

**APRIL/MAY
2002**

INDEX

NEWS & NOTICES

- Member Profile: Jimmie Robinson 2
- Correction 2
- New Fellows Inducted 3
- Founders Award 5
- Lifetime Award 5
- Distinguished Achievement 6
- Long-time Members 8
- Presidential Report 9
- Preview of Minneapolis 10
- Prague Quadrennial 2003 12
- Seek Program Ideas 12
- CRJ Welcomes Change 12
- Regional Section News 13
- Respirator Use 14
- June Meetings in London 15
- Tech Expo 2003 15
- Tech Olympics 16
- Calendar 20

USITT OFFICE REPORT

- Contributing Members 7
- Sustaining Members 8
- Found Members 8

CLASSIFIED ADS 18

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

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



Ming Cho Lee, Dr. Mary Henderson, and Forrest Newlin in a session devoted to Jo Mielziner's work.



**USITT
CONFERENCE
&
STAGE EXPOSM**

*Photos by
Tom Thatcher*



The Algiers Brass Band, led by Ruddley Thibodeaux, conducted the parade of people into the Superdome to start Stage Expo 2002 playing As the Saints Go Marching In.



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.

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

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Member Profile Jimmie Robinson

At Tech Olympics, or during USITT's Annual Conference & Stage Expo, or any time the Rocky Mountain regional section gets together, Jimmie Robinson can be both seen, and heard with his wonderfully rich voice dispensing the wisdom he has acquired across many years in theatre.

Jimmie first became acquainted with USITT when he was stationed with the Air Force in Texas. He met a manufacturer's representative who was a member, and Jimmie's been with us ever since. He was looking for a way to become active in theatre, looked in the phone book for opportunities and found the Abilene Community Theatre. When he contacted them, the director asked "do you know anything about light boards?" and he knew he'd found a place where his skills would be appreciated.

His first Conference with USITT was in 1971, when the event was held in Dallas, Texas. While at San Francisco State, he was involved with the Northern California regional section and then kept active after moving to be technical director and lighting designer for the University of Toledo. He continued his Institute activities, became active with the Ohio Valley regional section, serving as both vice-chair and chair of the section.

For the 1981 Conference & Stage Expo in Cleveland, Ohio he was the volunteer who sold space, wrote the Conference exhibitors manual, and organized and managed the exhibit hall.

Jimmie is proud to note he's helped rejuvenate the Rocky Mountain regional section, and has served as that group's treasurer for almost 15 years. He's found time for those duties while working first in Denver and then in Fort Collins, serving as TD and lighting designer for the University of Denver; TD, lighting designer and instructor at Arapahoe Community College, and at the same time TDing for the Denver Civic Theatre. He continues now as TD for Colorado State University while doing



Jimmie Robinson at Tech Olympics in New Orleans, 2002.

freelance TD and lighting design throughout the area.

In among all those commitments, Jimmie has always been a resource person for USITT and his technical colleagues. He served two terms as a Director at Large in the early and late 1980s, was a part of the Membership Committee, and continues to help judge the annual Tech Olympics. Working with the people was always what made his involvement enjoyable.

His students are always amazed, he says, that he knows so many people, but he has "met a lot of people and made a lot of connections" throughout the years. That can make it difficult to move around, especially at a Conference, because "you go three steps and somebody wants to talk to you, go three more and there's someone else."

Laura Love, Director at Large and former chair of the Rocky Mountain regional section, notes that there's an interesting phenomenon around Jimmie. "Every theatre Jimmie has been TD in has been impeccably organized...and has stayed that way even years after he left." She notes that Jimmie works very quietly, never drawing attention to all that he has accomplished, but that he simply "puts out a web of order" around him.

That may be a result of his undergraduate training at Wichita State University in Kansas, or his masters in drama in technical theatre from the University of Washington, but some sources suspect it's just part of the internal temperament that created this outstanding technical director.

Barbara E.R. Lucas
Public Relations & Marketing Manager

Correction:

In the February issue of *Sightlines*, we misspelled Eric Sinkkonen's last name. It is a tribute to how widely known and respected Mr. Sinkkonen is that we received several messages pointing out the error.

We apologize for the error.

Three New Fellows Inducted in New Orleans

Fellow of the Institute is the honorary designation bestowed for life upon those members who have made a truly outstanding contribution to the profession of theatre and the work of the Institute.

This criteria, coupled with the fact that candidates are voted upon by the current body of Fellows, constitutes a selection and recognition by one's peers that is both professionally significant and personally moving.

At the 2002 Fellows Address and Induction in New Orleans on February 14, the three inductees were outstanding examples of the highest standards in professional accomplishment and Institute service. We are very proud to welcome them to our ranks. The names of new Fellows are confidential until announced at the Conference, adding drama to the induction ceremony. Each new Fellow is introduced by one of the current Fellows.



C. Lance Brockman is presented with his Fellows plaque by Jean Montgomery

Jean Montgomery introduced **C. Lance Brockman** of the University of Minnesota, and noted that Lance's involvement with USITT dates back at least to the 1980 Annual Conference & Stage Expo in Kansas City. He was a strong and vocal advocate for Design Expo in its formative years. Lance was a member of the trio that pulled off the 1987 Annual Conference in Minneapolis which is still remembered fondly for many things, including the polka band at the banquet.

He has served on the Board of Directors of USITT, on the Nominations Committee, the Planning Committee, the Publications Committee, and the Archives Committee. Lance is also a loyal, steadfast member of the Northern Boundary Section.

Among his professional accomplishments, he has been the scene designer at the University of Minnesota, Twin Cities for 30 years and served as Chair of the Department of Theatre Arts and Dance for the last six years. "His passion is historic

scene painting, most particularly turn of the 19th to 20th century. He will drag you to a Masonic temple at the drop of a hat to view the wonders of the preserved materials. In fact, he *will* drag you there at next year's Conference," Jean noted.

Several of Lance's students now have established careers as scenic artists in professional theatres throughout the country and in the film and television industries, as well as in the teaching profession. As Jean concluded, "Their success reflects the solid background and training they received while working with Lance at the University of Minnesota."



Richard Stephens congratulates new Fellow Normand Bouchard.

Richard Stephens introduced **Normand Bouchard**, noting his numerous ongoing contributions to both the Institute and the performing arts. Normand, after graduating from the Niagara College of Applied Arts and Technology, embarked on a distinguished career in theatre and stage management. After an apprenticeship with the Theatre Royal of York, England, he stage-managed for companies such as the Red Bard Theatre, Magnus Theatre Northwest, Theatre Calgary, and Le Theatre Francais du Niagara. Since 1982 he has been associated with University Theatre Services of the University of Calgary, first as stage manager then production manager and, since 1996, as manager.

Normand, who is completing his term as Vice-President for Special Operations for USITT, was first recruited by Ken Hewett and joined the Alberta Section in 1980. He has not missed an Annual Conference & Stage Expo since his first, in 1984 in Orlando, and he served as Vice Chair for Programming for the 1988 Calgary conference. As Rick noted, "Norm's work was a marvel of organization and computerized efficiency, and was a harbinger of things to come." Normand became Vice-President for Relations from 1989 to 1995 and then was appointed Vice-President for Special Operations. Starting around 1992, Normand put together the web pages for

(Continued on page 4)

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.

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New Fellows

(Continued from page 3)

USITT and CITT, and continues to administer the USITT site as web master. Normand also served as the Managing Editor of the Conference Program from 1994 to 1997. He continues to serve as liaison between USITT and CITT.

In concluding his introduction Rick noted that Normand's "accomplishments are largely unheralded. Norm is one of the quiet heroes of the Institute that in the end can always be depended upon to get the job done."



Photo/Tom Thatcher

Ed Peterson of Rosco presents Mitchell K. Heftner with a Fellows plaque.

The third new Fellow, **Mitchell K. Heftner**, was introduced by Ed Peterson. Mitch, who is Senior Project Engineer at Entertainment Technology, a division of Genlyte Thomas Group in Garland, Texas, has also been a member of USITT since 1980. Mitch has an impressive list of professional affiliations, including member of the National Fire Protection Association; representing IESNA, Underwriters Laboratories Standards Technical Panel, ESTA Techni-

cal Standards Committee and other standards working and task groups, International Electrotechnical Commission project team leader, Illuminating Engineering Society of North America member, and International Association of Electrical Inspectors associate member.

During his years with USITT, Mitch served as Engineering Commissioner from 1985 to 1992, and returned to the position starting in 1997. For USITT he is a member of the Standards Committee, chair of the DMX512 Subcommittee, served as a Director at Large from 1987 to 1989 and is again serving in that capacity.

Ed noted that USITT is extraordinarily appreciative of Mitch's employers who have supported (or put up with) his remarkable volunteer service. He continued "as impressive as his list of credits, what many of us value even more is his making us more comfortable in the new procedures for standards-making, integrating engineering into the Conference sessions of our many disciplines, giving anyone who needs it a helping hand with today's technological challenges, and being an all-around lovely person."

Induction of Fellows followed the impressive Fellows address, delivered this year by Richard Durst, Dean of the College of Arts and Architecture at Pennsylvania State University, USITT Fellow, and past president of both USITT and OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians.

Plans are already underway for the 2003 Fellows address, *USITT IN THE LAND OF OZ*, which will be delivered by Jay O. Glerum.

Randy Earle

Chair, USITT Fellows



Photo/Tom Thatcher

Enjoying a social moment as part of the reception for international guests at the 42nd Annual Conference & Stage Expo are, from left, President-Elect Bruce Brockman; José Antonio Prades Hung and Maria Luisa Bernal Figueredo, who traveled from Cuba to present a session on Cuban Carnival; USITT President William J. Byrnes; Jose de Jesus Limia Castillo, also from Cuba and involved with costuming and carnivals, and Richard Durst, USITT International Chair. José Antonio Prades Hung has written "We spent an unforgettable time in New Orleans, and we felt a deep regard from US colleagues and from colleagues coming from abroad."



Photo/Tom Thatcher

John S. Uthoff receives the Joel E. Rubin Founders Award from President-Elect Bruce Brockman.

Founders Award Presented to John Uthoff

One of the special awards given each year as part of USITT's Annual Conference & Stage Expo is the Joel E. Rubin Founders Award, which is kept a closely guarded secret until it is given.

In 2002, as part of the Keynote and Conference Kickoff in New Orleans, the award was presented to John S. Uthoff, in recognition of his outstanding and continued service to the Institute.

John, who has served as the Institute's first Vice-President for Programming, is currently Vice-President for Conferences, that includes oversight of the entire process which produces the Annual Conference & Stage Expo.

For almost a decade, John has worked closely with the Conference Committee, numerous volunteer presenters, conference venues, and hotels to balance the needs of everyone while still producing outstanding events.

An associate professor of lighting and sound design in the Department of Speech Communication, Theatre & Dance at Kansas State University in Manhattan, Kansas, John has also been actively involved in the Kennedy Center American College Theatre Festival and his regional section.

The Joel E. Rubin Founders Award, which was presented by President-Elect Bruce Brockman reads:

In recognition of your many years of service and leadership. We honor your untiring efforts to establish, maintain, and facilitate the highest quality Annual Conference & Stage Expo and your support of the Heart of America section.



Photo/Tom Thatcher

Christine L. Kaiser, Past President and outgoing Treasurer of the Institute, receives her Lifetime Member plaque.

Lifetime Award Presented to Chris Kaiser

Christine L. Kaiser was presented with a Lifetime membership in the USITT as part of the Awards Banquet which concluded the 42nd Annual Conference & Stage Expo in New Orleans.

The presentation was made by Jean Montgomery and Sarah Nash Gates. Jean's remarks follow:

"More than 15 years ago, Sarah Nash Gates and I met over a calculator on the Finance Committee of USITT. Another remarkable lady joined us around that time as Treasurer of the Institute and it is our purpose to honor her here tonight. We have gone from jumping over the extension cords of calculators in small rooms to the creation of the budgeting process that we use today, which is much more efficient and less time-consuming.

"Christine Kaiser has spent innumerable hours of devotion to the financial interests of the Institute. She has taken us through the years of growth from a small non-profit with a little over \$200,000 a year budget, to one that stands in excess of \$1.8M with a healthy endowment and investment fund.

"Skills that she might have lacked, she developed on her own initiative and own time (or her own company's time) in order to enhance our image and publications, filling in our gaps wherever necessary. The "look" of the Institute developed from graphics she designed. She was relentless in pursuing our corporate logo and getting it trade-marked in the teeth of fierce opposition from a foreign corporation.

"She is responsible for the establishment of innumerable procedures/policies/guidelines for our smooth operation for over a

decade. Got our ducks in a row - for the Institute to use as a springboard toward the future.

"Her attention to detail and minutiae has no equal and we benefit mightily from this care and attention in the day-to-day operation as well as the Annual Conference & Stage Expo operations.

"She contended with the vagaries of six presidents (Devin, Shulman, Gates, Durst, Brauner, Byrnes) and the wonderful personalities of the Executive Committee members over those years, including eight years with me. (She first took office as Treasurer in 1988).

Countless hours of phone time were spent connecting all of us before we got wildly into the electronic age. Many a Friday afternoon in my Secretarial life was spent in conversation with Chris about Institute business.

"Chris pioneered as the first commercial female member to serve as President of the Institute, something she wasn't comfortable with, but felt an obligation to do, and did it extremely well.

"She has been a champion of the exhibitors and improving the interaction between exhibitors and other Institute members; improving the amenities for exhibitors and conference attendees. SSSL is a cornerstone of our exhibit floor and our advertising, thanks to Chris.

"Chris made improvements to the Institute Office from a one and a half person operation in New York City to the thriving operation we have today in Syracuse, New York. She was instrumental in the hiring of many of the excellent staff who serve us so well today.

"I will grant that Christine didn't do all these things alone, but she is certainly a driving force in the creation, implementation, and continuation of much of what we know the Institute and Conference to be this day. A huge thank-you needs to be given to her work family at Syracuse Scenery and her family at home in lending her talents to us for such a long time.

"She has always had a genuine caring for the welfare of the Institute and kept the best interests of the Institute at heart. There is no one more devoted to its objectives and continuity of the goals to insure its future as a viable force in the entertainment industry. The recognition given today to her will hopefully be a step along the way - a milestone in her contributions - and not an end.

"She is the ultimate volunteer in our all-volunteer organization!

"We are proud to award her an Honorary Lifetime Membership in USITT - the eighth person so honored in our history."

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Distinguished Achievement Honored

Distinguished Achievement Awards were presented to four outstanding individuals as part of USITT's 42nd Annual Conference & Stage Expo in New Orleans. Tony Meola, who was not able to participate in the Conference because of last-minute changes in his schedule needed to accommodate the Broadway production *Sweet Smell of Success*, was honored with the Harold Burris-Meyer Distinguished Career in Sound Design Award 2002.

Tony's work on Broadway is extensive, including *Kiss Me Kate*, *The Wild Party*, *Footloose*, *High Society*, *The Sound of Music*, *The Lion King* (which won a Drama Desk award), *The Last Night of the Balyhoo*, *The King and I*, *Company*, *Moon Over Buffalo*, *Smokey Joe's Café*, *Face Value*, *Guys and Dolls*, *A Month in the Country*, and *A Christmas Carol*.

Tony has also designed in the West End including *The Lion King*, *Anything Goes*, and *Smokey Joe's Café*. His work has also been heard in Vienna and Hamburg where he did *Mozart*, and national tours for *Sunset Boulevard* and *Driving Miss Daisy* as



Tony Meola

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 on vital member
 benefits.**

**Please keep your
 membership
 up to date.**

well as work Off-Broadway and at places like the Goodspeed Opera House.

His award reads, in part: "In recognition of the outstanding contribution you have made during your career to the advancement of the art of sound design for the theatre."



Thomas A. Kelly receives his USITT Distinguished Achievement award from Cindy Poulson.

Thomas A. Kelly, who received the Distinguished Achievement Award in Stage Management 2002, has stage-managed more than 100 shows during the past 30 years. He has had an active career both on and off Broadway, with his Broadway credits including *Hair*, *The Wiz*, *Sugar Babies*, *Merchant of Venice*, and *Death of a Salesman* with Dustin Hoffman. He worked with Christopher Plummer on *Cyrano! the Musical* and with Tommy Tune's productions of *The Club* and *A Day in Hollywood/A Night in the Ukraine*. Tom has also worked in stock and regional theatres.

As a production manager and staging supervisor, he has worked on such diverse productions as Rock and Roll Hall of Fame, MTV's *Unplugged* series, and the Papal Mass in Central Park. He has managed installations and presentations including the first VHI Music/Fashion Awards, and has television credits for *The State* for MTV and *Between the Lions* for WGBH.

Tom is currently general/production manager for Center Line Studios, one of New York's foremost scenery companies, and is on the faculty of State University of New York at Purchase.

The Stage Management Award, one of the USITT Awards for Young Designers & Technicians in the Performing Arts, was given in honor of Tom this year, and he was on hand to present it.

Karl Eigsti who received the Distinguished Achievement Award in Scenic Design 2002, and Beverly Emmons who received the Distinguished Achievement Award in Lighting Design 2002, were profiled in the February issue of *Sightlines*.



Fun for all

From all reports, New Orleans was a fun town for all the USITT visitors and guests. We heard reports of footballs being passed from the 50 yard line of the Superdome, and we didn't even know we had such famous quarterbacks among us, along with several contests of speed up the Sapsis Rigging Entertainment Services wall of fame.

Listening to a group of costume designers as they watched a Mardi Gras parade made us want to go into the feather boa business, and several were collecting enough of the famous throws so they will "never have to buy beads again."

With the wonderful memories still lingering, it is time to make sure your membership is up to date, and you are taking advantage of all that USITT has to offer besides the Conference. Sign up for the Costume Symposium in Cincinnati, prepare to attend the Scene Design Symposium in Texas, get ideas in shape for the 2003 Tech Expo, or think about applying for a grant or fellowship.

We know this is a busy time for many of our members, so this is a good time to remind people to send in their membership renewals and keep getting information on all USITT has to offer.

Henry Tharp, who tells us he still has the USITT license plates which have been making members smile for many years, was inadvertently left off the list of Fellows of the Institute which appeared in the 2002 Conference Program. Henry is still very much with us, and we're glad to tell everyone that the exclusion was unintentional.

CONTRIBUTING usitt MEMBERS

NEWS

We are pleased to welcome **Entertainment Technology**, a part of Genlyte Thomas Group (GTG), as a Contributing member of the Institute. GTG is one of North America's leading manufacturers of lighting fixtures and controls for commercial, industrial, and residential markets. It acquired ET from Rosco Laboratories and moved its operations from Portland, Oregon to Garland, Texas. To maintain ET's high quality standards, several key members have remained on a permanent basis including Senior Project Engineer Mitch

Hefter, who also serves on the USITT Board of Directors; Systems Specialist Mikael Thorner, Manufacturing Manager Vonette Thorner, and Quotations Specialist Ed Warner. Regional Specialists Jim Crooks of Minneapolis and Mike Connell of Long Island are also continuing, as is founder Gordon Pearlman, based in Seattle.

ET will add new members to its management and research team, increasing the development of new dimming solutions. The acquisition provides ET with state-of-the-art robotic manufacturing and a larger production facility; plus ET now has a broader sales force, improved resources, and an increased support staff to raise the level of service provided.

Electronic Theatre Controls (ETC) participated in the new Alma Performing Arts Center, a 53,000-square-foot, \$8 million facility with a 1,500-seat theatre and a state-of-the-art ETC lighting system, a fully retractable acoustical shell, an orchestra pit with a GALA Spiralift, a 2,000-square-foot black box studio theatre/classroom, and an art gallery. Alma, Arkansas, a small bedroom community of Ft. Smith, with about 4,000 residents, now has a facility said to be capable of hosting Broadway-quality



Crowds gather at the ETC booth at the 2002 Stage Expo in New Orleans.

productions. The center features a full complement of ETC fixtures, about 144 Source Four ellipsoidal spotlights and 80 Source Four PARs; five ETC Sensor SR48AF dimmer racks for 464 circuits of advanced features dimmers; one universe of distributed DMX, an ETC Express 48/96 lighting control console; and ETCNET2 Video Node; ETC Unison architectural control and 1,000 amps of onstage touring company power. "There is a great deal of excitement in the community about this project," said Barb Gotcher, Alma's ETC Field Service Engineer.

SUSTAINING usitt MEMBERS

NEWS

TMB has lost its "associates." The decision to change the name of the company coincided with the launch of a new logo for the value-added distributor of entertain-

(Continued on page 8)

SUSTAINING MEMBERS

- MSA Rose
- Musson Theatrical, Inc.
- Mutual Hardware Corp.
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- Norcostco, Inc.
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- Ontario Staging Limited
- Pathway Connectivity
- PNTA, Pacific Northwest
- Theatre Associates
- Portacom/Anchor Audio
- Pro Lights & Staging News
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- Production Intercom, Inc.
- Production Solutions, Inc.
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Around the Office

(Continued from page 7)

ment lighting equipment, supplies, and services. "At first we were quite embarrassed about losing our Associates, we couldn't figure out where they'd gone," said TMB CEO Colin Waters, "but once we got used to it, we decided we really like it. Everyone knows us as simply TMB, so now we've made it official." To view the new logo and learn more about TMB, visit www.tmb.com.

Joel Javitch has joined **Stage Research, Inc.**, as Director of Business Development. Joel said he is "excited about joining the StageResearch team," and plans to improve and expand SR's current dealer program. Stage Research, Inc., developers of the SFX theatrical sound playback and show control software, recently announced the updated release of SFX version 5.5b with enhancements to the audio playback and show control software. Customers may download the updated version for free directly off the Stage Research web site at www.stageresearch.com.

Kirkegaard Associates has been commissioned by the Board of Directors of the Atlanta Symphony Orchestra as acoustics consultants for the new Atlanta Symphony Center. The vision for the new 2,000-seat concert hall was informed by a comprehensive tour of existing concert facilities around the world joined by Kirkegaard Associates and Atlanta Symphony Orchestra representatives. "The process of listening, talking with orchestra members, management representatives and patrons in these venues was invaluable in helping to define a sound, feel, and ambiance that will be uniquely Atlanta's own," said Larry Kirkegaard, president and principal consultant of Kirkegaard Associates.

Auerbach + Associates has been named theatre consultant for the Atlanta Symphony Center, the symphony's first "purpose built" venue. Auerbach + Associates' scope of work includes preliminary programming and design of theatrical spaces and systems and extends through the detail design, construction and opening of the facility. Auerbach + Associates and Kirkegaard Associates plan to work closely with the theatre's architects on the overall design for the multi-purpose venue.

Auerbach + Associates recently announced completion of the major theatrical renovation of the Joseph Meyerhoff Symphony Hall, home of the Baltimore Symphony Orchestra. The \$11 million renovation of the 2,400-seat concert hall began in 1997 and progressed in phases so the symphony could continue to perform on its regular season schedule. The design architect and engineering firm was RTKL.

Acoustics consultant was Kirkegaard Associates. The Auerbach design team included S. Leonard Auerbach, Principal Designer; Steven Friedlander, Principal-in-Charge; Paul Garrity, Principal in Charge for sound and video communication systems; Grace Gavin, Project Manager, and Daneil Mei, Systems Designer.

Intelligent Lighting Creations, Inc., has added Ryan Bundy to its staff as shop manager. Ryan previously worked as supervisor of the Ohio State University moving lights laboratory and for Vari-Lite Chicago. Intelligent Lighting Creations is also undergoing a major office and showroom expansion project. The 3,000-square-foot project of expanded office space, sales stock storage, and a new showroom and sales area is scheduled for completion this summer.

Wybron's Eclipse II, its DMX iris dower, received an EDDY Award 2001. This is the second recognition of the Eclipse II since it was named Lighting Accessory Product of the Year at LDI 2001. Keny Whitright and Brandon James of Wybron received the presentation at the 10th annual EDDY Award celebration in New York, New York.

Member Found

We really appreciated hearing from Steve Mannshardt who helped us find Duane Gardella, whose mail had been returned to us. Steve was kind enough to give us a current address for Duane so we can continue to provide him with member services. We are still trying to locate the following members whose publications have been returned as undeliverable: Rebecca Aguillard, Jeffrey Gardner, David Sanderson, Brook Schroeder, Leslie Malitz, Betty Puchalla, Genny Fleming, and Eric Stevie. So, if you know how we can find any of these people, please help us like Steve did and call the USITT Office at 800-93USITT or write to Barbara E.R. Lucas at barbara@office.usitt.org so that we can again communicate with these valued people.

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. 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

Long-time Members Still Being Identified

As we wrap up our series on long-term members, we continue to receive information about those who have been with us for more than 30 years.

We recently heard from Tom Lemons, of TLA Lighting Consultants, Inc., who reminds us he first joined while he worked for Sylvania, and attended his first Conference in Toronto in 1966. He recalls that Don Sweeney quickly got him involved in USITT publicity, and that Sylvania prepared and published a brochure used at that time.

We also heard from Donald Crabs, Emeritus Professor at University of California – Los Angeles, who notes that he "worked with the guys in forming the Institute and joined when it was formalized." He also served on the Board of Directors in 1961-62 before moving to Los Angeles.

Another long-time member, James P. McHugh, joined us in 1971 and has only missed one or two Annual Conference & Stage Expos since he first began attending in Dallas.

We are glad to acknowledge their contributions and welcome hearing about any other members who were not noted in our year-long series on those who joined the organization more than 30 years ago. Please contact Barbara E.R. Lucas, PR & Marketing Manager, barbara@office.usitt.org, or call 800-93USITT. This will help us update our records for the future.

William J. Byrnes
President

Elynmarie Kazle
Vice-President for Membership & Development

Mark your calendar for the
**2003 Annual Conference
& Stage Expo**



Action Abundant at USITT's New Orleans Board Meetings

New Orleans was a truly amazing site for our 2002 Annual Conference & Stage Expo. The week in this very dynamic and colorful city went by even faster than I thought it would, and of course Mardi Gras was everything they said it would be and more. The Superdome was an outstanding site for the Stage Expo and several other interesting exhibits. All told, it was a very successful conference. We owe great thanks to the volunteers and USITT staff for making this a very special week.

Over 275 meetings, workshops, sessions, and special receptions were scheduled during the week. This article will focus on the USITT Board of Directors business meetings. These annual gatherings give us the opportunity to review and discuss important issues facing USITT and to provide a forum for various committees to plot out our course of action over the coming year.

Board Meeting Recap

Each conference week, the USITT Board of Directors meets twice to hear reports and approve various action items including the budget for the coming year. Some of the specific actions taken this year included:

- Approving the presentation of a plaque to Doug Taylor for his many years of dedicated service as USITT Archivist
- Electing representatives to the Nominations Committee from the Board
- Reviewing and amending the USITT Mission statement to include "research" in what the Institute promotes
- Reviewing and amending the USITT Strategic and Operational Plans for 2002-2004
- Approving plans by the Steering Committee, chaired by Eric Fielding, to proceed with the *World Stage Design 2005 Exhibition*
- Extending an invitation to OISTAT for USITT to host the World Congress meeting in 2005
- Accepting the resignation of Eric Fielding as Vice President of Communications to permit him time to work on the World Design project.
- Appointing Bobbi Owen as Interim Vice President for Communications
- Approving Resolutions of Thanks for outgoing officers and committee chairs
- Approving the 2002-03 budget
- Agreeing the Fall Board Retreat topic will be focused on developing USITT's long range financial plans

Exciting Programming Opportunities for 2005

By approving an invitation to OISTAT to host the 2005 World Congress, USITT took a bold step toward fulfilling plans to be a major force on the international arts scene. Delegates from around the world will gather at the site of the 2005 Conference & Stage Expo to discuss a range of exciting topics and challenges we all face. The Board also approved the first ever *World Stage Design 2005 Exhibition*. This initiative will bring together scenery, costume, lighting, and sound designs from around world in what is hoped to be a future presentation cycle that will alternate with the Prague Quadrennial exhibition.

Budgets and the Future

One of the most productive aspects of our meetings included a lively discussion about the budget for the next fiscal year.

The Board approved the budget proposed by the Finance Committee. However, this approval included the required action of reducing proposed expenses before the

July 1 start of the new fiscal year. Concerns about the size of the transfer from our Conference Fund to balance the budget were shared around the table. Discussion focused on how positive it has been that USITT has been able to develop its resources to take on new initiatives and to hire new staff. At the same time, the Board recognizes the long term financial health of USITT will depend on our making much clearer connections between our planning initiatives and our capability to sustain our daily operations and to take on new programs and activities. In approving the Retreat topic for the fall of 2002 the Board sounded the call to work diligently on insuring USITT's future.

The Board will be meeting in October 2002 to consider this topic and to formulate actions plans to carry us safely into the future.

Bill Byrnes
President

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for the

usitt

2002

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August 1 - 3, 2002

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**Optional pre-conference trip to Baer Fabrics
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800-93USITT

or visit

www.usitt.org

Minneapolis: A PREVIEW OF 2003

Greetings to all of you from Minneapolis, Minnesota!

As we settle back into our daily routines following a fantastic conference in New Orleans, I am constantly reminded of the most frequently asked question at the USITT-Minneapolis booth this year "Is it going to snow while I'm in Minneapolis next year?" Rest assured, as I look out my office window in late February, I see all sorts of fascinating sights - but none of them include the fluffy white stuff with which everyone seems so concerned. Hence, our current snowless status makes our official conference logo *Minneapolis 2003: the Real Great White Way* a bit of a misnomer at the moment!

Why is it that everybody else in the country identifies our Minnesotan lives with the weather? Perhaps it's because we ourselves place so much importance upon the relief of our cleansing springtimes, the relaxation of our gorgeous summers, the change-in-the-air of our crisp autumns, and the celebration of our often (but not always) overpowering winters. Or, maybe it's just because the rest of the country is insanely jealous. It's a heckava place to live or visit!

So the question should be, "Am I going to fall in love with Minneapolis at the 2003 Conference & Stage Expo next March?" Simply put, "You Betcha!" Welcome to Minnesota, don'tcha know.

Minneapolis is known for a lot of great things, but did you know that the Twin Cities of Minneapolis and Saint Paul (Minneapolis' twin to the east and the capital city of Minnesota) boast the most theatre seats

per capita of any metropolis in the United States other than New York City? That's a lot of seats. New productions are launched weekly, making the Twin Cities a hotbed of theatrical creativity, innovation, and excellence.

As theatre people, that alone should peak your interest - but wait, there's more!

Twin Citians enthusiastically support more than 150 local theaters and dance companies, among them the renowned Guthrie Theater and equally well-respected Children's Theatre Company. There's also a plethora of contemporary performing arts organizations such as Theatre de la Jeune Lune, the Illusion Theatre, the Southern Theatre, Mixed Blood Theatre, the Jungle Theatre, the Minnesota Ballet, Margolis-Brown Company, the Penumbra Theatre Company (one of the nation's few African-American theatre companies), Shapiro and Smith Dance, 3-Legged Race (dance, puppetry and circus arts-based performance), Theatre in the Round (the nation's oldest community theatre), and the Playwrights' Center, to name just a few.

In downtown Minneapolis, within walking distance of the brand new Minneapolis Convention Center (site of the 2003 Conference), there has been a resurgence of theatre restoration which forms the heart of the Hennepin Avenue Theatre District. These theatres - the Historic State Theater, the Orpheum Theater, and the soon-to-be-opened Schubert and Pantages theatres — are Broadway's first choice for national touring venues.

But we're not just a theatre town. Major



Sherry L. Wagner, Minneapolis Promotions Coordinator, and Kathy Stewart, Minneapolis Regional Programming Coordinator, are ready to answer questions about USITT's 2003 visit to the Real Great White Way."

league culture of all shapes and sizes is certainly in evidence and remarkably well supported and patronized. The Twin Cities area has more galleries, theatres, and music ensembles per capita than other place between Chicago and California. Since Thomas Barlow Walker opened a public gallery in his home near the end of the nineteenth century, the fine arts have flourished in the Twin Cities. The Minneapolis Institute of Arts (MIA) opened in 1915, the Walker Art Center in 1923, and an abundance of alternative galleries has sprung up throughout the city since then. Since Minnesotans have wide-ranging tastes in music, there is a full array of options for listening. The Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Minneapolis Chamber Symphony, the Minnesota Opera, and the Artist Now Again Known As Prince, all call the Twin Cities home.

Probably the biggest misperception about Minneapolis and the Twin Cities as a whole (besides the weather) is our size. Our state's Twin Cities metropolitan area is the Upper Midwest capital — the commercial, transportation, and cultural gateway to the northwestern United States. It is a sprawling, dual-centered metropolis of 2.5 million people, enjoying most of the advantages that large size permits, yet suffering fewer of the problems that plague many older, high-density, single-center American cities.

It is also a place of surprising cultural
(Continued on page 11)



Minneapolis, site of the 2003 Annual Conference & Stage Expo. Photo/Greater Minneapolis Convention & Visitors Association.

Minneapolis

(Continued from page 10)

richness - African-American, Native American, Hmong, Vietnamese, Somalian, Euro-American and, of course, Scandanavian people call it home.

Here in Minneapolis and the Twin Cities area, the rural and traditional meet the urban and cosmopolitan. That famous Mid-western work ethic is alive and well in here, but all work and no play can make for a dull life.

We play hard, whether by watching or participating in the arts, sports, pastimes, or festivals. Saint Paul's annual Winter Carnival began before World War I and has been a steadfast tradition ever since. In response, Minneapolis established the Aquatennial celebration in the 1940s as a summer answer to Saint Paul's winter fun. The largest celebration of the year, however, is the famed Minnesota State Fair when, Minnesotans throw a 12-day party for the entire state.

I would be remiss if I didn't mention the other fact for which Minneapolis is famous: being the home to the Mall of America, the largest enclosed shopping and recreation facility in the United States. Its indoor amusement park finally made it possible for us Minnesotans to ride a roller coaster in January. If shopping or playing in Camp Snoopy at the Mall isn't your cup of tea, there's the Canterbury Downs racetrack, Valley Fair amusement park, Mystic Lake Casino (run by the Shakopee Mdewakanton Sioux), the Chanhassen Dinner Theatres (the largest and most successful of their type in the nation), and the Renaissance Festival (300,000 fair-goers each year) to keep you busy.

The Twin Cities are also home to a variety of spectator sports: major league baseball (the Twins), basketball (the Timberwolves and the Lynx), football (the Vikings), soccer (the Thunder), and, of course, hockey (the Wild).

The University of Minnesota Golden Gophers and other collegiate sports round out team play in the Twin Cities.

So now you know there's a whole host of reasons to visit us next year in Minneapolis. Despite the weather, or maybe because of it, Minneapolis is a vibrant, cultural mecca, with more theatre, art and fun than you can shake a stick at. And for that reason alone, New York City will have to temporarily step aside as we claim the title to *the Real Great White Way*. See you in Minneapolis on March 19 to 22, 2003!

Yah, fer shur!

Seth Johnson

Assistant Promotions Coordinator

Your Membership How does it work?

The USITT office in Syracuse exists to serve our members. We have come to realize that many of you don't know a great deal about the office size, structure, and methods by which we routinely process membership applications and conference registrations, and perform a myriad of other tasks tied to fulfilling promised member benefits.

We have begun "inviting" our members into the office with the addition of staff profiles in this newsletter. Now we would like to demystify some of the routine procedures used to keep the Institute operating and moving forward. The processing of membership applications and renewals seems an obvious place to start.

Keeping accurate information about our members is critical. We use the membership database to keep track of people, and provide vital services which keep us in contact with all of you. That is one reason we urge you to promptly renew when your membership is about to expire, and ask that you tell us when you move or change e-mail or phone numbers.

Applications and renewals are received in the office by mail, e-mail, and fax. The mail is opened daily and membership applications and renewals are separated out and placed in a bin for processing.

Renewals and applications originating from the web site are received in the USITT general email box, which is checked frequently. They are also placed into the bin pending processing along with those items received via the fax machine.

Membership is processed weekly. This schedule is frequent enough that our members receive their ID cards and benefit packets shortly after having sent in their applications/renewals.

It is vital that members act on their membership renewals to prevent lapses in the information flow. USITT does not keep sending information or publications to those who have lapsed. We often hear from people who do not understand why *Sightlines* or *TD&T* has stopped arriving in their mailboxes, or they can not use the Members_Only area of the web site. Often the answer is an expired membership.

Two full-time staff members, Monica Merritt and Stacy Darling, process membership in addition to shouldering a vari-

ety of other responsibilities and duties. This "batch" processing approach provides them with the focus that is needed to execute the extensive data entry involved, and makes it easier for them to integrate this important task into their agendas.

While in some sense every day is "Membership Day" in the office, Thursday is usually dedicated to the processing of membership applications and renewals.

Stacy and Monica begin by dividing the applications and renewals by payment type, allowing one person to concentrate on check payments and one on credit card payments.

Credit cards charges are first run through the familiar "black box" for payment and then the information is entered into the member record. Check payments are processed separately, but follow a similar procedure.

Now that USITT's web site has moved to a secure server, we expect to see an increase in members who renew their membership by visiting www.usitt.org. Experience has shown that those who join via the web appreciate the convenience of on-line

transactions.

For a renewal to be processed, the member's record is pulled up in the database, corrections to member information are made (if needed), and the dues payment is entered in the system. Once the payment is entered, the member's record is automatically updated extending the membership by one year.

In the case of a new member application, an entirely new member record is created in the database and pertinent information is entered: mailing address, phone number, e-mail, etc. Then the record is paid in the same manner as renewals. This is the point at which a member number is assigned.

Once each application and renewal have been processed in this manner, all payments are tallied and the total confirmed. Payments are assembled, attached to the report, and turned over to the Finance Manager for deposit.

Believe it or not, the process doesn't stop there. After all, we still owe you a membership card and benefits packet. In the future, we will explain phase two of membership processing and explain how all those membership cards and benefits packets are generated and mailed out.

Michelle L. Smith

Membership & Ad Sales Manager

You can renew your membership by phone, by fax or on line at our secure server www.usitt.org

Plans Underway for PQ 2003

The tenth Prague Quadrennial Exposition will take place in Prague in June, 2003. The theme of the Prague Quadrennial 2003 is *The Labyrinth of the World and the Paradise of Theatre*. To create an interlocking maze of theatrical creativity, the organizers are encouraging the designers of the exhibits to "make the exhibits as scenic objects or sculptures and to remain interactive and open with adjacent exhibits." In preparation for this event, the members of the PQ 2003 Committees convened at the New Orleans Conference & Stage Expo to develop ideas for the USITT exhibits.

The National Exhibit will focus on the collaborative efforts of designers and directors to evolve the design of a production. Curators of the exhibit will be looking for innovative, provocative productions where the design materials of all the designers might be made available to present a more complete idea of the approach to the design of the project. While collaboration will be emphasized, it will not be a prerequisite for inclusion.

In searching for prospective designs to include, the curators have compiled a list of award-winning designs and will endeavor to find "astonishingly wonderful" productions deserving of recognition. Selected designers from recent Design Expos will be included and their design colleagues will be invited to submit further materials for consideration. For the first time, the committee is exploring the possibility of including sound design in the National Exhibit.

The design of the exhibit will follow the directive from the PQ organizers, creating a sculptural rather than gallery style presentation. Within the overall design, there will be environmental areas designed to enhance the display of the individual production designs.

The National Exhibit team includes Bob Schmidt, Ursula Belden, Margaret Mitchell, Rick Thomas, Arden Weaver, and Laura Crow. Robert Scales and Duncan Mahoney will build the exhibit with a team of students from University of Southern California. Eric Fielding will design the exhibit catalog.

Student design work will be exhibited in the Schools of Scenography Exhibit. A mailing will be sent to universities with students participating in the Young Designers Forum, USITT student awards, Design Expo, and the Clambake, among others. The exhibit will focus on, but not exclusively invite, graduate and professional training programs. Each participating school will select a student team to develop an exhibit to represent design training at their location.

Each of these exhibits will be self-contained inside a trunk that will become a part of the final exhibit. Schools included in the exhibit will be asked to send at least one stu-

dent representative to PQ to partake in the Scenofest activities sponsored by the Education Commission of OISTAT. The Tobin Foundation in San Antonio, Texas has generously provided three scholarships to send students to Prague and additional funding to support the USITT entry in the Schools of Scenography Exhibit. The Schools of Scenography Exhibit team includes Tim Saternow, Holly Cole, Laura Crow, Heidi Hoffer, and Dan Keyser

For the first time since 1987, the USITT PQ Committee is also planning an Architecture Exhibit, pending clarification of the parameters of participation from Prague. Winners from USITT's Architecture Awards

CRJ Welcomes Changes

Change is again upon us, and more changes are forecast for *Costume Research Journal*. When Kathleen Gossman and I became co-editors of *CRJ* in March of 2000, we promised change. Little did we know that change would become a constant in our lives. Kathy's talent, energy and style were instrumental in the remodeling of *Cutter's Research Journal* to that of *Costume Research Journal*, and she has been greatly missed since her resignation in October.

Change is seldom comfortable. It does, however, energize. To better serve our readership, and keep the journal fresh and energized, we have restructured the makeup of our editorial and review boards, redistributing some of Kathy's responsibilities to the associate editors. Editorial duties will now be rotated, and may change quarterly. Responsibility for various aspects of the publication will be based on each issue's needs and the interests and schedules of our associate editors. The idea is to pair people with activities for each issue and distribute the load so that no one becomes overwhelmed

Costumers Seek Programming Ideas

It is hard to believe but the Costume Design & Technology Commission is looking for session program proposals for the Long Beach Conference & Stage Expo in 2004. Do you have a great idea for a session program?

The Costume Design & Technology Commission is now requesting program proposals for the Long Beach Conference and Stage Expo in 2004. If you have an idea for a session that you would like to attend or chair, but you are not sure how it all works, Robert Haven or Pat Martin can lead you through the process and help you shape your session idea into a successful program. We also encourage you to involve your students as presenters or panelists.

Remember, the success of our commis-

program would form the basis of the exhibit. Michael Tingley, Michael Higgins, and Scott Georgeson are coordinating the Architecture Exhibit.

For additional updates on the progress of the PQ exhibit design process, Arden Weaver will be creating a web page linked to the USITT home page. The address will be: www.d.umn.edu/~aweaver/pq2003/usappq03.html.

Thanks to all committee members for their collaborative efforts in developing the foundations for the exhibits.

Alexandra Bonds
PQ 2003 Commissioner

and that working with *CRJ* is rewarding and hopefully, fun.

Another change is the addition of a new editorial position, that of Subscriber Liaison. Whitney Blausen graciously agreed to serve as a liaison to document subscriber concerns, direct them to the USITT office for assistance, if needed, and provide follow-up. She has been serving in that position since November. So, if you have complaints or compliments, please contact Whitney at wblausen@aol.com

In addition to Whitney, we also welcome Sarah Andrews-Collier, Annalise Baker, Deb Bell, Alexandra Bonds, Judith Cronk, M.C. Friedrich, Susan Picinich, and Teri McConnell Tavares who have joined our staff as associate editors.

As editor, I invite you to become part of the changing face of *CRJ*. Consider adding your name to the list of volunteers as a juror for our editorial review board or as a potential associate editor.

Susan Brown-Strauss
CRJ Editor

sion and the programs you attend in Long Beach depends entirely upon the sessions created by our membership.

Conference Program Proposal forms can be found in the *USITT Membership Directory & Resource Guide* at the USITT web site www.usitt.org or by contacting Robert Haven, University of Kentucky, 114 Fine Arts Building, Lexington KY, 40511; 859-257-7506; e-mail: rwhave2@uky.edu or Pat Martin, Department of Drama, Kimpel 619, University of Arkansas, Fayetteville AR 72701; 501-575-3679, e-mail: pmartin@uark.edu.

Send your completed proposal form for Long Beach 2004 programming to Robert Haven.

Robert Haven
Vice Commissioner for Costume Programming

REGIONAL SECTION NEWS

Midwest Plans Event

Southern Illinois University in Edwardsville, Illinois, will be the site of a daylong Midwest Regional Section event on Saturday, April 14. Tentative schedule includes demonstration of moving lights, along with a workshop on makeup, plus author Raymond Kent. Also in the works for the day is a tour of the Fox Theatre in St. Louis, Missouri, with other theatre tours possible. Members of the Heart of America regional section are also included in the planning for the event.

For more information, call Kathleen Donnelly, Vice-Chair for Programming at 920-424-0286 or follow the links from www.usitt.org to the Midwest section's web site at www.netusa1.net/~mchale/usitt-midwest/.

Chesapeake's EXPO Continues

Chesapeake Regional Section's EXPO 2002, held at Kings Dominion Theme Park in Virginia was a rousing success according to all reports. This annual event featured seminars on a range of topics from costume to lighting to sound to management to how to get hired. The level of sessions ranges from beginner to professional. Cobalt Studios created and produced a workshop as part of the event.

Exhibitors this year were: Andrew Radcliffe, Ltd. with ETC, Applied Controls & Entertainment Systems, Inc., Atmosphere Lighting, Inc., Baltimore Stage Lighting, Inc., Barbizon Capitol, Chesapeake Lighting Associates, Electronic Diversified, Inc. with support of Chesapeake Lighting Associates, Inc., Konstruct, Inc., Onyx Engineering, Parlights, Inc., and Union Connector.

Plans are already underway for next year's EXPO with Kelly Dowling as mar-

keting director. Jim Pearson is registration coordinator and chairman of the section's Membership Committee.

In elections conducted at EXPO 2002, Robert Auchter continues as chair, with Greg Hillmar as the new secretary, Yoko Hashimoto-Sinclair as second vice chair for programming, and Klyph Stanford as member-at-large.

Ontario Showcase a Success

On Tuesday, January 22 the USITT/CITT Ontario section held a successful Corporate Showcase of products at the MacMillan theatre at the University of



Jack Gallagher, third vice chair of the Chesapeake section, announces that the Clarice Smith Center for the Performing Arts at the University of Maryland as the site for the 2003 edition of EXPO.

Toronto. This was followed February 26 with a Student Job Fair at Humber College Theatre School. As part of the Student Job Fair, the first Ontario Section Tech Olympics was scheduled.

New England Job Fair

The New England section took part in the Regional Entertainment Production Administration Job Expo February 23 at Massachusetts Institute of Technology. This was a joint project of USITT-NE, Stage-Source, and New England Theatre Conference, with the assistance of MIT and the participation of United Scenic Artists. The event helped employers in the entertainment industry reach candidates to fill job openings in design, technical production, consulting, and administration. Crystal Tiala, New England Chair, coordinated the USITT effort.



USITT New England's table at the Job Expo.



The vendor area of the Chesapeake Regional Section's EXPO 2002.



United Scenic Artists showcased New England designers' and scenic artists' work.

Breathing Right Means Safe Use of Respirators

Previous *Sightlines* columns have addressed the first steps of selecting respiratory protection by discussing engineering controls, deciphering Material Safety Data Sheets (MSDS), Occupational Safety & Health Administration (OSHA) laws and air monitoring. Respirators are used when engineering controls such as ventilation, chemical replacement, or work scheduling are still not enough to reduce chemical exposure so that it falls below the limit set by OSHA.

There are several extremely valuable sites which can assist people who need information about respirator programs and respirator selection. These include (OSHA), National Institute for Occupational Safety and Health (NIOSH) (www.cdc.gov/niosh/respinfo.html), Mine Safety Appliances Company (www.msanet.com/Response/) and North Safety Products (<http://www.northsafety.com/>). North has a downloadable respirator and glove selector program, while Mine Safety's is online. OSHA has several sites, some of them referenced within this article, but one excellent photo glossary-type site is www.osha-slc.gov/RespiratorOutreach/Powerpoint/Html/RespStd/index.htm

The use of respirators involves two parts; a respirator use program and the selection of the respirators themselves.

OSHA states in its site (www.osha-slc.gov/SLTC/respiratory_advisor/mainpage.html): In order to select an appropriate respirator you must:

- Conduct an exposure assessment to determine the type and amount of hazardous exposure;
- Take into account the factors that can influence respirator selection such as job-site and worker characteristics;
- Understand the assigned protection factors, and
- Know the various kinds of respirators and their relevant characteristics.

The site also provides links to help understand each of these statements.

In order to institute a respirator program, OSHA elaborates that your program include:

- A written plan detailing how the program will be administered;
- A complete assessment and knowledge of respiratory hazards that will be encountered in the workplace;
- Procedures and equipment to control respiratory hazards, including the use of engineering controls and work practices designed to limit or reduce employee exposures to such hazards;
- Guidelines for the proper selection of



appropriate respiratory protective equipment;

- An employee training program covering hazard recognition, the dangers associated with respiratory hazards, proper care and use of respiratory protective equipment;
- Inspection, maintenance and repair of respiratory protective equipment; and
- Medical surveillance of employees.

Medical assessment involves the completion of a medical history questionnaire, a limited physical examination and baseline laboratory testing. This may include a pulmonary function test, a chest x-ray, an echocardiogram, a urinalysis, and a complete blood count. The testing must determine that the employee has no condition that would be exacerbated by breathing stress.

Once a written plan and medical assessment have been completed, respirators can be chosen, based upon that information. The types of breathing hazards and the medical assessment of the worker, as well as the conditions of the work, will determine respirator choice.

For instance, a bearded worker could not wear a respirator that is meant to seal against skin. He (or she??!) would have to use a supplied-atmosphere type model with a hood. Someone with lung or heart problems may be unable to use a negative-pressure respirator. This type includes the cartridge-and-mask respirators most common in theatres. What negative pressure means essentially is that the user has to draw air through the filters, creating breathing stress.

Regarding assigned protection factors, OSHA explains that "The assigned protection factor (APF) of a respirator reflects the level of protection that a properly functioning respirator would be expected to provide to a population of properly fitted and trained users." Half-Mask and Full-Facepiece Pressure Demand Supplied Air Respirators protect the worker the most; the level of contaminant inside the respirator is only one *thousandth* the level outside the mask.

Also, respirators that filter air (versus those that supply it) use filters that each

have an efficiency code. NIOSH 42 CFR 84 provides for nine classes of filters. There are three levels of filter efficiency; each with three categories of resistance to filter efficiency degradation.

This new system for rating filters can be used to help determine the proper filter for working around dusts, fumes, and mists. It also gives guidelines on how long a filter can be used.

The three levels of filter efficiency are 95, 99, and 99.97 percent (which is listed at 100). The three categories of resistance to filter degradations are labeled N - not resistant to oil; R - resistant to oil, and P - oil-proof. The selection of filter efficiency (95, 99, or 99.97 percent) depends on how much filter leakage can be accepted. Higher efficiency means lower filter leakage.

The selection of N, R, or P depends on the presence or absence of oil particles: If no oil particles are present, you can use N, R, or P. If oil particles are present, use R or P. If oil particles are present and the filter is used more than one work shift, use P.

There are two main types of respirators: Air-Purifying respirators are used against particulates or gases and vapors, or both. These include negative pressure respirators and positive-pressure units such as Powered Air-Purifying Respirators. Negative pressure means breathing the air in through the filter. This even includes what we usually call "dust masks." The traditional mask-with-cartridge respirators familiar to theatre also has a full-face type mask, which protects the eyes without having to wear goggles as well as a respirator, but make sure it's also approved against impact if you will actually use it during construction or in other situations where it should be able to withstand that type of use.

Powered-Air Respirators usually have a belt-attached motor where the air is pushed through the filter, and a hose that brings the air to a facepiece.

Atmosphere-Supplying Respirators provide the user with air from a source that is independent of the immediate atmosphere. They rely on a primary air source to deliver respirable air to the user's facepiece. The types of air supply are continuous flow, demand, and pressure-demand. Those that are run back to the source are called SAR, Supplied-Air Respirator, or "airline." Airline respirators are normally used when there are extended work periods required in atmospheres that *are not* immediately dangerous to life and health (IDLH). They limit the range of user-mobility because they require a hose run to a stationary source, and may fail due to hose damage. SCBA (Self-Contained Breathing Apparatus) are normally used when there is a short-

(Continued on page 15)

Architecture and Engineering, Plus OISTAT Groups Plan Meetings in London

June will be a busy month in London, with the Theatre Engineering and Architecture 2002 session, OISTAT meeting for both the Sound Working Group and the Technology Commission, plus the Association of British Theatre Technicians (ABTT) Theatre Show.

First in this sequence will be Ross Brown, and the Central School of London hosting the first meeting of the International Organization of Scenographers, Theatre Architects and Technicians (OISTAT) Sound Working Group in London, June 12 to 15. The meeting will include visits to London sound shops, noted sound designers leading backstage tours of shows, and a colloquia on the Dramaturgy of Sound and Theatre Sound Design Education.

This meeting will coincide with the OISTAT Technology Commission meetings, and precede the ABTT/OISTAT Theatre Architecture and Engineering 2002

conference to be held June 16 to 18. The ABTT Theatre Show 2002 is June 19-20.

Theatre Engineering and Architecture 2002, billed as a conference on modern staging technology and performing arts buildings, will feature industry leaders examining topics of interest, including standards, cost and operational issues, debates on the form of future theatres and their equipment, and current trends toward found spaces.

Conference sessions will be in three groups covering engineering and technology, architecture and planning, and building services, operations and management.

More information on the conference can be found at www.theatre-event.com.

The ABTT Theatre Show 2002 will run June 19 and 20 at the Royal Horticultural Halls, Victoria, London. Eric Pirie will deliver the John Watts Memorial Lecture starting at noon, Wednesday, June 19.

More information, including registration forms, can be found at www.abtt.org.uk/diary/index.html.

Start Thinking Now for Tech Expo 2003!

It's not too early to begin planning your entry in the ninth Biennial Tech Expo to be held at the 2003 Annual Conference & Stage Expo in Minneapolis, March 19-22. Begin your planning now to document your recent creative solutions to production challenges in the areas of costumes, properties, lighting, painting, and theatre mechanics.

Please consider the productions you have been working on recently and identify solutions you developed which could benefit the membership at large and which you are willing to share. The Tech Expo committee stands ready to assist you in preparing your idea for display and for inclusion in the popular Tech Expo Catalog.

The Tech Expo Catalog has proven to be a valuable resource on the shelves of many Institute members. The catalog provides a unique platform from which to share your ideas and is a peer reviewed publishing credit for anyone climbing that tenure ladder.

Since its beginnings in 1987, Tech Expo's purpose has been to assist other theatre designers and technicians by providing practical, well-documented solutions to avoid "reinventing the wheel" with each production challenge. With the display and catalog we celebrate the creativity and ingenuity of theatre people throughout the Institute.

Please plan now to submit your entry by November 22, 2002. Watch for the application form on the USITT web site and in an upcoming issue of *Sightlines*. We look forward to many entries and should you have any questions or need some assistance in developing your entry, please feel free to contact me at 614-292-0878 or shanda.1@osu.edu and I will put you in touch with one of the committee members.

Mark Shanda

Tech Expo Committee Chair

Breathing Right

(Continued from page 14)

time need to enter and escape from atmospheres which *are or may be* immediately dangerous to life and health. SCBA have the air tank on the users back, with less movement restriction but greater weight.

Using manufacturers' sites makes it much easier to enter in the chemical information and know the type or types of respirator to use, but remember that some manufacturers may have weak spots in their product line; one company may have a cartridge specifically for formaldehyde, while a company that does not would tell you to buy a supplied-air respirator. So as in all areas, comparison-shop and don't fully trust the seller.

I hope the information provided makes it clear that a respirator program is not as simple as handing someone a mask. First, we must try to avoid the need for a respirator by providing the ventilation mandated by law, or substituting. However, when respirators are needed we must do it right. If we don't know the concentration of a toxin, we can't assume that because a respirator will remove *some* that it will remove *enough*, and we also won't know *how long* an air-purifying cartridge will last.

We need to know the health status of our workers or ourselves before we put further stress on breathing, and we need to accommodate that as well as facial hair or shapes that make certain respirators inappropriate. Please do your job (whatever your job is, it

includes this!) and take the time to explore ventilation and chemical monitoring in your facility, and institute a proper respiratory program.

Annette Levgard

Health & Safety Commission

This column is created by the Health and Safety Commission with the intent to inform or remind our readership of important matters. These columns are basic, in the interest of brevity, differing levels of expertise within the Institute, and the need to remind even experienced technicians of basic issues. If you would like a particular topic addressed or would like to submit a column, please e-mail Annette Levgard at levgard@yahoo.com.

Member Numbers Appear on Publications

Please be sure to use your membership number which is included on each issue of USITT publications. The number, which is needed to receive the member rate on conference or symposium registrations or to enter the Members_Only area of the USITT web site, is printed above your name on the back cover of *Sightlines*. It will appear in a similar location on the paper cover which protects issues of *TD&T*.

Your member number is also needed to nominate a book for the Golden Pen Award, receive discounts on publications, and access other member services.

If you have difficulty using your member number, please contact the USITT office at 800-93USITT.

Student Technicians All Winners at 2002 Tech Olympics Events

Another outstanding crop of student technicians tested their skills against each other, and the clock, during the 2002 version of Tech Olympics. Although long time event impresario Joe Bonanno could not be on hand, his place was ably filled by Rob Bowen.

Contestants again had the opportunity to compete in one or more fun events, with several earning top honors in more than one category. Under the watchful eye of event coordinators, student volunteers, and mentors and mentees from the Stage Management Mentor Project, 53 students showed off their technical prowess.

Winners of the Crosby and Thimble event were, first, **Drew Hunter** of Wright State University; second, **Mat Rice** of Towson University; and third, **Jenny Bowen** of the University of North Carolina at Asheville's Capulet team.

In Knot Tying, **Jenny Bowen** captured first, with **Jen Schreiber** of SUNY-Purchase in second and **Jenny Prather** of UNCA's Montague team in third.

Prop Shift winner was **John Gruber** of University of Nebraska, Omaha with **Drew Hunter** in second and **Mike Henning** of the UNCA Capulet team in third.

Wiring a Two Pin and Ground was won by **Chris Crostic** of Frostburg State University with **Dan Tauber** of UNCA Capulet team in second and **John Leonard** of Towson in third.

Ross Feilhauer of Wright State came in first in the Light Hang and Focus followed by **Dennis H. Woods** of UNCA's Capulet team and **Brent Winderlich**, also of Wright State. Electronic Theatre Controls (ETC) has most generously donated two Source 4s for use at Tech Olympics. This gift is much appreciated and will be used in upcoming Light Hang and Focus events.

In the Costume Change, **Brian Shoemaker** took first with **Drew Hunter** in second, both from Wright State. **Dan Tauber** placed third.

Brian also won the Thimble and Sleeve event, with **Brandon Carpenter** of Northwest High School taking second place and **Drew Hunter** in third.

Dan Tauber scored the equivalent of a hat trick, walking away with Top Techie



Members of the Top Team, from Wright State University, are, from left: Ross Feilhauer, Greg Bober, Drew Hunter, Brian Shoemaker, and Brent Winderlich.



Jenny Bowen, first, and Jenny Prather, third, were winners of the Knot Tie. Jen Schreiber is not shown.

honors for the third consecutive year. For those who have been competing against him "forever," it should be noted that Dan is a senior and appears to have used up all of his NCAA/USITT eligibility in these events. The same is true for Jenny Bowen who scored the threeppeat on Knot Tying.

A few scoring anomalies meant that, like their Olympic counterparts, the final standing looked a bit different than was first announced at the event. USITT appreciates the patience shown by all event participants, especially those who took the microphone for a lively few rounds of "how many ____ does it take to change a light bulb?" which

filled the time during the delay. Pizza - served Hyatt Regency style - accompanied the impromptu entertainment.

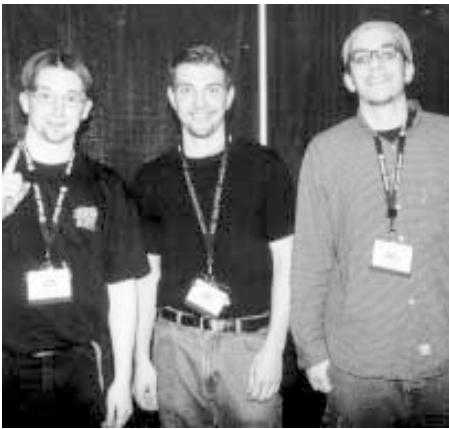
Six schools gathered forces for the team competition, including the effervescent Texas high school group Northwest High School, defending champs from Humboldt State University, both the Montague and Capulet contingents from UNC-Asheville, the University of Wyoming, and Wright State.

Taking Top Team honors for 2002 were students from Wright State University:

(Continued on page 17)



Top Techie Dan Tauber has won the title three years in a row.



Prop Shift winners John Gruber, Drew Hunter, and Mike Henning.



Crosby and Thimble winners Drew Hunter, Mat Rice, and Jenny Bowen.



Costume Change winners Brian Shoemaker, Drew Hunter, and Dan Tauber.



Thimble and Sleeve winners Brian Shoemaker, Drew Hunter, and Brandon Carpenter.



Wiring a Two Pin and Ground winners Chris Crostic, Dan Tauber, and John Leonard.



Light Hang & Focus winners Ross Feilhauer, Dennis H. Woods, and Brent Winderlich.

Tech Olympics *(Continued from page 16)*

Brent Winderlich, Brian Shoemaker, Drew Hunter, Greg Bober, and Ross Feilhauer. In second place were the members of UNCA's Capulet team with Towson University in third. Wright State will hold the traveling trophy for a year.

Special thanks go to Jim Moody for the plaques and trophy, and to ETC for prizes for all participants and overall support. Bill

Sapsis of Sapsis Rigging Entertainment Services, Inc. provided rigging equipment, with The Crosby Group Inc. and Union Connector again supplying hardware.

All Access, a Sustaining member, supplied trophies for individual winners. Special thanks to CEO Clive Forrester for the continuing support.

Special thanks are also due to RJ Mike

Nielsen who printed certificates and Travis DeCastro for overall event coordination. Volunteer judges included Kurt Ottinger, Jimmie Robinson, Lyn Caliva, Doug Brown, Dominic Irvin, Richard Niederberg, and LeRoy Stoner.

Barbara E.R. Lucas
Public Relations & Marketing Manager



Photos/Tom Thatcher



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CLASSIFIED ADS

COSTUME DESIGNER. The School of Drama, Carnegie Mellon University, seeks resident senior faculty member for the area of Costume Design to teach and mentor on both the graduate and undergraduate levels. We are seeking a distinguished professional with a proven track record and senior credits in front rank companies, in the US and internationally. Work in all live performance formats such as dance and opera is a strong positive. Experience in high profile TV or film and commercial entertainment will also be considered an asset. A secondary area of design expertise is desirable. This search represents a unique series of opportunities for the applicant. Since the search will take place over the period of a year and a half (Start date, August 2003), second round candidates will be invited (fee provided) to teach a project in a costume design class, giving the applicant a chance to interact with students, staff and faculty in a working scenario. The successful candidate will become a part of a Design Faculty of nine and will collaborate with a Costume Shop staff of three. Previous teaching experience is desirable. The oldest degree-granting theatre training program in the country, the School of Drama is housed in the new Purnell Center for the Arts, a facility with state of the art performing spaces, shops, studios, laboratories and classrooms that provides excellent support for an outstanding education in design and related technologies. Rank and salary for this position will be commensurate with the qualifications. Submit letter of interest and vitae, including references to: Anne Mundell, Chair, Costume Design Search Committee, School of Drama, Purnell Center for the Arts, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213. University information: www.cmu.edu. Inquiries about position: amundell@andrew.cmu.edu or (412) 268-7218. Carnegie Mellon is an AA/EOE employer.

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GRADUATE ASSISTANTSHIPS (tuition and work-study) available in Lighting, Scenery, and Costume design at California State University Long Beach. Management and acting assistantships are also available. Become a member of the most exciting theatre company in Southern California: CalRep. Go to our website for application information www.calrep.org, or call David Jacques, Head of Design, at 562-985-4044.

LIGHTING DESIGNER Carnegie Mellon University, School of Drama. Assistant Professor, tenure track. Starts August 2002. Teach lighting design and technology within an intensive B.F.A. and M.F.A. conservatory training program. Supervise student designers in assigned productions. Candidates should be committed to collegiality and a collaborative process. This new position augments the current lighting faculty consisting of a Professor of Lighting Design and a Staff Master Electrician. Qualifications: M.F.A. or professional equivalent. Professional experience is essential. Prefer diversity of national and international design work in theatre and other performance media. Previous teaching experience is desirable. Candidates must be committed to continuing professional work. Computer literacy, knowledge of moving light technology and lighting software programs is required. The first degree-granting theater training program in the country, the School of Drama is housed in the new Purnell Center for the Arts, a facility with state of the art performance spaces, shops, studios, laboratories and classrooms that provides excellent support for an outstanding education in design and related technologies. The light lab and performance spaces are equipped with automated lighting. Salary will be commensurate with the qualifications. Submit letter of interest, vitae, and three references with telephone numbers and e-mail addresses to: Cindy Limauro, Chair, Lighting Design Search Committee, Carnegie Mellon University, School of Drama, Purnell Center for the Arts, 5000 Forbes Avenue, Pittsburgh, PA 15213. Website: www.cmu.edu/cfa/drama. E-mail inquiries: Limauro@andrew.cmu.edu. Carnegie Mellon University is an AA/EOE employer.

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PROPERTY MASTER - Small professional theatre in California's Gold Rush foothills seeks creative, organized person responsible for hand props, furniture and set dressing. Experience with upholstery, wood-working, or knowledge of period styles desirable. Must be energetic, motivated, resourceful, and have positive attitude. F/T \$18,000. Sierra Rep Theatre, POB 3030, Sonora CA 95370.

COSTUME DESIGN INTERN - Bucknell University's Department of Theatre and Dance has an internship in costume design for its 2002 - 2003 season. Applicants should have skills in basic design, patterning, cutting and stitching. While the intern is a contributing member of the department's costume shop staff, we will also offer opportunities for portfolio development and the strengthening of skills in costume design and construction under the guidance of our professional staff. Some design opportunities are possible. Contract period: August 26, 2002 to May 2, 2003. Work requirements: 20 hours per week, 1:00 - 5:00 PM, Monday-Friday during regularly scheduled costume shop hours, plus coordination of wardrobe for dress rehearsals of theatre and dance productions. Stipend: \$7,420/nine months. Send letter of application, resume and two references with phone numbers to: Costume Intern Search Chair, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837.

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TECHNICAL DIRECTION INTERN - Bucknell University's Department of Theatre and Dance is seeking applicants for its 2002-2003 Technical Direction Internship. In addition to performing the duties of an assistant technical director, interns have the opportunity to work in areas such as sound design, digital sound editing, lighting design, and advanced lighting technology. Contract period: August 28, 2002 to APRIL 29, 2003. Work requirements average 20-25 hours per week. Stipend: \$7,420/nine months. The intern may be employed for additional income by other Bucknell organizations. Send letter, resume, and two references with phone numbers to Heath Hansum, Technical Director/Lighting Designer, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. See our website [HTTP://www.departments.bucknell.edu/theatre_dance](http://www.departments.bucknell.edu/theatre_dance)

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LONDON CONDO SUBLET - Balcony on Southbank Thames off Blackfriars Br.; nr. Nat. Theatre, Globe, Tate Modern. Living room w/double bed sleeping alcove; kitchen, bath, entry hall, elevator, phone. Utilities included. Non-smoker, no pets. Photos on request. \$450 week, 8 week min. 8/10/02 -3/31/03. Zelma Weisfeld; Phone 734/665-7946. <zeeweisfeld@hotmail.com>

CLASSIFIED ADS

TECHNICAL DIRECTOR/WHARTON CENTER

Wharton Center for Performing Arts, Michigan State University, East Lansing, Michigan is recruiting a Technical Director. Wharton Center is a multidisciplinary performing arts center with an annual budget of \$8-\$10 million, presenting over 100 performances annually and managing an additional 300 performances annually on four stages. Wharton Center has a 2,500 seat and 600 seat theatre and supporting theatrical facilities. The Auditorium Building, which is also managed by Wharton Center, has a 4,000 seat and 700-seat theatre. The Technical Director will direct a staff of four full-time stage managers.

Minimum Qualifications: Bachelors degree in Theatre Technology, Technical Direction and Stage Management; five years or more of related experience or any equivalent combination of education/experience. Computer literacy in excel and word. Experience in working with technical riders for major touring productions; preparation of technical cost estimates; maintenance of budget records; and management of on-call stagehands, including payroll and billing costs. Knowledge of sound and stage lighting used for professional performing arts productions. The Technical Director will communicate with health and safety inspectors in order to comply with safety regulations; implement preventative maintenance programs; interview, hire and train students; supervise, evaluate and discipline support staff while adhering to union stagehand labor contracts; rent and check stage equipment when necessary in order to ensure proper technical support for events. Technical Director is responsible for stage management of major artists and companies presented by Wharton Center and rental clients of the Center. Salary: Competitive and commensurate with experience. Excellent benefits including health care, pension fund, and vacation allowance. Application can be obtained at www.hr.msu.edu/forms/emp/app/pdf Specify job title and posting number #S 10833. Electronically submit with cover letter and resume or mail to Michigan State University, Human Resources, 120 Nisbet Building, East Lansing, Michigan 48824. Application deadline is 30 March 2002. An Equal Opportunity Employer

TECHNICAL DIRECTOR: Small professional theatre in California's Gold Rush foothills seeks full-time TD for eleven-show season in two spaces. Requires good organizational and strong carpentry skills. Helpful skills: welding, scenic painting. Year-round, F/T \$20,000 + health/vacation. Sierra Rep Theatre, POB 3030, Sonora CA 95370.

TECHNICAL DIRECTOR/LIGHTING DESIGNER

Small college theater department seeks Technical Director/Lighting Designer to oversee all aspects of its production program in theater and dance, including house management. Duties include general oversight of the physical plant, set construction, supervision and training of student stage managers and crews, liaison with outside groups using departmental facilities, lighting design for various theater and dance productions. Three production spaces; 3-6 productions annually. Some teaching opportunities at the rank of Lecturer in the areas of stagecraft and lighting design may also be available. MFA or equivalent experience, including background and training as a technical director. Preference will be given to the candidate with experience in experimental as well as traditional production approaches. Salary is competitive. Review of applications will be ongoing until the position is filled, but in any case no later than March 15, 2002. Please submit letter of application, curriculum vitae, a brief statement of philosophy, and names and telephone numbers of three references to: Technical Director/Lighting Designer Search Committee (#R2276), c/o Bates College Academic Services, 2 Andrews Road, 7 Lane Hall, Lewiston, ME 04240. Website: www.bates.edu. Bates College values a diverse college community and seeks to assure equal opportunity through a continuing and effective Affirmative Action Program.

PRODUCTION INTERNS: Midland Community Theatre seeks creative individuals to work with technical theatre professionals and to advance their training and career. Midland Community Theatre produces fifteen productions per year on 3 stages. Interns will be paid a weekly stipend. Positions begin in the fall of 2002. Please send cover letter and resume to: Timothy Jebsen, Midland Community Theatre, 2000 West Wadley, Midland TX 79705 or FAX (915) 682-6136 or Tim@mctmidland.org.

UNIVERSITY OF MISSOURI-ROLLA.

Leach Theatre. Production Manager. The University of Missouri-Rolla (UMR) seeks a highly motivated, enthusiastic and innovative professional to provide technical leadership for Leach Theatre. The Production Manager must have the ability to manage the technical requirements of Leach Theatre, supervise technical employees, and teach technical courses for the theater and

theater program. The Production Manager provides support for campus theater/music events; i.e., set design/construction, lighting, sound rigging and trimming and is responsible for maintenance/repair of equipment in the shop/storage area and compliance with applicable codes and regulations. The person will also coordinate technical requirements for all contracted events in the Theatre and assist with the development of policies and procedures applicable to the use of Leach Theatre. This person will serve as an instructor in the theater program and will teach one stagecraft class each semester. Leach Theatre is a 650-seat auditorium completed in 1989 and has hosted events such as the Bolshoi Ballet and the St. Louis Symphony. Leach Theatre sponsors more than 100 events each year in a variety of sizes and technical requirements. The Theatre uses current technology in sound and lighting controls and has a well-equipped shop. UMR is one of four campuses with the University of Missouri system and its curriculum emphasizes engineering and the sciences. UMR is located in Rolla, Missouri, 100 miles from St. Louis, Columbia and Springfield in the heart of the Ozarks.

Qualifications: A bachelor's degree in fine arts, technical theater or related field or an equivalent combination of education and experience from which comparable knowledge and abilities can be acquired is necessary; a Master's of Fine Arts degree is preferred. Two to three years experience in the technical management of a theater is necessary, with graduate assistantships counting toward experience. This professional must be able to relate effectively with all members of the university and Rolla community. Salary: Commensurate with qualifications and experience. The University of Missouri Rolla offers excellent staff benefits and development opportunities. To apply: please send a completed application, cover letter, resume and contact information for three references to: Human Resource Services, 1201 North Bishop, University of Missouri-Rolla, Rolla, Missouri, 65409-1050. For additional information, call (573) 341-4993 or email markp@umr.edu. Applications will be accepted until position is filled. UMR is an Equal Opportunity/Affirmative Action employer. Women, minorities and disabled persons are encouraged to apply.

COMING SOON!



**USITT
CONFERENCE
&
STAGE EXPOSM**



the Real
GREAT WHITE WAY

**MINNEAPOLIS
March 19-22
2003**

USITT CALENDAR: April 13, 2002 - June 30, 2002

April 2002

- 13 Midwest Regional Section:** workshops and tours, Southern Illinois University, Edwardsville, Illinois
- 15 *Sightlines:*** June editorial deadline
TD&T: Spring editorial deadline
- 17 Conference:** Session, Professional Development Workshop, and Special Exhibition forms due
- 20 Ohio Valley Regional Section:** Workshops on molding, wireless miking, shop safety and more, Wright State University, Dayton, Ohio

May 2002

- 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.
- 4-5 Pacific Northwest Regional Section:** Workshop with Thurston James, Seattle University, Seattle, Washington

10-12 Conference: Preliminary 2003 Conference & Stage Expo program scheduling meeting in Minneapolis, Minnesota

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

15 *Sightlines:* July editorial deadline

June 2002

12-15 OISTAT Sound Working Group & OISTAT Technology Commission Meeting, London, England

14 *TD&T:* Summer editorial deadline

15 *Sightlines:* August editorial deadline

Committee Chairs: 2002-2003 committee member appointment recommendations due to officers

Conference: Minneapolis Conference preliminary session schedule announced

Finance: Year 2001-2002 vouchers with receipts and invoices due to Officers

16-18 Theatre Architecture and Engineering: London, England

19-20 ABTT Theatre Show 2002: London, England

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

Finance: 2001-2002 Fiscal Year ends

usitt sightlines

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