

# sightlines

# usitt

**APRIL/MAY  
2001**

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Inside this issue, 2002  
Conference & Stage Expo  
registration and housing  
information and forms.  
Check it out!

**UNITED STATES  
INSTITUTE  
FOR THEATRE  
TECHNOLOGY, INC.**

*The association of design,  
production, and technology  
professionals in the  
performing arts and  
entertainment industry.*



**Having a  
blast as  
USITT  
goes "back  
to the beach"**



**More coverage of the  
2001 Conference & Stage  
Expo in upcoming issues of  
*Sightlines* and *TD&T***

Photos/  
Tom Thatcher



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.

Subscription to USITT *Sightlines* is a benefit of USITT membership. \$15 is deducted from membership dues to cover the cost of publication.

USITT's 3,000+ members include scenery, costume, sound and lighting designers; scenery, costume, sound and lighting technicians; properties, makeup and special effects craftsmen; 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](http://www.usitt.org) or by contacting USITT.

Annual membership dues are: Individual - \$85, Professional - \$130, Joint - \$125, Senior - \$68, Student - \$51, Organizational - \$130, Sustaining - \$500, Contributing - \$900

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##### EDITORIAL STAFF

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**Stacy C. Darling**, *Administrative Assistant*

**Monica L. Merritt**, *Administrative &*

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**Michelle L. Smith**, *Membership &*

*Ad Sales Manager*

##### ASSOCIATE EDITOR

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

##### EDITOR

**Tom Scharff**, *General 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](mailto:info@office.usitt.org)

web: [www.usitt.org](http://www.usitt.org)

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## ON TO NEW ORLEANS

Many of you are still basking in the glow produced in Long Beach – and we're not talking strictly sunburn here, but already we're thinking about the New Orleans Conference & Stage Expo in 2002.

That's right – it's time to make sure you have a place staked out when we "let the good times roll." Because the Conference will start on Ash Wednesday, February 13, 2002, we're urging everyone to consider making travel, housing, and registration arrangements as early as possible. We don't want to hear about anyone missing this great opportunity to visit one of the outstanding exhibitions in the world.



We thank Ron Dallas, who recently rejoined USITT and sent in a most gratifying note saying "I owe a lot to USITT for my professional development" and making a very generous contribution to the Kook Endowment Fund.



### NEWS

Mark T. Black, President of **Inter-America Stage, Inc.** of Sanford, Florida recently announced the formation of Inter-America Stage of California, Inc. The California division will operate out of facilities provided by The KATIE Group, Inc., currently of Long Beach, California. It will be responsible for the development and management of sales and manufacturing activities for the western United States. In addition, the facility will provide project support for expanded system sales. "Keith Gillum and Tom Folsom of The KATIE Group have a long and successful history in the industry," stated Black. "They were looking to expand their operations and facilities, and we were looking for competent sales management and facilities management." Black continued. "In addition, they share the high values of service and project quality that have built InterAmerica Stage." InterAmerica Stage, Inc. has developed a strong reputation for excellence in design and service in custom stage machinery, overhead/fall protection systems, systems sales and projects, rigging systems, and curtains. "We are

looking forward to working with Inter-America," said Tom Folsom, principal at The KATIE Group, Inc., which is negotiating for a manufacturing and assembly facility that includes sufficient space to allow full project staging, production, project management services, customer service, and expanded sales operations.

Production Resource Group L.L.C. (PRG) announced that industry veteran Don Stern became chairman emeritus of **Fourth Phase**, effective February 26. Don is the former owner of BASH Theatrical Lighting, which was acquired by PRG in 1997, and has remained instrumental in the operation of the lighting group. The company says Don will remain active with Fourth Phase in his new role, working closely with CEO Jere Harris on various initiatives and will handle special projects for the group. He will also continue his work as a part of the group's executive committee. Fourth Phase recently supplied equipment, design engineering, project management, and installation supervision for the entertainment lighting system in Potter's House worship center. The new \$32 million, 300 by 300-foot, 8,200-seat sanctuary creates a footprint larger than two football fields and is home to one of the fastest growing churches in the United States.

**Vincent Lighting Systems, Inc.** has promoted Jason Potts to Service Manager in its Cleveland office. Jason joined Vincent Lighting as assistant project manager in May, 1999, after graduating from Kent State University in Ohio. He holds a bachelor of fine arts degree with a concentration in lighting design.



### NEWS

We welcome **Prolyte Products Group** as a new Sustaining member. Prolyte Products Group, based in The Netherlands, is a manufacturer of aluminum truss systems. From small, decorative truss to complete roof systems, Prolyte offers solutions for every trussing demand. All products are distributed via an international sales network. Their web site is [www.prolyte.com](http://www.prolyte.com).

We also welcome **Creative Industry Handbook** as a new member of the Institute. Creative Industry Handbook publishes what it describes as the premiere resource book in the entertainment and live event industry which it distributes without charge to qualified professionals.

We thank Jonathan Laney and **The Talaske Group, Inc.** for upgrading to Sustaining membership in USITT. The continuing support of companies like The Talaske Group help us in many ways. For more information, visit their web site at [www.talaske.com](http://www.talaske.com).

Gray Interfaces is now **Pathway Connectivity**. The Canadian company, based in Calgary, Alberta, says the new name "more accurately describes the contribution we make to our clients. We create technologies that connect lighting equipment and control systems to enhance their value and functionality." Address and phone numbers remain the same, but you can find Pathway on the web at [pathwaysconnect.com](http://pathwaysconnect.com).

**High End Systems** has supplied many of the fixtures for The Backstreet Boys "Black and Blue" world tour, which kicked off January 22. It is described as likely the biggest show on the road right now — more like an extravaganza with a lighting package of more than 250 moving lights and a stage overflowing past 100 feet, rumbling across the country in 27 trucks. The equipment list, supplied by lighting contractor Premier Global Productions of Nashville, includes 144 High End Systems products. High End also announced that Ian Brown has joined the High End Systems Europe sales team in London as the Regional Sales Manager for the United Kingdom and Ireland. In other news, HES has helped light *Seussical the Musical* on Broadway and Ken Billington used HES lighting for Lily Tomlin's return to Broadway. He also used **Wybron** Autopilot to ensure that the rig's High End Systems automated lighting would follow her on stage.

**Auerbach + Associates** has completed work on a new proscenium theatre for what it describes as one of the "crowning jewels" in America's network of repertory theatres — the Berkeley Repertory Theatre. Auerbach + Associate's did consulting and design for the

new 600-seat proscenium theatre in California. Auerbach + Associates has had a relationship with the Repertory Company for two decades. For the new theatre, the company collaborated on the design with architects ELS Architects; collaborated with Berkeley Rep staff on overall planning and design of the theatre systems, designed the rigging and theatrical lighting control systems and documented the theatre systems design for construction. The new auditorium opened March 13 with a performance of *The Oresteia*.

Bronx-based lighting manufacturer **City Theatrical, Inc.** has announced seven new products that are ready for shipment. These are the AutoYoke for PARNel, an automated variable beam-spread washlight in the AutoYoke family; the Event PAR, called the perfect fixture for trade shows, industrials, architecture, film, video, and other special events; and the Image Multiplexer, a multiprism device which turns any ellipsoidal with a 6-inch color frame slot into a multi-image projection device. Other new projects include Jauchem & Meeh breakaways of theatrical plastic resin "glassware," Slip Way, a product for taping cables with adhesive on the outside edge of the tape only; heavy duty 2-inch wide plastic wrap; and a weather resistant durable fixture spike for mounting lighting fixtures to the ground.

**TMB** announced in February that Warren Mays, the company's long-serving Technical Sales Manager, has left to join Moodie, Pincu & Associates, Inc. Said Colin Waters, TMB's CEO: "Warren has been a great asset to TMB over the years and he will be missed. However the opportunity offered him there is too good to pass up and we support his decision. Because of Warren's understanding of the cooperative relationship between TMB and Moodie-Pincu, we believe this move will lead to many new opportu-

*Continued on Page 8*

*Mary J. Heilman, designer of the palm trees and beach artwork used for the 2001 Annual Conference & Stage Expo in Long Beach, accepts a t-shirt with the logo on it from William J. Byrnes, USITT President. The t-shirts are still being sold through the USITT Office at 800-93USITT.*



Photo: Tom Thatcher

**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 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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### DIRECTORS AT LARGE

1998 - 2001

|                            |                         |
|----------------------------|-------------------------|
| <b>C. Lance Brockman</b>   | <b>Timothy Hartung</b>  |
| <b>Timothy Kelly</b>       | <b>LaLonnie Lehman</b>  |
| <b>Sylvia J.H. Pannell</b> | <b>Richard Stephens</b> |

1999 - 2002

|                         |                        |
|-------------------------|------------------------|
| <b>Richard Devin</b>    | <b>Ralph Funicello</b> |
| <b>Mitchell Hefter</b>  | <b>Cindy Limauro</b>   |
| <b>Lisa Westkaemper</b> | <b>Craig Wolf</b>      |

2000 - 2003

|                       |                        |
|-----------------------|------------------------|
| <b>Richard Durst</b>  | <b>Laura K. Love</b>   |
| <b>James L. Moody</b> | <b>Richard Pilbrow</b> |
| <b>Donna Ruzika</b>   | <b>Bill Sapsis</b>     |



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InterAmerica Stage, Inc.  
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The Light Source  
Protech  
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Fabrications & Supplies  
Sapsis Rigging Entertainment  
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StageRight Corporation  
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Strand Lighting  
Syracuse Scenery & Stage  
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Bandit Lites, Inc.  
Ben Nye Makeup  
Big Image Systems AB  
BMI Supply  
B.N. Productions, Inc.

## REGIONAL SECTION NEWS

### NEW ENGLAND SECTION

#### First REPA Job Expo A Success in 2001

The first annual Regional Entertainment & Production Job Expo held on February 24 at Northeastern University was a complete success. The 59 participating producing organizations, including regional theaters of all sizes and industrial suppliers, were looking to fill numerous positions. The morning hours began very slowly, but by the afternoon hundreds of potential employees filled the auditorium. Special thanks should go out to United Scenic Artists for creating a spectacular display of design and scenic art by their members. All agreed the event filled a huge need to connect employers with available talented individuals.

The event will be repeated next year at a similar time. Efforts will focus on providing a greater presence by the film and television industry and to have a greater number of producing organizations. There is no doubt that this will become the ultimate source to find a job in New England's entertainment industry.

StageSource, the New England Theater Conference, and USITT New England should be congratulated on the success of their first official collaboration.

#### Crystal Tiala

*New England Regional Section Chair*

### OHIO VALLEY SECTION Spring Conference/Event

On Saturday, March 3, the Ohio Valley Section held its Spring Conference/Event in conjunction with the national tour of *The Scarlet Pimpernel* visiting Cleveland's Palace Theatre. After a brief meeting of the general membership, we were treated to a presentation and backstage tour by Nicholas Rouse (properties master) and Michael Lipsitz (wardrobe supervisor) of the *Pimpernel* company. Among other things, Nicholas demonstrated the operation of the guillotine, and several Section members had the "opportunity" to have it tried on them. Michael showed us many of the amazing costumes and wigs designed for the production, and discussed the rigors of keeping everything looking good for the show.

Following that presentation, Section members walked to the nearby Allen Theater to learn about the recent renovations done there, and had an opportunity to wander and explore the space.

After a brief break for lunch, many Section members returned to the Palace for a performance of *The Scarlet Pimpernel*, to see the scenery, props, and costumes in action. Many members commented that even knowing how many of the effects were achieved, seeing them in the context of the performance was very impressive.

Be sure to visit the Ohio Valley Section website at [www.usittohiovalley.org](http://www.usittohiovalley.org) for information on upcoming programs and events.

#### David C. Glowacki

*Ohio Valley Regional Section  
Newsletter Editor*



*Fellows of the Institute gather for their business meeting at the 41st Annual Conference & Stage Expo in Long Beach. The honorary designation may be bestowed for life upon members of the Institute who have made a "truly outstanding contribution to the theatre and the work of the Institute." The total number of fellows never exceeds 2.5 percent of the membership.*

Photo: Tom Thatcher

## IN MEMORIAM: FREDDY WITTOP

Freddy Wittop, the Tony Award-winning costume designer and Spanish dancer has died at age 89.

Born Fritz Wittop Koning, he professionally used the names Costume Designer Freddy Wittop and Spanish Dancer Federico Rey. He was born in Bussum, the Netherlands, on July 26, 1911, and died in Atlantis, Florida, February 2, 2001. The son of Adraan Wittop Koning, an architect, and his wife Anna, he is survived by one sister, Martine Wittop Koning of Genbosch, Holland.

Best known for his Tony Award-winning costumes for *Hello, Dolly!*, Wittop's signature costume design was the dazzling red dress and feather hat in which Dolly Levi — performed eventually by most of musical comedy's grand dames including Carol Channing, Ethel Merman, Pearl Bailey, Martha Rae, Betty Grable, and Ginger Rogers — sung the title song.

Freddy Wittop began his theatrical career at the age of 13 when he was apprenticed to James Thiriari, the resident designer of the Brussels Opera. In that same year he began studying dance. Thus began his long and extraordinary dual career as designer and dancer.

In the early 1930s, Wittop moved to Paris. A designer in the Max Weldy Studio, his work appeared on the stages of all the famous music-halls, including the Folies-Bergère, the Moulin Rouge, and the Casino de Paris. There he was among most significant Art Deco designers, including José de Zamora, Alex Shanks, and Zig, and he particularly valued his artistic collaborations with the great Russian designer, Erté.

His music-hall credits included designs for stars Josephine Baker and Mistinguette. By the mid-1930s Wittop, as designer and dancer, was in great demand, and he was traveling between Paris, London, Brussels, and New York designing costumes and performing.

Wittop relocated to Manhattan in 1940 soon replacing Antonio Triana as La Argen-



Photo/Courtesy of Sylvia Hilliard Pannell

*Freddy Wittop, left, talks to Erté, the great Russian designer. Erté was 95 when the photograph was taken. He and Freddy were collaborators and life-long friends.*

tinita's dance partner. It was at her urging that he adopted the name Federico Rey. While touring with La Argentinita, Wittop also continued designing. During this period, he started his long association with the Ice Capades.

In late 1942 when Wittop enlisted in the US Army, a young dancer replaced him who, upon joining Argentinita's company, adopted the professional name José Greco.

The war ended and in 1946 Wittop, now an American citizen, returned to New York and continued his design career. At the same time, he performed with La Meri and Maria Teresa Acuna before forming his own dance companies. Called *Rhythms of Spain* then *Rey and Gomez*, his companies performed in the world's most prestigious casinos, cabarets, opera houses, and concert halls. His partners included Lolita Gomez, Pilar Gomez, and Tina Ramirez; his guitarist was the incomparable Carlos Montoya.

Wittop was a six-time nominee, and won the Tony award for *Hello, Dolly!*. His Broadway career included *Count Me In*, 1941; *Beat the Band*, 1942; *Heartbreak House*, 1959; *Carnival*, 1961; *Subways are for Sleeping*, 1961; *Hello, Dolly!*, 1964; *Bajour*, 1964; *Kelly*, 1965; *Pleasures and Palaces*, 1965; *The Roar of the Greasepaint, The Smell of the Crowd*, 1965; *On a Clear Day You Can See Forever*, 1965; *Bascom Barlow*, 1966; *I Do, I Do*, 1966; *Holly Go-*

## SUSTAINING MEMBERS

CAE, Inc./Leprecon/Littlite  
California Institute of the Arts  
Center Theatre Group  
Cerami & Associates, Inc.  
Chicago Spotlight, Inc.  
City Theatrical Inc.  
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Columbus McKinnon Corp.  
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High Output, Inc.  
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Make-up Designory  
Mann Brothers  
Martin Professional, Inc.  
MDG Fog Generators  
MDI  
Mehron, Inc.  
Meyer Sound Laboratories, Inc.  
Milliken & Company

Continued on page 8

## SUSTAINING MEMBERS

Mole-Richardson Company  
Moonlight Illumination Co.  
Musson Theatrical, Inc.  
Mutual Hardware Corp.  
Nemetschek North America  
nest  
Norcostco, Inc.  
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Ontario Staging Limited  
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Pathway Connectivity  
PNTA, Pacific Northwest  
Theatre Associates  
Portacom/Anchor Communications  
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### 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.**

## EXHIBITORS ENTHUSIASTIC ABOUT NEW ORLEANS

More than 85 exhibitors have already signed up to participate when USITT lets the good times roll in New Orleans next February. Taking advantage of the Priority Space Selection process were:

A.C. Lighting, Inc.  
A.C.T. Enterprises, Inc.  
Alcone/Mutual Hardware  
American Harlequin Corporation  
Apollo Design Technology, Inc.  
Automatic Devices Company  
Barbizon  
Ben Nye Company  
Big Apple Lights  
Boston University  
CAE/Leprecon  
California Institute of the Arts  
California State University, Fullerton  
California State University, Long Beach  
University of Central Florida  
City Theatrical, Inc.  
J.R. Clancy  
Clear-Com Intercom Systems  
Cobalt Studios  
Colortran, A Leviton Company  
Columbus McKinnon  
Costume Computer Software Consortium  
The Crosby Group, Inc.  
CRS Technologies, Inc.  
Dazian LLC  
Electronic Theatre Controls  
ESTA (Entertainment Services and Technology Association)  
Florida State University School of Theatre  
Flying By Foy  
Future Light  
GALA, a division of PACO Corporation  
GAMPRODUCTS, INC.  
Glimmerglass Opera  
Graftobian Theatrical Make-up Co.  
heatshrink.com  
H&H Specialties Inc.  
High Output, Inc.  
Hy-Safe Technology  
University of Illinois at Urbana-Champaign  
Irwin Seating Company  
Johnson Systems Inc.  
Kryolan Corporation

LEE Filters  
Le Maitre Special Effects, Inc.  
Lightronics, Inc.  
Limelight Productions, Inc.  
Mann Brothers  
MDG Fog Generators Ltd.  
Mehron Inc.  
Meyer Sound  
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University of Minnesota – Twin Cities  
MSA Rose  
Norcostco Inc.  
Palladia Passementerie  
Penn State University  
Production Intercom Inc.  
Production Managers Forum  
Protech  
Rosco  
Rose Brand  
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Sapsis Rigging Inc.  
Sculptural Arts Coating, Inc.  
Selecon  
shoptick.com  
Smooth-On, Inc.  
University of Southern California  
Southern Illinois University at Carbondale  
Stage Directions Magazine  
StageRight Corporation  
Steeldeck, Inc.  
Strand Lighting Inc.  
Syracuse Scenery & Stage Lighting Co., Inc.  
Texas Scenic Company  
Texas Tech University  
Textile Fabric Consultants Inc.  
Theatre Arts Video Library  
James Thomas Engineering  
United Scenic Artists Local 829 IATSE  
University College Extension Services  
Walt Disney World Company  
Wenger Corporation  
University of Wisconsin – Milwaukee  
Wybron, Inc.  
XS Lighting, Inc.  
Yale School of Drama

To learn more about exhibiting at Stage Expo February 14 to 16 at the Louisiana Superdome, please contact Helen Willard, Stage Expo Sales Manager at 800-398-EXPO, 800-398-3976.



## USITT Thanks Its Long-time Members

As the Institute continues in its 41<sup>st</sup> year, we have many people to thank for giving us such a rich history to reflect upon. We have been listing the members of USITT who joined in a specific month and who have been members for more than 30 years.

Our records show that in March **Howard Brandston** of H.M. Brandston & Partners, **William Murray** of Hardy Hotzman Pfeiffer Associates, **Russell Johnson** of Artec Consultants, Inc., **Randall W.A. Davidson** of Risk International Associates, and **Janet Sussman** of SUNY-Albany have been supporters for more than three decades,

along with Sustaining member **Lighting & Electronics, Inc.** We hope all members will join us in our congratulations and appreciation.

In the June issue of *Sightlines*, we will publish the names of those we show joined during April and May.

If you know of someone who should added to this list, please call Barbara E.R. Lucas at the Institute Office, 800-93USITT, 315-463-6463, or e-mail her at [barbara@office.usitt.org](mailto:barbara@office.usitt.org).

William J. Byrnes  
*President*

Elynmarie Kazle  
*Interim Vice-President for Membership & Development*



## TIPS FROM A NATIVE... NEW ORLEANS 2002

Endymion, Orpheus, Hermes, Iris, Bacchus... familiar names that sound like a roll call for major and lesser gods and heroes from exotic, ancient civilizations. Marvelous throws sailing through the air, the boisterous krewes wanting to outshine each other, the purple, green, and gold decorated king cakes and "babies" to be found or avoided, second lining, the spirited flambeaux rumored to be good luck, the secreting of ones identity behind a mask with a veil, a mound of rouge-colored mud-bugs dumped steaming onto newspaper, fanciful painted floats on wooden caissons – all are part of an alien mixture of French, Creole, and Cajun traditions peculiar to carnival or Mardi Gras in New Orleans. The engaging traditions of Carnival with seemingly continuous parades, flamboyant costume ball masques lorded over by a king and his debutant queen, and a cornucopia of food begins with Twelfth Night and concludes with Fat Tuesday, or Mardi Gras, before settling into somber, sedate Lent with Ash Wednesday. It's sometimes hard to imagine that all of the festivities, which include more than 40 parades, merriment, and amusement can possibly be crammed into a time frame that can be as short as four weeks.

While many outsiders apparently think of Mardi Gras as debauched parties in cramped quarters with ear splitting music blaring until the wee hours, the drunken rampages resulting in damage to life, limb, or property, theft and robbery on a grand scale, the normally rational young coeds becoming topless in order to tease the unsuspecting and the young men exposing themselves merely for a string of beads, the radical over-indulgence in all pleasures of the flesh, and any and all caution thrown to the four winds — **it's not true.**

Although you could probably find an example of each of these things if the search was fairly arduous, virtually all of this behavior is severely limited and found almost exclusively in sections of the French Quarter, and, astonishingly, is engaged in primarily by visitors to the Crescent City and not by its inhabitants. It's as if, just because it's New Orleans, common law, common courtesy, and commonsense simply don't exist during carnival time. If you've always envisioned Mardi Gras in New Orleans as an extended and liquored up stay at the most graphic performance of the legendary Moulin Rouge with a thief waiting in a dim back alley to knock you in the head and rob you, you may be disappointed. It's true that Mardi Gras has acquired some less than desirable qualities of late, but that doesn't mean the city is happy about it. Many New Orleanians have become so appalled with our city's guests

that they just leave town rather than endure the atrocious behavior of the last few days before Mardi Gras.

While Mardi Gras 2001 witnessed incredible destructive behavior with the arrests of hundreds of residents in "celebration" of Fat Tuesday in at least three major United States cities, New Orleans saw over two million visitors during the four day weekend and experienced only about 500 arrests; and those were almost exclusively for lewd behavior. (Less than 15 percent of the arrests were for women in displays of public nudity!) The Crescent City hasn't been witness to half of the murders or violent crimes that are now commonplace in cities like Washington or Atlanta in the last several years. The stigma of being listed in the top 10 for crime and mayhem in American cities hasn't been applicable to New Orleans in quite some time. And the city is determined to keep things that way.

Though it may be true that the NOPD often looks the other way in regard to small infractions during Carnival, they will not tolerate flagrant public intoxication, nudity, or even the hint of any sort of physical violence. And, if you are watching parades in the Uptown area where many of them originate, police won't even tolerate foul or abusive language if there are children present.

Surprised?

You really shouldn't be. Like many prominent cities, New Orleans takes the care and safety of her visitors quite seriously and residents do what we can to make certain that everyone can enjoy Carnival in a secure environment. This concern for guests is exhibited especially by the proprietors and inhabitants of the French Quarter where you may see or experience a bit more than you bargained for but not because it is tolerated by the locals or expected just because it's Mardi Gras.

In fact, last year a Chicago woman was outraged when she was arrested and jailed



Photo/New Orleans Metro CVB

for public nudity on the streets of the Quarter in the middle of the afternoon. The woman and her apparently mortified husband left town in quite a snit saying "Well, it's Mardi Gras and you're supposed to flash." Titillation may be the name of the entertainment game outside of the clubs in the French Quarter but bare breasts at high noon on Royal Street are not part of the bargain.

All that said, while New Orleans is filled with southern graciousness and caring people, it is still a large, very old city (and sometimes quite decrepit) and visitors need to have the modicum of care one would have in any major city. (My family and most of my colleagues in the department at Tulane actually live in the Uptown area of the city and have experienced very few problems.) The caveats found here should be merely a reminder of what everyone knows when traveling.

- Any time, but particularly during Mardi Gras, you need to pay attention to your surroundings and location. There are places in New Orleans where no one in their right mind would walk, regardless of their heritage – this is especially true of the city cemeteries. If you want to see the St. Louis cemeteries, you need to join an organized tour.
- Walk with a purpose, even if it is just to admire the magnificent view. After dark, don't go down streets that are devoid of people or lights.
- Carry a pocket map of the city. The city is actually wedge-shaped with almost semi-circular east to west streets and many north to south ones that converge; about 50 percent of streets simply disappear altogether.
- If you have a car, don't leave anything of value in view. And God forbid that you park it such that there is *any* question of legality. **YOU** have been warned!
- Don't carry large amounts of cash or display lots of obviously expensive jewelry. Leave those things in the safe at your hotel; better still, leave them at home. If you must carry valuables, put them in a front pocket or a *very* secure shoulder bag.
- Glass containers are not permitted; metal containers are discouraged but tolerated. A much better idea is to go to the closest Daiquiri shop and get "one to go" in a plastic cup.
- Try to wear comfortable clothes and shoes. The weather is changeable, humid and often hot even at Carnival time, and the streets and sidewalks are the closest things North America has to exploded mine fields.
- New Orleanians love a good time and will find any excuse to have a party, but particularly if it includes something to eat and a parade. (Natives so love parades that "second lines" were created just so they

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*Tips From A New Orleans Native*  
*Continued from page 7*

won't be over too soon!) with music and gracious generosity. While Mobile should probably receive credit for initiating the North American version of Mardi Gras, it took the cordial and grand courtesan of the Mississippi delta to celebrate with the gusto and glamour that Carnival now displays.

After more than 150 years, New Orleans now boasts some superlative Carnival features: two or three (depending on who you ask) "super" krewes – Endymion, Orpheus, and Bacchus – with members coming from as far away as California just to ride and throw; back to back parades on some evenings; more and more participant celebrities such as Whoopi Goldberg, Drew Carey, Sandra Bullock, and Harry Connick, Jr.; super sized fiber optic floats like Orpheus' Leviathan that exceeds a city block in length; krewes and parades for our furry friends (Barkus is for the dogs with a parade through the Quarter on a Sunday afternoon and Endymeow is for those of the feline persuasion); several walking clubs included the 110-year-old Jefferson City Buzzards; and more sequins and feathers in more configurations than the human mind can possible imagine!

Carnival rises out of Christian (and pagan!) practices that precede Easter with which most Americans are fairly familiar. Part of that centuries-old tradition in the costal South is wrapped around extraordinary fetes, masses of fabulous food, and celebrating the season with family and friends. And because Lent is about sacrifice, Mardi Gras is about relishing the things we are about to give up. Obviously, this is where overindulgence of the eyes, ears, and taste buds enters and where most people end up in trouble. While moderation shouldn't be a consideration during Carnival, the Crescent City wants her guests to be able to take enjoyable, colorful, and fabulous memories of the sights, sounds, and tastes home with them!

Mardi Gras is a cherished tradition and genuinely a wonderful, grand party hosted by one of the most desirable places in the world to visit. So come enjoy Carnival time assured in the knowledge that our streets are safe "where y'at, dahrlin'!"

**Janet Harreld**  
*New Orleans Promotions Coordinator*



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*Around The Office*  
*Continued from page 3*

nities for both companies. Warren worked hard helping us prepare for his departure and our sales team is confident TMB will continue to provide the expertise and assistance that our customers are accustomed to receiving from Warren. Moodie-Pincu & Associates, Inc., are manufacturer's representatives in the greater Los Angeles area for **Electronic Theatre Controls** and other entertainment based manufacturers of theatrical support equipment. TMB is a value-added distributor of entertainment lighting equipment, supplies and services and has been serving the professional lighting industry for over 18 years. TMB has warehouse facilities in Los Angeles, London, and New York.

**Stage Research** recently gave away a Palm IIIx as part of a promotion to encourage professionals to see SFX, described as the easiest way to do sound playback in the theatre. To find out more, or get information on future promotions, surf to their site at [www.stageresearch.com](http://www.stageresearch.com).

## Industry News

Paula J. Dinkel, Peggy Eisenhower, and John Rayment will be the keynote speakers heading a formidable array of 21 top class speakers at Showlight 2001, taking place at the Festival Theatre, Edinburgh, United Kingdom from May 21 to 23. Paula J. Dinkel, principal lighting designer for Walt Disney Imagineering, is currently leading the lighting design teams at Walt Disney Studios in Paris. John Rayment, who was responsible for the exciting lighting design of the opening and closing ceremonies of the Sydney 2000 Olympic Games, will discuss this experience in his paper Olympics. Peggy Eisenhower, the only lighting designer to receive two double-nominations for lighting design, will be talking about design philosophy. With partner Jules Fisher, Peggy runs the successful studio Third Eye, providers of innovative lighting design for some of America's top shows, the most recent being the musical production of *Jane Eyre* which opened on Broadway in December.

## Missing or Lost Members

In the last month, we have lost touch with the following people. They are current members of the Institute but mail to them was returned as undeliverable. We are missing Judy Craigo, Abbey Beeler, and Cory Monk. Several of them are students, so if one of these names is familiar, call or e-mail the USITT office at 800-93USITT or [info@office.usitt.org](mailto:info@office.usitt.org) and let us know were they are currently living.

Now that there is an active link from [www.usitt.org](http://www.usitt.org), any time you change your address or any contact information, **we urge you to let us know about the change.** That way all our members will get the benefits to which they are entitled.

*This column is specifically written for and about USITT members. We are delighted to receive news and press releases about all our members. Please mail, fax or e-mail your news to Barbara E.R. Lucas, Public Relations & Marketing Manager, at the USITT Office or [barbara@office.usitt.org](mailto:barbara@office.usitt.org). If there is something special you would like us to write about, call us at 800-93USITT. Deadlines for upcoming issues are noted in the USITT Calendar.*

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



**Freddy Wittop**  
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*lightly, 1966; Happy Time, 1968; George M, 1968; Dear World, 1969; A Patriot for Me, 1969; Lovely Ladies, Kind Gentlemen, 1970; The Three Musketeers, 1984; and Wind in the Willows, 1985.*

For most of the 1970s, Wittop lived in Ibiza, Spain. Upon returning to the United States in 1982 he moved to Palm Beach and later to Tequesta, Florida. In 1986 he joined the faculty of the Department of Drama at the University of Georgia as Adjunct Professor and was amused that, having pursued little of his education formally, he became a professor.

A 1990 recipient of the USITT Costume Design & Technology Commission Special Citation, many USITT members fondly remember Wittop's dazzling presentation at USITT's 1988 Annual Conference in Anaheim, California. Accompanied on the podium by his good friend, actress Mary Martin, he thrilled the audience with highlights from his distinguished career.

On April 6, 2001, Freddy Wittop posthumously received the Theater Development Fund's Irene Sharaff Award for lifetime achievement in theatrical costume design. This brings Wittop's Broadway career full circle for in 1941 Irene Sharaff did not have time to finish designing a production and asked a relative newcomer, Freddy Wittop, to take over. Thus it was that Freddy Wittop designed his first Broadway production, *Count Me In*.

**Sylvia Hillyard Pannell**  
*Director at Large*





**DRAMA (THEATRE DESIGN & PRODUCTION) INSTRUCTOR**, Foothill College. Teach classes in technical theater production (including scenic and lighting design). Teach classes in one or more of the following areas: Theatre Appreciation, Acting, Dramatic Literature, Costume Design, or directing plays. Responsible as technical director supervising the scenic, lighting, sound, and property demands; recruiting and supervising technical personnel and stage managers for all Foothill Drama Department productions. Foothill-De Anza Community College District 12345 El Monte Road Los Altos Hills, California 94022 650-949-6217, employment@fhda.edu, www.fhda.edu.

**ASSISTANT PROFESSOR IN LIGHTING DESIGN TECHNOLOGY** - The University of Tennessee is seeking an experienced theatre professional and educator to serve as Head of MFA concentration in Lighting Design and act as liaison between designers and shops for University and LORT Company productions. UT Theatres is a unique combination of educational training and professional theatre. Faculty members teach undergraduate and graduate courses in all aspects of performance and production, and have dual appointments with the professional company. The ideal candidate will possess significant national/international credits as a designer, a demonstrated record of teaching success, and a history of production management and/or technical direction at large, multi-stage performance facilities. Responsibilities include: head MFA lighting design concentration, develop and coordinate curriculum with departmental design faculty, design 1-2 shows per year for University and LORT companies, and work with production manager to coordinate and supervise production activities. MFA or significant professional equivalency required. See information on department and professional company at www.clarencebrowntheatre.org. Send cover letter, sample portfolio photos, resume and 3-4 professional and/or academic references to: L.J. DeCuir, Chair Search Committee, Department of Theatre, University of Tennessee, 206 McClung Twr., Knoxville, TN 37996-0420. The University of Tennessee is an EEO/AA/Title VI/Title IX/Section 504/ADA ADEA institution in the provision of its education and employment programs and services.

**LIGHTING TECHNOLOGY MANAGER/MASTER ELECTRICIAN** - The Indiana University Department of Theatre and Drama seeks a Lighting Technology Manager/Master Electrician for its two theatres in a new state-of-the-art facility and a summer playhouse. Responsibilities include the integration, implementation, and performance of all lighting and sound systems and specialized lighting technology instruction. Required: an MFA in Lighting or Technology and experience in production lighting, automated lighting systems, and sound operations. Experience in teaching, desired. The salary range for this 12-month, professional staff position is in the low to mid-thirties. For complete job description, contact LTM/ME Search, IU Department of Theatre and Drama, Bloomington, IN 47405, or theatre@indiana.edu. Applications accepted until the position is filled. Women and minorities are encouraged to apply, an AA/EOE.

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**ESTA PUBLICATIONS** - ESTA, the Entertainment Services and Technology Association offers the following publications which belong in the well-informed technician's library: *American National Standard E1.2-2000, Entertainment Technology - Design, Manufacture, and Use of Aluminum Trusses and Towers* (New!); *American National Standard E1.1-1999, Entertainment Technology - Construction and Use of Wire Rope Ladders*; *Introduction to Modern Atmospheric Effects, 3rd Edition*; *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*; and *Supplement to the Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*. ESTA Publications are produced by the ESTA Technical Standards Program which actively works to establish standards and recommended practices that will facilitate the use of new and existing equipment, improve communication, and promote safe working practices in the industry. For additional information on ESTA membership, services and Technical Standards Program, please contact the ESTA office by phone: 212-244-1505, fax: 212-244-1502, or email: info@esta.org. To order ESTA publications, please contact the ESTA Publications office by phone or fax: 315-463-6467.

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**ESTA JOB BOARD** - Your one-stop source for employment listing in the entertainment technology industry: <http://www.esta.org>. A comprehensive listing of available jobs and internships with ESTA member companies including opportunities in sales, rentals, customer service, production, field service, project management, product development, administration/finance and marketing/PR.

**INSTRUCTOR IN DESIGN (LIGHTING) AND PRODUCTION** - The Program in Drama at Duke University is accepting applications for a non-tenure track Instructor in Design and Production with primary specialization in lighting design and secondary in scene or costume design. Experience in stage or production management and knowledge of CADD highly desirable. Will teach undergraduate courses in design and production, serve as resident designer for student/faculty productions, supervise students in design and stage management, and participate in the administration of the student production program. Term of appointment: one-year with possibility of renewal. The Program in Drama offers a major and minor to students within the liberal arts college of Duke University and produces both student and professional productions. Minimum qualifications: Master of Fine Arts or equivalent professional experience. Send letter of application, resume, and the names of three references to Richard Riddell, Head of Search Committee in Design/Production, Drama Program, Box 90680, Duke University, Durham, NC 27708-0680. Applications received by April 15, 2001 will be guaranteed consideration. Position begins September 1. Duke University is an affirmative action/equal opportunity employer. [www.duke.edu/web/drama](http://www.duke.edu/web/drama)

**TECHNICAL DIRECTOR** - Choate Rosemary Hall School, Paul Mellon Arts Center. Appointment effective September 1, 2001. Choate Rosemary Hall is a private secondary boarding school of 850 students with an outstanding reputation in the arts. The Paul Mellon Arts Center is a modern theater and fine arts facility designed by I.M. Pei. The technical director is one of five full and part-time faculty and staff in the theater department. Required qualifications: BFA in Design/Tech Theater. A minimum of two years of successful working experience at a secondary school, college, or professional level desirable. Looking for a creative, self-motivated, and energetic person with a strong desire to work with students and adults in a close-knit community. The Technical Director's responsibilities include: running three theaters and scene shop; maintain tools and equipment, lighting inventory, as well as insuring safety standards; oversee outside a variety of touring shows, six student productions and numerous projects involving the use of the facility; including set construction, execution of lighting designs, supervising technical theater students, working with visiting designers, and contracting help; coordinate production support; ample opportunities to design sets and lights. Strong communication skills, ability to work within timelines and budgets, and ability to work well in a secondary residential community a must. Ten-month contract, competitive salary, year round housing, dining hall privileges, generous retirement plan, health and dental insurance. Women and minority candidates are encouraged to apply. Please send letter of application, CV, and three letters of recommendation to: Paul J. Tines, Director, Paul Mellon Arts Center, 333 Christian Street, Wallingford, CT 06492.

**ASSISTANT/ASSOCIATE PROFESSOR OF PRODUCTION AND STAGE MANAGEMENT:** Tenure Track. The Department of Theatre Arts and Dance at California State University, Los Angeles invites applicants for a tenure track position as Assistant/Associate Professor in Production and Stage management. **QUALIFICATIONS:** Candidates must have an MFA in addition to substantial professional experience as either a production manager and/or an EQUITY stage manager. Applicants will have demonstrated successful teaching and mentoring skills, strong organizational, administrative, technical, and communication skills required. Excellent computer knowledge a must. **RESPONSIBILITIES:** Management and coordination of the Department's production season including key role in strategic planning, developing, and implementing all production and space schedules. Development of potential undergraduate emphasis in stage management. Required to teach at least one class per quarter in areas of expertise and the Department core as well as maintaining an active record of research/publication and professional service. Other responsibilities include student advising, recruitment, curricular development, and supervision of student and faculty productions. Applicants must have demonstrated ability and/or interest in working in a multi-ethnic, multi-cultural environment. Salary is competitive and dependent on qualifications and experience. Appointment begins September 2001. Review of applications will begin April 30, 2001. Send letters of application, vita, 3 recent letters of recommendation, 3 references with phone numbers, a one page statement of teaching philosophy, and supporting materials to Stephen Rothman, Chair, Department of Theatre Arts and Dance, PRODUCTION/STAGE MANAGER SEARCH, California State University, Los Angeles 5151 State University Drive, Los Angeles, CA 90023-8103. Cal State LA is an Equal Opportunity/Title IX Employer.

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USITT CLASSIFIED ADS are available at our web site. Take advantage of reviewing job postings each month by visiting [www.usitt.org](http://www.usitt.org) and clicking on Classified Ads.

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*Surf to [www.usitt.org](http://www.usitt.org) for Conference & Stage Expo updates*

**CLASSIFIED ADS**

**DIRECTOR OF OPERATIONS** - Hershey Theatre, Hershey, Pennsylvania. We seek an experienced, energetic, highly motivated professional to direct operations in this 1904-seat theatre. We present single weeks of touring Broadway shows, a variety of concerts, and rent the theatre to local arts organizations. Responsibilities include management of daily operations, building maintenance program and records, capital and historic restoration projects, working with Executive Director in creating budget, monitoring expenditures, inventory control, coordinating staffing needs for events, assisting with union contract negotiations, working events, and more. Candidate must be able to work a flexible schedule including nights and weekends. The ideal candidate will have a Bachelors degree in stage, building or facility management, plus 5 - 10 years hands-on operations experience in a performing arts facility. Candidate should have advanced knowledge of theatrical building operations, including lighting, sound, rigging, theatre safety, plus PC proficiency, including word processing, spreadsheets and familiarity with ETC dimming system. Outstanding communications skills with high emphasis on customer relations and keen attention to details required. Mechanical ability, HVAC knowledge and willingness to learn a plus. Experienced only need apply. Salary commensurate with experience; full-time position with a competitive and comprehensive benefit package. Submit resume with cover letter detailing related experience and salary requirements, and (3) professional references to: Susan Fowler, Executive Director, Hershey Theatre, P. O. Box 395, Hershey, PA 17033. Mark envelope "Confidential". EOE M/F

**LONDON CONDO SUBLET** - Balcony on Southbank Thames nr. Tate Mod., Nat. Theatre, Globe. Living rm w/double bed sleeping alcove; kitchen, bath, entry hall, elevator. Utilities included, phone extra. Non-smoker, no pets. Photos on request. \$400 week, 10 week min. From August 3, 2001. Zelma H. Weisfeld: zeeweisfeld@hotmail.com. Phone 734-665-7946 after August 3.

**TECHNICAL DIRECTOR** - Milwaukee Repertory Theater (LORT A, B, & D) seeks a department head with a minimum of five (5) years of experience in a LORT production environment or equivalent experience. Applicants must have thorough working knowledge of all aspects of technical theater production, organization, and management. Applicants must have good interpersonal, oral and written communication skills. Duties include budget management and administration, technical planning and scheduling, supervision of workplace safety program, coordination with the Production Manager in the development and implementation of all technical elements; supervise IATSE crews and apprentices in scenic shop for a season in four theaters. Requires carpentry, drafting, engineering and rigging experience. Starts July 16, 2001 through June 9, 2002. This is a seasonal, salaried position with benefits. Compensation is commensurate with experience. E.O.E. Mail, email, or fax: cover letter, resume, and references to Carey Lawless, Production Manager, Milwaukee Repertory Theatre, 108 East Wells Street, Milwaukee WI 53202. Email: clawless@milwaukeeerep.com Fax: 414-224-9097 Web: www.milwaukeeerep.com.

**PROGRAM ASSISTANT, \$2,905 - \$3,633/month Plus Benefits.** Looking for a fun, exciting job where you can help children shine in their own theatrical spotlight? The City of Palo Alto's Children's Theatre, now in its 68th year of operation, is seeking a full-time Program Assistant. The Children's Theatre offers year-round programs, including productions (6 school year, 3 summer stock, 8 outreach, 5 summer), classes, summer conservatory and theatre camp. In this position, you will assist the Costume Supervisor with design, pattern drafting, alterations and sewing, hair styling, and maintaining stock. You will also teach costume & makeup and maintain computer inventory, equipment and monitor contracts. Must be able to accompany/chaperone yearly week-long field trips to see theatre in other areas. We're seeking someone with knowledge of basic periods of dress, ability to work with children and teens, organizational/time management and multi-tasking skills and the ability to work under pressure. Must have a valid CA driver's license. For consideration, please send resumes to: City of Palo Alto, Attn: Human Resources, P.O. Box 10250, Palo Alto, CA 94303. Fax (650) 329-2696. For more information, and a more complete job description, please visit our Web site at: www.city.palo-alto.ca.us. EOE

**CLASSIFIED ADVERTISING**

**The publication schedule for *Sightlines* for the remainder of the year is as follows:**

| <b>Issue Name</b> | <b>Ad Due Date</b> | <b>Publication Date</b> |
|-------------------|--------------------|-------------------------|
| June 2001         | April 15, 2001     | May 15, 2001            |
| July 2001         | May 15, 2001       | June 15, 2001           |
| August 2001       | June 15, 2001      | July 15, 2001           |
| September 2001    | July 15, 2001      | August 15, 2001         |
| October 2001      | August 15, 2001    | September 15, 2001      |
| November 2001     | September 15, 2001 | October 15, 2001        |
| December 2001     | October 15, 2001   | November 15, 2001       |

Please note this schedule when considering your classified advertising needs. In some areas of the country, it may take one or two weeks past the publication date before *Sightlines* is received.

If you require additional information or assistance, please contact Michelle L. Smith at USITT. Phone: 800-93USITT (800-938-7488) or 315-463-6463; fax: 866-FXUSITT (866-398-7488) or 315-463-6525; e-mail: michelle@office.usitt.org.



**USITT CALENDAR: April 15, 2001 - July 31, 2001**

**May 2001**

**1 Commissioners:** Confirm contact information for all Vice Commissioner appointments

**Regional Sections:** Section funding vouchers due to VP Sections & Chapters

**11-15 OISTAT:** World Congress, Berlin, Germany

**15 Commissioners:** Obtain status reports on project progress and financial expenditures

**15 Sightlines:** July editorial deadline

**18-20 Conference:** Preliminary New Orleans Conference program scheduling meeting in New Orleans

**31 Costume Symposium:** Early registration deadline

**June 2001**

**1 USITT 42nd Annual Conference & Stage Expo registration opens**

**USITT Housing registration opens**

**15 Sightlines:** August editorial deadline

**15 TD&T:** Summer editorial deadline

**Committee Chairs:** 2001-2002 committee member appointment recommendations due to officers

**Conference:** New Orleans Conference preliminary session schedule announced - Special Exhibition request forms due to VP Special Operations

**Finance:** Year 2000-2001 vouchers with receipts and invoices due to Officers

**30 Conference:** Programming and/or scheduling conflicts report due to VP Programming

**Finance:** 2000-2001 Fiscal Year ends

**July 2001**

**1 Finance:** 2001-2002 Fiscal Year begins

**15 Sightlines:** September editorial deadline

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