or was *your* dream?

The mentor is not a parent or crypto-parent. The primary function is to be a transitional figure, as the protégé shifts from being a child in relation to parental adults to being an adult in a peer relationship with other

adults. A good mentor is an admixture of good parent and good friend. A bad mentor combines the worst features of parent and friend. A "good enough" mentor is a transitional figure who invites and welcomes a young person into the adult world, representing skill, knowledge, virtue, accomplishment—the superior qualities a young person hopes someday to acquire. Yet, with all this superiority, the promise is conveyed that in time they will be peers. The protégé acquires a sense of belonging to the generation of promising young persons, reaping the varied benefits to be gained from a serious, mutual, non-sexual loving relationship with a somewhat older man or woman.

Mentoring presents some dangers as well as advantages. It is not a simple all-or-nothing matter, as relationships can vary tremendously in the degree and form. One tends to idealize the mentor, and no mentor is perfect. When the flaws become apparent, disillusionment and disappointment may set in. It is important to maintain one's own identity, and not vest too much of one's self in the mentor. On the other hand, the protégé may not be able to work up to the perfectionist standards set by a workaholic mentor, creating a stressful situation and resulting in a breakdown of the relationship, with the protégé withdrawing or the mentor abandoning the young adult. But all mentor-protégé relationships must end at some point, and while many end in rancor and disillusionment, some result in lifelong friendships. A relationship may be seriously flawed and yet be of tremendous benefit to the young person. A relationship may be very limited and yet have great value in certain respects.

In a "good enough" mentoring relationship, the young person feels admiration, respect, appreciation, gratitude and love for the mentor. These outweigh, but not entirely prevent the opposite feelings: resentment, inferiority, envy, intimidation. As the relationship evolves, a fuller sense of one's own authority and capability for autonomous, responsible action is gained. And it is a form of love rela-

tionship. And as such, it is difficult to terminate in a reasonable, civil manner. In this respect, as in others, it is like the intense relationship between parents and grown offspring, or between sexual lovers or spouses. There may well be tension. There may well be conflict. The mentoring relationship is generally self-terminating, lasting two to three years, eight to ten at most, in its active stage. We move, graduate, change jobs, marry, die. All of which will change the mentor-protégé bond. Sometimes we just outgrow the relationship. But however it ends, in friendship, bitterness, disappointment, or inertia, the benefits remain and shape the lives of both parties involved. The personality is enriched as the young adult makes the mentor a more intrinsic part of the self.

Educational institutes and work organizations can do much more to assist the development of students and young adult workers. To do this they will also have to support the development of teachers, managers and other workers in the generations over the age of twenty. Until middle adulthood is a better time of life, most of those who are in it will be unable to contribute the mentoring urgently needed by younger generations. Many middle-aged men and women never experience the satisfaction and tribulations of mentorhood. This is a waste of talent, a loss to the individuals involved, and an impediment to constructive social change.

The following is a quote from a recent issue of the University of Michigan Retirees Association newsletter:

"Janye London, of the Rackham Graduate School Administration, has requested the help of our Association in finding retired faculty members who are willing to mentor graduate students in their areas. The help is needed because active faculty members often lack time to give graduate students the guidance that they need. What are needed are not technical discussions about topics of graduate study or research, but lending a sympathetic ear to students who are new or need general guidance about how to develop their careers. Just having someone to meet with informally can be of great benefit. The Board of UMRA encourages retired

faculty members to respond when the Graduate School sends out bulletins about particular needs."

And this brings me to the Institute and to us as individual members of USITT, and the roll we can play as mentor to the younger, less experienced members of the Institute and to those we work with and teach in our jobs. Many of our members are already serving as mentors and strong role models. And some of our younger adults have found their best or only mentors in the Institute. And I could cite no small number of our more senior members who found their mentors within our ranks when they first became active in USITT, and then went on to take on that role themselves. I say active, because mere membership without engagement does not lend itself to a relationship and to growth either of the individual or the organization.

Now, we can't say to our colleagues, "Go ye forth and form a strong loving bond with yon novice! And be unto that young adult as the goddess Athena! For lo there is sore need." That kind of relationship is evolutionary and may and has happened. But as I have said, there are many facets to mentorship, and varying degrees and levels of involvement. We must be open and receptive to our newer members, and we need to listen to them with understanding and compassion and commitment before we can give good counsel. But do not confuse the needs of the Institute with the needs of its members. Find the bridges from the one to the other.

Of course we must do what is necessary to foster the growth and effectiveness of USITT as this country's strongest advocate for the theatre arts, and its most important organization for fostering international understanding, exchange and promotion of theatre. Our association with OISTAT, our involvement in the Prague Quadrennial, our contacts with our colleagues in other countries, all need to involve a broader base of the membership, and not be viewed, however erroneously, as activities for an elite group. And we must find ways to engage our younger or newer membership and potential

members, so that they want to take active roles and advance to leadership positions.

In the February issue of *Sightlines*—which I am sure you have all read in detail—Bill Byrnes wrote a piece on being a volunteer. Indeed, this Institute is membership driven on a volunteer basis, and many of our members have given years and years of service to keep it running and improving and evolving. Bill spoke of the goals of the Board, one of the key goals being "to mentor and nurture strong volunteer leadership" in USITT, and having as an objective the establishing of "a plan to identify, recruit, train, and monitor volunteers at all levels of the Institute." We know how members become active and involved. We see it in the various projects, commissions and committees. We see members graduate from being a presenter at Tech Expo, or Cover the Walls, or joining projects of special interest to them such as Human Issues, or walking into commission meetings in their areas. We see them, in a few years becoming leaders of the project, commission or committee. Not just because of an interest in their area, but because they were engaged and shown the way. But they represent only a minor portion of our membership. How are we to involve and encourage those other members so that they will take an active part in the life of the Institute? Can we establish a *process* to mentor volunteers interested in seeking USITT leadership roles? Not in the absolute sense of mentoring, but certainly in its looser, more general meaning. Not by committee! But certainly as individuals with an interest in, and commitment to fostering the development of the young adult, and easing the transition to mature adulthood. And certainly by example! We can be the role models who point the way. We can make it exciting to be part of USITT. And only by making it exciting and vital, will we stimulate volunteerism in both new members and those longstanding, but uninvolved members.

What does the young volunteer gain from this? Growth, maturity, skill in leadership and many values he or she

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can take with them to their professional life. There is money out there as well as here. They can learn grant writing, and how to write and publish articles. Some commissions and projects are striving to serve this function. Both the Human Issues Caucus and the Costume Commission held new comers orientations sessions yesterday. The Young Designers Forum is an excellent entree. The Stage Management Mentor Program is very active. We can do more.

I never found a mentor within the Institute. USITT IS a mentor by its very structure and nature. And many of us have an intense, emotional relationship with the organization. We complain and bitch and whine about what is or is not happening, but we love it. The Institute has helped me mature and grow and realize my dream. It has made me stronger and more effective as a teacher and as a leader. And it and you can pave the way for the next generation of leaders in USITT and in the profession. ■

FROM OUR READERS

Dear Editor:

I was distressed to see the extensive article on Toronto's pubs in the February issue of *Sightlines*. I was even more distressed to see this article repeated in the USITT conference program. I was especially concerned because the consumption of large quantities of alcohol seemed to be the thrust of this material.

Alcoholism is a major problem in the United States, particularly in the entertainment industry. If you do not believe that alcoholism is such a major problem you should be aware that a recent study reported that 27% of high school seniors asked, among other things, if they had five alcoholic drinks in a row within the last two weeks, responded yes. As safety coordinator for a department with about 200 employees, I can tell you alcoholism is a problem in the work place.

While I am not against drinking and am not so unrealistic or naive to believe that people will not find the pubs on their own, I believe that this type of article sends the wrong mes-

sage. Many people who read our publications are under the legal drinking age. I do not see how we should be in the position of lending any positive spin to drinking. I feel our valuable editorial space could be used more effectively.

Sincerely,

Jerry Gorrell

Technical Director

Theatre Division, City of Phoenix

NATIONAL OFFICE

NEWS FROM THE NATIONAL

We hope all our members and guests have now recovered from the exhilarating experience of the 39th Annual Conference & Stage Expo. It was great to overhear people trying to decide what to take advantage of from among so many different offerings. That's not a surprise considering the choices included more than 150 sessions, 100 meetings and receptions, and a record-breaking Stage Expo filled with new and returning exhibitors and special displays.

For the National Office staff, the days and nights flew by too quickly. We too wished for extra time to see and do more. We were all glad to get a chance to say hello to all the folks who stopped in at the USITT Boutique to browse and buy merchandise; or sat and enjoyed the comfy couches in the booth. Registration went smoothly for most everyone, giving us a moment to say "hello" as badges, programs and pocket pals were handed out.

We had a great crowd for this year's Awards Banquet, with a full house on hand for the conclusion of our 39th Annual Conference & Stage Expo. The ice sculptures incorporating the USITT logo and the excellent food were big hits in contributing to the enjoyable evening. Since we are not able to sell tickets the night of the banquet, we urge people to sign up for banquet tickets next year when they register.

Lots more about the Conference & Stage Expo appears throughout this issue of *Sightlines*, and will appear in the Summer issue of *TD&T*.

■ LOST...AND FOUND

If you took a roll of slide film at the Conference and can't find it now, maybe the National Office has it. We received a small black Samsonite World Sport bag with that roll of film, an empty film container and a small amount of mostly Canadian change in it. Call us and we'll forward it on to the proper owner.

On the last day of the Conference, a gentleman found a ring in the men's room on the 700 level around 7 p.m. If you lost a silver ring with the tragedy/comedy mask set within a black square, this is your opportunity to reclaim it.

■ CONTRIBUTING MEMBER NEWS

We extend a warm welcome to new USITT/CITT International Contributing Member **Show Distribution Inc.** President Jacques Tanguay notes that Show Distribution, Inc. is the North American distributor, both sales and rental, for Chain Master products specializing in variable speed chain hoist and control. Show Distribution is based in Ste-Foy, Quebec, Canada.

Artec Consultants Inc Founder and Director of Design Russell Johnson announces that William B. Allison III, ASTC has been named an Associate. Michael J. Mell, ASTC has been named director of Artec's Theatre Consulting department, replacing Mr. Allison in that position. Artec, founded in 1970, is led creatively by its founders Mr. Johnson and Robert W. Wolfe and has built an international reputation for excellence in the planning and design of performing arts buildings.

SRI-Show Division, a subsidiary of **Sapsis Rigging, Inc.** was at the height of fashion during February, supplying services for many different designers presenting their new lines during fashion shows. SRI-Show Division provided full production ser-

vices for the Victoria's Secret presentation, including all lighting, rigging, sound, staging and power generation. SRI-Show Division provided rigging, scenery and lighting for 7th on 6th at the Celeste Bartos Forum at the New York Public Library where more than 15 designers were involved. Sapsis Rigging also put up two tents in Bryant Park which served as additional venues for fashion shows, and then did the Tommy Hilfiger show at Roseland and shows for Marc Jacobs, Ralph Lauren and Polo.

KM Fabrics, Inc. celebrated its anniversary by writing "On a wet, gloomy, ominous day in 1979, KM Fabrics was born and today, twenty years later, the sun is shining brightly and heaven is smiling on our company." We wish them years and years of bright business skies.

Also celebrating is **Vari-Lite** with Vari-Lite Production Services Las Vegas celebrating their 10 year anniversary in the city of lights. "Our growth has been phenomenal over the past decade, keeping pace with the expansion of the city itself," said VLPS Las Vegas Manager Todd Mertz. Vari-Lite is also lighting up the stage at Alanis Morissette performances where Lighting Designer Andy Proudfoot is using over 50 automated fixtures from the company. At the Grammy Awards in Los Angeles, Vari-Lite set a new company record for the largest number of fixtures used in one event with Vari-Lite Production Services Los Angeles delivering over 600 automated lighting fixtures to the stage of the Shrine Auditorium for the setup.

■ SUSTAINING MEMBER NEWS

It was a great party when **Westsun International/2nd Stage** hosted members of the Institute for nibbles and cocktails prior to the Annual Awards Banquet which closed the Tor-

CORRECTIONS

In the Prague Quadrennial article, "U.S. Design Exhibit Gets Finishing Touches," in the February issue of *Sightlines*, we neglected to mention that Christine P. Duffield is one of only two student designers to be included in the U.S. exhibit. Christine's costume designs for *Ubu Roi* were done while she was a student at San Diego State University.

onto Conference & Stage Expo. The atmosphere at the All Conference Happy Hour was enhanced by the entertainment provided by LoungeArray. We thank Westsun for giving everyone an opportunity to look back on all sorts of new experiences in such convivial surroundings.

Westsun and The Obie Company of California recently announced a merger. With combined gross revenue of over \$50 million, the organization will provide comprehensive technical support to the event and entertainment industry. Corporate headquarters will be in Winnipeg and The Obie Company will continue to operate under its existing name with Davie Oberman remaining as President and CEO. When making the announcement, Westsun Chairman and CEO Marc Raymond said "merging with The Obie Company is a perfect cultural fit for Westsun. By meshing the synergies of two very creative organizations we create a platform for future expansion and growth for both companies."

We welcome **Sound Ideas** of Richmond Hill, Ontario, Canada as a new USITT/CITT International Sustaining Member. Sound Ideas is the world's largest publisher of professional sound effects. Their unique production music libraries are used worldwide with products utilized by broadcast, recording studios and post-production facilities, and in multimedia presentations. President and CEO Brian Nimens is the contact person for Sound Ideas, and information is also available at their web site, www.soundideas.com.

I. Weiss & Sons, Inc., theatrical drapery and rigging manufacturer, will expand its 99-year-old business in Long Island City with assistance from the NYC Industrial Development Agency. The company was considering moving its operations to Jersey City, NJ but will purchase and renovate the entire 16,500-square-foot building where it is now located. I. Weiss will keep its 31 employees in Queens and plans to add five jobs.

Schuler & Shook, Inc. has announced that Todd Hensley, ASTC, is now a principal with the firm. As project manager for Schuler & Shook's Chicago

office, Mr. Hensley has contributed to the design of over 50 theatres since joining the firm in 1988.

■ ORGANIZATIONAL MEMBER NEWS

Grants totaling \$1 million have been awarded to 16 American theatre companies in the seventh round of the National Theatre Artist Residency Program. The program was jointly developed by **Theatre Communications Group, Inc.** and The Pew Charitable Trusts to foster artistic partnerships between theatre artists and theatre organizations. Grants were awarded to Guthrie Theatre in Minneapolis, Mabou Mines in New York City, Odyssey Theatre Ensemble of Los Angeles; Omaha Theatre Company for Young People, Philadelphia Theatre Company, Rites & Reason Theatre at Brown University in Providence, Skylight Opera Theatre in Milwaukee, and South Coast Repertory of Costa Mesa. Theatres that previously received support and are eligible for matching grants for residencies are the American Conservatory Theatre in San Francisco, American Repertory Theatre in Cambridge, Brava! For Women in the Arts in San Francisco, Center Stage in Baltimore, Long Wharf Theatre in New Haven, Repertorio Espanol in New York City, Seattle Repertory Theatre and Yale Repertory Theatre.

■ LOST MEMBER

Our list of lost members has been growing slimmer and slimmer, and this issue we are seeking only one current member for whom we have not been able to track down a valid address. We ask your assistance in finding a current address for Brian Swanson and ask that he or anyone knowing his whereabouts please contact Tricia Neuburger at the National Office, 800-93-USITT or 315-463-6463, or email: usittno@pppmail.appliedtheory.com We thank all of our members who have been keeping the National Office informed about their contact information changes. ■

Barbara E.R. Lucas
Public Relations & Marketing Manager

TORONTO CONFERENCE & STAGE EXPO

TECH OLYMPIANS COMPETE FOR PRIZES

Friday evening of the Toronto conference was once again a time of intense competition during the Student Tech Olympics which featured 74 participants drawn from 20 colleges and universities and one high school. In addition, 12 teams competed for the large traveling trophy donated by Moody, Ravitz, Hollingsworth Lighting Design Inc..

Judges Jared Saltzman, Frank Herman, Richard Niederberg, D. Bartlett Blair, Pat Caughlin, Jan Bonanno, Jimmie Robinson, and Kurt Ottinger insured that all events were run fairly and safely. The first place winners for the evening included:



BRANDT BELKNAP AND JENNIFER SCHRIEVER ACCEPT TROPHY FOR EMERSON COLLEGE TEAM

elling trophy, went to Emerson College with a time for all six events of 5:58.97. The team included **Jennifer Schriever, Brandt Belknap, Julie Kane, Joel Brock and Anne Clark**. Their winning performance this year is dedicated to mentor Keith Cornelius. In addition to the trophy the team received a \$250 cash award from James Moody,



BRANDT BELKNAP, FRED YOUNG, SARAH DALGLEISH AND JENNIFER SCHRIEVER

Thimble & Crosby, **Brandt Belknap**, Emerson College, 1:38.00; Knot Tying, **Brandt Belknap**, Emerson College, 0:13.53; Light Focus, **Fred Young**, University of North Carolina-Asheville, 0:46.37; Prop Shift, **Sarah Dalglish**, York University, 1:02.00; Measure, Saw, & Nail, **Billy Kembley**, Ball State University, 0:37.49; Quick Change, **Jennifer Schriever**, Emerson College, 1:12.00. The Top Techie award went to **Doug Zinn**, Wright State University, who had a total time for all six events of 7:17.49. All first place winners received trophies provided by Larry Schoeneman, owner of Design Lab Chicago, as well as hats and knives given by The Crosby Group.

This year's Team Award, and the trav-

principal of Moody, Ravitz, Hollingsworth Lighting Design Inc.

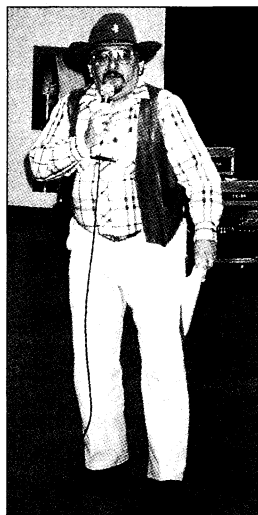
Organizers Joe Bonanno and Richard Niederberg wish to thank Toronto Conference Committee members Carl Lefko, Michael and Margaret Spence as well as all the members of the stage management team led by Jasin Weiner and mentor Doug Hosney. Equipment, supplies and moral support were provided by Stage Expo exhibitors The Crosby Group, Wenger Corporation, Strand Lighting, and ETC.

A new Tech Olympics event will premier at the Denver conference in 2000. Watch for more announcements in *Sightlines*. ■

LeRoy Stoner
VP for Sections & Chapters

TECH OLYMPICS

THE COMPETITION!



M.C. AND ORGANIZER JOE BONANNO KEPT THINGS MOVING ALONG

MEASURE, SAW & NAIL



UNC ASHEVILLE SENIOR TERRY SUMMERS



MATT SOULE, A JUNIOR AT MIDDLEBURY COLLEGE

KNOT TYING



AMANDA LINDSAY, A JUNIOR AT WRIGHT STATE UNIVERSITY

THIMBLE & CROSBY



AARON KELLY, A JUNIOR AT YORK UNIVERSITY



FRED YOUNG, A SENIOR AT UNC ASHEVILLE



GAVIN MCDONALD, A YORK UNIVERSITY SENIOR

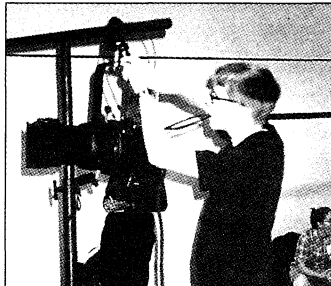


SENIOR FROM UNC ASHEVILLE, DEL DELORM

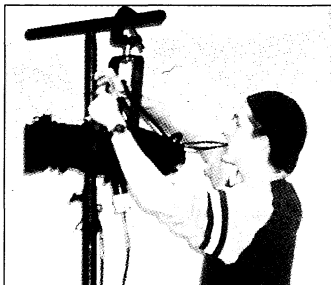


UNC ASHEVILLE FRESHMAN AMANDA BAYNE

LIGHTING FOCUS



EPISCOPAL HIGH SCHOOL SENIOR SETH REISER



WESTERN MICHIGAN UNIVERSITY SOPHOMORE TOM CAVNAR

PROPS



CARRIE MOSSMAN, A SENIOR AT WESTERN MICHIGAN UNIVERSITY

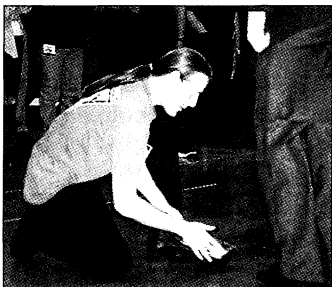


JOSHUA CUTTILL, A TEXAS A & M SOPHOMORE

COSTUME CHANGE



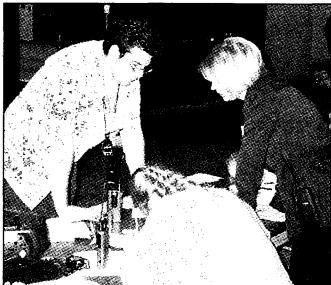
MIDDLEBURY COLLEGE SENIOR DEBBIE SIVIGNY DRESSES MODEL PATRICIA NICHOLS



STEFAN BARNAS IS DRESSED BY DONNY MCCRAY, A WRIGHT STATE UNIVERSITY JUNIOR

STAGE MANAGERS FOR TECH OLYMPICS '99

Jasin Weiner	Stage Manager
Lesley Watson	Registration
Amanda Dawicke	Troubleshooting
Courtney Dunn	Scoring
Karen Peck	Props
Karl Rutherford	Measure, Saw & Nail
Christi Vadovic	Thimble & Crosby
Teresa Morin	Lighting Focus
Megan Larche	Costume Change
Clista Jarret	Knot Tying



STAGE MANAGERS JASIN WEINER, LESLEY WATSON AND AMANDA DAWICKE



SCORER COURTNEY DUNN WITH LEROY STONER & STEPHANIE YOUNG

TECHNICAL SOURCE GUIDE

ELECTRICALLY SAFE HOT WIRE CUTTER

by Will Bellman

edited by Patrick J. Immel

Cutting expanded foam with a hot wire is a convenient and economical way for scenery studios to create a wide variety of cornices, moldings and similar decorative elements. However this process is not without risks—hazardous chemicals may be liberated when some foams are heated, and, if the hot wire cutter itself is not properly wired, severe electrical shock may await the unwary. This article will explain what the electrical hazards are and how to avoid them.

Hot wire cutters, by their very nature, have uninsulated current-carrying parts exposed where they can be touched. If these parts are electrically live to ground they can give someone touching them a dangerous shock. Therefore safe operation requires that these live parts be "floating." This is electrician's jargon for the condition of live parts that show no voltage to ground even when in full operation. Floating parts may be safely handled while live by a person who is grounded; the only way that one can get a shock is to manage to insert oneself into the circuit itself. A shock hazard exists when the cutter is controlled directly by an autotransformer as in Figure 1. This unsafe set up is recommended on at least one Internet site and suggested by drawings in some published texts. This simple and inexpensive wiring scheme works just fine—at least until the autotransformer gets overloaded should the cutting wire draw more current than it can handle. However, it can be deadly.

If the exposed cutting wire is not floating, the following common scenario may result in the operator receiving a potentially fatal shock: The foam cutter is on an outdoor concrete loading deck (an excellent ground) to help dissipate toxic fumes. A barefoot or otherwise grounded technician, needing to adjust or change the cutting wire, turns the autotransformer to OFF and proceeds to grasp the wire or its metal support. If the transformer is plugged into an ungrounded convenience outlet, there is a 50-50 chance that the worker will get a full-line-voltage shock through his or her body. If the

autotransformer is fed from a grounded outlet and properly wired, the odds are better. In this case, the worker can receive a shock only if he or she turns the transformer the wrong way after disconnecting the cutting wire. Note that if the transformer is turned the wrong way (to full ON instead of OFF) with the cutting wire intact, there will be an overload which will probably burn up the transformer or at least open a circuit breaker. Not good, but better than electrocution.

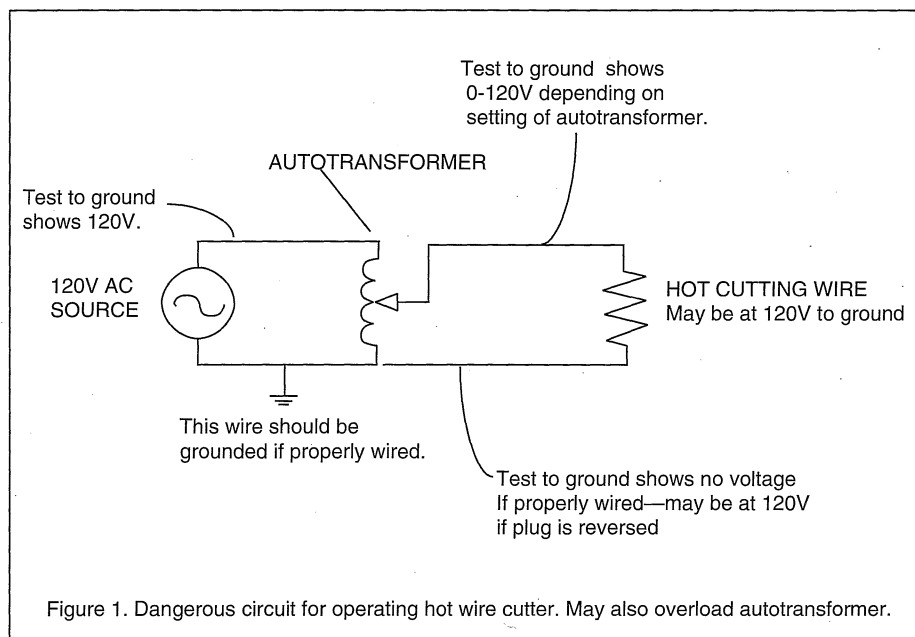


Figure 1. Dangerous circuit for operating hot wire cutter. May also overload autotransformer.

TECHNICAL SOURCE GUIDE #34 – Electrically Safe Hot Wire Cutter

• A project of the USITT Technical Production Commission

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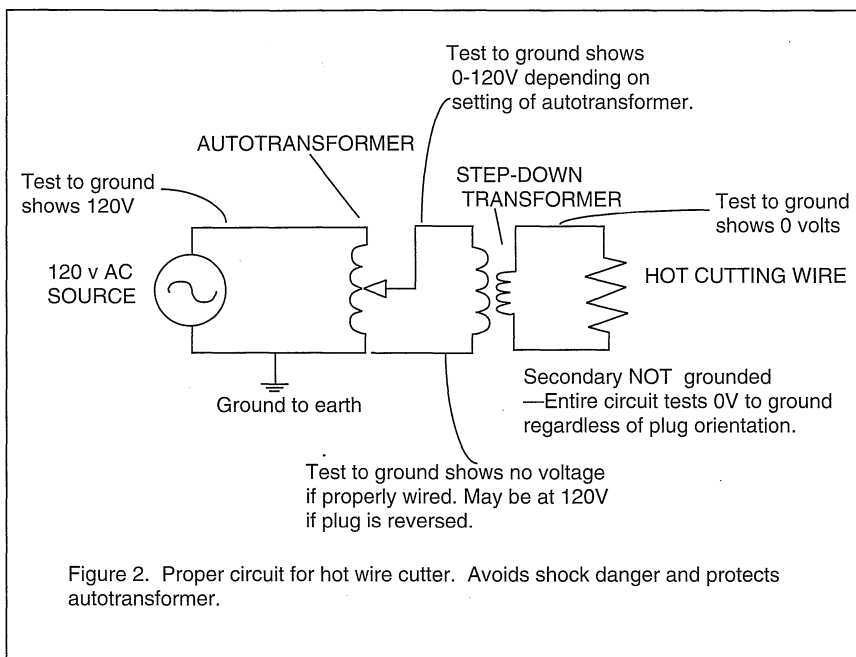
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TECHNICAL SOURCE GUIDE

Figure 2 shows a proper circuit for an electrically safe hot wire cutter. Note that the auto-transformer is NOT connected directly to the hot wire, but instead feeds a step-down and isolating transformer. This avoids the possibility that 120 volts can be found on the wire or its supports at any time whether the cutter is in use or under maintenance. This circuit also has the advantage of utilizing the auto-transformer in a way that is less likely to overload it than is the shortcut circuit shown in Figure 1. Auto-transformers have much less current carrying capacity at low settings than they do at higher ones. (They are effectively out of the circuit when at full.) Thus an auto-transformer adjusted to a low reading to get the low voltage and high current necessary to heat a wire is working at its poorest current-carrying range and will be prone to overheating.



SOME CAVEATS:

- The step-down transformer must completely isolate the secondary from line voltage. This should be checked with a good voltmeter before the transformer is used. While most step-down transformers are built to isolate the secondary from the primary, those bought at surplus, where many of us go for such items, may no longer really isolate the circuits.
- The step-down transformer must have adequate amperage capacity to handle the lowest resistance hot wire to be used. This can translate into some very high amperage loads. For instance, at least one very useful cutter I have seen in action uses a short piece of electrician's "fish tape" as the cutting wire. This material holds its shape despite being occasionally heated red-hot, but it draws many, many amps.
- It is a good idea to build a stop onto the auto-transformer so it may not be turned past the point where it produces the highest current needed to run the cutting wire. A short screw tapped into the calibration plate works well on rotary transformers.
- The step-down transformer should be properly enclosed in either a nonconductive enclosure or a properly grounded metal one. No 120-volt connections should be exposed. Wiring from the step-down transformer to the cutting wire should be very heavy. Welding cable is a good choice. Connections should be firmly secured. Remember, you are dealing with high amperages; a loose connection will generate a lot of heat very rapidly.

FINAL PRECAUTION:

Instructions for using hot wire cutters should insist that they be completely disconnected from the power source before making any changes in the cutting wire and re-plugged only after the work is finished. It is not worth a human life to take the chance that the isolation built into the transformer won't break down.

It is impractical to recommend a particular transformer for this application—size will depend on the resistance of the hot wire to be used, how long it is etc.—but in general, the larger the current capacity of the transformer, the better. The point of this article is that whomever is planning on setting up a cutter should avoid the practice of going directly from an auto-transformer to the cutting wire—that's dangerous. A safe hot wire cutter utilizes a step-down transformer to effectively isolate the hot wire (and thus the operator) from the 120-volt supply.

TECHNICAL SOURCE GUIDE #34

Electrically Safe Hot Wire Cutter – by Will Bellman

Please be sure to visit the
Technical Source Guide archives at:
<http://www.usitt.org/tech.guidelines/index.htm>

FROM THE PRESIDENT

EXECUTIVE DIRECTOR
SEARCH UPDATE

Working with the search firm Results Group International Inc., the Executive Director Search Committee was presented with a list of 9 candidates in February. The committee selected 4 candidates from this list to meet with the committee and other officers, directors at large, committees and members during our Toronto Conference & Stage Expo. Two of these candidates were interviewed by the committee and staff in Syracuse in April. The Search Committee's recommendation following these interviews is to reopen the search.

To complete the task of establishing and filling the position of USITT Executive Director, we need your help. In order to broaden the pool of qualified candidates we are seeking nominations from our members. In addition, to ensure that we reach the widest range of potential candidates, the position will also be advertised nationally, and placed prominently on our web site.

If you would like to nominate a candidate for this position, please contact a member of the Executive Director Search Committee: Joe Aldridge, Leon Brauner, Bill Byrnes, Chris Kaiser, Sylvia Pannell, Bill Sapsis, Tom Young. Contact information is available for all committee members in the USITT Membership Directory, or can be obtained from the National Office at 800-93USITT (938-7488), or can be obtained from the Executive Committee or Directors at Large listing on the USITT web page at www.usitt.org. Members of the search committee will also be pleased to review the Executive Director job position with nominators or potential nominees.

The current plan is to have the search firm receive all candidate materials by July 1, 1999, with interviews planned in conjunction with the summer Executive Committee meeting, Conference Committee meeting and Commissioners retreat scheduled in Denver for the weekend of August 6.

Leon I. Brauner
President

GRANTS & FELLOWSHIPS
COMMITTEE

PROJECTS FUNDED

The Grants and Fellowships Committee met at the Toronto conference to review eleven project grant and fellowship funding proposals. Two Project Grants and two Fellowships were given recommendations for funding to the Board of Directors and the BOD ratified those recommendations. The following Project Grant and Fellowship awards were made:

Frank Silberstein's project will develop and construct a low-cost prototype device to produce accurate data describing the actual photometric output of real world stage lighting instruments. He calls this instru-

ment a "goniophotometer system." Lance Brockman's project will digitize 900 sketches, colored renderings, and images of documented scenery for dissemination on the World Wide Web. These materials are from the Performing Arts Archives of the University of Minnesota and represent all of the sketches previously displayed in the Twin Cities Scenic and Theatre of the Fraternity exhibits plus many more images not seen by the public.

Del Unruh was awarded a Fellowship that will allow him to study the Czech Action Design Theory and Aesthetics. He has done a extensive research into contemporary Czech theatrical designers and this Fellowship will allow him to gather additional and timely source material.

Mark Reany was awarded a Fellowship to continue his work in the area of virtual reality. He has been asked to create a new production that will be based on practices of virtual reality scenography that he has developed over recent years. This work will allow Mark to test new technologies and methods in a performance situation.

In addition, Joy Emery will receive \$8,200 through the Institute's Commissioners Fund to expand and improve the Commercial Pattern Archive. Joy will use the grant to upgrade and refine the database software for archiving commercial pattern images and information. The Commercial Pattern Archive has received previous project grant support from the USITT/Edward F. Kook Endowment Fund.

Through the efforts of the Grants

USITT EXECUTIVE DIRECTOR

United States Institute for Theatre Technology, Inc. (USITT), a 38-year-old not-for-profit membership association of professionals in the arts and entertainment industries, seeks an Executive Director. With 3,500+ members and an annual budget of \$1.2 million, the Institute seeks a hands-on executive who can take an active part in:

- Working closely with the Board of Directors and supervising a professional staff responsible for marketing, public relations, membership and advertising;
- Coordinating and facilitating the Annual Conference & Stage Expo with its \$500,000+ annual budget;
- Monitoring the Institute's substantial publication activity including four annual issues of the journal *Theatre Design & Technology*, and ten annual issues of the *Sightlines* newsletter;
- Planning, managing, and fostering the Institute's valuable relationships with all of its members.

Members of USITT include designers, technicians and educators in the areas of scenery, costumes, sound, lighting, makeup, rigging and special effects; facilities managers; architects; consultants; and acousticians; as well as manufacturers and suppliers of equipment and services for the field of live performance and themed entertainment. The worldwide membership is centered in the United States and Canada and the Annual Conference & Stage Expo serves an international audience.

The ideal candidate will have a demonstrated interest in the arts, be computer literate, be a hands-on manager comfortable with supervising multiple tasks, will bring at least 8 years of experience with the nonprofit sector or with membership associations. This individual will have proven communication skills, ability to work effectively with volunteers, and will have a successful track record of responsibly managing budgets. A bachelor's degree is required; experience with professional membership organizations and project management and event planning would be a plus. Starting salary for this position is \$55,000 to \$70,000, plus benefits. USITT national offices are located in Syracuse, New York. To be considered, mail resume with cover letter stating qualifications to RESULTS GROUP INTERNATIONAL, 230 West 41 Street #1602, New York, NY 10036 or include your resume in the body of an e-mail message to ResultsG@aol.com.

and Fellowships Committee, Commissions, Finance Committee, Executive Committee and National Office we have been able to expand and enhance these programs. The total of USITT funding for grants and fellowships this year will be over \$32,000.

Tim Kelly
Chair

BOARD OF DIRECTORS

PRODUCTIVE TORONTO BOARD MEETINGS

Amidst the activities of the 39th USITT Conference & Stage Expo were dozens and dozens of business meetings. As most of us glance through a conference program we tend to sublimate the meetings and highlight the programs, and who can blame us? The constituent parts of USITT, including the commissions, exhibitors, sections, committees, and of course the Institute itself discuss, plan and enable work that will carry USITT forward. Hidden amidst the many organizational gatherings are the two USITT Board of Directors meetings. The Board of Directors is composed of the officers, directors at large, and the chair of the publications committee (ex officio). The Board of Directors is empowered to manage and control the affairs and property of USITT, Inc. During our first of four 1999 meetings (two at the Annual Conference & Stage Expo and two held in conjunction with LDI), the Board undertook an extended discussion of USITT Awards. Past President and newly elected Director at Large Dick Devin helped guide the Board through an historic overview, and proposed procedures and a plan for the USITT awards process.

Following the Awards discussion, the Board agreed to a change in the title of the Vice-President for Relations to the Vice-President for Sections & Chapters. The new title is in agreement with the tasks of the position. The Board also agreed to a recommendation from the Fellows Committee that the By-Laws be amended to allow a more regular induction of members to the Fel-

lows of the Institute. The change would allow a maximum of 2.5% (instead of the current 2.0%) of the total of USITT individual membership categories be Fellows of the Institute.

OISTAT President and past USITT President Richard Durst reported on the status and health of OISTAT and the fact that the OISTAT office would probably be looking for a new home in the near future (currently located in Den Haag, Netherlands).

Vice-President for Marketing and Development William Byrnes brought a recommendation to the Board regarding additional professional membership benefits. The membership committee recommended and the Board discussed and endorsed the listing of professional members on the USITT web site, as well as the opportunity for professional members to establish a link with their own web sites.

Grants and Fellowship Committee Chair Tim Kelly recommended the Board approve \$32,900 in grants and fellowships. The number and quality of the requests were exceptional and demonstrated the quality of member projects and the need for organizational support of independent research and study projects. The Board approved the committee's recommendation.

Vice-President for Communications Joy Emery asked the Board to review through discussion the topic of subvention. The outcome of the discussion was inconclusive, and the Board determined that this issue warranted further study and discussion. It was recommended that the subject be set as a future Board retreat topic.

Vice-President for Sections & Chapters LeRoy Stoner presented a slate of proposed new student chapters and a recommendation for renewal of an existing charter for the Board's approval. The recommendation was accepted by the Board.

The Institute's Treasurer and Immediate Past President Christine Kaiser presented the 1999-2000 budget draft for Board discussion and approval. The budget was approved.

While these discussion topics and action items may seem rather cut and dried, they are at the heart of a very vital organization. Board members carefully read and review the reports

and recommendations of the officers and committees long before arriving at their meeting. The discussions that ensue during a Board meeting are educated deliberations based upon prior study and reflection. The individuals who make up the Board come from a wide range of professional backgrounds and have ventured along varied USITT paths. Topics that find their way to a Board agenda are carefully and completely reviewed through reasoned discussion. As a USITT member I am always pleased to experience our governance system at work.

USITT Board Meetings are open and all members are invited to attend these meetings. Board Meeting schedules are included in the USITT Calendar. Minutes of USITT Board Meetings are sent to all Board members, Commissioners, Committee Chairs and Section Chairs. Members wishing to receive copies of the minutes should contact Secretary Elizabeth Lewandowski.

Leon I. Brauner
President

STAGE EXPO

RECORD-BREAKING SHOW IN TORONTO

With the last booth sold just 12 hours before the show opened, Stage Expo '99 was the largest-ever USITT Stage Expo. The number of exhibitors and square footage of exhibit space sold surpassed all previous Stage Expos, including the former record-holder, the 1988 show in Anaheim. Popular exhibitions at Stage Expo '99 included Canadian Theatre Architecture 1999, Fredmike Comrie's Boot & Shoe Making display and demonstration, Cover The Walls, Designs From Beijing, Stage Design in Canada, Tech Expo, and the Theatre Design Charrette. Here is a final list of the exhibitors at Stage Expo '99 in Toronto:

A.C. Lighting, Inc.
A.C.T. Enterprises, Inc.
Airmagic Pyrotechnics & Special Effects
Altman Stage Lighting Co. Inc.
American Harlequin Corporation

American Specialty Lighting
Apollo Design Technology
ATM Fly-Ware
Automatic Devices Company
AVAB Transtechnik / Jack A. Frost Ltd.
Baer Fabrics
The Banff Centre
Barbizon
BMI Supply
Boston University
Brian Arnott Associates —
A Division of Novita Ltd.
CAE, Inc.
California Institute of the Arts
University of California, San Diego
California State University, Fullerton
California State University, Long Beach
Canada Council Facilities Database
Carnegie Mellon University
Christie Lights Manufacturing Ltd.
University of Cincinnati
Cinema Secrets
CITT
City Theatrical, Inc.
J.R. Clancy, Inc.
Classic Trims/Palladia Passementerie
Clear-Com Intercom Systems
Cobalt Studios
Columbus McKinnon Corporation
Cornish College of the Arts
Costume Computer
Software Consortium
Crescit Software Inc.
The Crosby Group, Inc.
Custom Rigging Systems, Inc.
Dazian LLC
University of Delaware
Diehl Graphsoft
Edu-Weld
Electronic Theatre Controls, Inc.
Emerson College
Engineering Harmonics Inc.
Entertainment Design/LD/LDI
ESTA
Farthingales
University of Florida, Gainesville
Flying By Foy
Focal Press
Future Light
GALA Division of PACO Corp
GAMPRODUCTS, INC.
George & Goldberg Design Associates
Graftobian Theatrical
Gray Interfaces
H&H Specialties Inc.
High End Systems
High Output/Vermont
Theatrical Supply

University of Illinois
at Urbana Champaign
University of Iowa
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LEE Filters
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Lighting & Electronics, Inc.
Limelight Productions, Inc.
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Minnesota State University, Mankato
University of Mississippi
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NSI Corporation
N.Y. Fire Shield Inc.
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Osram Sylvania Ltd.
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PORTACOM/Anchor Communications
Production Intercom Inc.
Production Supply Service Inc.
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Quality Stage Drapery Ltd.
Reel EFX, Inc.
R n R Staging Inc.
Rosco
Rose Brand Theatrical Fabrics,
Fabrications & Supplies
N. Rutenberg Sales Ltd.
Sapsis Rigging Inc.
Savannah College of Art & Design
Sceno Plus Inc.
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SECOA
Selecon
RAPID USA, INC.
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University of Texas at Austin
Theatre Arts Video Library
James Thomas Engineering Inc.
Tiffin Scenic Studios, Inc.
Tools For Stagecraft
Union Connector
UNLV
United Scenic Artists Local 829
UpRight, Inc.
Walt Disney World
Wenger Corporation
Westmore Academy of Cosmetic Arts
WESTSUN
White Radio
University of Wisconsin - Milwaukee
Wright State University
Yale School of Drama
Zeidler Roberts Partnership/Architects

The New Products Showcase held following the Fellows Address & Reception on the opening day of Stage Expo drew a huge crowd who thoroughly enjoyed the creative presentations of 23 exhibitors and the antics of M.C. Dick Durst. Large quantities of swag were given away, and lucky attendees won a RE-Fan II from Reel EFX, an Altman Shakespeare from Syracuse Scenery & Stage Lighting, Co. Inc., and a Pacific luminaire from Selecon.

Exhibitor sponsored programming at the Conference included the Automated Lighting Professional Development Workshop sponsored by High End Systems; the popular program session, Gobos Galore: A New Look At Using Gobos in Lighting Design, co-sponsored by Rosco and the Lighting Commission; and the perennial favorite, Stump The Rigger, sponsored by Sapsis Rigging.

Prior to the Awards Banquet on Saturday evening, exhibitors and attendees were treated to a reception hosted by WESTSUN/2nd STAGE, and I would like to extend a special thank you to John Bilyk, who organized this splendid event. The reception and banquet provided a first-class ending to our record-breaking Conference & Stage Expo in Toronto.

Helen Willard
Stage Expo Sales Manager

LIGHTING COMMISSION

A FEW HIGHLIGHTS

The 1999 USITT Conference & Stage Expo had much to offer lighting professionals (and students) because of the dynamic programming shaped and supervised by Jim Allen, Vice-Commissioner for Programming—1999 Toronto. Congratulations Jim, for a job well done.

A second round of kudos should go to Mike Ingraham for putting together the two Professional Development Workshops. Mike will become Vice-Commissioner for Programming—2000 Denver with assistance from Buddy Combs, Vice-Commissioner for Programming—2001 Long Beach. If you have thoughts on sessions for either of those conferences or wish to chair a session please contact Mike at ingraham@gbms01.uwgp.edu or Buddy at Charles.Combs@nau.edu.

For those who missed the conference this year, let me share a few highlights.

Internationally known lighting designer Richard Pilbrow received the Distinguished Achievement Award in Lighting Design 1999. Mr. Pilbrow graciously joined us for the entire week. He and his associate designer Dawn Chiang offered a Master Class and participated in a second session that described the process of taking the mammoth production *Showboat* on tour. Another highlight was the Distinguished Lighting Designer session that showcased the scope of Pilbrow's work as a lighting designer and consultant. Look for an article on Pilbrow in the summer issue of *TD&T*.

Other professional designers also shared their time with us at the confer-

ence. New York designer Steve Shelley outlined the "Anatomy of a Broadway Lighting Load-In" in which he documented the remounting of *Fool Moon* on Broadway earlier this year. Nancy Schertler was the original lighting designer and Steve was her Associate Designer and the Assistant Scenic Designer on this latest incarnation of the show.

Ken Billington delighted his audience with anecdotes about his own background and training. Ken dissected his recent production of *Footloose* as part of his Master Class, "Lighting the Musical." Rosco sponsored another "Gobos Galore" session, this year featuring designer Sholom Dolgoy.

Other programming included a roundtable discussion on the aesthetics of choosing color for lighting, a skills building session on early director/designer communication, a panel discussion about designing plays with a multicultural perspective, and a Professional Development Workshop on High End's Intelligent Lighting Fixtures.

Professional designers are not the only people who donated their time and energy to this conference: vendors and manufacturers like Westsun, CAST Lighting, Whole Hog, ETC and Strand donated the equipment for the lighting rig used in the Professional Development Workshop and many of the all-conference sessions; student volunteers supervised by Mike Ingraham provided the labor to load-in and strike the rig; many individuals donated their time and expertise by chairing panels or serving as panel participants; and experienced designers volunteered their time to serve as portfolio reviewers for students.

It's dedicated volunteers like these that are responsible for the growth and strength of the Lighting Commission.

THE STATE OF THE COMMISSION

The lighting commission continues to grow in size and scope. The group is open to any member of USITT. If you would like to participate in Lighting Commission sponsored activities, please contact Co-Commissioner Rich Dunham (redunham@pegasus.cc.ucf.edu) or me (ellenjones@compuserve.com).

We are already actively looking for volunteers to help with the Denver con-

ference. If you are willing to serve as a portfolio reviewer contact Dave Boron at dboron@stcloudstate.edu. If you are interested in helping with the Denver Light Lab contact one of the co-chairs of the Light Lab 2000 Committee: Buddy Combs (charles.combs@nau.edu) or Vickie Scott (scott@humanities.ecsb.edu).

Several long-range projects are underway. One is the Mentoring Program, Students Meet ESTA that establishes an opportunity for student commission members to informally meet and talk with representatives from a wide variety of entertainment industry companies. Another long-term project is revising USITT's lighting graphic standards. That project is proceeding forward under the auspices of the Standards Committee. Responses to the initial canvas are being addressed and then a new draft of the proposed standard will be sent out for review.

A request has been made that the Lighting Commission consider putting together job descriptions for positions in the lighting industry. The costume commission undertook a similar project several years ago and created a document for publication. If you have interest in any of these projects, or wish to propose a new project, please contact Vickie Scott.

DENVER

Programming proposals for Denver include the following:

- A Professional Development Workshop on using WYSIWIG
- Students in Light Lab: lighting a band;
- Master Class on lighting the industrial;
- Skills Building Session on running and calling followspot cues;
- A tour of the Denver Center;
- Lighting design for opera;
- Writing for publication;
- Lighting design for Colorado Shakespeare Festival.

Keep your eyes on *Sightlines* for more information about Lighting Commission programming for the Denver conference.

It was great to see many familiar and new faces in Toronto and I look forward to another year of working with you in the Lighting Commission.

Ellen E. Jones
Co-Commissioner

CLASSIFIED ADS

THEATRE: TECHNICAL DIRECTOR for new Performing Arts Center, Le Moyne College, Syracuse NY. Full-time staff technician beginning July 1, 1999 (with possible start of August, 1999 if previously committed in stock). Candidates must possess advanced degree (MFA preferred) with one to three years experience in professional setting. Seeking generalist in theatre technology, responsible for scenic construction, electrics, general technical operations and safety for new performing arts center (opening Sept., 1999) with flexible black box performance space, scene and costume shops, dance studio and rehearsal halls, contemporary light, audio, and construction systems.

Teach stagecraft courses to undergraduates. Supervise students in scenic construction and electrics for three mainstage shows and two student-directed productions plus prepare performance space for visiting performance groups. Individual must be committed to theatre studies in a liberal arts setting. Salary commensurate with experience.

Send letter, resume and letters of reference by May 21, 1999 to: Lynn McMartin, Director of Human Resources, Le Moyne College, 1419 Salt Springs Road, Syracuse, NY 13214.

Le Moyne College is an equal opportunity employer and encourages women, persons of color, and Jews to apply for employment.

INSTRUCTOR/TECHNICAL DIRECTOR - Academic year (nine-month) term appointment; non-tenured track, renewable. Beginning August 16, 1999. Supervise the technical requirements for all events in two theaters. Build and/or supervise the construction of all scenery for the University Theater productions. Teach 1-2 classes per semester. Masters of Fine Arts in Technical

Theater, or Bachelor's degree with teaching and/or professional experience in technical theater required. Experience in scenery construction, lighting, sound, and scene painting. Salary commensurate with credentials, qualifications, and experience. Review of applications will begin March 19, 1999. Send cover letter, resume, and three letters of reference to Craven Mackie, Chair, Department of Theater and Dance, Southern Illinois University Edwardsville, Campus Box 1777B, Edwardsville, IL 62026-1777.

SET/LIGHT DESIGNER/TECHNICAL DIRECTOR - Niagara University seeks a MA or MFA to design sets, lights, serve as technical director for six major productions per academic year, supervise student crews, and teach two courses per semester. This tenure track faculty position is available August 1999. Teaching and professional experience is necessary. Located near the scenic Niagara Falls, Niagara University is predominately an undergraduate liberal arts university. The Department of Theatre Studies and Fine Arts is distinguished by its conservatory approach to actor training set within a liberal arts curriculum. Interested candidates should send a letter of application, vita and three letters of reference to: Dr. Sharon Watkinson, Professor and Chair, Theatre and Fine Arts, Niagara University, NY 14109.

COSTUME SHOP SUPERVISOR - Michigan State University seeks a COSTUME SHOP SUPERVISOR beginning August 15, 1999. Nine month academic appointment with summer work optional.

Responsibilities: oversee daily operations of the Theatre Department's costume shop; be directly responsible to faculty costume designer; be in charge of organizing and completing the costume requirements for the

department's production program; supervise costume shop personnel which includes one full time seamstress, graduate assistants and undergraduate assistants (approximately a staff of seven); supervise student class construction projects; maintain the costume shop equipment and stock. Some designing and teaching possible.

Qualifications: MFA preferred, or equivalent professional experience in the field. Skills: patterning drafting, draping, cutting, construction, hair and wig dressing. Strong interpersonal and organizational skills essential.

Deadline: Open until position is filled.

Submit letter of application, current resume and 3 references to: Professor Gretel Geist, Department of Theatre, Michigan State University, 149 Auditorium, East Lansing, MI 48824. Inquiries: 517-353-9219 or E-mail rutledg6@pilot.msu.edu

ETC SENSOR DIMMER SYSTEM 192 channel w/ Expressions IIx console with dual monitors complete with two Sensor installation racks. System equipped with ETCNet and ETCLink with remote focus and eight stations including master. System includes 192 channels (approx. 500 ft.) of fly rail distribution. System is in like new condition. \$55,000.00 OBO Call 914-340-0489 or disco@ulster.net

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CLASSIFIED ADS

TECHNICAL DIRECTOR – 107-acre Wildwood Park for the Performing Arts in Little Rock, Arkansas seeks individual for year-round position in brand new 625-seat facility with annual budget of \$1.5 million. Responsible for budgeting, drafting, fabrication, and installation of 2-3 operas/musical theatre works during June Wildwood Festival, as well as serving needs of nationally-known booked-in talent. T.D. handles organization of shop equipment and inventories, and supervision of staff and jobbed-in technicians as required by builds, load-ins, performances and strikes of 40+ additional events throughout the year. Must have excellent drafting, carpentry, welding, and rigging skills, along with high motivation, organization, interpersonal, and computer aptitude. Interviews to be held in May-June with position starting in July-August, '99. Salary range: Starting at \$28,000-\$30,000+ with full range of benefits and vacation, depending on experience. Send resumes and references to: Carey Wong, Director of Productions, WILDWOOD PARK FOR THE PERFORMING ARTS, 2304 22nd Avenue Court, N.W., Gig Harbor, WA 98355. Fax: (205) 851-6936

DIRECTOR, STAGE/PRODUCTION MANAGER - The Department of Theatre Arts at California State University, Long Beach is searching for a full-time Lecturer position in Directing and/or Stage/Production Management. Minimum qualifications include an MFA in Theatre or equivalent professional experience in directing and/or stage/production management. Experience in teaching directing and/or stage/production management to graduate and undergraduate theatre majors. Ability to communicate effectively with an ethnically and culturally diverse campus

community. Desired/Preferred qualifications include demonstrated excellence in teaching, directing and/or stage/production management at the university level or in comparable professional settings. Evidence of professional directing and stage/production management.

Duties include stage managing two productions for the University's professional theatre company, Cal Rep; teaching and supervising student stage managers; teaching two classes a semester; facilitating communication between members of the production and artistic teams; coordinating production elements between the University spaces and the downtown Cal Rep Theatre; assisting in the creation and coordination of the production schedule and calendar; directing one production a year; and other duties specified by the Chair of the Department of Theatre Arts. Salary is commensurate with experience.

Please send letter of application, resume, and three letters of recommendation addressing qualifications and duties listed above. Finalists for the position will be required to submit transcripts from institution awarding highest degree. Employment contingent upon proof of the legal right to work in the United States. This proof must be provided prior to employment at the University. An appointment is not final until proof is provided.

Position open until filled (or recruitment cancelled). Review of applications to begin May 1, 1999. Applications, required documentation, and/or requests for information should be addressed to: Howard Burman, Department of Theatre Arts, California State University, Long Beach, 1250 Bellflower Blvd., Long Beach, CA 90840

In addition to meeting fully its obligations under federal and state law, CSULB is committed to creating a community in which a

diverse population can live, and work, in an atmosphere of tolerance, civility, and respect for the rights and sensibilities of each individual, without regard to economic status, ethnic background, political views, sexual orientation, or other personal characteristics or beliefs. We are an EEO/AA/Title DUADA Employer

DESIGNER/TECHNICAL DIRECTOR position available to stage all-school musical in February 2000 (begin build in December 1999). Must be proficient and artistic in all aspects of technical theatre and enjoy working with high school students. Beautiful, fully equipped, 2500 seat proscenium theatre. Send letter of inquiry and resume/portfolio to Topeka High School, 800 SW 10th Street, Topeka, KS, 66612 or fax (785) 575-6255.

TECHNICAL DIRECTOR – Full-time staff position. Four show season. Execute scenic/lighting/sound designs; teach basic stagecraft class; manage production budget; assist designer with painting/props acquisition; maintain theatre, shops and equipment; supervise student crews and outside groups using space; possible design opportunities. Twelve-month position beginning August 1999. MFA in Technical Direction preferred, BA/BFA required with at least two years professional or university experience. Demonstrated expertise in drafting, CADD, construction techniques, computerized lighting/sound systems. Competitive salary. Applications accepted until position

filled. Submit letter, resume, and three current letters of recommendation to: Professor Hallquist, Vanderbilt University, Box 1643-B, Nashville, TN 37235; fax (615) 322-3629. AA/EOE.

ASSOCIATE TECHNICAL DIRECTOR, Lied Center, University of Kansas, Lawrence KS. Duties include: Technical management; training/supervising stage crews; technical stage work; scheduling; record keeping. Qualifications: Bachelors Degree or combination of education and experience; demonstrated knowledge of performing arts technical equipment; supervisory experience; and duties relevant to event production. Salary \$28,000 plus benefits. Submit letter of interest, resume, 3 references to Fred Pawlicki, Director of Operations, Lied Center, University of Kansas, Lawrence KS 66045-0501. First review June 1, 1999 Starting date: July 6, 1999. Detailed position description available, call 785-864-3469. EO/AA 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.

ADVERTISING RATES & DEADLINES

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

COMMERCIAL ENDORSEMENT POLICY

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

ENGINEERING
COMMISSIONRP-1 AVAILABLE FOR
FREE DOWNLOADING
FROM USITT WEB SITE

USITT's Standards Committee has announced the availability of *USITT Recommended Practice RP-1: Contact Function Assignments for Multi-Circuit Circular Pin Connectors Used for the Distribution of Multiple Lighting Circuits*.

A copy of this document is available as a free download from USITT's Web site. Go to www.usitt.org and click on Publications Available, then Publications Available on the Web.

This Recommended Practice provides suggested contact function assignments for the 19-contact and 37-contact circular pin connectors used for distribution of multiple lighting circuits. The information is based on a consensus of the industry obtained under the USITT Procedure for Creating Standards.

Mitchell K. Hefter
Commissioner

SECTION NEWS

TAILORING MASTER
CLASS

Pacific Northwest Regional Section and University of Washington will present a Master Class in Advanced Tailoring with R.I. Davis from June 5 to 7 at University of Washington, Seattle. Mr. Davis is men's cutter for Angel & Bermans, the largest costume house in the world, and has cut men's clothes for numerous film, television and theatre productions. He has just completed a new reference work *Men's Costume, Cut and Fashion – the 17th and 18 Centuries*.

The workshop is for established working professionals who want to polish their skills and deepen their knowledge of menswear. Topics will include development of men's costume, pattern drafting, practical aspects of costume cutting, and making a toile. Registration is \$400 for Pacific Northwest members and \$425 for non-members, which includes a one-year regional section membership.

For more information, including prerequisites and materials needed, contact Laurie Kurutz at 206-632-3117 or Steve McGillivray at 206-932-7522.

National Office Staff

USITT CALENDAR

May 1999 (15th to 31st)

- 15 *Commissioners*: Obtain status reports on project progress and financial expenditures
- 15 June *Sightlines* editorial deadline
- 21-23 *Conference Programming*: Preliminary Denver Conference program scheduling meeting, Denver, CO
- 27-29 Costume Symposium – Historical Threads, Washington, D.C.

June 1999

- 1 Summer *TD&T* editorial deadline
- 1 *USITT Committee Chairs*: 99/00 committee member appointment recommendations due to officers
- 7-11 Opening week of Prague Quadrennial '99 in the Industrial Palace, Prague, Czech Republic
- 8 Meeting of the OISTAT Executive Committee and Presidents of the OISTAT Centres
- 11 Meeting of the OISTAT Architecture Commission, Theatre Institute, Prague
- 15 *Conference Programming*: Denver Conference preliminary session schedule announced
- 15 Fiscal Year 1998/99 vouchers with receipts and invoices due to Officers
- 30 *Conference Programming*: Programming and/or scheduling conflicts due to VP Programming
- 30 1998/99 Fiscal Year Ends

July 1999 (1st to 15th)

- 1 1999/00 Fiscal Year begins
- 15 July/August *Sightlines* editorial deadline
- 15 *Conference Programming*: Special Exhibition request forms to VP Special Operations

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