

■ sightlines

usitt

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DENVER CONFERENCE & STAGE EXPO

DENVER—CLOSER THAN YOU THINK

Denver. If that word makes you think of a city in the middle of the Rocky Mountains, maybe it's time to learn more about the site of USITT's next Conference & Stage Expo. Denver is probably closer than you think, warmer than you think, actually located on the high plains at the foot of the Rockies and is considered one of the flattest cities in America.

When they say "high plains" they really do mean high, since Denver is 5,280 feet above sea level. There's even a plaque on the state capitol step which is exactly a mile high, just to be technically correct.

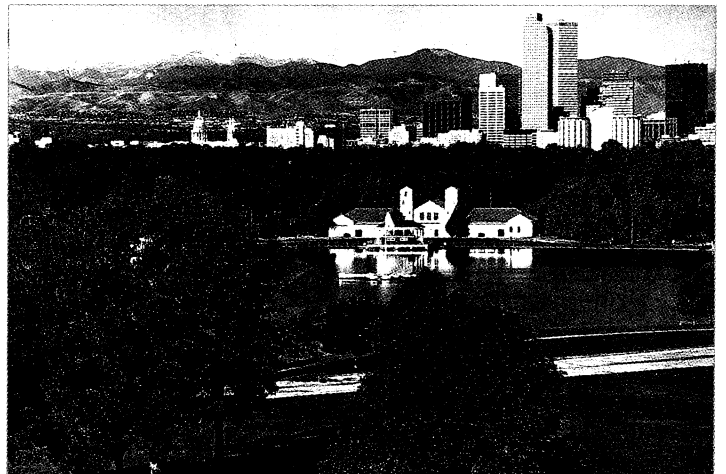
While Denver is not in the mountains, it is certainly of the mountains. They are a striking and beautiful part of the skyline. Sitting in a sidewalk cafe, the Rockies create a stunning backdrop for the passing scene at lower elevations.

Warmer than you think? The Mile High City has one of the sunniest climates anywhere, so expect lots of beautiful days in March, when the sun shines an average of 71 percent of the

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ABOVE: THE SNOW-CAPPED ROCKIES FORM AN ATTRACTIVE BACKDROP TO DENVER, THE MILE HIGH CITY.



DENVER METRO CONVENTION & VISITORS BUREAU

LEFT: A. PHIMISTER PROCTOR'S "BRONCO BUSTER" IN CIVIC CENTER PARK REMINDS VISITORS OF DENVER'S WESTERN HERITAGE.

USITT SIGHTLINES is the newsletter of United States Institute for Theatre Technology, Inc. We welcome news about USITT activities and industry events. Send your articles and letters to the Editorial Office.

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DENVER CONFERENCE & STAGE EXPO

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time. Highs are in the 50s with lows dropping into the 20s in March. Since Denver only gets eight to fifteen inches of rain a year, people at the Conference & Stage Expo might never see a drop of precipitation. A special request for good weather has already been processed for March 22–25, 2000.

Closer than you think? That's also true. By air, Denver is less than four hours from New York and only two and a half from San Francisco or Seattle. It is more centrally located than most people believe, and the mammoth Denver International Airport makes sure visitors get to spend time exploring the surrounding terrain rather than waiting for luggage or flights. In 1996 it was rated the most efficient air center in the US—not bad for the sixth busiest airport in the world. With 20 different airlines and direct connections to 110 destinations, getting in or out of town should be easy. USITT is working with a travel agency to make it even easier to book reservations at convenient times.

Cowboys are certainly part of the Colorado heritage, and their actual and spiritual descendants lend a special flavor to many aspects of city life. After all, the football team is the Denver Broncos. For sports fans, next March the Nuggets should still be playing basketball, the Avalanche will be playing hockey and the Rockies may be warming up for the baseball season at Coors Field.

Entertainment, Rocky Mountain style, is much more than balls and pucks. At the Denver Performing Arts Complex, which has 9,000 seats in eight theatres, it is possible to see symphonies, opera, Broadway shows, classic and new theatre works, and dance performances year-round. This outstanding venue covers four city blocks and provides a focus for many of the city's artistic events including the Colorado Performing Arts Fest which showcases the state's rich and broad cultural spectrum. The ultra-modern Performing Arts Complex complements the area's historic theatre jewels, each in its own unique setting.

If you'd rather work on your own muscles than watch someone else's, there's something called skiing which many people associate with Denver, too. Such internationally-known resorts as Vail, Keystone, Copper Mountain, Breckenridge and Winter Park are within an hour or so of downtown, so snow and snow sports are all within easy reach. On weekends, there's a Ski Train to take you right to the mountain and bring you back again, letting everyone enjoy the scenic splendor all around.

All that is only an introduction to everything Denver has to offer. There's the zoo, the Black American West Museum and Heritage Center, the Denver Museum of Natural History, and Museo de las Americas. And, they're now building an "ocean" in landlocked Denver as part of Colorado's Ocean Journey, an aquarium complex scheduled to open in 1999.

Expect a world of diversity in Denver. It's a city that can obviously delight.

National Office Staff

NATIONAL OFFICE

CHECK YOUR DIRECTORY LISTING

Did you change your email address recently? Get a new fax line? Move across town? Has the great Area Code Czar imposed a new telephone number?

Don't be out of date when the 1999-2000 Membership Directory appears this fall. Now is the time to make sure the National Office has correct information on any changes of name, address, office, home telephone or fax numbers and email addresses. Deadline for submitting any changes is August 11.

Updates can be made on the postage-paid post card included with the 1998-99 Directory, by fax at 315-463-6525, or by phone at 800-93USITT.

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NEWS FROM THE NATIONAL

By the time you read this, Historical Threads, the 1999 Costume Symposium, will itself be history; the folks on the USITT Prague Quadrennial Tour will be somewhere in Europe; and the Summer solstice will be just around the corner. That means that our "slow" season never really slows down, because we at the National Office have a chance to assist in many different projects which continually overlap. We like to think it keeps our minds nimble.

Most frequent telephone query during April, often asked by people who where not able to join us in Toronto was "When's the next Conference?" The Denver Conference & Stage Expo will be March 22nd to 25th in the Denver Convention Center. For those who are plan-

ning far into the future, we'll be back in Long Beach, March 21st to 24th in 2001.

Current plans are for the September issue of *Sightlines* to include a complete registration package, hotel information and maybe a map or two. Many members of the Institute are busy working on our 40th birthday celebration, and will share details soon.

■ CONTRIBUTING MEMBER NEWS

H & H Specialties, Inc. has increased their support of USITT by becoming a Contributing Member. The California company manufactures stage tracks, stage rigging, counterweight systems, motor controls, drape tracks and cubicle tracks. Their products are distributed throughout North America by independent dealers. We thank H & H Specialties Vice President Reid Neslage for his continuing support of the Institute and the USITT/Edward F. Kook Endowment Fund.

Two appointments have been an-

nounced by **Vincent Lighting Systems**. Rodney Robinson, previously with Magnum Companies in Atlanta, has been named Assistant Shop Manager. Mia Vlah, a recent graduate of Case Western Reserve University, was named Production Specialist. Vincent Lighting is based in Cleveland, OH.

The Academy Awards ended the millennium with help from **Vari-Lite** Production Services, which provided full production lighting for the telecast of the 71st annual Oscars, including two Vari-Lite automated systems and about 500 Vari-Lite automated luminaires.

ESTA, Entertainment Services & Technology Association, will hold meetings of six technical standards working groups July 16 to 18. Meetings will be held at the Dallas/Fort Worth Airport Marriott in Irving, TX for control protocols, electrical power, fog and smoke, photometrics and rigging.

The Electrical Power Working Group was recently established by ESTA's Technical Standards Program to address a variety of issues involving electrical power. Bob Luther of Lex Products and Ken Vannice of NSI/Colortran are serving as chairpersons. USITT members are encouraged to become involved with any of the working groups. For more information about the Technical Standards Program or the working groups, contact the National Office.

■ SUSTAINING MEMBER NEWS

High End Systems, Inc. has announced preliminary details of a merger with Flying Pig Systems. High End Systems is an automated lighting manufacturer based in Austin, TX and Flying Pig is the manufacturer of the Wholehog control console series. As part of the merger, High End Systems will become the exclusive world-wide distributor of the Wholehog range. Customer service support for Flying Pig products will be accommodated through High End Systems.

Because of High End Systems' continuing support for the Liverpool Institute for Performing Arts, the

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USITT MEMBERSHIP

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.

INTERNATIONAL AFFILIATION

USITT is the United States Center of OISTAT: The International Organization of Scenographers, Theatre Architects and Technicians.

SERVING SINCE 1960

United States Institute for Theatre Technology is the association of design, production, and technology professionals in the performing arts and entertainment industry. Founded in 1960, the Institute's unique mission is to actively promote the advancement of the knowledge and skills of its members.

USITT's volunteer members and staff work together to fulfill the mission by: promoting innovation and creativity by sponsoring projects, programs, research, and symposia; disseminating information about aesthetic and technological developments; producing the USITT Annual Conference & Stage Expo; participating in the development of industry standards; advocating safe, efficient, and ethical practices; sponsoring exhibits of scenery, costumes, lighting, sound, stage technology and architectural designs; recognizing excellence and significant contributions in the performing arts and entertainment industry.

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NATIONAL OFFICE

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British school recently named the Control Room in its Paul McCartney Auditorium after the company. The support from High End has allowed the school's students to learn about automated lighting and get hands-on experience with High End fixtures.

Schuler & Shook, Inc. has announced that William Conner, ASTC, has joined the theatre consulting and architectural lighting design firm as a project manager in theatre consulting. Mr. Conner has been a theatre consultant for 17 years, and has contributed to the design of scores of theatres and performing arts centers. He is a member of the American Society of Theatre Consultants and is currently representing ASTC in formulation of the new International Building Code.

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

STAGE EXPO

RECORD-BREAKING PRIORITY SPACE SELECTION FOR DENVER

How do you top a record-breaking show? With a record-breaking advance sale for the next show, of course. Seventy exhibitors took part in the priority space selection held the last day of Stage Expo '99 for next year's show, and more than 65% of the available booth space has already been reserved. Here is a preliminary list of the exhibitors for Stage Expo 2000 in Denver:

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Theatrical Supply
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Limelight Productions, Inc.
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Theatre Arts Video Library
James Thomas Engineering Inc.
TOMCAT USA, INC.
Union Connector
UNLV
United Scenic Artists Local 829
Wenger Corporation
University of Wisconsin — Milwaukee

If there are exhibitors who you would like to see at Stage Expo 2000 in Denver, but you don't see them listed here, please call me at 800-398-EXPO (3976) or send an email message to me at hpwillard@aol.com. Plan now to join us in Denver 22–25 March 2000 and help USITT celebrate its 40th anniversary.

Helen Willard
Stage Expo Sales Manager

ENGINEERING COMMISSION

RESPIRATORS

The Occupational Safety and Health Administration (OSHA) has issued a new standard on Respiratory Protection (29 CFR 1910.134). It became effective in October, 1998 and enforceable under OSHA as of January 5, 1999.

While these regulations specifically apply only to employees, it is generally accepted that they represent a reasonable approach for the use of respirators by anyone in a position to breathe harmful substances.

This article is intended only to be an introduction to the complex issue of respiratory protection and respirators. You need to read the regulation and consult a respiratory specialist before creating a respiratory protection program.

Summary of Key Provisions of 29 CFR 1910.134

- You must have a written Respiratory

Protection Program.

- You must have a program even if respirator use is voluntary.
- You must have a program administrator and he or she must be familiar with the types of respiratory hazards at the work place, and the appropriate respiratory protection required for each identified hazard.
- Selection of appropriate respirator must be based on identified hazards at the worksite. This can be accomplished by conducting hazards assessments at each worksite.
- Where exposures cannot be identified or reasonably estimated, the atmosphere shall be considered immediately dangerous to life or health (IDLH) and shall require self-contained breathing apparatus (SCBA).
- Medical evaluations must be accomplished for all employees prior to fit-testing and use of respirators.
- Training and fit-testing is required before respirators can be used.
- Training and fit-testing is required annually.
- Training must cover normal and emergency respirator use.
- Records must be kept of all of the above.

Note: The Standard has significant exceptions allowing for the use of dust or filtering face pieces without a full blown program. Consult the Standard for specific exceptions.

OSHA's Respiratory Protection Rule 1910.134 requires the use of a respirator to protect employees from breathing harmful substances when engineering controls and other measures can not reduce the hazard to a safe level.

Respirators are devices that prevent the breathing of harmful substances. These substances include particulates, dusts, fogs, mists, sprays, smokes, vapors, or gasses. Air-supplying respirators may provide breathable air in oxygen-poor atmospheres.

There are two basic type of respira-

Air-Purifying — These filter the dangerous substances from the air.

- **Air-Supplying** — (SAR or SCBA) These supply safe breathing air from a tank or outside source of un-

contaminated air.

Respirators are either Tight-Fitting or Loose-Fitting. **Tight-fitting respirators** can have:

- Quarter-Face pieces or masks, which cover only the nose and mouth. Quarter-face respirators can provide good protection against dust and mist contaminants. They can be easily dislodged and the seals broken. However, quarter-face respirators are not considered appropriate for hazards other than nuisance hazards.
- Half-Face pieces or masks cover a larger portion of the face and seal more reliably than quarter-face masks. The face piece is held in place by two straps, which provides for a more secure seal. Because of the more reliable seal, this style is preferred for use against mildly toxic substances.
- Full-Face pieces or masks provide the most reliable seal and the greatest degree of protection and provide some eye protection. The face piece is secured with a four- to six-point harness. The full-face respirator provides the best seal and the best protection. This style is preferred for high level exposure to toxic materials.

The major advantage of tight-fitting respirators is the isolation of the nose and mouth from the contaminated atmosphere while clean air is delivered for breathing. The disadvantages of tight-fitting respirators include the interference with verbal communications, discomfort when the respirator is worn for long periods, and the anxiety or feeling of claustrophobia some people feel when wearing a face piece or mask.

The Mouthpiece Respirator is another type of tight-fitting respirator. Mouthpiece respirators are certified only for escape purposes. The loose-fitting escape self-contained breathing apparatus is a better choice for an escape respirator.

Loose-Fitting Respirators include hoods, helmets, suits and blouses. Loose-fitting respirators cover the head and distribute clean air to the wearer's breathing zone. This type of respirator is frequently used in spray painting, and sandblasting operations where relatively large particles are projected and rebounded through the

air. The main disadvantage of loose-fitting respirators is that they are not as versatile as tight-fitting respirators.

Air-Purifying Respirators can be used where there is enough oxygen (approximately 20%), but the air is contaminated with hazardous materials.

- This type of respirator removes the dangerous materials by passing the air to be breathed through a filter.
- They may not be used in any oxygen deficient or IDLH atmosphere.
- The purifying elements have limited time usage—they become saturated with the contaminant.
- Air-purifying elements only protect against certain contaminants.

Warning: Not all dangerous substances can be filtered out by air-purifying respirators. In these cases you will need an air-supplying respirator.

Air-Supplying Respirators (SAR) can be used for any type of contaminant but should always be used:

- when there is not enough oxygen in the atmosphere;
- if contaminant concentrations are not known;
- when contaminant concentrations are Immediately Dangerous to Life or Health (IDLH);
- if cartridges, canisters, or filters would not be effective.

Some air-supplying respirators have face masks which are connected by hoses to a stationary air supply or a self-contained breathing apparatus (SCBA) with portable air tanks like those used by scuba divers. In this type of respirator, it is important to monitor how much air is used and the amount of air still available in the tanks.

A fit test is required to ensure no contaminated air leaks past the cleaning elements as the wearer inhales through the respirator.

1910.134(5)(1) provides for certain conditions which may prevent a person from wearing a respirator: "Respirators shall not be worn when conditions prevent a good face seal. Such conditions may be a growth of beard, sideburns, a skull cap that projects under the face piece." Spectacle temples may also interfere with the seal.

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ENGINEERING COMMISSION

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Respirators which are permanently assigned to an individual should be durably marked to indicate to whom they are assigned. The marking shall not affect the performance of the respirator in any way.

You will also have your health evaluated by a physician before you can wear a respirator.

You will be trained specifically on the use of respirators. This training will include how respirators are selected, when they are to be used, and the proper use, care, maintenance, and disposal of the respirator. You will be fitted for your respirator. It will be specifically assigned to you. You will mark it as yours. The mark is not to impact respirator performance in any way.

Some people may be trained to respond to emergencies such as hazardous spill response, confined space rescue, or interior structural fire fighting. If you are not trained and authorized for these duties, follow the facility's emergency evacuation plan.

Inspection: You should inspect your respirator before and after each use, following the manufacture's recommendations. Some things you should look for include:

- 1) tightness of face piece, valves, connecting tube(s), and canisters;
- 2) on SCBA check the regulator and warning devices for proper operation;
- 3) face piece examined for
 - a) dirt, cracks, tears or holes;
 - b) distortion from improper storage;
 - c) cracked or badly scratched lenses in full-face pieces;
 - d) incorrectly mounted face piece lenses or missing mounting clips;
 - e) broken air-purifying element holder(s);
 - f) badly worn threads;
 - g) missing gasket(s) when required;
- 4) head straps and head harness for
 - a) breaks;
 - b) loss of elasticity;
 - c) broken or malfunctioning buckles;
 - d) excessively worn straps on harnesses that might allow slippage;
- 5) exhalation valve for
 - a) foreign material such as dirt, or

- hair;
- b) cracks, tears or distortion in valve material;
- c) improper insertion of valve in face piece;
- d) chips in valve body;
- e) missing or defective valve cover;
- f) improper installation of valve in valve body;
- 6) air-purifying elements for
 - a) incorrect purifying element for hazard;
 - b) incorrect installation;
 - c) loose connections;
 - d) missing or worn gaskets;
 - e) cross-threading into holder;
 - f) expired cartridge or canister;
 - g) evidence of prior use - such as absence of sealing material, tape, or foil over inlet;
- 7) corrugated breathing tube for
 - a) broken or missing end connectors, gaskets or o-rings;
 - b) missing or loose hose clamps;
 - c) deterioration (stretch hose and look for cracks);
- 8) air supply system for
 - a) attachments and end fittings;
 - b) correct operation and condition of
 - 1) regulators;
 - 2) valves;
 - 3) other air-flow regulators;
- 9) on SCBA determine the high pressure cylinder is at least 80% charged—for emergency use the cylinder must be fully charged;
- 10) devices for emergency use must be inspected once a month—records are to be kept of the inspections.

Cleaning and Disinfecting:

- 1) Follow all manufacturer's recommendations for cleaning and disinfecting your respirator.
- 2) Disassemble the respirator.
- 3) Inhalation and exhalation valves should be cleaned separately from the respirator body.
- 4) It is not necessary to remove the lens in a full-face piece respirator. Extreme caution must be taken in cleaning this lens, due to anti-fog and scratch resistant coating which may be present. *NEVER use solvents, Windex, or any other commercial glass cleaner on the lens.*
- 5) The respirator face piece and its components can be washed in any mild detergent. Never use anything

which is strongly acidic or alkaline. Water temperature should not exceed 120° F.

- 6) Respirators may be cleaned either by hand or with a commercial respirator cleaning device. Use a soft cloth or brush for manually cleaning the mask and its component parts. Never use a brush, sponge, or any possibly abrasive device to clean the coated lens(es). A soft non abrasive cloth, such as terry cloth, should be used. Do not swirl or apply pressure to the lens(es) or face piece when cleaning.
- 7) Do not use a dishwasher unless you are sure the water or air temperature does not exceed 120° F.
- 8) Thoroughly rinse the mask to remove all cleaning agent residue.
- 9) Respirators may be allowed to air dry or may be hand dried with a soft lint free cloth. When using forced air drying, never allow the temperature to exceed 120° F. Higher temperatures may deform the respirator or adversely affect the respirator or its component parts.
- 10) Disinfect after cleaning whenever necessary or when respirator is to be used by more than one person.

Storage should be in a:

- clean, dry dust free place, so respirator is free from contamination;
- away from sunlight, extreme temperatures, excessive moisture, damaging chemicals and physical damage or distortion.
- Storage temperature should never exceed 120° F.
- Store respirators in a single layer to prevent distortion of face piece of other components.
- Respirators for emergency use should be stored where they are available for quick use.

Summary

- ALWAYS use the respirator specified by your supervisor.
- Inspect your respirator before each use.
- Do not use a damaged respirator.
- Be sure face piece makes a good seal with your face.
- Be sure you are using the correct filter for the hazard present (air-purifying respirators).
- Be sure your air tank is completely filled with pure air (air-supplying

respirators).

- Leave the hazardous area if:
 - you can smell or taste the contaminant;
 - you need to change the filters, canisters, or cylinders;
 - you need to wash your face or the respirator face piece.
 - Report any signs or symptoms that might affect your ability to use a respirator such as:
 - shortness of breath;
 - dizziness;
 - coughing;
 - wheezing;
 - chest pain(s);
 - chest injuries;
 - lung diseases;
 - cardiovascular conditions;
 - heart conditions.
 - Follow all recommendations from your health evaluation.
 - When working in a IDLH atmosphere, have someone standing by outside the area to provide rescue in an emergency.
 - Do not respond to emergencies unless trained and authorized for the duties.
 - Clean and disinfect your respirator after each use or as often as necessary to keep it in a clean and sanitary condition.
 - Store your respirator in a clean dry place, safe from damage, between each use.
- 29 CFR 1910.134 is available, along with supplemental material, as are all OSHA standards, at OSHA's Web site, www.osha.gov. I would recommend you review the large amount of safety information at OSHA's Web site. Of special interest is the Technical Links site which may be accessed from OSHA's home page. It is a link to a significant amount of useful safety information.

NIOSH's new respirator standard provides updated guidelines for air-purifying particulate filters.

Summary of Key Provisions of 42 CFR Part 84

New Particulate Filter Designation

- N (Non-Oil)
- R (Oil-Resistant)
- P (Oil-Proof)

All of these filters are tested with

the most penetrating size of aerosol (0.3 microns). Filters in each of the three series will have three minimum efficiency levels— 95%, 99% and 99.97%. For example:

- Filters designated N95, R95, and P95 will be certified as having a minimum efficiency of 95%.
- Filters designated N99, R99, and P99 will be certified as having a minimum efficiency rate of 99%.
- Filters designated N100, R100, and P100 will be certified as having a minimum efficiency rate of 99.97%.

The N series filter is limited to use in atmospheres containing nonoil-based particulates; it can not be used if oil particles are present. N filters have a time-use restriction of 8 hours of use (continuous or intermittent).

Both the R and P series filters are intended for filtering any nonoil or oil containing particles. R filters have a time-use restriction of 8 hours of use (continuous or intermittent).

P filters may be used in either a nonoil or oil containing atmospheres. They do not have any time-use restrictions other than those normally associated with particulate filters. Therefore, P series filters can be used for applications meeting N or R series requirements.

NIOSH encourages users to discontinue use of particulate filters certified under 30 CFR Part 11 and switch to the new particulate filters certified under 42 CFR Part 84.

30 CFR part 11 filters should be replaced daily or more often if breathing resistance become excessive or if the filter suffers physical damage (tears, holes, etc.) Filter elements designed to be cleaned and reused should be cleaned at least daily in accordance with the manufacturer's instructions. Between uses, filters should be packaged to reduce exposure to conditions which cause filter degradation, such as high humidity.

Note: Under this revised rule, obtaining a secure fit is the responsibility of the employer.

Note: Abstracted from the May 2, 1998 update to NIOSH's Guide to the Selection and Use of Particulate Respirators Certified under 42 CFR part 84

(NIOSH No. 96-101). Recent NIOSH laboratory studies indicate the efficiency of P-series filters may be significantly reduced with long-term use in the presence of oil aerosols.

This reduction in filter efficiency varies significantly from model to model and NIOSH can't make a single filter change recommendation that is appropriate for all models. Therefore, NIOSH has requested each manufacturer of P-series filters to establish service time recommendations as part of their user instructions. NIOSH is also investigating the possible degrading effects of workplace gasses and vapors on these filters.

Current Time Use Limit Recommendations

The service life of all filters is limited by considerations of hygiene, damage, and breathing resistance. All filters should be replaced whenever they are damaged, soiled, or causing noticeably increased breathing resistance.

N-Series Filters should generally be used and reused subject only to consideration of hygiene, damage, and increased breathing resistance. However, for dirty workplaces that could result in high filter loading (i.e., 200mg), service time for N-series filters should only be extended beyond 8 hours (continuous or intermittent) by performing an evaluation in specific workplace setting that demonstrates:

- extended use will not degrade the filter efficiency below the efficiency level specified in part 84, or
- the total mass loading of the filter(s) is less than 200mg.

R-Series Filters should only be used for a single shift (or 8 hours of continuous or intermittent use) when oil is present. However, service time for R-series filters can be extended using the same two methods described above for N-series filters.

Note: Extended service determinations for N and R-series filters need to be repeated whenever conditions change or modifications are made to processes that could change the type of particulate generated.

P-Series Filters should be used and reused in accordance with the manufacturer's time-use limitation recommendations when oil aerosols are present. P-series filters should be used and reused subject only to considerations of hygiene, damage, and increased breathing resistance if oil aerosols are not present.

This material is for information only and not intended to replace formal training and guidance on respirators, or OSHA Standard 29 CFR 1910.134.

Jerry Gorrell
*Health & Safety Commission
Liaison*

ESTA NEWS

A TRIO IN PUBLIC REVIEW

BSR E1.3, Entertainment Technology – Lighting Control Systems – 0 to 10V Analog Control Specification. Available for public review now, and will be until August 3, 1999, BSR E1.3 describes the technical requirements for the common 0 to 10V, current source, 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 entertainment lighting market.

BSR E1.8, Entertainment Technology – Loudspeaker Enclosures Intended for Overhead Suspension – Classification, Manufacture and Structural Testing. Available for public review now, and will be until July 20, 1999. The draft document describes the structural requirements for loudspeaker enclosures intended for overhead suspension, which include enclosure construction, component part security, enclosure suspension hardware, manufacturing control systems, structural testing, and product representation. The standard is intended to enhance the

safety of speaker rigging at popular music concerts and other performances.

BSR E1.10, Entertainment Technology – Building Structural Requirements. Available for public review now and will be until August 3, 1999. BSR E1.10 is intended to give an architect or structural engineer guidance in designing a theatre or other performance venue that has to support a theatrical rigging system and contain a stage. The loads imposed on the building by a rigging system are unusual, and this document will give the building designer information to help him or her anticipate the loads.

Copies of the draft standards are posted on the ESTA Web site (<http://www.esta.org/>). You can request paper copies of the standards from the ESTA office by mail (875 Sixth Ave., Ste. 2302, New York, NY 10001), fax (212-244-1502), or e-mail (standards@esta.org) addressed to Karl G. Ruling, Technical Standards Manager.

Karl G. Ruling
*ESTA Technical Standards
Manager*

MEMBER BENEFITS

USITT members receive special rates to subscribe to or advertise in *ArtSEARCH – The National Employment Bulletin for the Arts*. *ArtSEARCH* is published on the 1st and 15th of each month by Theatre Communications Group, Inc. USITT members receive 10% off the regular subscription rate. USITT members who wish to advertise receive a special advertising rate of 12 ads over a 12-month period for a one-time payment of \$195.00. (This is a new rate effective July 1, 1999.) Ads are organized in sections, such as Admissions, Artistic, Production, Career Development, and Education, which allows subscribers to zero in on the specific type of positions they are seeking. With *ArtSEARCH*'s new e-mail option, subscribers can learn about the latest opportunities faster than ever.

National Office Staff

COMPUTERS

WOW! OR WADING ON THE WEB

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

This month many people sent me the addresses of their theatre design Web pages. These submissions, listed below, will be juried and if approved will be included in Project 2000 and the International Theatre Design Archive [2].

SCENE DESIGNS

- Rosie Alabaster: *The Miser*
<http://www.theatredesign.org.uk/arcdet/xroal.htm>
- Jan Bee Brown: *Othello*
<http://www.theatredesign.org.uk/arcdet/xjabr.htm>
- Jonathan Cocker: *The Turn of the Screw*
<http://www.theatredesign.org.uk/arcdet/xjoco.htm>
- William Temple Davis: *The Dark of the Moon* (1); *The Effect of Gamma Rays on Man-In-The-Moon Marigolds* (2); *A Funny Thing Happened on the Way to The Forum* (3); *Hedda Gabler* (4); *Little Mary Sunshine* (5); *The Man-drake* (6); *Marat/Sade* (7); *Mother Courage and Her Children* (8); *She Who Was He* (9); *Toys in The Attic* (10); *Up Your Stars* (11)
 1. <http://www.du.edu/thea/designs/Design-DarkMoon.html>
 2. <http://www.du.edu/thea/designs/Design-Marigolds.html>
 3. <http://www.du.edu/thea/designs/Design-Forum.html>
 4. <http://www.du.edu/thea/designs/Design-Hedda.html>
 5. <http://www.du.edu/thea/designs/Design-LMSunshine.html>
 6. <http://www.du.edu/thea/designs/Design-Mandrake.html>
 7. <http://www.du.edu/thea/designs/Design-MaratSade.html>
 8. <http://www.du.edu/thea/designs/Design-MotherCourage.html>
 9. <http://www.du.edu/thea/designs/Design-SheHe.html>
 10. <http://www.du.edu/thea/designs/Design-ToysAttic.html>
 11. <http://www.du.edu/thea/designs/Design-UpYourStars.html>
- Robin Don: *The Storm*
<http://www.theatredesign.org.uk/arcdet/xrodo.htm>
- Benoit Dugardyn: *Dido and Aeneas*
<http://www.theatredesign.org.uk/arcdet/xlebr.htm>
- Nettie Edwards: *Scary Antics*
<http://www.theatredesign.org.uk/arcdet/xneed.htm>
- Rodney Ford: *Hamlet*
<http://www.theatredesign.org.uk/arcdet/xrofo.htm>
- Stuart Hembrow: *The Cenci*
<http://www.theatredesign.org.uk/arcdet/xsthe.htm>
- Rex Heuschkel: *Dark of the Moon*
<http://www.csudh.edu/theatre/design/darkofmoon.html>
- Tim Heywood: *Much Ado About Nothing*
<http://www.theatredesign.org.uk/arcdet/xtihe.htm>
- Donald Edward Lillie: *The Caucasian Chalk Circle* (1); *The Mikado* (2)
 1. <http://www.mwsc.edu/~lillie/ChalkCircle.html>
 2. <http://www.mwsc.edu/~lillie/mikado.html>
- Claire Lyth: *Romeo and Juliet*
<http://www.theatredesign.org.uk/arcdet/xclly.htm>
- Gary McCann: *Iph*
<http://www.theatredesign.org.uk/arcdet/xgamc.htm>
- Fred Meller: *Othello*
<http://www.theatredesign.org.uk/arcdet/xfrme.htm>

- Madeleine Millar: *The Good Soldier*
<http://www.theatredesign.org.uk/arcdet/xmami.htm>
- Allen Partridge: *As You Like It*; *Beaux' Strategem*; *The Crucible*; *Dark of the Moon*; *The Foreigner*; *Journey to Jefferson*; *Les Liaisons Dangereuses*; *Macbeth*; *The Miser*
<http://www.adayat.com/designs/al/folio.htm>
- Dana Pinto: *Quilt - A Musical Celebration*
<http://www.theatredesign.org.uk/arcdet/xdapi.htm>
- Hans Schavernoch: *Porgy and Bess*
<http://www.theatredesign.org.uk/arcdet/xpeha.htm>
- Graham Shingler: *Saturday, Sunday, Monday*
<http://www.theatredesign.org.uk/arcdet/xgrsh.htm>
- Sophia Lovell Smith: *Pork Bellies*
<http://www.theatredesign.org.uk/arcdet/xsolosm.htm>
- Ian Sommerville: *Andrea Chénier*
<http://www.theatredesign.org.uk/arcdet/xiaso.htm>
- Michael Spencer: *The Three Sisters*
<http://www.theatredesign.org.uk/arcdet/xmisp2.htm>
- Kit Surrey: *Blue Remembered Hills*
<http://www.theatredesign.org.uk/arcdet/xkisu.htm>
- Ian Teague: *Peter Pan*
<http://www.theatredesign.org.uk/arcdet/xiate.htm>

COSTUME DESIGNS

- Paul Brown: *King Arthur*
<http://www.theatredesign.org.uk/arcdet/xpabr.htm>
- David Collis: *The Magic Flute*
<http://www.theatredesign.org.uk/arcdet/xpabr.htm>
- Jane Frere: *The Jolly Beggars*
<http://www.theatredesign.org.uk/arcdet/xjafr.htm>
- Michael Spencer: *The Three Sisters*
<http://www.theatredesign.org.uk/arcdet/xmisp.htm>
- Nancy Surman: *Far From The Madding Crowd*
<http://www.theatredesign.org.uk/arcdet/xnasu.htm>
- Karren Frances Webbe: *The Caucasian Chalk Circle*
<http://www.theatredesign.org.uk/arcdet/xkawe.htm>

LIGHTING DESIGNS

- William Temple Davis: *The Effect of Gamma Rays on Man-In-The-Moon Marigolds* (1); *Little Mary Sunshine* (2)
 1. <http://www.du.edu/thea/designs/Design-Marigolds.html>
 2. <http://www.du.edu/thea/designs/Design-LMSunshine.html>
- Peter Halbsgut: *Porgy and Bess*
<http://www.theatredesign.org.uk/arcdet/xpeha.htm>
- Michael Hall: *Scary Antics*
<http://www.theatredesign.org.uk/arcdet/xneed.htm>
- Michael Klima: *Tartuffe*
<http://members.theglobe.com/MTKlima/tartuffe.html>
- Matthew A. Knewton: *Amadeus*; *Frankenstein*; *Jesus Christ Superstar*; *M. Buterfly*; *Romeo and Juliet*; *Ten Little Indians*
<http://eeyore.cc.wmich.edu/~knewton/Personal/index.html>
- Richard Moore: *Against The White Wall*
<http://www.theatredesign.org.uk/arcdet/xrimo.htm>
- Kevin Sleep: *Romeo and Juliet*
<http://www.theatredesign.org.uk/arcdet/xclly.htm>
- Ian Sommerville: *Andrea Chénier*
<http://www.theatredesign.org.uk/arcdet/xiaso.htm>
- Paul St. John-Shaw: *Alice - Dreams and Wonderland*
<http://www.theatredesign.org.uk/arcdet/xpastjs.htm>

SITES SENT IN

The following sites were sent to me so that they can be shared with members of USITT. Thanks for continuing to send in Web sites that you think would be of interest to other theatre professionals.

Steve Shelley recommended his "Home Page for Field Templates" [3]. David Sill was impressed by the collection of articles posted on the *New York Times*' Web site about the 71st Academy Awards [4]. Broucke Andre sent information about several opera-related sites (and two other interesting sites as well): "The Lyceu, Barcelona (Spain)" [5]; "Teatro Colon, Buenos Aires (Argentina)" [6]; "De Munt / La Monnaie (Royal Opera House) Brussels (Belgium)" [7]; "Flemish Opera, Gent and Antwerpen (Belgium)" [8]; "La Scala, Milano (Italy)" [9]; "Salzburger Festspiele, Salzburg (Austria)" [10]; "Royal Museum for Central Africa, Tervuren (Belgium)" [11]; "ADB Theatre and Television Lighting" [12]; and "4000 Years of Design at Your Fingertips" [13].

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 it 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 Sweezey
*Vice-Commissioner for
Electronic Communications*

[1] http://www.siue.edu/COSTUMES/WOW/WOW_INDEX.html

[2] <http://www.siue.edu/PROJECT2000/>

[3] <http://www.esta.org/homepages/fieldtemplate/>

[4] <http://www.nytimes.com/library/film/oscar-nominations-index.html>

[5] <http://www.gt-liceu.es/>

[6] <http://colon.is.com.ar/>

[7] <http://www.demunt.be/>

[8] <http://www.vlaamseopera.be/>

[9] <http://lascala.milano.it/>

[10] <http://www.salzburg.com/festspiele/>

[11] <http://www.africamuseum.be/>

[12] <http://www.adb.be>

[13] <http://www.dimagin.com>

MANAGEMENT COMMISSION

STAGE MANAGERS TALK BACK

Two stage managers sent to *Sightlines* a few of their candid thoughts about participating in the Stage Management Mentoring Project at the USITT Conference & Stage Expo in Toronto.

Winston Morgan wrote:

"As a resident of Toronto and a Canadian stage manager, I would like to congratulate all of you on presenting a fantastic 1999 Conference.

"I was fortunate to be a stage management Mentor at your Conference and wish to applaud the efforts of the Stage Management Mentor Project. The project is both important and well conceived. It is so vital for new and experienced stage managers to share their knowledge, compare ideas and to delve into new and old questions. Seldom does such a large group of stage managers have the opportunity to network, learn and commiserate in an atmosphere of such support and caring.

"Stage managers accept huge responsibilities during their professional careers. They need all the clues, hints and techniques they can absorb before and during such a major professional journey. I encourage the Management Commission to continue this project which is a valuable asset to both the Conference and to the growth of stage managers in North America. All the best from Canada. —Winston Morgan"

And Emily Wells shared her story of participating in the program both as a student mentee and then returning this year as the program's first graduate mentor.

"We have all been taught that our networking skills are some of the most important ones that we can develop. Young professionals need encouragement to show them that talent AND networking are important to progress in the theatre world. As a 'graduate' of the Stage Management Mentoring Project, I was given the opportunity to participate in the project at the

Toronto Conference as a Mentor. Two years had passed since I was a Mentee and, thanks to my Mentor's continued proactive involvement, my career had taken on a new dimension. I felt that this gave me a unique perspective to offer to my student stage manager and the other students involved in the Project.

"The students and Mentors were excited about my participation: the students because I was someone who was close to those things which they are experiencing now, and the Mentors because a successful example of the SMMP came back to be a Mentor. But what meant the most to me was my interaction with the intelligent and talented students who were involved in the SMMP. Most of them pursued me to meet on a one-on-one basis; they were enthusiastic (and nervous) about the choices and opportunities that lay ahead of them. They were open to communication and the advice that I had to give, and that was a warming feeling. That someone might learn from what I had accomplished in the past two years was a rewarding thought. Some were worried about the feasibility of making a living stage managing, especially early on in one's career. I tried to emphasize that there are many different paths toward being successful, and that everyone measures their own achievements in a unique way. Whether in entering graduate school or embarking on a professional career, the development of strong stage management, communication and interpersonal skills should be their primary focus.

"Students participating in the SMMP seemed to find encouragement in my story and success. And in turn, I felt renewed in my motivations to progress in stage management, and continue to feel that way now, as I move on to new productions and projects. Many people say that you have to be in the right place at the right time to climb the ladder of success, but if you talk to those who have 'made it,' more often than not they have worked hard to get there. —Emily N. Wells"

PUBLICATIONS COMMITTEE

READ A GREAT BOOK LATELY?

The Publications Committee is currently seeking nominations of outstanding works on theatre design and technology as possible recipients of the 2000 Golden Pen Award. Past winners of this prestigious award include Arnold Aronson (1986) for *American Set Design*, Denis Bablet (1987) for *His Collected Works*, Frank Rich and Lisa Aronson (1988) for *The Theatre of Boris Aronson*, Lynn Pektal (1994) for *Costume Design: Techniques of Modern Masters*, Josef Svoboda (1995) for *The Secret of Theatrical Space* edited and translated by Jarka Burian, Joan Severa (1997) for *Dressed for the Photographer*, Eileen Blumenthal and Julie Taymor (1998) for *Julie Taymor: Playing With Fire*, and Mary C. Henderson and photographer Whitney Cox (1999) for *The New Amsterdam: The Biography of a Broadway Theatre*.

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

Please send your nominations to:
Whitney Blausen
47 King St. #2
New York, NY 10014.

When making nominations, please include full bibliographic information such as title, author, publisher and ISBN.

Whitney Blausen
Golden Pen Award Coordinator

CITT NEWS

CITT HEADS TO WINNIPEG

The Canadian Institute for Theatre Technology (CITT) will hold its 1999 Annual Conference, "Fusion," in Winnipeg, Manitoba from September 10th to 12th at Prairie Theatre Exchange.

Howard Van Schaick, CITT President, has invited everyone to Winnipeg, "a cultural hotbed located at the center of the continent, for an event that will set a new standard for excellence. Expert instruction coupled with longer sessions will make this year's conference a must for any professional in the live performance community."

Highlights of the conference include the Canadian Prague Quadrennial Student Exhibition, a national show of young Canadian theatrical designers' work. Over 25 conference seminars are scheduled in a half-day format to allow in-depth instruction in both technical and tactile disciplines. Over 25 exhibitors will display new entertainment technology at the Tradeshow on Saturday, September 11. The public is welcome at the exhibition and tradeshow.

Rae Ackerman from the Vancouver Civic Theatres will deliver the keynote address. The conference will close with the presentation of the second annual CITT National Awards. These awards have been created to recognize those in the Canadian cultural community who have contributed significantly to the growth of technology within the live performance sector.

CITT is the Canadian association for design and production professionals in the performing arts. The Institute's (unique) mission is to actively promote the professional development of its members and to work for the betterment of the Canadian live performance community.

For more information about the conference, call CITT at 416-532-4488 or visit the CITT Web site at www.citt.org.

Chuck Homewood
CITT Executive Director

CLASSIFIED ADS

ASSISTANT EVENTS MANAGER

- The University of Texas at Austin. The PAC seeks a proactive events coordinator who effectively interacts and communicates with diverse personalities to accurately plan and execute concurrent multiple events.

Minimum **required qualifications** include high school graduation or GED; combination of two years of experience in multi-purpose assembly facility, using automated systems operations, in event operations or managing projects; experience in event coordination. **Preferred qualifications** include bachelor's degree; advanced organizational skills.

Monthly salary is \$1901 negotiable. Excellent fringe benefits.

Immediately submit letter of interest, resume, and list of 3 references to Warren Whitaker, UT Austin-PAC, PO Box 7818, Austin, TX 78713-7818. Refer to job #99-04-27-01-8373-A. **Equal Opportunity/Affirmative Action Employer**.

STAGE MANAGEMENT AREA

HEAD - Half-time integral faculty position, supervises training program for BFA Stage Management students. Requires MFA/MA in Prod. Management or Stage Management and a minimum 5 years' professional experience. Extensive professional experience may be substituted for degree. Not required to stage manage productions, acts as advisor and supervisor to student and staff stage managers on the main stage production.

ductions, teaches all stage management related classes within the Performance Production Dept. Requires excellent interpersonal communication skills and a demonstrated commitment to maintaining a working atmosphere free of discrimination and bias and conducive to the training and nurturing of both production personnel and performers. \$31.83/contact hour, 8 contact hours in Fall semester, possible 11 for Spring; benefits covered at %FTE (medical, dental, life, AD&D). For complete job description, see our webpage at www.cornish.edu or send a SASE to Cornish College, Office of Human Resources, 710 East Roy Street, Seattle, WA 98102. Resumes may be sent to the same address. EOE/M/F/D/V

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.

CLASSIFIED ADS

CIVIC PLAZA PRODUCTION ASSISTANT - \$13.39 - \$18.98 hourly, \$27,851 - \$39,478 annually. City of Phoenix.

Provides direct consultation to clients for technical systems and is responsible for the installation and operations of various technical systems used in support of theatrical, convention and meeting activities at the Orpheum Theater and Phoenix Civic Plaza.

Requires 2 years of experience in the installation and operation of sound systems, theatrical lighting, projection equipment and other systems used in a theatrical facility, or a large public assembly facility, or an Associate's Degree in Theater Arts or related field.

Arizona residency is required at time of application. Applications are available beginning May 3, 1999, until a selection is made. Please apply at the City of Phoenix Personnel Department, 135 N. 2nd Avenue, Phoenix, AZ 85003-2018 or call (602) 262-6277 for an application. Applications may also be downloaded from our website at: www.ci.phoenix.az.us/EMPLOY/empidx.html

City of Phoenix/AA/EEO/D Employer.

MARYLAND CENTER FOR THE PERFORMING ARTS at the University of Maryland seeks a **Production Manager** for major facility opening in 2000. MCPA will be 318,000 sq. ft. of academic and performance facilities under one roof. There will be five public performance venues with full technical support areas. Incumbent will provide high quality, hands-on management of technical/production budgeting, scheduling, seasonal staffing, and daily stage/shop operations. Ideal candidate will have successful history in a multi-facility performing arts center and will have broad experience across music, dance, theater, opera. Experience with both in-house productions and presenting booked events expected.

Facility start up experience strongly preferred. Bachelors degree required. Summer, 1999, start date. Highly competitive salary and benefits. For best consideration send letter, resume, references by June 15 to: Production Manager Search, MCPA, 1115 Holzapfel Hall, University of Maryland, College Park, MD 20742-5611. The University of Maryland is an equal opportunity, affirmative action employer.

AUDIO SUPERVISOR - The University of Texas at Austin Performing Arts Center. Supervise and coordinate all aspects of audio technical and administrative support for booked events and College of Fine Arts productions. Required qualifications include bachelor's degree and five years of experience performing audio services in a major theatrical venue, as a stage supervisor, and in a multi-purpose fine arts center. Preferred qualifications include experience operating a Yamaha PM 4000C/40 channel mixing console or equivalent; experience creating and monitoring a budget. Monthly salary is \$2485 negotiable. Excellent fringe benefits. To apply, send letter of interest, resume and list of three references to: Warren G. Whitaker, Performing Arts Center, P.O. Box 7818 - UT Austin, Austin, TX 78713-7818 **An Equal Opportunity/Affirmative Action Employer**

ASSISTANT TECHNICAL DIRECTOR - Lied Center, University of Kansas, Lawrence KS. Duties include: Technical management; training/supervising stage crews; technical stage work; scheduling; record keeping. Qualifications: Bachelor's Degree or combination of education and experience; demonstrated knowledge of performing arts technical equipment and duties relevant to event production. Salary \$26,000 plus benefits. Submit letter of interest, resume, 3 references to Fred

Pawlicki, Director of Operations, Lied Center, University of Kansas, Lawrence KS 66045-0501. First review July 20, 1999. Starting Date: August 16, 1999. Detailed position description available, call 785-864-3469. EO/AA Employer

TECHNICAL DIRECTOR - The University of Texas at Austin Performing Arts Center. Oversee the manufacturing, installation and personnel of scenic and property elements for all College productions, including student training, costing, scheduling, construction and drafting. Required qualifications include bachelor's degree; two years' experience in theatre technical direction; experience in basic drafting, and budget preparation and analysis. Preferred qualifications include experience performing stage services in a major theatrical venue; advanced communication skills. To apply, send letter of interest, resume and list of three references to: Warren G. Whitaker, Performing Arts Center, P.O. Box 7818 - UT Austin, Austin, TX 78713-7818 **An Equal Opportunity/Affirmative Action Employer**

TECHNICAL SERVICES MANAGER, BOISE STATE UNIVERSITY - Support and plan event production in the Student Union Building (SUB) and its 430-seat proscenium theater. Maintain and upgrade audio-visual, video signal distribution and lighting equipment. Supervise team of student audio-visual technicians. Administer equipment and labor budgets for Audio-Visual Department. Assist in maintaining the SUB computer network through supervision of full-time Information Systems Technician and student support team. Minimum Qualifications: Bachelor's Degree plus 2 years experience in conference and/or event audio-visual support, sound reinforcement or lighting design. Basic competencies in computer network wiring and configuration in PC and/or

Macintosh environments. Interest in working with students and community groups in event production and in an educational environment. Preferred: Master's degree and supervisory experience. Minimum salary: \$32,000 + benefits, 22 days annual leave. Review of resumes begins June 1. EOE/AA. Send resumes and 3 references to BSU Student Union/ATTN: Leah Sample/1910 University Drive/Boise, ID 83725-1335.

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.

PROJECT MANAGER - Exciting opportunity with excellent prospect for advancement with Chicago based Scenery and Events company. Responsible for timely and successful completion of projects. Includes preparation, planning, scheduling and completion of all phases; coordination of all shop fabrication departments; on-site supervision; client relations; project P&L. Typical day-to-day functions will include client meetings, site inspections, estimates/budgets, interaction with Production, Design and other departments concerning drawings, materials & methods, job components (rentals, subcontractors, transportation requirements etc.). Previous experience as technical director preferred. Please send resume to: John Birch, Thomas Brooke International, Ltd., P.O. Box 66, Spring Grove, IL 60081, Fax: 815 675-0009, Email: jbtbi@mc.net, <http://www.thomasbrooke.com/opportunities>

COSTUME DESIGN & TECHNOLOGY COMMISSION

JANET ARNOLD MEMORIAL SCHOLARSHIP FUND

The Costume Society of America has established a special fund commemorating Janet Arnold. Contributions will be used to help support a scholarship in Janet Arnold's name to promote international costume scholarship through the investigation of artifacts and related materials in continuation of Janet Arnold's work. Criteria for the scholarship and its initiation are being developed in conjunction with the executors of Janet Arnold's estate. Contributions can be by check or credit card (Visa or Master Card). Make checks payable to The Costume Society of America with the memo designating Janet Arnold Fund. Mail contributions to The Costume Society of America, 55 Edgewater Drive, Earleville, MD 21919.

Joy Emery
VP for Communication

USITT CALENDAR

June 1999 (15th to 30th)

- 7-27 Prague Quadrennial – Prague, Czech Republic
- 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

- 1 1999/00 Fiscal Year begins
- 15 July/August *Sightlines* editorial deadline
- 15 *Conference Programming*: Special Exhibition request forms to VP Special Operations
- 16 ESTA Electrical Power Working Group and Rigging Working Group meetings in Dallas/Fort Worth Marriott, Irving, Texas
- 17 ESTA Control Protocol Working Group, Fog and Smoke Working Group and Photometrics meetings in Dallas/Fort Worth Marriott, Irving, Texas

August 1998

- 1 *Conference Programming*:
 - Promotional descriptions for the top three programs and Professional Development Workshops for Denver Conference due to VP Programming
 - Final information and budgets for Denver Conference Professional Development Workshops due to VP Programming
 - Contact Denver Conference program chairs and collect all Conference Program Presenters biographies (due September 30)
- 6-8 Annual Conference & Stage Expo Committee meeting – Denver, CO
- 6-8 Commissioners and Vice-Commissioners for Programming Retreat – Denver, CO
- 11 TD&T Membership Directory changes and corrections deadline
- 15 September *Sightlines* editorial deadline
- 19-22 OISTAT Technology Commission meeting in Helsinki, Finland

September 1998 (1st to 15th)

- 10-12 Canadian Institute for Theatre Technology Annual Conference – Winnipeg, Manitoba, Canada
- 10 *Commissioners*: Contact project heads about budget requests for FY 2000/2001
- 15 October *Sightlines* editorial deadline
- 15 USITT Award nominations: USITT Award, Founders Award due to Awards Committee

usitt sightlines

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

6443 RIDINGS RD., SYRACUSE, NY 13206-1111

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