

Sightlines usitt

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

APRIL / MAY 2003

REMINDER:

This is our combined April/May issue.

Look for news of the

**2003 Annual Conference
& Stage Expo**

in the June issue

Contents

NEWS & NOTICES

- 1 YOUNG DESIGNERS AWARDS
- 3 SARGENT HONORED
- 6 COHEN & BUTTEN RECEIVE AWARD
- 7 OI STAT COSTUME GROUP
- 7 PIN CONNECTOR COMPATIBILITY
- 8 EMBRACING TECHNOLOGY
- 10 IN MEMORIAM – DAVID FLEMMING
- 10 A TRIBUTE
- 11 IN MEMORIAM – TONYA MOISEWITSCH
- 12 REGIONAL SECTION NEWS
- 12 STUDENT CHAPTER NEWS
- 14 CLASSIFIED ADS

USITT OFFICE REPORT

- 4 CONTRIBUTING MEMBER NEWS
- 4 SUSTAINING MEMBER NEWS
- 5 MISSING MEMBERS
- 5 KEEPING IN TOUCH
- 16 USITT CALENDAR

CONFERENCE & STAGE EXPO

- 9 ON TO LONG BEACH 2004
- 9 MINNEAPOLIS EXHIBITORS

Top Young Designers Named for 2003

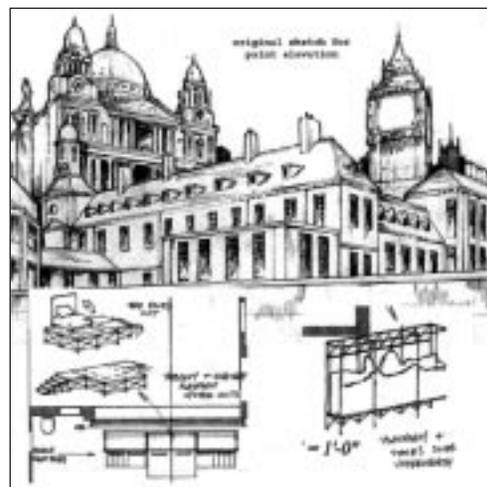
Ten awards were presented at the 43rd Annual Conference & Stage Expo when USITT honored its Awards for Young Designers & Technicians in the Performing Arts for 2003 winners. These awards are given to those just completing their degree programs or recent graduates who demonstrate excellence in a specific area of the performing arts.

To be considered for an award, student members are nominated by a USITT member and then submit portfolios and letters of recommendation. Serving as adjudicators for the 2003 awards were Elizabeth Lewandowski, Dennis Dorn, Kim Williamson, Elynmarie Kazle, William J. Byrnes, Thomas A. Kelly, Richard Pilbrow, James Moody, Rodney Kaiser, Robert Scales, Sylvia Hillyard Pannell, and Zelma Weisfeld. Ms. Kazle, USITT Vice-President for Membership & Development, was responsible for the process.



The program provides recognition and money to support young talents as they start their

Matthew Hemesath's portfolio included this "Opera Look." He received the Kryolan Makeup Design Award.



Jeff Hinchee's design for *Peter and Maimie* helped determine his selection as the winner of the W. Oren Parker Award for Scene Design.

careers. The awards include a cash prize of \$500 or \$1,000, recognition at the USITT Annual Conference & Stage Expo, and the opportunity to meet the award's sponsors. The USITT Awards for Young Designers & Technicians in the Performing Arts is the only program that offers a monetary prize to design, technical, or management students.

Jennifer Alexander, a graduate student at Carnegie Mellon University, received the Barbizon Award for Lighting Design sponsored by The Barbizon Companies. An adjudicator said Ms. Alexander's work "appears imaginative and professionally executed." Cindy Limauro nominated Ms. Alexander.

Another graduate student, Cricket S. Myers, was honored with the Clear-Com

TOP YOUNG DESIGNERS (See page 2)

USITT *Sightlines* is the newsletter of United States Institute for Theatre Technology, Inc. We welcome articles, letters, and news about USITT activities and industry events. Submissions may be edited for length, style, and clarity. Articles are used only when appropriate and space is available.

USITT's 3,600+ members include scenery, costume, sound and lighting designers; scenery, costume, sound and lighting technicians; properties, makeup and special effects craftspersons; stagehands; architects; theatrical consultants; acousticians, performing arts educators and staff; and performing arts manufacturers, suppliers and distributors throughout the United States, Canada and 40 other countries.

USITT membership application forms and additional membership information are available from the USITT web page at www.usitt.org or by contacting USITT.

Annual membership dues are:

Individual	\$90
Professional.....	\$140
Joint	\$150
Senior.....	\$72
Student	\$55
Organizational	\$150
Sustaining	\$600
Contributing	\$1,000

USITT OFFICE & *Sightlines*

EDITORIAL STAFF

Carol B. Carrigan
Finance Manager

Stacy C. Darling
Awards & Special Projects Coordinator

Judith Jager
Data Services Manager

Monica L. Merritt
*Membership & Conference
Registration Coordinator*

Michelle L. Smith
Membership & Ad Sales Manager

EDITOR

Barbara E.R. Lucas
Public Relations & Marketing Manager

**United States Institute
for Theatre Technology, Inc.**

6443 Ridings Road
Syracuse, NY 13206-1111 USA

phone: 800-93USITT (800-938-7488)
315-463-6463

fax: 866-FXUSITT (866-398-7488)
315-463-6525

e-mail: info@office.usitt.org
web: www.usitt.org

Volume XLIII Number 4

© 2003, United States Institute for Theatre Technology, Inc.

USITT Sightlines (ISSN: 1048-955X) is published 11 times a year (January, February, March, April/May, June, July, August, September, October, November, December) and Special Issue (October) by United States Institute for Theatre Technology, Inc. 6443 Ridings Road, Syracuse, NY 13206-1111. Subscription to *USITT Sightlines* is a benefit of USITT membership. \$15 is deducted from membership dues to cover the cost of publication. Periodical postage is paid at Syracuse, NY.

POSTMASTER, send address changes to USITT, 6443 Ridings Road, Syracuse, NY 13206-1111.

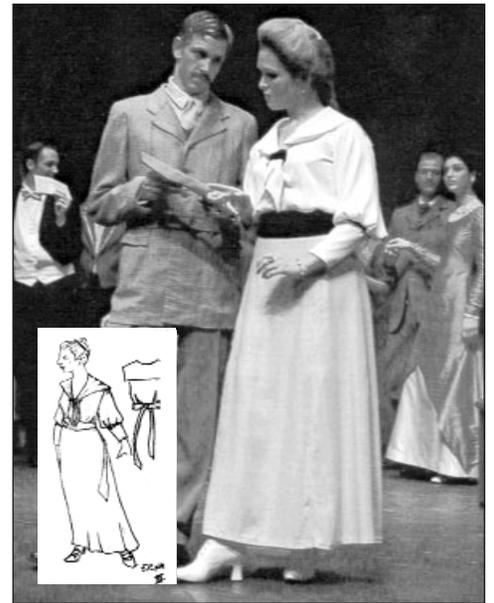
TOP DESIGNERS *(from page 1)*

Intercom Systems Sound Achievement Award. Jon Gottlieb nominated the California Institute of the Arts student for her excellence and outstanding potential in the area of sound in the performing arts. One jury member praised Ms. Myers for a "well presented" portfolio.

The KM Fabrics Inc. Technical Production Award will be given to two outstanding technicians for the first time. KM Fabrics initiated the awards and made the decision to expand it this year because of the outstanding candidates who were nominated. Erik Viker, of the University of Texas Austin, and Michael D. Banta, of the Yale School of Drama, were honored for showing outstanding potential in technical direction or production management. "I see excellent management and people skills," an adjudicator said when describing Mr. Viker's entry. Mr. Banta submitted an "extraordinary portfolio with a strong cross-section of his range of skills." Mr. Viker was nominated by Fritz Schwentker and Mr. Banta by Bronislaw Sammler.

"A wide range of skills helpful and necessary to today's technical director" were noted in the materials submitted by scenic technician Alan Grudzinski, who received the Fredrick A. Buerki Golden Hammer Scenic Technology Award. Mr. Grudzinski is a student at the Yale School of Drama and was nominated by Bronislaw Sammler.

Skill was also evident when the judges decided Matthew Hemesath, a student at the University of Texas Austin, would receive the Kryolan Makeup Design Award. Mr. Hemesath, nominated by James



Lynnsey D. Slanina's designs were realized in *Undiscovered Country*. She was honored with the Zelma H. Weisfeld Costume Design & Technology Award.

Glavan, was praised by an adjudicator for "a nice presentation with evidence of good, quality work."

Brad Steinmetz, a graduate student at The Ohio State University, was honored for his designs with the Rose Brand Award for Scene Design. A jury member described Mr. Steinmetz's project as an "array of design approaches and evidence of experience." Dan Gray nominated Mr. Steinmetz.

The W. Oren Parker Award for Scene Design was presented to Jeff Hinchee. This award goes to an undergraduate who shows potential in scene design. A jury member said Mr. Hinchee has "solid skills quite remarkable for an undergrad." Ann Mundell nominated Mr. Hinchee, a student at Carnegie Mellon University.

USITT's Stage Management Award went to Brian S. Newman. The University of Delaware graduate student is a stage manager who demonstrated excellence or outstanding potential in this area. Rick Cunningham nominated Mr. Newman for the award which also honors a seasoned stage manager each year.

For her work, which a judge called, "quite remarkable design," Lynnsey D. Slanina, of the North Carolina School of the Arts, was honored with the Zelma H. Weisfeld Costume Design & Technology Award. Mark Pirolo nominated Ms. Slanina.

Jennifer Lee
Sightlines intern



Work by the Barbizon Award for Lighting Design winner Jennifer Alexander, demonstrates her flair for dramatic lighting.

USITT to Honor Peter E. Sargent

Recognizing those who have outstanding achievement in the performing arts is part of USITT's mission. Among those receiving recognition at the 43rd Annual Conference & Stage Expo was Peter E. Sargent, founding Vice President for Administration for the Association for Theatre in Higher Education (ATHE). The Institute presented Mr. Sargent with the Special Citation for Excellence in Education for 2003 at the Awards Banquet on Saturday, March 22.

Special Citations are given to honor those who have had outstanding achievement in any area of the performing arts. Mr. Sargent now joins author and scholar, Oscar Brockett, and high-intensity follow-spot-light developer, Strong Entertainment Lighting, as winners of this award in recent years.

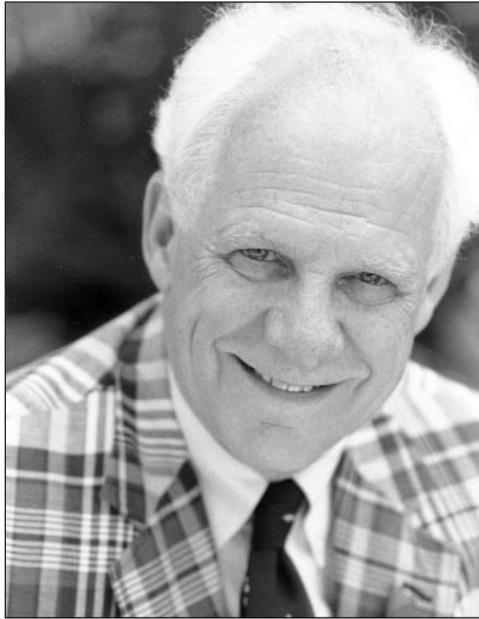
The Special Citation recognizes Mr. Sargent's "outstanding, innovative, and ongoing contributions to the development of professional theatre training and for extraordinary teaching of practicing theatre artists."

Mr. Sargent is the Dean of the Leigh Gerdine College of Fine Arts at Webster University in St. Louis, Missouri and has been resident lighting designer for the Repertory Theatre of St. Louis since its founding in 1966.

His commitment to the education of practicing artists is apparent, as he has been the consultant for nine college and high school theatres including Harris-Stowe State College, the Pensacola Christian College, Monmouth College, Lewis and Clark College, and St. Louis Country Day School.

Mr. Sargent has also been involved with the Institute for many years. He was Secretary of USITT, served on the Board of Directors, and was Chair of the St. Louis Annual Conference in 1972.

Mr. Sargent has also held many prestigious, administrative positions in the theatre world. He is on the Board of Directors of the Arts and Education Council of Greater St. Louis, the Advisory Council of Dance St. Louis, and the national Program Planning Committee of Young Audiences. He is Vice President for Young Audiences of St. Louis, and Vice President of the St. Louis Black Repertory Company.



Peter Sargent

Mr. Sargent's designs have been used in many theatres around the country including the Royal Poinciana Playhouse, The Goodspeed Opera House, and The Great Lakes Theatre Festival. Mr. Sargent's resume also includes lighting the opening of the National Governor's Conference in St. Louis in 2000.

Besides his work in education and lighting design, Mr. Sargent has worked in many areas of the performing arts. He established and serves as coordinator for the Midwest Theatre Auditions. He has been coordinator of auditions for the International Thespian Festival in Lincoln for the past 10 years. And for Thespians, he regularly presents workshops at State Conferences in Ohio, Georgia, Texas, Virginia, Illinois, Missouri, and Kansas.

Mr. Sargent is a member of the Hall of Fame for the Educational Theatre Association and was awarded the St. Louis "Artie" for Outstanding Achievement in the Arts.

In addition to his extraordinarily active professional career, Mr. Sargent places great importance on his family, including his wife of 37 years, Alice. His daughter, Amy, grandson Connor, and son-in-law Douglas live in Webster Groves; and daughter Megan resides with her husband Dennis, in Overland Park, Kansas.

usitt

United States Institute for Theatre Technology, Inc. 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 research, innovation, and creativity by sponsoring projects, programs, and symposia;
- disseminating information about aesthetic and technological developments;
- providing opportunities for professional contacts and networking;
- producing the USITT Annual Conference & Stage Expo;
- participating in the development of industry standards;
- promoting and sponsoring international alliances and activities;
- 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

BOARD OF DIRECTORS

EXECUTIVE COMMITTEE

Bruce Brockman
President

Elizabeth Lewandowski
Secretary

Lawrence J. Hill
Treasurer

Dennis Dorn
Vice-President for Commissions

Bobbi Owen
Interim Vice-President for Communications

John Uthoff
Vice-President for Conferences

Carl Lefko
Vice-President for Programming

Elynmarie Kazle
*Vice President for
Membership & Development*

LeRoy Stoner
Vice-President for Sections & Chapters

Joe Aldridge
Vice-President for Special Operations

William J. Byrnes
Immediate Past President

DIRECTORS AT LARGE

2000 - 2003

Laura K. Love	Jean Montgomery
James L. Moody	Richard Pilbrow
Donna Ruzika	Bill Sapsis

2001 - 2004

Alexandra Bonds	Louis Bradfield
Rachel Keebler	Richard Thomas
Stephanie Young	Tom Young

2002 - 2005

Dick Block	Nadine Charlsen
Richard Devin	Martha Marking
Lisa Westkaemper	Kim Williamson

Members

HONORARY LIFETIME

RICHARD L. ARNOLD
WILLARD F. BELLMAN
JOY SPANABEL EMERY
TED W. JONES
CHRISTINE L. KAISER
JOEL E. RUBIN
SAMUEL H. SCRIPPS
TOM WATSON

CONTRIBUTING

American Harlequin Corporation
ARTEC Consultants Inc
Automatic Devices Company
Barbizon Lighting Company
J.R. Clancy, Inc.
Clear-Com Intercom Systems
Electronic Theatre Controls (ETC)
Entertainment Design/
Lighting Dimensions
Entertainment Services &
Technology Association (ESTA)
Entertainment Technology
Fourth Phase
GAMPRODUCTS, INC.
H & H Specialties Inc.
InterAmerica Stage, Inc.
KM Fabrics, Inc.
Kryolan Corporation
The Light Source
Production Advantage, Inc.
Rosco Laboratories, Inc.
Rose Brand Theatrical Fabrics,
Fabrications & Supplies
Sapsis Rigging Entertainment
Services, Inc.
Schuler & Shook, Inc.
SECOA
Stage Directions Magazine
StageRight Corporation
Staging Concepts
Strand Lighting
Syracuse Scenery &
Stage Lighting Co., Inc.
Telex Communications Inc.
Texas Scenic Company, Inc.
Vari-Lite, Inc.
Vincent Lighting Systems
Walt Disney Entertainment
Wenger Corporation

SUSTAINING

A.C.T Lighting, Inc.
All Access
Altman Lighting, Inc.
Apollo Design Technology, Inc.
Auerbach • Pollock • Friedlander
A V Pro, Inc.
B.N. Productions, Inc.
Baer Fabrics
Bandit Lites, Inc.
Ben Nye Makeup
Big Apple Lights

Around the Office

Congratulations to Director at Large James L. Moody on the recent publication of *The Business of Theatrical Design* by Allworth Press. Mr. Moody was one of the authors on hand to sign copies of the book as part of Stage Expo in Minneapolis, a true case of a book being “hot off the presses.” The book will also be available from USITT with special member pricing.

Since this is the April/May issue of *Sightlines*, you may be wondering why there are no photos of the 43rd Annual Conference & Stage Expo. The explanation is simple – this issue is being prepared and mailed in mid-March, before the USITT staff travels to Minneapolis. Don't worry, though, we expect lots of information in the June issue, which should be in your mailbox by the end of May.

Our friends at Theatre Communication Group have recently moved to 520 Eighth Ave., 24th Floor, New York, NY 10018-4156. For more on the move, visit TCG at www.tcg.org.

CONTRIBUTING MEMBER NEWS

We appreciate the increased level of support to the Institute from **Production Advantage Inc.**, which recently upgraded to become a Contributing Member of USITT. Production Advantage handles national and international sales of hardware, lighting, rigging, scenic material, soft goods, sound equipment, and expendables to all aspects of the entertainment industry. To learn more, visit the company web site at www.productionadvantageonline.com.

Pro Light & Staging News has added Arnold Serame to its editorial staff. He will write the magazine's monthly LD-at-Large column.

Customers who want to see how any two **GAMProducts** patterns superimposed and rotating can go to the company's web site and see Virtual TwinSpin. Visit to www.gamonline.com and click on the Virtual TwinSpin under quick links to vary speed and direction on a computer screen and see the results.

Harlequin has recently completed dance flooring at Laban's brand new building at Deptford Creekside in London, England. Before the final specifications for the sprung

floors were confirmed, two dancers flew to Boston, Massachusetts to test out a similar floor for themselves. Their verdict, said Harlequin, was the final approval in selecting Harlequin's Liberty floor. A total of 1,762 square meters of Harlequin Liberty floor panels and Harlequin Studio vinyl floors was installed in the 13 main rehearsal studios and the DMT clinic. The theatre stage includes 200 square meters of sprung maple floor, plus 66 more in the wings.

Entertainment Services and Technology Association announced the appointment of David Taylor, director of project management at **Theatre Projects Consultants**, to its Board of Directors. He was appointed by ESTA President Mike Wood to fill the remaining two years of a vacant term. As a freelance lighting designer, Mr. Taylor has worked on hundreds of productions in the United States and Europe. He joined TPC in the United Kingdom in 1985, became a project leader in 1989, and a senior consultant in 1993. He moved to the United States in 1993, and is based in the company's Connecticut office.

SUSTAINING MEMBER NEWS

We welcome **Michigan Technological University** as a new Sustaining Member of USITT. Several representatives of the school were at Stage Expo and were first-time participants at conference sessions.

We also welcome **International Alliance of Theatrical Stage Employees (IATSE)** as a Sustaining Member. Brian Lawler, co-director of the Stagecraft Division, can be reached at blawler@iatse-intl.com. For more information, visit their web site at www.iatse.lm.com. IATSE was also an exhibitor at Stage Expo in Minneapolis.

Two workshops are being planned by **Colbalt Studios** in White Lake, New York. Master scenic artist and Brandeis professor Bob Moody will lead *Painting Translucent Backdrops* from April 21 to 25. On May 12 to 15, Nels Christianson who studied at the renowned Van der Kelen School of Painting in Brussels, Belgium and received its highest honor, will lead *Interior-Grad Painted Woodgrain*. For information on costs and accommodations visit www.fcc.net/colbalt-studios.

TOMCAT has a new look at its web site, www.tomcatglobal.com, including new features and visuals of recent TOMCAT

AROUND THE OFFICE (See page 5)

AROUND THE OFFICE (from page 4)

custom products. To help those seeking technical information, the site includes a Palm OS TOMCAT catalog, which can be downloaded, plus product load data and dimensions. Information on the company's hoist and rigging workshops is also available online, as are applications. TOMCAT USA and sister company Brilliant Stages collaborated to create a stage system for the Curtain Up show designed by Joe Ragey for Princess Cruise Lines. One of the challenges was to accommodate a need to change several times during the run of the cruise. The multi-level stage system is made of a series of decks on aluminum frames. Each deck has a birch plywood surface covered with a black dance surface from **Harlequin**. As space is limited, two of the main upstage risers can turn on their sides and be used as dollies to store the remainder of the stage.

Wybron has introduced the new CXI MultiPar Color, the newest member of the CXI family, designed to be a perfect fit on the ETC MultiPAR lighting fixture. This the fourth generation color changing technology from Wybron, and is constructed with an all-metal housing that holds up under the rigors of everything from rock tours to permanent architectural installations to theatres. It uses standard gel-strings of cyan, magenta, and yellow to create "a nearly endless palette of color."

Ray Swedenburg has joined **LVH Entertainment Systems** as a project estimator. Mr. Swedenburg brings 25 years of experience in the theatre and entertainment industry to the Oxnard, California company. The California native spent several of his early years in Lebanon in the Middle East, and received his bachelor's degree from University of California at San Diego. He has worked as a lighting technician/designer, a set and prop builder, and a rental manager. He has also been an Apple Computer consultant.

Leviton Manufacturing Company has acquired OnQ Technologies, Inc., the nation's leading supplier of structured wiring and home networking technologies. OnQ will be joined with Leviton Integrated Networks, the company's existing structured wiring division, to create Leviton OnQ, with a combined market share of nearly 50 percent. The new division expects to become the dominant supplier in the growing structured-wiring market.

Ame Strong has been appointed product manager for Color Filter Products at **Rosco Laboratories**. She will be responsible for developing new filter products and managing the existing product line in this range, including Roscolux and Supergel. In addition, Ms. Strong will manage the Rosco's Permacolor range of dichroic glass. In making the appointment, Rosco President Stan Miller noted, "Ame is an excellent addition to the Rosco staff for two reasons. The first is her long experience and deep understanding of color filter products. The second is her attitude of diligently serving the lighting designers who had been her customers and will continue to be Rosco's customers."

Texas Scenic Co. has opened a mid-Atlantic office in Frederick, Maryland to better serve its customers in that area. The new office can be reached using the toll-free Texas Scenic telephone number, which also serves the Texas office, 800-292-7490 or can be reached locally at 301-874-1747.

Missing Members Located!

Two of the people we had listed as "missing" in recent issues have been located thanks to our alert members. We thank Kathleen Gossman and Tim Kupka for helping us get in touch with Brendon Vierra and Greg Gillette.

We really appreciate the help we have received which allows the USITT Office to send publications and membership information to these individuals for whom mail had been returned. We currently have only a few individuals we are trying to locate. If you have current address, phone, or e-mail information for Michelle Bohn or Leslie Malitz, please get in touch with Barbara Lucas at barbara@office.usitt.org or call 800-93USITT.

Keep in Touch

As summer approaches, and our members think about changing locations, we urge you to update the USITT Office with current address, phone, and e-mail addresses. There is a direct link to update information on the first page of www.usitt.org, so please use it any time to report information changes.

Barbara E.R. Lucas
Sightlines *Editor*

Members

SUSTAINING

Big Image Systems AB
BMI Supply
CAE, Inc./Leprecon LLC
CAE, Inc./Littlite LLC
California Institute of the Arts
Center Theatre Group
Charles Cosler Theatre Design, Inc.
Chicago Spotlight, Inc.
City Theatrical Inc.
Cobalt Studios
Columbus McKinnon Corp.
Creative Industry Handbook
The Crosby Group, Inc.
Crouse-Hinds Molded Products
d&b audiotechnik
Darcor Casters
Dazian LLC
Designlab Chicago
Electronics Diversified Inc.
Entertainment Lighting Services
Foy Invention, Inc.
GALA, Division of Paco Corp.
Gateway Computers
Geni Electronics Co., Ltd.
Gerriets International Inc.
Graftobian Theatrical Make-Up Co.
Grand Stage Company, Inc.
Haussmann Theaterbedarf GmbH
heatshrink.com
High Output, Inc.
Hoffend & Sons, Inc.
Hollywood Lights, Inc.
Hy-Safe Technology
I. Weiss
Intelligent Lighting Creations
International Alliance of Theatrical
Stage Employees (IATSE)
Irwin Seating Company
Jeamar Winches Inc.
Johnson Systems Inc.
Kenmark, Inc.
Kirkegaard Associates
KUPO Industrial Corp
Lambda US by Blacksmith Garden
Le Maitre Special Effects Inc.
LEE Filters
Lehigh Electric Products Co.
Leviton/NSI/Colortran
Lighting & Electronics, Inc.
Lightronics, Inc.
Limelight Productions, Inc.
Lite-Trol Service Company, Inc.
LVH Entertainment Systems
The MAGNUM Companies, Ltd.
Mainstage Theatrical Supply, Inc.
Make-Up Designory
Mann Brothers
Martin Professional, Inc.
MDG Fog Generators
Mehron, Inc.
Meyer Sound Laboratories, Inc.

SUSTAINING

Michigan Technological University
 Milliken & Company
 Mole-Richardson Company
 MSA Fall Protection
 Musson Theatrical, Inc.
 Mutual Hardware Corp.
 Nemetschek
 Norcostco, Inc.
 Olson Sound Design
 Ontario Staging Limited
 OSRAM SYLVANIA INC.
 Pathway Connectivity
 Pro Lights & Staging News
 Production Intercom, Inc.
 Production Solutions, Inc.
 PolYTE Products Group
 Protech Theatrical Services, Inc.
 Quinette Gallay
 Sculptural Arts Coating, Inc.
 Selecon
 Serapid Scenic Technologies, Inc.
 Show Distribution Inc.
 South Dakota State University
 Spotlight S.R.L.
 Stage Decoration & Supplies, Inc.
 Stage Equipment and Lighting, Inc.
 Stage Research, Inc.
 Stage Technology
 Stagecraft Industries, Inc.
 StageLight, Inc.
 STAGEWORKS
 Steeldeck Inc.
 Strong Entertainment Lighting,
 a division of Ballantyne of Omaha
 The Talaske Group, Inc.
 Theatre Arts Video Library
 Theatre Projects Consultants, Inc.
 Thern Inc.
 James Thomas Engineering
 Tiffin Scenic Studios, Inc.
 TMB
 Tobins Lake Studio
 TOMCAT USA, Inc.
 Union Connector Co., Inc.
 Wayne State University Dept of Theatre
 Wybron, Inc.
 XS Lighting, Inc.

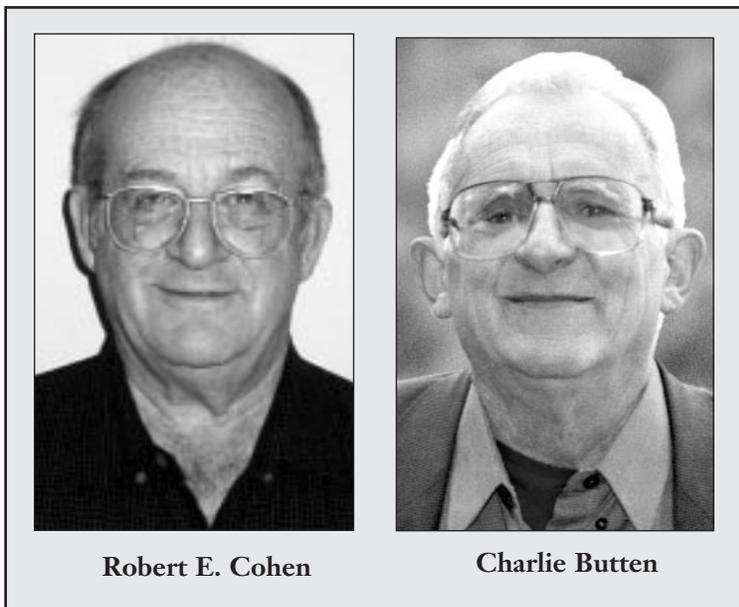
COMMERCIAL ENDORSEMENT POLICY

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.

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

Two Presented with USITT Special Citation

Two pioneers in sound engineering were honored as part of the 43rd Annual Conference & Stage Expo in Minneapolis, Minnesota. Charlie Butten and Robert E. Cohen received the Special Citation in Sound Engineering 2003. The awards read, in part, “for pioneering work in developing the distributed amplifier which has become the basis for modern headset communication systems used throughout the world.”



Robert E. Cohen

Charlie Butten

Mr. Cohen, who created the Clear-Com Intercom Systems Sound Achievement Award, one of USITT’s Awards for Young Designers & Technicians in the Performing Arts, has been involved in live performance for more than four decades. He moved to San Francisco, California in 1960 and became involved in the local live performance scene. With musician friends, he put on a concert with local bands, the Jefferson Airplane and the Charlatans, and “a sound engineer was born.”

While designing, installing, and running sound at the Avalon Ballroom, which he started, he discovered that no commercially-available intercom system would operate as he wished, so he decided to build his own. That system was noticed and requested by bands such as the Grateful Dead. “The demand for my intercoms grew, and the idea for Clear-Com was born,” he notes, but he continued to design and build sound reinforcement systems for rock bands.

In 1970, Mr. Cohen started selling intercom systems using the Clear-Com name. The company grew and flourished, and in 1997 an opportunity presented itself to sell the company.

Since then, Mr. Cohen has retired to “pursue the good life and spend more time on my hobbies,” including large-scale steam trains and computers.

Charlie Butten, a native of Westerly, Rhode Island, moved to New York at a young age. He had a flare for electronics, and in 1962, he was working with the State of

New York Audio Visual and Architecture departments in Troy, New York.

Influenced by the San Francisco music scene and other factors, Mr. Butten moved to the San Francisco bay area in 1965. There he worked with such stellar bands as Santana, Big Brother and the Holding Company, Eric Clapton, and numerous others where his expertise with audio and speaker design were recognized. His reputation grew through the 1960s and 1970s.

Because he had worked on many “loud” shows, Mr. Butten recognized the need for an effective communication system to replace the hand signals or runners with notes which were in use at that time. In 1973, Butten Sound and Bob Cohen Sound teamed up to build the first practical distributed amplified intercom system based on common microphone cable, commonly known as the belt pack.

The early Clear-Com products were used by the many bands which toured through the San Francisco area as beta testers, and the modern theatrical intercom system found wide acceptance.

The company has sold about 300,000 belt packs of various models since 1970, and some of those early models are still in service with sound and light touring companies.

Mr. Butten and Mr. Cohen were presented with the Special Citation as part of the Awards Banquet which concluded the Annual Conference & Stage Expo in Minneapolis in March.

OISTAT's Costume Working Group Plans Sessions in Prague and Seeks Input on Web Site

Sessions on "Wrapping Up Moliere in Paper" and creating costumes from found objects without sewing machines will be a part of the excitement in Prague June 16 and 17, 2003 when the Costume Working Group has its organizational meeting as part of the Prague Quadrennial.

The Costume Working Group is a sub-committee within the Scenography Commission of OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians. OISTAT started when a group of theatre artists came together to promote international collaboration in live performance and has since grown to include 52 countries.

After the organizational meeting on June 16, Chilean representative Edith Del Campo will present "Wrapping up Moliere in Paper." This is a technique to teach volume and scale through half scale paper maquettes. The next day at the Costume Charette, teams of representatives from different countries, student assistants, and live models will meet to create costumes from found objects. Designers will not have mannequins,

sewing machines, or seamstresses so they will have to find other means of holding the garments together. The Charette will conclude in a fashion show with lights and music from the participating countries. For more information on the meeting and the Charette, contact chair Laura Crow at laura.crow@uconn.edu.

The 2003 meeting promises to be just as rewarding as the other session in the group's short history. At the first meeting, in Antwerp in 1999, Gunilla Bodin from Sweden described her experiences designing with the actress/director Bibi Anderson on pieces for audiences in war-torn Bosnia. Ms. Bodin said the experience changed her feeling about the power of live theatre. When the bombings were worst, people came to the theatre out of need for companionship and communication.

At the same meeting, Miodrag Tabacki and Angelina Atlagic spoke about the hardship of artists during difficult times in Yugoslavia. Shifting discussions to another culture, Ruby Goldstein spoke of her production of *Women With Dark Braids* about the plight of the Indians of the Andes and water short-



An example of a costume by Edith Del Campo of Chile. She will present a session for the OISTAT Costume Working Group June 16 in Prague, Czech Republic.

ages. Margaret Mitchell discussed working with Maori war dances from New Zealand as a way to purge gang aggression among the Hispanic community of Southwest Texas in the United States, and both Mrs. Mitchell and Marianne Custer discussed the value of importing controversial directors from different

OISTAT (See page 8)

ESTA to Address Pin Connector Incompatibility

The Electrical Power Working Group, part of ESTA's Technical Standards Program, has started a project to create an American National Standard E1.24-200x, Dimensional Requirements for Stage Pin Connectors. The standard will specify the dimensional requirements for a range of different ampacity pin connectors (also known as bates plugs) and will give the general conventions of use for the connectors.

Starting point for the standard-drafting project is the USITT connector standard, USITT S3-1997, the maintenance of which the USITT has agreed to turn over to ESTA. USITT provides financial support for the Technical Standards Program and has representatives on many ESTA working groups.

The project is being undertaken because the USITT standard does not appear to be used by nationally recognized testing laboratories in their safety tests for pin connectors. The USITT standard specifies the size and placement of connector pins so that male and female connectors by different manufacturers will reliably fit together. However, testing labs have been testing the mating of the male and female connectors of a particular manufacturer with other connectors from that same manufacturer

only, and have not been testing them to see if they conform to a non-manufacturer-specific configuration standard such as USITT's.

The result has been connectors in the field that will not mate with connectors from other manufacturers without overheating. It is hoped that having an American National Standard for connector compatibility will promote safety and convenience by ensuring that connectors from different manufacturers mate reliably.

People and organizations that might be affected by the development of the pin connector configuration standard are invited to become involved in the project by joining the Electrical Power Working Group or by offering comments when the draft standard is ready for public review.

Information about getting involved in the Working Group is available at www.esta.org/tsp/tscinvolved.html or can be obtained by contacting Karl G. Ruling, ESTA's Technical Standards Manager at standards@esta.org. Membership in ESTA is not a requirement for membership in the Electrical Power Working Group or for participation in any public review.

Embracing Technology

While no one would argue that technology has become a major part of the art and craft of theatre, most will debate whether or not this is always a positive development. All tools present new possibilities on one hand and new limitations on the other. The choice of use and application remains with the artist. The computer presents the artist with the same potential benefit and threat.

In the early 1980s, I conducted a survey of designers as part of my doctoral dissertation involving the application of computer-aided design in the theatrical design process. While I received an astonishingly large number of responses, I was not surprised to find at that point computers were only making a minor impact on our art with the exception of lighting control boards.

What I found startling was how many designers wrote back to express their dismay at my raising this possibility. The general consensus among these respondents was that computerization would hinder the artistic process by essentially reducing it to a mechanical level.

One respondent sent me a lengthy negative letter expressing his dismay that any artist would seriously consider utilizing a computer as a design tool. After a long discourse he ended by saying that I

should not think he was opposed to technology in general. In fact, he wanted me to know that he had an electric pencil sharpener on his drafting table. The irony is that, for any classically trained draftsman, the only acceptable method of sharpening a pencil is with a sandpaper block. Any other method eliminates the creative process of shaping the point.

The lesson I gleaned from this and other responses was that it was not *if* we should embrace technology but rather *how* we do so or at least to what extent. In the early days of the computer light board, many of my colleagues bemoaned the fact that creative execution of the light cue by the operator was lost, yet complained that they could not get an operator to consistently execute cues as they were written on a manual lightboard.

Computers cannot “think” and as such cannot make creative choices. They can, however, present the artist with many new options. At the same time, the automation involved can seduce the artist to accept the presented possibilities without further creative involvement. It is our creative involvement in the process that must make the final choices. We must also adapt our process to new tools. In attempts to make computers look more like their analog counterparts, we have

forced the interface to look and feel like non-computer interfaces. For example, many sound programs have “buttons” that resemble tape and CD players, which are clicked with the mouse.

As we continue to develop a comfort with computer technology, we can begin to accept it as a new tool and fold it into our arsenal of artistic options. The art remains in how we create; the tool is simply the method we utilize to get there. If we trained with water color, markers are difficult to master until we stop trying to make them behave like watercolor brushes. It is certain that there is some initial loss in the creative process whenever a tool is introduced, but it is our job to minimize and reverse this loss and to maximize the creative advantage. We cannot simply blame the tool; we must make the choice.

The Lighting Commission would like to thank Michael Cohen, Michael DiBlasi, Robert Shook, and Lauri Tredinnick from Schuler & Shook for presenting the INTRODUCTION TO ARCHITECTURAL LIGHTING PROFESSIONAL DEVELOPMENT WORKSHOP.

Robin J. Schraft

Vice-Commissioner for Computer Applications, Lighting Commission

OISTAT (from page 7)

cultures to work with academic institutions.

In November 2001, the Costume Working Group met in Davao City, Philippines. This joint meeting with the Weavers Guild of Southeast Asia and the Fashion Designers Guild of Davao included a splendid array of textiles on display and for sale. In addition to a multitude of weavers of Muslim and Catholic backgrounds, there were also batik artists from Indonesia talking about elaborate new ways of producing batiks. Japanese artists provided beautiful examples of hand-created kimonos, while those from Finland offered larger-than-

life textures, and costumers from the Czech Republic showed some quirky modern pieces during a talk on using found objects in costumes. A charrette at the meeting gave designers from throughout the world three hours to create realized designs using indigenous fibers.

The Costume Working Group is already planning its 2004 meeting. The Carnival Symposium will be held late July to early August in both Santiago de Cuba and Havana, Cuba.

The working group is also advancing its mission to continue to promote diversity, celebrate culture, and disseminate information to a very widespread con-

stituency through its web site. The group is seeking additional information and links to add to those already in place at www.sp.uconn.edu/~lcrow. Feel free to contribute to any link; or provide additional facts which would enhance the site, since even some portion of information is better than none. If you have material that should be included on the site, please e-mail laura.crow@uconn.edu. USITT members are especially encouraged to visit the site and provide their suggestions.

Laura Crow

Chair, OISTAT Costume Working Group



Getting Ready for Stage Expo 2004

Many people have asked why we are going back to Long Beach for a third time when part of the fun of attending a USITT Conference & Stage Expo is visiting new places. The answer is because Long Beach is such a terrific destination for us, providing a great venue in an exciting part of Southern California, USITT signed a three-time agreement.

The Long Beach Convention & Entertainment Center has plenty of meeting rooms in close proximity to the Exhibit Halls, and with a total of 224,000 square feet in three exhibit halls, there is room to accommodate Stage Expo as it grows.

Our conference hotels, the Hyatt, Renaissance, and Westin are within a block of the Convention Center, and the shops and restaurants of Shoreline Village and Pine Avenue are an easy stroll from hotels and the center.

New in 2004 will be The Pike at Rainbow

Harbor, a shopping/dining/movie theatre complex being constructed across the street from the Convention Center.

Traveling within Long Beach is easy with the Passport buses on land, while the Aquabus water taxi links the Aquarium, the Queen Mary, and other sites in Rainbow Harbor, and the new Aqualink catamaran makes a swift journey to Alamitos Bay.

Our 44th Annual USITT Conference & Stage Expo will be held at the Long Beach Convention & Entertainment Center March 17 to 20, 2004. Stage Expo will be located in Halls B&C, giving us 133,000 square feet of space for commercial booths and tables, non-commercial tables, as well as a variety of special exhibits, including the national, architectural, and student exhibits which USITT is supporting at the Prague Quadrennial in 2003. Plan now to join us in Long Beach in 2004 for "Theatre in a brand new light."

Helen Willard

Stage Expo Sales Manager

Minneapolis Stage Expo Exhibitors as of 3/1/03

Acronym Trading Inc.
A.C.T Lighting
American Harlequin Corporation
American Pro Audio, Inc.
Apollo Design Technology, Inc.
Automatic Devices Company
AutoStage
Barbizon
Ben Nye Company
Big Apple Lights
BMI Supply, Inc.
Boston University
Brandeis University
CAE/Leprecon
California Institute of The Arts
California State University, Fullerton
Carnegie Mellon School of Drama
Central Lakes College
City Theatrical, Inc.
J.R. Clancy
Clear-Com Intercom Systems
Cobalt Studios
Columbus McKinnon
Cornish College of the Arts
Costume Computer Software Consortium
d&b audiotechnik
Dazian LLC
Design & Drafting
Designlab - Chicago
Dodger Costume Rental
Electronic Theatre Controls
Electronics Diversified, Inc.
Entertainment Design/Lighting Dimensions/LDI
Entertainment Services and Technology Assoc.
Entertainment Technology
Farthingales
Flying By Foy
Focal Press
FSU School of Theatre
Future Light
GALA, A Division of PACO Corp.

GAMPRODUCTS, INC.
Gateway
Glimmerglass Opera
Gopher Stage Lighting
Graftobian Theatrical Make-up Co.
H & H Specialties Inc.
heatshrink.com
High End Systems, Inc.
High Output, Inc.
Humboldt State University
Hy-Safe Technology
I.A.T.S.E Local One
IATSE
Indiana University
Irwin Seating Co.
James Thomas Engineering
Kenmark, Inc.
Kent State University
Kryolan Corp.
Lambda Platforms
Le Maitre Special Effects Inc.
LEE FILTERS
Level Control Systems
Leviton/Colortran
Lex Products Corp.
LIGHTBOX by Thematics
Lightronics Inc.
Limelight Productions, Inc.
Make-Up Designory
Mann Bros
Martin Professional
MDG Fog Generators Ltd
Mehron Inc.
Meyer Sound
Minnesota State University, Mankato
MSA Fall Protection
Nemetschek
New Jersey Shakespeare Festival
Norcostco Inc
North Carolina School of the Arts
Northern Arizona University

Opera America
Palladia Passementerie
Pathway Connectivity
PatternMaker Software
PCPA Theaterfest
Penn State University
Period Corsets by Kaufman-Davis Studio, Inc.
Pop-Out Furniture
Prism Production Services
Pro Lights & Staging News
Production Intercom Inc.
Production Managers Forum
Protech
Purdue University
Quinette Gally
Regent University
Rosco
Rose Brand
San Diego State University
Santa Fe Opera
Sapsis Rigging Inc.
Savannah College of Art and Design
Sculptural Arts Coating, Inc.
SECOA, Inc.
Selecon
SERAPID Scenic Technologies, Inc.
Show Distribution Group Inc
Shure Inc.
Smooth-On, Inc.
Society of Properties Artisan Managers
Southern Illinois University at Carbondale
Stage Directions
Stage Technology
StageLight, Inc.
StageRight Corporation
Staging Concepts
Staging Dimensions, Inc.
Steeldeck Inc.
Steppenwolf Theatre Company
Strand Lighting Inc.
Syracuse Scenery & Stage Lighting Co., Inc.

Telex Communications
Texas Tech University
The Painter's Journal
The Studio & Forum of Scenic Art
Theatre Arts Video Library
Theatrix Costume House
Them
Tiffin Scenic Studios, Inc.
Tools for Stagecraft
Tulane University
Union Connector
United Scenic Artists Local 829 IATSE
University of Alabama
University of Arizona
University of California, Davis
University of Central Florida
University of Cincinnati
University of Delaware
University of Illinois, Urbana-Champaign
University of Iowa
University of Maryland
University of Massachusetts, Amherst
University of Memphis
University of Minnesota - Twin Cities
University of Montana
University of Nebraska - Lincoln
University of Nevada, Las Vegas
University of North Carolina at Chapel Hill
University of South Dakota
University of Southern California
University of Tennessee
University of Texas at Austin
University of Wisconsin - Milwaukee
Utah Shakespearean Festival
Utah State University
W.E. Palmer Co.
Walt Disney Entertainment
Wayne State University
Wenger Corporation
Wybron, Inc.
XS Lighting, Inc.
Yale School of Drama

IN MEMORIAM

David G. Flemming

Institute members, colleagues, and former students throughout the southwest and the nation were saddened to learn of the passing of David G. Flemming from complications due to congestive heart failure on February 11,



Photo/courtesy Sheila Dell'Homme

David Flemming

2003, in San Marcos, Texas. He is survived by his wife of 50 years, Bonnie, of San Marcos; a son, Steven, also of San Marcos; a daughter, Sheila, of Smithville, Texas; a daughter, Wendy, of Lytham-St. Anne, England; and six grandchildren.

Mr. Flemming was born February 3, 1926, in Orange, New Jersey. After service in the U. S. Navy from 1944 to 1946, he attended Adelphi College, receiving his bachelor's degree in Art and Graphics in 1951, and a master's degree in Theatre Arts from Cornell University in 1953.

He immediately joined the faculty of Wichita State University where he remained until 1968 when he left to pursue doctoral studies at the University of Kansas. He then joined the faculty of Southwest Texas State University (SWTSU) in 1970 and remained there until his retirement in 1996, at which time he was named Associate Professor Emeritus.

Mr. Flemming became a member of USITT in 1978, and served in a variety of offices for the Texas (now Southwest) Regional Section. As one member noted recently, "Dave was the glue that held the section together for more than 20 years." At one time or another, he performed almost every job within the Section's leadership, but it was his 15 years as Secretary, Historian, and Chair of the By Laws Committee that made him an indispensable resource and "keeper of the records and the rule book." He was recognized for his yeoman service to the Section with two Distinguished Service Awards in 1990 and 1995, the Texas Founder's Award in 1992, and a Lifetime Membership-Southwest Section in 1997.

Mr. Flemming was undoubtedly best known and recognized for his extensive work and advocacy on behalf of student members as the Institute's Student Liaison Officer (1984-88, 1990-98). He formed the first USITT student chapter at SWTSU in 1978 shortly after becoming a member himself, and continued as Student Chapter Sponsor until his retirement. At the Annual Conference & Stage Expo in 1982, he was approached by a group of interested students with the inquiry of how they should go about forming chapters at their respective schools, and he put together a detailed paper on the subject that was adopted the next year as an official Institute publication. In 1984 he was approached by then-President Randy Earle to undertake the newly created post of Student Liaison Officer. This watershed event brought a chronically under-represented constituency together with a zealous and untiring advocate.

"I am uncertain how many members of USITT have any idea of the contributions made by David," Randy wrote upon hearing of Dave's death. "He was responsible for bringing into the Institute several new generations of young designers and technicians, our lifeblood for the future. He never wavered in his support of student causes, and was always our collective conscience demanding we give them equal consideration. Those of us who knew him will miss his participation and hope for the emergence of the next advocate for our

young professionals." Former President Richard Durst concurred. "All of us at the leadership level came to know of David's continued and passionate insistence on behalf of the students of USITT. Whether it was Tech Olympics, invitations to the banquet, or simply inclusion in the business of the Institute, the students never had a more vocal or articulate spokesman than David."

There were many tangible benefits of Dave's work with and for USITT's student members. One of the most far reaching was his work for the Education Commission, which he chaired and served as editor for six editions of the *Internship Directory* (1988-96). Again, the students were his prime motivation.

FLEMMING (See page 13)

A Tribute

Many of USITT's members are educators. We became teachers because we wanted to share our passion for theatre with others. We wanted to teach the next generation of designers, technicians, and theatre-goers. We wanted to shape the future. We are leaving our mark on future generations through our students.

When I was a graduate student, I had the opportunity to know two exceptional educators in the southwest. The first, Dr. Forrest A. Newlin, served as my mentor in design. The designer that I have become is due entirely to his influence. He molded the present state of theatrical design education in America by teaching and mentoring many of today's designers/educators. Dr. Newlin shared his passion for theatre with us all. No one could study with him and not be affected by his love for fine theatre and his frustration with students who were unwilling or unable to give theatre their all. Dr. Newlin passed away in December leaving the world a poorer place, and many of us feel his absence deeply.

February 11, we lost another of the southwest's best. David G. Flemming, after fighting congestive heart failure for many years, gently slipped away from us all. Many of USITT's members know David from his life-long passion for investing the future in the hands of our

TRIBUTE (See page 11)

IN MEMORIAM

Tanya Moiseiwitsch

Tanya Moiseiwitsch, founding designer of Canada's Stratford Festival, died February 18 in London, England. She was 88. Ms. Moiseiwitsch was considered one of the leading theatrical designers of the 20th century and created costumes and sets for more than 50 years. She was also known for designing the Stratford Festival Theatre's thrust stage and later the thrust theatre at the Guthrie Theater in Minneapolis, Minnesota.

Her designs were not limited to a country or even a continent. Ms. Moiseiwitsch, who received USITT's Thomas DeGaetani Award in 1987 in conjunction with that year's Annual Conference & Stage Expo in Minneapolis, designed for the Royal

Shakespeare Company, the National Theatre in England, the Old Vic, the Royal Opera at Covent Garden, and London's West End. She also designed at the State Theatre of South Australia in Adelaide, for the BBC film production of *King Lear* starring Laurence Olivier, and the CBC's film of the Stratford Festival's *Oedipus Rex*. In 1976 her work was featured in an exhibition, *The Stage is All the World*, organized through the Stratford Festival and the David and Alfred Smart Museum of Art at the University of Chicago. The exhibit toured to the Frederick R. Weisman Art Museum in Minneapolis, the Mira Goddard Gallery in Toronto, Ontario, Canada; and the McNay Art Museum in San Antonio, Texas. A small display of her work for *House of Atreus*, was on display at the Anderson Library at the University of Minnesota during the 2003

TRIBUTE (from page 10)

students. I came to know David when I was a graduate student. He and his charming wife Bonnie were second parents to me. As one of their many "children," I was the beneficiary of their great caring for students of theatre. I have been honored to be a part of their extended family.

Many of us in the USITT family have seen David's love for students and his desire to keep student issues always at the forefront of USITT's planning. David was the spark that lit the fire for student chapters. He kept the flame going by staying in contact with student chapters across the country — before we all had e-mail! Like many USITT members today, I was introduced to USITT by David and Dr. Newlin. They got me involved in the regional section (then known as USITT-TX), encouraged me to attend my first conference in 1984 in Orlando, and helped me to start the student chapter at Texas Tech. Through the years, they both encouraged me and continued to serve as my mentors in USITT, in theatre, and in life.

Both these men loved theatre and their students intensely. When I was younger, I was daunted by their vehemence for their causes. We all saw them become emotional as they spoke with great passion

about theatre and their students. While some of us were uncomfortable with this great emotion, others of us admired them for being able to speak so freely about their feelings.

With the loss of two such influential people in my life, I have given a great deal of thought to the importance of teaching and mentoring. Because of their influence, I chose to become a teacher rather than a freelance designer. Because of their influence, I have been an active member of USITT, serving as an officer both regionally and nationally. Because of their influence, I am a better educator than I would have been had I not known them. Their love for theatre and students will, in my life and the lives of so many others, live on.

We all hope that we are making an impact on our students, our families and our friends. We all hope that our passion for theatre, for life, for USITT will outlive us. That, in part, is what drives us all to achieve — the desire to make a difference, to have an influence on the future. Dr. Newlin and David will live on in those of us whose lives they touched so long as we continue to touch other lives. Could there be a better tribute to any teacher?

Elizabeth Lewandowski
USITT Secretary

USITT Conference. That monumental production, an adaptation of Aeschylus' *Orestia* by John Lewis, was created for the Guthrie, toured to Broadway, and the Mark Taper Forum in Los Angeles, California and won the New York Drama Desk Award for best costumes.

C. Lance Brockman, USITT Fellow, vividly remembers Ms. Moiseiwitsch on a panel about the first ten years of design at the Guthrie held during the 1987 USITT Conference. "She was on the dias as the grand dame of design with Desmond Heeley, Lewis Brown, Karl Eigsti, and Don Jensen. It was one of the highlights of the conference and focused on the historical richness of the Twin Cities."

Ms. Moiseiwitsch was born in London and attended London's Central School of Arts and Dramatic Art. She apprenticed in scene painting at the Old Vic, and her first job was at Dublin's Abbey Theatre. She first collaborated with Tyrone Guthrie at the Old Vic in 1945 and continued that collaboration at Stratford where she designed more than 40 productions, and again in Minneapolis where she served as theatrical design consultant starting in the early 1960s. She helped plan the stage and backstage areas and served as the Guthrie's principal designer for its first three seasons.

Ms. Moiseiwitsch was given the title Commander of the British Empire in 1976 by Queen Elizabeth II, and was named an Honorary Officer of the Order of Canada.

She received honorary Doctor of Letters degrees from the University of Birmingham, England; University of Waterloo, Ontario, Canada; and University of Minnesota. She married stage manager Felix Krish during World War II. He was killed in an air force training accident in Canada in 1944, just weeks after their marriage. She was preceded in death by a sister, Sandra Moiseiwitsch.

Survivors include a brother, Boris Moiseiwitsch, and a stepsister, Penny Drinkwater. The Stratford Festival is planning a memorial service during its 2003 performance season.

Regional Section News

Midwest Section Plans Spring Tour

USITT's Midwest section is planning a spring event April 26 in Chicago, Illinois. On the agenda is a tour of non-traditional theatre spaces in the Randolph Street Theatre District. For more information or to sign up, visit www.usittmidwest.org

Ohio Valley to Look At Digital Photography

The Ohio Valley section will hold a "BYODC" event April 5 in Cleveland, Ohio. BYODC is bring your own digital camera, because part of the day will be an examination of the basics of taking and processing production photos. A backstage tour of Maurice Sendak's *The Magic Flute* being produced by Cleveland Opera is also planned. Still in the planning stages are a possible tour of *The Full Monty* at the Palace Theatre which is having a matinee that day, and a one-time performance by the Beijing Opera in the Allen Theatre. Visit www.usittohiovalley.org or follow the links to Ohio Valley from www.usitt.org for more information.

Desert State Holds Second Annual Meeting



Participants enjoy the sessions offered as part of Desert State's second annual meeting.

The second annual meeting for the Desert State section included five great sessions and a wealth of information for participants. Five workshops on topics from WYSIWIG to mask-making drew many new people to the event, held at Corona Del Sol High School in Arizona. Jill Maurer of Sunbelt Studios reports that numerous vendors also participated with displays and door prizes.

Desert State's next newsletter, scheduled for late March, will include news of nominees for five board positions and

details about the section's next function to be held in the southern part of the state.

Chesapeake Expo 2003 Deemed a Success



A session on flame retardants and finishing materials, including a review of the materials, was part of the Chesapeake section's recent event.

Chesapeake Section held its annual conference, EXPO 2003 January 25 at the University of Maryland Clarice Smith Performing Arts Center in College Park. Organizers report that the weather took a day off this year, thankfully.

On the Friday before the event, the Section added a symposium on Performing Arts Architecture and Construction for both section members and the architecture, design, and construction communities. Brian Hall, Director of Design for Theatre Projects Consultants, started the day speaking on *The Design of the Clarice Smith Center Performance Spaces*. The day also included a comprehensive review of performing arts center design considerations in subsequent sessions. Presenters for *Working with Specialty Contractors*, led by Eugene Leiternann of Theatre Projects Consultants, included Doug Tebera of Henry Adams, Van Rommel of Strand Lighting, and Bob Ramsey of Konstruct. *A Walk-through of the Facility*, was led by Kyle Kweeder of the Clarice Smith and Robert Long of TPC. Participants in *Using a New Performing Arts Center* included David Kriebs, Daniel MacLean Wagner of the University of Maryland theatre department, Dennis Blackledge of the National Council for the Traditional Arts, and Mark J. Grabowski of Strathmore Hall Arts Center.

The Expo was filled with the usual mix of workshops: Lighting the Stage:

Function & Form, Flame Retardants & Finishing Materials, Rendering with PhotoShop – to name a few. One of the section's unique offerings is a series called: "Idiot's Guide to..." which covers anything from lighting to sound to scenery. This year, in addition to those topic areas, The Idiot's Guide to Vectorworks was offered. One session that was fun if not informative was the Stump the Chumps workshop, in which the audience was invited to challenge the knowledge of the panel with technical questions specifically related to safety and rigging. The derivation of the term "Sunday" was retrieved during this session.

Vendors on the exhibit floor included: ACES, Andrew Ratcliffe, Barbizon Capitol, Baltimore Stage Lighting, Electronics Diversified, Electronic Theatre Controls, Kinetic Artistry, Konstruct/Konfab, Parlights, Pook Diemont & Ohl, Selecon, Strand Lighting, Texas Scenic, Theatre Projects Consultants, and Union Connector.

The two-day conference, symposium and stage exposition was attended by over 300 members of the Chesapeake Section and individuals from the region's universities and businesses. The keynote

REGIONAL SECTION (See page 13)



Student Chapter News

The Mount Vernon High School Student Chapter and the school's technical theatre students held a workshop on Theatrical Rigging February 5 led by Trevelyan Bloomfield of Tiffin Scenic Studios. During the workshop, participants learned about components of a stage rigging system, standard operating procedures, and safety issues. The Indiana school's technical theatre program was featured in a recent article in *Stage Directions* magazine which included special mention of its extremely active USITT student chapter.

FLEMMING *(from page 10)*

Dave well understood the importance of internships to students in providing both practical experience and seasoning as they transitioned into young professionals. Hundreds of young people utilized this resource to gain valuable credits and entrance into the profession.

Mr. Flemming's most significant accomplishment undoubtedly occurred in his final year as Student Liaison. In 1998, 30 student chapters applied for charters, still an all-time record number. One former student member summed it up best when she observed, "With Dave, students had someone they could call on, and always, always get a response. There was never any doubt that he was

there for us; that he was always in the students' corner, watching out for us all the way."

His long-time contributions were recognized by the Institute with a Special Citation in 1995. However, it was the following year that was undoubtedly his proudest moment. During the 1996 conference in Fort Worth before a home town crowd Dave was finally, and most deservedly inducted as a Fellow of the Institute.

Despite the many accomplishments and honors, Dave always seemed vaguely embarrassed by it all and preferred instead to stay centered on the work and the students. Again, Richard Durst may have said it best when he wrote, "In the true selfless style of great teachers, David

always put students first. He was never one to seek the focus of attention, preferring to work individually for the student's recognition. I honestly believe that the reason we have such a strong student presence in USITT is due to David—he was their champion. We will all miss this true gentleman of the theatre."

The family has asked that donations be made to the David G. Flemming Technical Theatre Scholarship, Department of Theatre, 601 University Drive, San Marcos, TX 78666. Please be sure to designate Mr. Flemming's scholarship as the department oversees a number of scholarships.

Richard Stephens

REGIONAL SECTION

(from page 12)

address was delivered by Richard Pilbrow with a wonderful history of theatre in brief which combined his unique sense of history with a twist of humor. The expo was dubbed a success as planners, with the section board and attendees looking forward to next year's edition — Expo 2004.

Midwest Stages High School Tech Olympic Competition



Members of the first place Johnsbury High School team and sponsor Roger Zawalki.

With the words "Ready, set...Tech Olympics competitors, begin competition," high school students began demonstrating their skills. Each year students and staff gather for a two and a half-day theatre festival filled with workshops, full-length performances, and showcase performances culminating with an "All-State" performance. This year's

festival was the largest yet with 3,850 students and staff.

As his mission to publicize USITT to this active group of theatre students, Steve Jacobs, Glenbard North High School Tech Director and USITT Midwest board member, decided to inaugurate a Tech Olympics for some competitive fun at the festival. Patterned after events at the Wisconsin Theatre Festival and the Tech Olympics at USITT's Annual Conference & Stage Expo, the Illinois events included costume quick change, light focusing, prop change, knot tying, Crosby clip, wiring a pin connector, and a recent addition, sound system hook-up.

Planning and participation were the keys to success of the event. Ellen White, Midwest board member and educational representative for ETC Lighting, provided essential background information. She has been running Tech Olympics at the Wisconsin Theatre Festival for the past three years. Other Midwest board members who served as judges and handled set-up and scoring included Kate Wulle, R.J. Mike Nielsen, Ken Frazza, and Nancy Woodruff. Other teachers who assisted were Tim Conway, Bobbie Kmiec, and David Barone. Chicago area theatrical vendors also ran events and judged. They were:

Broadway Costume Company-Bob

Schramm; Chicago Spotlight-Avraham Mor; Designlab Chicago-Doug MacDonald; Grand Stage Company/Art Drapery-Greg Becker; and Intelligent Lighting Creations-Todd Koepl.

Tech Olympics were jointly sponsored by USITT-Midwest Section, which provided T-shirts to all of the winners, and ETC Lighting, who provided trophies to the winning teams as well as T-shirts to some of the winners. Other prizes for the fastest times were contributed by the USITT and included T-shirts, socks, pens and Post-It notes. Grand Stage Company also donated gloves and lighting wrenches to the winners of the Crosby and light focus competitions.

Team winners were: first place, Johnsbury High School; second place, Highland Park High School; third place, Glenbard East High School

Individual event winners were: Ben Chicoine, Johnsbury, wiring a pin connector; Joel Vyunda, Johnsbury, knot tying; Allan Shapiro, Maine West, light hand and focusing; Steve Clark, Rochelle Township, Crosby and thimble; Mitch Ost, Niles North, prop change; Lauren Jacobs, Highland Park, costume quick change; and Tim Hopper, Glenbard East, sound system set-up

All participants agreed that the event was a success and plans are already underway for next year's competition.

usitt Classifieds

PRODUCTION COORDINATOR FOR PENN STATE'S CENTER FOR PERFORMING ARTS: DUE TO A CLERICAL ERROR IN THE HUMAN RESOURCE OFFICE ALL PREVIOUS APPLICANTS ARE STRONGLY ENCOURAGED TO REAPPLY. A full time position responsible for providing professional production services for events scheduled in Center's venues and other related University spaces as needed. The qualified candidate will join a team of professionals who identify event needs and prepare for same by meeting with clients, reviewing contracts, preparing technical questionnaires and cost estimates as appropriate. Direct supervision of stage crews including paid students and IATSE members throughout set-up, performance, and strike in coordination with artist's technical staff and coordination of the regular maintenance of Center's equipment and venues are integral parts of the position. A high level of customer service, technical advice and support for a wide variety of performing arts presenters will be expected. Bachelor's degree or equivalent in technical theatre plus 1 to 2 years' work-related experience required. Working knowledge of lighting, audio systems, and stage rigging is essential. Send cover letter, resume and salary requirements to: Employment & Compensation Division, Pos. #U-14824, 120 S. Burrowes St., University Park, PA 16801, or FAX to (814) 865-3750. Resumes accepted until position is filled. AA/EOE

CALIFORNIA STATE UNIVERSITY, LONG BEACH, is offering graduate MFA assistantships in set, lighting, and costume design. Study in the heart of the entertainment industry with leading professional designer/mentors at Southern California's most exciting professional theatre company, CalRep. The graduate design program features "one on one" training in the art of stage design, along with the latest technology including automated lighting featuring Vari*Lite and WYSIWYG. Visit our website at www.calrep.org for application and program information, or call Professor David Jacques at 562-985-4044.

LDI 2003 STUDENT SPONSORSHIPS. Are you a graduate lighting student? Trying to figure out how to get to LDI this year? ETC may have the answer! Apply now! Application Deadline: April 25, 2003. ETC will again be sponsoring a select group of graduate lighting students to LDI 2003. This year's show will take place in Orlando, FL, from November 20 - 22. Applications can be picked up at the ETC Booth, # 600, at the Annual USITT Conference in Minneapolis, MN in March or downloaded from the ETC Website, www.etc-connect.com. An ETC sponsorship includes: Round-trip airline transportation, room and board, a full conference pass, and some very cool ETC swag. ETC also gives sponsorship students access to top designers and other lighting professionals at an evening soiree - a great chance to network with people in our industry. It is our hope that each candidate we take to the show will benefit as much from the experience as we will!

TECHNICAL DIRECTOR: Central College invites applications for a Technical Director. This is a 10-month, full time professional staff appointment beginning immediately. Qualifications: M.F.A. or M.A. and relevant experience. Responsibilities include technical management of 3-4 productions a year, supervise student shop crews, provide support for production classes, and sound and lighting set-ups for on-campus auditorium. The successful candidate will teach one or two courses a year in areas of expertise. Knowledge of sound systems and sound design a must. Central College, found-

ed in 1853, is a private Liberal Arts college of approximately 1600 students affiliated with the Reformed Church of America. The college maintains a long-standing commitment to international education with nationally recognized residential programs in seven countries and significant opportunity for international professional development. Please visit the college website at www.central.edu. Applicants should send a letter of application and résumé. Candidates must also arrange for: 1) three letters of reference; at least one letter should speak to the candidate's teaching skills. Persons writing such letters must be available for telephone interviews. 2) Copies of official transcripts of all graduate and undergraduate work. Application materials should be directed to Dr. Paul Naour, Vice President for Academic Affairs, Central College, 812 University, Pella, Iowa 50219. Review of applications will begin immediately and continue until the position is filled. AA/EOE

UNIVERSITY OF ARKANSAS AT LITTLE ROCK: Assistant Professor of Theatre - Scenery and Lighting Design. The University of Arkansas at Little Rock, Division of Performance Studies, Theatre Arts and Dance Department, invites applications or nominations for a full-time, Tenure Track Assistant Professor of scenery and lighting design. Start date: August 15, 2003, pending funding. The University of Arkansas in Little Rock is located in the capital and largest city in Arkansas, adjacent to spectacular natural recreation sites. UALR is a growing campus of approximately 11,000 students. The Theatre Arts and Dance Department, a member of NAST, is a Bachelor of Arts undergraduate program with program objectives of preparing graduates for immediate employment or subsequent graduate study. The department consists of four full-time faculty members, five adjunct faculty members, and two full-time dance faculty members. There is a staff technical director for the 700-seat proscenium house and the 140 seat black box. Installation of new lighting systems in each of the theatres will begin summer 2003. UALR has a unique partnership and collaborative association with Arkansas Repertory Theatre, Arkansas' only non-profit professional theatre.

Qualifications: MA or MFA required. Candidates must have an emphasis and demonstrated strength in scenery or lighting design with experience in both areas. Practical knowledge of current technology in the fields; strong written and verbal communication skills; creativity; proven problem solving skills; a strong commitment to teaching excellence and collaboration; and an interest in program development and curriculum design required. Documented undergraduate teaching and professional design experience preferred. Responsibilities: 1) Scenery and lighting designs for three mainstage productions and one dance concert each academic year. 2) Teaching courses in scene design (perspective, rendering and model-making); drafting (hand drafting and CAD); lighting design; and other related subjects as needed by the department and of interest to the candidate. 3) Serve as mentor and advisor to scenery and lighting design students. 4) Work in a collaborative and collegial partnership with other faculty to develop programming, curriculum, grant proposals, physical plant organization, and long-term goals for an emerging undergraduate program. 5) Actively contribute to department and university governance. Applicants should include 1) a letter of application, 2) curriculum vitae, 3) three current letters of recommendation addressing the candidate's artistic and teaching potential, 4) names, addresses, email addresses, and telephone numbers of five additional

references, 5) a personal statement of philosophy, and 6) a sample of non-returnable supporting materials (slides, drawings, color copies of renderings, photos of models). No electronic applications will be accepted. Application review will begin February 15, 2003, and will continue until the position is filled. Applications should be sent to: Chair, TAD Design Position Search Committee, Theatre Department, Division of Performance Studies, University of Arkansas at Little Rock, 2801 S. University Avenue, Little Rock, AR 72204-1099. The University of Arkansas at Little Rock is an equal opportunity, affirmative action employer and actively seeks the candidacy of minorities, women and persons with disabilities. Under Arkansas law, all applications are subject to disclosure. Persons hired must have proof of legal authority to work in the United States.

SOUTHEASTERN LOUISIANA UNIVERSITY invites applicants for the position of Technical Director for the Department of Music and Dramatic Arts. Qualified applicants must submit a complete packet consisting of a letter of application, résumé, three current letters of recommendation, 6 to 9 photos/slides of lighting design work, and copies of all transcripts (originals required upon employment). Finalists will be asked for a complete portfolio and/or other supportive material later in the process. For information on deadlines, qualifications and responsibilities, visit: www.selu.edu/HRO. Apply to: Chair, Technical Director Search, Department of Music and Dramatic Arts, SLU 10815, Hammond, LA 70402. Applicants must be committed to working with diversity. SLU is an AA/ADA/EEO employer.

ASSISTANT TECHNICAL DIRECTOR: McCain Auditorium, a 1700 seat roadhouse venue at Kansas State University, is seeking a full time Public Performance Programming Technician (Assistant Technical Director). Responsibilities include training and supervising a small student crew, supervising set up for events, and maintaining and repairing technical equipment. A Bachelor's Degree in technical theater or equivalent is required and at least two years experience in a similar roadhouse venue is preferred. Applicants must have excellent organizational and leadership skills. A valid driver's license is needed once employed. This full time position includes a full benefits package with leave time that is earned. Applicants must submit a State of Kansas Employment Registration form (if applicable) and a KSU application, which can be found at www.ksu.edu/hr, a letter of interest and a resume. Please send applications to: Kansas State University, Human Resources-Employment Services, Attn: Cheryl Grice, 103 Edwards Hall, Manhattan, Kansas 66506, 785-532-6277. Kansas State University is an affirmative action, equal opportunity employer. For inquiries, please contact Kyle McGuffin, Technical Director at 785-532-6427.

TOI WHAKAARI: NEW ZEALAND DRAMA SCHOOL, Head Of Department - Performance Design. Toi Whakaari: NZ Drama School is New Zealand's leading drama school with well established courses in acting, entertainment technology, and directing. 2003 sees a new programme: the Bachelor of Performance Design which will be taught jointly by Toi Whakaari and the nearby Massey University. We are seeking a Head of Department to lead the Bachelor of Performance Design programme at Toi Whakaari. This position is ideal for someone who wants to make their mark in the exciting theatre and performance industries in New Zealand. It is anticipated that the successful applicant

Classifieds

will take up the position in Wellington in July 2003. Essential attributes: post-graduate qualification in performance design; extensive experience as a professional theatre designer, specialising in set design and design technology; background in teaching scenography; a strong desire to explore an interdisciplinary approach to theatre production and design. Desirable attribute: Experience as Head of Design within a graduate or undergraduate performance design programme. For a position description go to www.tewhaea.org.nz/tewhaea/vacancies.htm, call 00-64-4-389 0996, fax 00-64-4-389 4996, email reception@tewhaea.org.nz, or write to: Bill Guest, Associate Director, Toi Whakaari: NZ Drama School, PO Box 7146, Wellington South, New Zealand. Closing Date for applications 04/04/03.

PRODUCTION AND TECHNICAL OPERATIONS COORDINATOR:

University of Wisconsin-Eau Claire. The University of Wisconsin-Eau Claire seeks a successful technical services professional to serve as Production and Technical Operations Coordinator for University Centers and Programs. This position directs event production, administers technical resources, and supervises technical services personnel. This position is the resident authority on the use and operation of performance systems including lighting, sound, video and staging. A bachelor's degree in a relevant area of study is required; a master's or MFA degree may be considered an asset. Demonstrated expertise in technical theater management (including lighting, sound and rigging, and skill at adapting multi-use facilities) is required. A minimum of two years of professional experience in technical services personnel and budget administration is required. Strong interpersonal and communication skills are desirable. Salary range is competitive and will be commensurate with qualifications and experience. The anticipated starting date is June 16, 2003. Qualified candidates are encouraged to apply. For priority consideration, completed applications must be postmarked no later than March 27, 2003; however, screening may continue until the position is filled. Application information is available from Ms. Tina Killey at (715) 836-3896 (e-mail johnstk@uwec.edu). The University of Wisconsin-Eau Claire is an AA/EEO employer and actively encourages applications from women and minorities. For additional information regarding this position and UW-Eau Claire, please visit our Web site: <http://www.uwec.edu/>

SCENIC CARPENTERS/PROJECT MANAGERS:

Tempe based full service design, fabrication and installation co. servicing corporate and entertainment markets is currently seeking individuals experienced in working with power tools to work in our fast-paced shop. Opportunity for advancement to position of Project Mgr, which would involve some travel. We offer competitive wages and benefits, including 401-k, ESOP, and health insurance. Resumes to Sunbelt Scenic Studios; 8980 S. McKemy St.; Tempe, AZ 85284 or fax to (480) 961-7984.

DECK ASM for Palm Springs Follies, a professional musical review with 40-member crew, Broadway scale sets, lighting and costumes with design staff led by Tony Award winner David Mitchell. Strong technical background to assist managing and running deck. May rotate into call shows. Potential for job advancement. Computer skills required. Full-time year round starts immediately. Please e-mail resume: HR@palm-springsfollies.com or Fax: (760) 322-3196 or Mail to: The Fabulous Palm Springs Follies, Attn.: Human Resources, 125 E. Tahquitz Canyon Way, Suite 209, Palm Springs, CA 92262.

ASSISTANT PROFESSOR OF DESIGN TECHNOLOGIES, MANAGEMENT AND PRODUCTION SUPERVISION (TENURE TRACK APPOINTMENT):

Department of Theatre Arts at San Francisco State University is accepting applications for Assistant Professor of Design Technologies (tenure track). Starting Date: 25 August, 2003. Application Deadline: Screening will begin February 28, and end when the position is filled. Qualifications: Strong professional/academic background, with MFA degree or equivalent professional experience in Technical Theatre. Responsibilities: Teach Introductory/overview course in Design and Technical Theatre; supervise evening and weekend student running crews. Ability to teach computer skills such as Autocad, spreadsheet, calendar and other organizational programs preferred. Applicants must have expertise in at least two of the following areas: Electric; Sound; Costumes; Makeup or Props. Send letter of application, resume, and three letters of reference to: Professor Todd Roehman, Chair of Search Committee, Dept. of Theatre Arts (CA 103), San Francisco State University, 1600 Holloway Ave., San Francisco, CA 94132-4157. SFSU is a comprehensive institution with a diverse student body of 27,000 located in a culturally diverse and international urban setting. An Affirmative Action/Equal Opportunity Employer.

MARKETING/DEVELOPMENT DIRECTOR:

Department of Theatre, University of Vermont seeks professional staff position. Six production season with subscription base seeks individual with track record in audience development, marketing, fund raising and box office management. Duties include strategic planning; supervision of student staff; manage subscription, single ticket, and fundraising campaigns; generating features in regional press; identifying grant sources and preparing applications; securing corporate sponsorships; copy writing; graphic design; direct mail; telemarketing; database management; media buying; budgeting; and overseeing all box office and front-of-house operations. Experience in desktop publishing and graphic design and proficiency in Photoshop, Quark XPress, PageMaker, Illustrator, MS Office, and PASS v.1 ticketing software is beneficial. Three years of experience or an equivalent combination of education and experience from which comparable knowledge and abilities can be acquired is highly desired. Nestled between the Green and Adirondack Mountains on the shores of Lake Champlain, the Department of Theatre offers an aggressive curriculum, artistic as well as academic, for its students and community alike. The University of Vermont is an Equal Opportunity/Affirmative Action Employer, Women and People from Diverse Racial, Ethnic, and Cultural Backgrounds are encouraged to apply. Please send resume and 3 current letters of recommendation w/ phone numbers and e-mail addresses to: Jeff Modereger, Chair, Department of Theatre, UVM, 116 University Place, Burlington, VT 05405-0102.

SCENIC ARTIST: Kenmark Scenic Backdrops, Inc. is accepting applications and resumes for positions in our backdrop production studio. Applicants must have experience in scenic backdrop layout and painting, and be willing to attend advanced painting and technique workshops. Full time positions are available, salary commensurate with experience. Please visit our website at: www.Kenmark-Inc.com and respond by mail with a cover letter, resume, and references to: Carolyn Short, Kenmark, Inc., 8125 Santa Fe Drive, Overland Park, Kansas 66204. Tel: (913) 648-8125 or email: carolyn@Kenmark-Inc.com.

YORK COLLEGE OF THE CITY UNIVERSITY OF NEW YORK seeks qualified applicants to fill tenure-track, Theatre Technician position in its Fine/Performing Arts Department. For additional info, see www.york.cuny.edu/~hmr. Click on "Job Listings" and "Non-Teaching" Openings. Applications are encouraged by April 1, 2003. EO/AA/ADA/IRCA Employer.

ASSISTANT STAGE MANAGER: Palm Springs Follies, a professional musical review w/40-member crew, recruiting for ASM. Broadway scale sets, lighting and costumes w/design staff led by Tony Award winner David Mitchell. ASM to work as Scheduling Coordinator. Will create all Production Schedules and oversee that all in-house and vendor deadlines are met. Position requires coordination of all Production Staff schedules and overtime costs to maintain overall efficiency with Production needs. Some production scheduling helpful, but not required. Must be highly organized, detail-oriented & have strong communication/computer skills. MAC proficiency and knowledge of Word, Excel & Now Up To Date/Now Contact a plus. Full-time year round, salaried with benefits, starts immediately. E-mail resume to: HR@palm-springsfollies.com or FAX to: (760) 322-3196 or Mail to: The Palm Springs Follies, Attn.: Human Resources, 125 E. Tahquitz Canyon Way, Suite 209, Palm Springs, CA 92262.

ASSISTANT PROFESSOR, TECHNICAL THEATRE:

The Visual and Performing Arts Department at Santa Fe Community College is seeking a full-time, tenure track, 12-month instructor in technical theatre. This instructor will also serve as technical director and designer for dance, music, and theatre productions. This position begins July 1, 2003. Teaching assignments would include various areas in technical theatre including lighting, sound, stage design, and construction. Assignments will also include set and light design, technical direction, set construction; light and sound production for dance, theater and music productions. Duties include: Planning, organizing, and instructing Technical theatre classes in set, light and sound to promote student success in the community college setting; Working with faculty in the performing arts to evaluate, revise and develop curriculum in technical theater; Working with faculty in the performing arts to evaluate, revise and develop curriculum in the theater program to ensure student success in program; Serve as set and light designer for dance, theatre and music events; Serve as technical director for dance, theatre and music events as assigned; Fulfilling the mission of the Visual & Performing Arts Department, which includes quality instruction, curriculum enhancement, student success/learning, and faculty scholarship; Assisting in implementing college policies, objectives, and functions in accordance with college philosophy, mission, and procedures; Participating in staff and committee work as requested; Performing other duties as assigned.

MINIMUM QUALIFICATIONS: Master of Fine Arts in Technical Theatre or related area with a minimum of 18 graduate hours in technical theatre and/or comparable professional experience in technical theatre. A strong academic background combined with professional experience in technical theatre is preferred. Teaching experience and teaching at the community college level is valued. **APPLICATION PROCESS:** Application deadline is April 28, 2003. All applicants must submit an SFCC application, letter of intent, updated resume, three current letters of recommendation, and college transcripts. For an SFCC application and more information, please visit <http://admin.sfcc.edu/~humresour/> or contact the Human Resources department at 352-395-5185.

Calendar

APRIL 5, 2003 THROUGH JULY 15, 2003

APRIL 2003

- 5 **Ohio Valley Regional Section:** Spring workshop, Cleveland, Ohio
- 15 **Sightlines:** June editorial deadline
TD&T: Spring editorial deadline
- 17 **Conference:** Session, Professional Development Workshop, and Special Exhibition forms due
- 26 **Midwest Regional Section:** meeting in Chicago, Illinois

MAY 2003

- 1 **Commissioners:** Confirm contact information for all Vice Commissioner appointments
Regional Sections: Section funding vouchers due to VP Sections & Chapters
Awards: Deadline for Commissions to submit proposed candidates for Distinguished Achievement Awards. Requires name and brief biography/justification.
- 15 **Commissioners:** Obtain status reports on project progress and financial expenditures
- 15 **Sightlines:** July editorial deadline
- TBA **Conference:** Preliminary Long Beach Conference program scheduling meeting in Long Beach, California

JUNE 2003

- 12-29 **Prague Quadrennial:** Exhibition Grounds, Prague, Czech Republic
- 15 **Sightlines:** August editorial deadline
Committee Chairs: 2003-2004 committee member appointment recommendations due to officers
Conference: Long Beach preliminary session schedule announced
Finance: Year 2002-2003 vouchers with receipts and invoices due to Officers
- 15 **TD&T:** Summer editorial deadline
- 30 **Conference:** Programming and/or scheduling conflicts report due to VP Programming
Finance: 2002-2003 Fiscal Year ends

JULY 2003

- 1 **Finance:** 2003-2004 Fiscal Year begins
Conference: Program updates due for July Programming meeting
- 15 **Sightlines:** September editorial deadline

Sightlines usitt

UNITED STATES INSTITUTE FOR
THEATRE TECHNOLOGY, INC.

6443 RIDINGS RD., SYRACUSE, NY 13206-1111

PERIODICALS MAIL