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

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

# sightlines

## Archives Committee Planning for the Future

The Archives have moved home! The USITT Archives, after a number of years of able care in the hands of Douglas Taylor, moved to Syracuse, New York, in the summer of 2000. Since that time, the archives have been stored at Syracuse Scenery & Stage Lighting Co., Inc.

A new Archives Committee, chaired by Al Adducci, has been formed. The committee consists of Richard Arnold, C. Lance Brockman, Leon Brauner, Rick Stephens, Lawrence Hill, USITT President William Byrnes, USITT Treasurer Christine L. Kaiser, and USITT Secretary Elizabeth Lewandowski. The committee, working under the charge to "recommend to the Board how the archives can best serve the Institute and potentially its broader constituency," has defined its main purpose as recommending guidelines for the establishment and maintenance of the archives of the Institute and so is in the process of writing a collection development policy. When the policy is complete, it will be forwarded to the USITT Board of Directors for approval and then published for the membership. While it would be ideal to save all documents created within the Institute, such a process is unrealistic. The committee's collection development policy covers much of the history of the Institute.

As the committee continues its work, requests for needed items for the archives will be circulated to the membership. At this time, it is clear that there are a few gaps in the collection.

In mid-May, several members of the committee went to Syracuse to continue a



Photo/Barbara E.R. Lucas

*Members of the Archives Committee: Elizabeth Lewandowski, Al Adducci, Dick Arnold, and Rick Stephens look over some of the material stored at Syracuse Scenery & Stage Lighting Co., Inc. during a May visit to Syracuse, New York.*

serious evaluation of the documents in the archives, an evaluation already ably begun by Christine L. Kaiser. The committee cataloged a number of the existing boxes, making recommendations for the deaccession of several boxes of items.

Upon approval of the USITT Board of Directors, the Archives Committee plans to have the archives appropriately stored in archivally stable storage boxes and made readily accessible to the USITT office staff and others who wish to access the archives. Even for a 41-year-old organization, creating an archive is a constant process and the storage issues will continue to change as the amount of material increases along with the ever-developing changes available for archival storage and access. At present, the archives will be primarily maintained in a paper format.

**Elizabeth Lewandowski**  
*USITT Secretary*

## OISTAT Working Congress Held in Berlin May 11 to 13

Berlin was absolutely beautiful. The temperature was pleasant, the sun shone every day and the city was cleared with a good short rain every night. Berlin was the perfect host city for the OISTAT Working Congress, the Deutsche Theatre technische Gesellschaft (DTGH) Conference, the SHOWTECH tradeshow, and the Scenography Congress (in the Berlin suburb of Babelsberg).

The SHOWTECH Exhibition at Berlin Messe was as amazing as ever. SHOWTECH is somewhat like Stage Expo on steroids. The range of exhibits is staggering. Drama book publishers, manufacturers of ribbon and other costume soft goods side by side with manu-

facturers and companies selling heavy rigging, theatre seats, manufacturers of printed scenic drops, and providers of electric motors as large as a small car. The light patterns covering every ceiling and wall surface made one think that the many intelligent lighting instruments had perhaps lost their electronic minds.

The OISTAT meetings were held at the Exposition site as well as at the nearby Hotel Agon. There were 24 of the 34 national centres represented at the Congress. Opening session discussions concerned themselves with the status of OISTAT, the slate of nominees for president and positions on the OISTAT Executive Committee, and the election of new national centres to OISTAT. Maija Pekkanen of Finland was elected president.

*Continued on page 2*

USITT *Sightlines* is the newsletter of United States Institute for Theatre Technology, Inc. We welcome articles, letters and news about USITT activities and industry events.

USITT's 3,000+ members include scenery, costume, sound and lighting designers; scenery, costume, sound and lighting technicians; properties, makeup and special effects craftspeople; stagehands; architects; theatrical consultants; acousticians, performing arts educators and staff; and performing arts manufacturers, suppliers and distributors throughout the United States, Canada and 40 other countries.

USITT membership application forms and additional membership information are available from the USITT web page at [www.usitt.org](http://www.usitt.org) or by contacting USITT.

Annual membership dues are: Individual - \$90, Professional - \$140, Joint - \$150, Senior - \$72, Student - \$55, Organizational - \$150, Sustaining - \$600, Contributing - \$1,000

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## OISTAT

*Continued from page 1*

She has served as interim president during the last year. In addition, SungChul Kim of Korea, Louis Janssen of the Netherlands, Leon I. Brauner of the United States of America, Simona Rybakova of the Czech Republic, Karin Winkelsesser of Germany, Martin Godfrey of Great Britain, and Peter McKinnon of Canada were elected to the Executive Committee. Revised Statutes (By-laws) were presented to the Congress for ratification. The Statute revisions were accepted.

One of the main changes in the OISTAT Statutes was the reduction in size of the Executive Committee from 13 to seven and the creation of a Governing Board (made up of the EC members and the chairpersons of the OISTAT Commissions). The Governing Board (with its wide representation of both elected and appointed members) will develop policy, while the EC will implement policy and establish procedures to support policy.

Several days later, on May 13, the first OISTAT Governing Board (GB) meeting was convened by President Pekkanen. All members of the Executive Committee were in attendance as were Commission Chairpersons John Mayberry — Technology (Canada), In-Suk Suh — Scenography (Korea), Jan Kramer — Architecture (Netherlands), Michael Ramsaur — Education (USA), Eric Fielding — Publications & Communication (USA), standing in for new interim PCC chair Timo Tuovila of Finland), Bob Logger — History and Theory (Netherlands), and guests Christine Kaiser (USA), Jennifer Walker (Canada), Harm van Duin (Netherlands), and Sándor Böröcz and Iván Szabó-Jilek (Hungary).

A significant difference in the operation of OISTAT is the change from reliance upon a General Secretariat (General Manager) to a greater use of volunteers. Each member of the EC is now responsible for a certain task or aspect of OISTAT's operation. In the case of the newly elected EC, Louis is EC's liaison with the Commissions, SungChul the EC's liaison with national centres, Simona is the EC's liaison with the Prague Quadrennial organizers, Martin is the EC's treasurer, I am the EC's secretary and general English language editor and correspondent, and Peter heads EC's statutes and structure committee. Discussions continue regarding the future home for OISTAT. For the time being the official address for OISTAT will remain as listed in the USITT Membership Directory & Resource Guide. Several national centres are interested in becoming the home for OISTAT. Current budget constraints are forcing the OISTAT EC to carefully reevaluate how it operates — where its office is located, size of staff, purpose of the office, and whether OISTAT should employ a General Secretary.

These issues have not been resolved and discussions continue.

While this is a period of transition, it should be noted that OISTAT members are

vitality in favor of the continuation of OISTAT. The organization is becoming more proactive and more responsive to the needs of national centers and commissions and their projects. From its beginning in 1968 OISTAT was deeply rooted in a very particular mission — providing a conduit for communication and interaction between East Europe and the rest of the world. Like many institutions built on the needs of the cold war, this one is reinventing itself to meet the needs of the twenty-first century. OISTAT is in a healthy and dynamic period of transition, and needs the support of all of its members.

Other topics of discussion that came to the floor included the upcoming Prague Quadrennial (PQ) 2003 Student Project. The Education Commission, working with chairperson Michael Ramsaur, presented a plan for an expanded PQ 2003 Student Exhibition and side program. Michael asked the GB for its support and the GB expressed its desire to support the project. The Education Commission will work with PQ organizers to plan and provide an exciting student segment of PQ 2003.

A volunteer graciously offered to receive, warehouse, and ship OISTAT publications. This will significantly help OISTAT's cash flow. OISTAT has available a number of very significant PQ catalogues, books on theatre architecture, and of course, its various editions of *New Theatre Words* (the only multi-language technical theatre dictionaries published). The GB accepted Christine Kaiser's generous offer.

Eric Fielding reminded the GB of the importance of making good use of the OISTAT web site as a communication tool. Eric has proposed an excellent and extensive communication plan for OISTAT. OISTAT has agreed to it and asked Eric to assist in the implementation of the plan.

The next meeting of the GB will be November 9 to 12 in Hong Kong. There will be meetings of the Scenography Commission and the Publications & Communication Commission in Manila November 12 to 14, and a Technology meeting is tentatively scheduled in France.

In addition to the important OISTAT business activities, other events of the three-day congress included a public forum where lectures were presented by Marvin Carlson (USA) and Masaji Ito (Japan) on the topic "What Theatre Do We Need?"; a tour of old and new (and East and West) Berlin, including a visit to the historic Berliner Ensemble; and several receptions and parties hosted by our German colleagues.

In addition to the participation of Michael, Eric, and Christine, USITT was represented at the Congress by Laura Crow (chair, OISTAT Costume Design Working Group), Rick Thomas (chair, OISTAT Sound Design Working Group), and Jonathan Darling, Rodney Kaiser, and Dan Keyser and a number of other active USITT members.

**Leon I. Brauner**

*OISTAT USA Centre representative*





## Registrations Rolling In

We say it several other places in this issue, but we urge all of our members to sign up early to "Let the Good Times Roll" in New Orleans. We've heard very positive feedback from those who have used the live link from our web page to check out hotel availability and prices. Check out the Conference & Stage Expo pages in the center of this issue for more information about Professional Development Workshops, sessions, and workshops.



The summer weather in Syracuse has been glorious, and staff members have been taking advantage of it. General Manager Tom Scharff continues to challenge the hills around Ithaca with his running regimen, including a recent 5K road race, and Administrative Assistant Stacy Darling has been burning up the bases playing in two softball leagues. Finance Manager Carol Carrigan has audited a game or two and reports that Stacy's teams are in first place, and her prowess at third base is impressive.

Please remember that the office closes early on Friday afternoons during the summer. Barbara Lucas, Michelle Smith, and Monica Merritt used one of their "early Fridays" to watch the Blue Angels practice for the local air show. We were wondering, though, who was in charge of their sound reinforcement.



We enjoyed a recent visit to the office from Karel Blakely, Resident Designer at LeMoyne College. Karel was purchasing a book, and was thrilled to be persuaded to buy the latest Tech Expo catalog as well. We don't get many impulse buyers, but we're always glad to see members even if they are not spending money!

## Keeping Up to Date

As we prepare our annual *Membership Directory & Resource Guide*, many of our members have been asked to verify their addresses, telephone and fax numbers, e-mail addresses, and company descriptions. We need this information so that our publication is a useful source of networking for all our members. Make sure other people can find you by updating your information on the form you received, or on our web site at [www.usitt.org](http://www.usitt.org) or by calling the Institute Office at 800-93USITT, 800-938-7488. We have one new member, Beth Herd, whose address information is not correct in our database, so she is not getting publications or other membership benefits. Don't let this happen to you.

## CONTRIBUTING usitt MEMBERS

## NEWS

Speaking for Rosco, President Stan Miller has enthusiastically endorsed the Actors Equity/League of American Theatres and Producers study, "Health Effects Evaluation of Theatrical Smoke, Haze and Pyrotechnics." The first conclusion in the Equity report is "no evidence of serious health effects was found to be associated with exposure to any of the theatrical effects evaluated in this study." Eric Tishman, Rosco's Fog Products Manager, said that the company's "Facts on Fog" brochure was published a few years ago based on a National Institute for Occupational Safety and Health report. "Using the data collected for this new Health Effect Evaluation study, we could republish the poster without a single alteration."

**Sapsis Rigging, Inc.**, recently completed its 500th school stage equipment safety inspection. The client for this historic feat was Washington University in St. Louis, Missouri. With a client base across the United States, and 30 years of experience, Sapsis Rigging has provided individual schools, school districts, colleges, and universities an array of services designed to maintain safe performance spaces. The company also provides maintenance programs and training seminars.

When fashion company Hugo Boss, Inc. gave its employees a special year-end bonus, they threw a party at the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio. Lighting Designer Joe Saint at [jkld.inc](http://jkld.inc) provided a festive lighting atmosphere hiring Chris Shick of **Vincent Lighting** to supply the lighting equipment for the party. Fixtures included ellipsoids to project snowflakes and PARs to highlight exhibits and give an overall wash of color to convey a Christmas Disco look. The biggest challenge for the event, according to Vincent Lighting, was the unique architecture of the building. To tie into the architectural style of the Rock Hall, Joe created his design using three different trusses rigged off-trim in the same way the displays are hung in the Rock Hall.

**Fourth Phase** recently announced the opening of a London facility to serve the theatrical and corporate theatre market. Alan Thomson is Managing Director of the new facility. Fourth Phase West London, formerly Production Arts Europe, has been relocated to this location. Rental operations are based in Corydon while the sales office is located in Central London. Alan can be reached at 44-0-20-8665-8500.

*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 innovation and creativity by sponsoring projects, programs, research 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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## Around the Office

### SUSTAINING USITT MEMBERS

## NEWS

We welcome **StageLight, Inc.**, as a new Sustaining member of the Institute. Based in Houston, Texas, the company — a supplier of theatrical lighting and expendable supplies — also has an office in New Orleans, site of the 2002 Annual Conference & Stage Expo. StageLight has already reserved space so they can be found at Stage Expo, or on the web at [www.StageLight.com](http://www.StageLight.com).

**High End System's Handshake** was honored as the Best Lighting Controller in the New Product Showcase & Awards at Lightfair 2001 in Las Vegas. The new portable lighting controller is designed to run on a Palm organizer and can program and configure lights plus analyze DMX data for troubleshooting purposes. With its real-time internal clock, the Handshake output module can run a show on its own, with or without the Palm Organizer attached, the company notes.

**Apollo Design Technologies, Inc.**, a leading manufacturer and distributor of custom gobos and other lighting effects products and accessories for the entertainment industry recently promoted John Hunter to Outside Sales Manager, Allison Mutton to Inside Sales Manager, Rita

LeFavour to Senior Account Executive, Brett Zellers to Account Executive, and Kenny Snyder to Engineering Assistant. Apollo has launched its new website, [www.internetapollo.com](http://www.internetapollo.com), featuring detailed product information, downloadable documents, and a discussion board.

For the third year in a row, **City Theatrical Inc.**, has been named to the Inner City 100 — a list of the fastest growing companies located in America's inner cities. The list is a joint project of *Inc.* magazine and the Initiative for a Competitive Inner City. City Theatrical, which is based in the Bronx, New York, placed 52nd on the nationwide list. City Theatrical manufactures precision lighting accessories for theatres, convention centers, and other venues. "Locating in the Bronx was a good business decision for us, and I'd like to think that by being here we also are contributing to the economic well-being of our neighborhood," said Gary Fails, President of City Theatrical.

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

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

## Long-time Members Help Institute

Henry Tharp, a valued member of the Institute since 1965, was inadvertently omitted from the list of those who have been members for more than 30 years and joined us in the month of January. Mr. Tharp, who helped plan several USITT Conference & Stage Expos, still has the letter from Dr. Joel E. Rubin welcoming him to the Institute. He also has his membership card, carrying Member Number 26 from when the Institute originally computerized in 1980. We appreciate Henry's continuing involvement with USITT, including his gracious help when the Executive Committee and Conference Committee met in Kansas City, Missouri, last August.

Other members whose Institute records show as long-time members with July join dates are United Scenic Artists Local 829 in New York, now represented by Don Padgett, who joined USITT in July 1962 and Jimmie Robinson, of Fort Collins, Colorado, who joined in July 1970.

USITT is pleased to be honoring its members who have supported the Institute for more than 30 years and joined the organization in July. Each month we have been listing those whose involvement stretches back more than three decades.

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

**William J. Byrnes**  
President

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

## Theatre, International Style

*On July 1 Judy Staicer joined Sabrina Hamilton in the role of Lighting Commission Liaison to the International Committee. Since Judy's USITT membership has facilitated her international theatre activities, the Lighting Commission asked her to report her experiences and encourage others to take that plunge into the international arena.*

*Ellen E. Jones, Lighting Co-Commissioner*

I enjoy meeting the artisans who create theatre in other countries, and learning about their production/design practices. As Lighting Commission International Liaison, I will find ways to bring this exciting information back to USITT members so they can also enjoy the beauty and skills of our colleagues in other cultures.

My road to involvement in "international theatre" is a simple story. A few years ago I filled out a survey form at the USITT Annual Conference & Stage Expo. One of the questions asked if I were interested in traveling to other countries. Of course I said yes! I had never been any farther abroad than Toronto, and lovely as that city is, it didn't really feel like "foreign travel."

I soon forgot about the survey. Then, in 1996, I received a letter from Dick Durst, who was leading a delegation of theatre designers, technicians, and architects to China for two weeks. The letter was an invitation to join the delegation, sent, evidently, to all those who had expressed an interest in international travel! (Lesson: those questionnaires really do mean something!) I knew as soon as I read the letter that I was going.

The next July I found myself standing on the stage of the Beijing People's Art Theatre, China's national theatre. We had just completed our first professional meeting with our gracious hosts, and then they led us onto the stage. The Chinese delegation greeted us warmly and then immediately led us to the theatre. Whatever sense of strangeness I may have felt at being halfway around the world in a place where I didn't know the language evaporated

instantly. It was home: piles of black cable in the corner, dim work lights, and scenery — corner blocks, keystones and all!

In a flash I realized that the Chinese and the members of our delegation really did speak the same language, the language of theatre. We all experienced the same problems, the same triumphs. From that moment on, I truly felt at home.

Over the next year and a half, I worked with fellow travelers Kim Williamson and Suzy Campbell, as well as Sandy Bonds and several others to bring several sessions on Chinese design to the USITT conference in Toronto. We also organized the exhibit of Chinese stage design work displayed at Stage Expo. For many of our colleagues this was a first opportunity to see contemporary and traditional Chinese design.

The China trip enriched my life as a designer and educator and those friendships will last a lifetime. I had the opportunity to make more contacts at the International Lighting Design Symposium in Long Beach this past March, where I met talented designers from around the world. I'm hoping soon to get reacquainted with some of them at a sceneography conference of the International Federation of Theatre Research in Krakow, Poland.

After that, I plan to travel to the Czech Republic to study a beautiful 18<sup>th</sup> century castle theatre there. Maybe this will inspire another USITT project. And maybe one of these days I'll have the opportunity to design a show abroad. Who knows?

I've found that it is so easy to get your fingers involved in international activities. That is one of the wonderful things about USITT. Can't afford to travel? There's plenty that can be done by phone, fax and e-mail — that's how the Chinese design project happened. All you have to do is talk to people, mention you are interested, and things start happening.

I look forward to sharing my new experiences with you at the New Orleans Conference & Stage Expo.

**Judy Staicer**  
*Lighting Commission*

## Was your name incorrect on the July issue of *Sightlines*?

Due to an error made by the mailing house in processing the July issue of *Sightlines*, members received issues with two last names rather than a first and last name.

**We have been assured this will not happen in the future.**

## SUSTAINING MEMBERS

California Institute of the Arts  
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LVH Entertainment SYSTEMS  
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Mainstage Theatrical Supply, Inc.  
Make-up Designory  
Martin Professional, Inc.  
MDG Fog Generators  
MDI  
Mehron, Inc.  
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Milliken & Company  
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Moonlight Illumination Co.



## SUSTAINING MEMBERS

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Norris-Whitney Communications, Inc.  
NSI/Colortran - A Leviton Company  
Olson Sound Design  
Ontario Staging Limited  
Pathway Connectivity  
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Theatre Associates  
Portacom/Anchor Communications  
Pro Lights & Staging News  
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Stagecraft Industries, Inc.  
Stagelight, Inc.  
STAGWORKS  
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The Talaske Group, Inc.  
Theatre Arts Video Library  
Theatre Projects Consultants, Inc.  
James Thomas Engineering  
Tiffin Scenic Studios, Inc.  
TMB Associates  
Tobins Lake Studio  
TOMCAT USA, Inc.  
Union Connector Co., Inc.  
United Stage Equipment, Inc.  
Warner Bros. Studio Facilities  
Wybron, Inc.

## COMMERCIAL ENDORSEMENT POLICY

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

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

## Meet the Staff

Michelle L. Smith

*Membership & Ad Sales Manager*

A special mixture of intensity, attention to detail, and involvement with people are just a few of the special characteristics that Michelle L. Smith brings to her job as USITT's Membership & Ad Sales Manager. Since she joined USITT four years ago, this "sleep-deprived" animal-loving dancer has used her complex combination of skills and talents to help the Institute.

One of her passions, dancing, is a thread that weaves through her life. As a child she loved Gene Kelly and Cyd Charisse but it wasn't until college that she began taking lessons and was encouraged by her teacher to try more options. She loved it, loved performing, loved choosing music and putting movement to it. One of her greatest moments was receiving special recognition from that first teacher honoring her complete involvement.

Michelle's love of dance means she just performed in her fourth modern jazz recital, but she has also studied ballet as an excellent foundation and to provide discipline, and swing dancing as a recreational change of pace. Lately she wants to explore flamenco. USITT friends introduced her to Latin dancing at the Toronto Conference & Stage Expo, giving her a first salsa lesson.

Her dance ambitions tie into her desire to travel, and her love and aptitude with languages. She has studied Spanish, German, French, and American Sign Language. A trip last summer to Spain just rekindled her desire to go farther afield – to France or Australia, then Africa, then "everywhere else."

A willingness to try something different led her to softball, where she plays catcher. "Most people think the catcher is the lowest person on the totem pole, but I love it, love getting dirty, and there's *nothing* like a play at home plate."

The intensity that she brings to her recreational activities can be felt around USITT as well. Michelle finds the payoff, her "people fix" interacting with members, advertisers, and those she meets as the Institute's representative at places like LDI, SETC, and NETC.

Although her job title includes the word "sales," Michelle is not interested in selling to sell, saying "It's important to me to feel people are getting their money's worth" in everything from membership to sponsor opportunities. She wants members to take full advantage of all their benefits, including the tremendous potential for networking. "I wish more members were willing to pick up the phone and call another member they've never met before," she says. "An alternative is to interact on members\_only (on [www.usitt.org](http://www.usitt.org)), so members can



Photo/Barbara E.R. Lucas

*Michelle L. Smith*

become more involved in this great community."

Often the payoff for Michelle with sponsorships is creating an event or opportunity, then seeing it fully supported and going forward. She works with many segments of the USITT community, including the Membership Committee on membership initiatives, the Publications Committee on advertising opportunities, and the Conference Committee on event and program sponsorships. She does not stay awake nights worrying about membership, but does make sure the Institute has plenty of different options to offer those who join.

So why is Michelle sleep-deprived? Just ask her some day about "the babies." You'll hear lots about the dog, the striped feline princess, and the black-and-white sleep-stealing cat she and her partner Steve are harboring. Seems those animal companions only want to play between midnight and five in the morning. And the stories about them are as colorful and interesting as Michelle herself. We're glad she's part of USITT.

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*

## REMINDER

### Awards Nominations Due August 15

Please submit any  
nominations for  
2002 USITT recognition  
by August 15  
to Sarah Nash Gates

Complete information  
available at  
[www.usitt.org/members\\_only/](http://www.usitt.org/members_only/)  
or by calling  
800-93USITT  
800-938-7488

ANNOUNCING THE

In its ninth year, sponsored by the USITT Architecture  
Commission, the Architecture Awards Program honors  
excellence in the design of theatre projects.



## 2002 Architecture Awards Program

### Schedule

Entry Deadline  
October 2, 2001

Jury Meeting  
October 2001

February 16, 2002  
Presentation of all entries  
at the USITT Annual  
Conference &  
Stage Expo  
in New Orleans, Louisiana

### Eligibility

Architects practicing anywhere within the seven continents may enter one or more submissions. Proposals may be for a project of any size or location, but construction must have been completed after January 1, 1992.

### Judging

The jurors will evaluate each entry on the following criteria:

- Creative Image
- Contextual Resonance
- Community Contribution
- Explorations in New Technologies
- Functional Operations

The USITT Architecture Awards Program brings public and professional recognition to architectural projects chosen for their design excellence and ability to find resolution for the myriad of aesthetic, regulatory, technical, and operational challenges presented in the design of large and small projects for old and new theatres.

### Jurors

*Architect:* **Malcom Holzman, FAIA**  
**Founding Partner**  
**Hardy Holzman Pfeiffer Associates, LLP**  
**New York and Los Angeles**

Malcolm Holzman's buildings are acknowledged for their evocative nature, technical vision, and singular character. He has completed commissions in 25 states, which represent some of the country's most notable architecture. Mr. Holzman has held endowed chairs at the schools of architecture at Yale University, The University of Wisconsin-Milwaukee, Ball State University, and The University of Texas. In 2001, he received a Gold Medal from Tau Sigma Delta, the honor society of architecture and the allied arts. He is also the first recipient of the James Daniel Bybee Prize from the Building Stone Institute. A fellow of the AIA, Mr. Holzman is a member of the Interior Design Hall of Fame, the Municipal Arts Society, and the Architectural League of New York. He founded HHPA in 1967 with Hugh Hardy and Norman Pfeiffer.

*Architecture Critic:* **Cathleen McGuigan**  
**Senior Editor, Architecture Critic**  
**Newsweek**

Cathleen McGuigan is a senior editor and the architecture critic of *Newsweek*. In her 23-year career at the magazine, Ms. McGuigan has been a cultural reporter, a senior writer and the arts editor. A graduate of Brown University, she was a Loeb Fellow at the Graduate School of Design at Harvard. Besides *Newsweek*, Ms. McGuigan articles have appeared in *The New York Times Magazine*, *Rolling Stone* and *Harper's Bazaar*. She is also an adjunct professor at the Columbia University Graduate School of Journalism. Ms. McGuigan lives in New York City with her husband (an architect) and their daughter.

Awards criteria and submission forms are available from [www.usitt.org](http://www.usitt.org) or 800-93USITT

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# The “*Essential*” Technical Direction Library

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A thin blue wire is an important feature in my office. The wire extends from a phone jack on the wall and is attached to my computer, providing a connection to a promised world of ideas and information. A private off-ramp on the information superhighway with instant access to data from around the globe is mine. The blue wire has changed the way I work. I have come to deeply appreciate and rely heavily on e-mail. Communicating with colleagues throughout the world with the ease of typing a few lines and hitting the send button has made many a recent project go smoothly. A list of favorite web sites has been developed and, on several occasions, I have turned to the web to track down a vital piece of information.

However, despite occasionally getting lost for hours surfing the net, discovering the ridiculous and the sublime, there has been something missing. I long for the feel of a real book in my hands.

There is nothing quite so pleasurable as leafing through the pages of a trusted volume in search of ideas to address a current technical challenge. The bookshelf at the east end of my office is loaded with literally hundreds of books ranging from course textbooks to out-of-print treasures I have purchased at used book stores.

They are in a jumbled assortment of both vertical and horizontal stacks for which only I have the retrieval and storage code. Just around the corner from the book stacks, I have another floor-to-ceiling bookshelf which holds nothing but catalogs. As I survey my over-20-year-old collection of “text-based resources,” identifying those most valuable proves an easy task. The essential ones are all dog-eared, scribbled in, and, in fact, rather limited in number.

My momentary observation of my “priceless” collection launched my first and possibly last search to identify the essential technical director resource library. In that pursuit, I conducted a wholly unscientific and biased survey, which was “snail” mailed to 20 academic and commercial theatre technical directors.

Each was asked, “If marooned on a desert island and forced to continue to be a technical director for the Desert Island Repertory Theatre (not a pleasant thought, although I hear they do good work), what are the three primary text-based resources you would want with you?”

Sixteen responses were received from the illustrious group. Not surprising, most respondents could not limit their answers to only three choices, but there was consensus on several selections. The survey responses were supplemented with direct conversations with several technical types at the recent USITT Annual Conference & Stage Expo.

What follows is an annotated list of the resources identified as indispensable by the group. My hope is that both the seasoned veteran and the newest hire find this list helpful, and that others will be challenged to supplement my list with their own essential treasures. The entries are listed alphabetically by author with no other ranking implied.

**Mark Shanda**

*The Ohio State University*

## *The Ashley Book of Knots*

Clifford W. Ashley

Doubleday and Company Inc. c. 1944

This definitive work of ropes and knots includes everything from decorative to the most useful knots. If nothing else this book would keep one entertained for hours, maybe years, provided a supply of cord was available to practice the hundreds of knots detailed. The history, development, use, and relative strength/merit of each knot is detailed in the text along with excellent companion line drawings.

## *Scenery for the Theatre*

Harold Burris-Meyer and Edward Cole

Little, Brown, and Company c 1938, 1966, 1966

Called by some the bible of theatre technology,

at over 500 pages with 30 tables, and hundreds of photos and illustrations, *Scenery for the Theatre* is the grandfather of all comprehensive theatre design and technology books. The great index directs the reader to practical, how-to information. Although some of its technical information has become dated, this text still contains useful information for both the beginning technical director as well as the seasoned veteran.

## *Backstage Handbook*

Paul Carter

Broadway Press c 1994

Paul Carter's compilation of many and varied sources of information topped more than half the respondents lists and was cited as “the first

place to look for technical information, definitions, formula, or just simple reminders of how you might or should have done things before.” The third edition has added much material about the film and video industry, further expanding the base of potential users. One theatre technology program values the handbook so much that it presents each student a copy.

## *The Art of Knotting and Splicing*

Cyrus Day

U.S. Naval Institute c 1947

This book takes the technical director back to theatre's naval heritage and explores some of the lost arts of rope craft. Less cumbersome than Ashley, but not quite as entertaining, Day's tome is more concise and has excellent photos. One very nice feature of this text is that each photo has, on the opposite page, a description of all the knots detailed.

## *Drafting for the Theatre*

Dennis Dorn and Mark Shanda

Southern Illinois University Press c 1992

While appearing somewhat self-serving to list my own work, *Drafting for the Theatre* did appear on several survey responses. This textbook takes the reader through a step-by-step approach to use drafting skills to detail theatrical structures. The richly illustrated work focuses on pencil drafting and encourages simplified techniques while championing accuracy and detail. Many of the line drawings also feature standard construction practices. A much-anticipated second edition will address the work's greatest deficiency in not covering computer aided drafting adequately.

## *Stage Rigging Handbook*

Jay O. Glerum

Southern Illinois University Press c 1997

This is a must for every stagehand who ever plans to work in a theatre with any type of rigging. The book focuses on traditional stage rigging systems by breaking each into component parts. The safe use and operational procedure for sandbags, counterweights, and motorized systems are also detailed. Jay's experience as a teacher is evident as each chapter reads as a progression of building blocks taking the reader to a necessary level of understanding.

## *Structural Design for the Stage*

Alys Holden and Ben Sammler

Focal Press c 1999

A work that takes the complex world of structural analysis and breaks it down into a series of chapters and exercises using theatrical examples. The textbook format lends itself to working through the examples and using the same process to investigate your own next structural challenge. Only a basic knowledge of algebra, geometry and trigonometry is required, but a calculator is a necessary and constant companion. The book contains several appendices which reference common materials used in theatrical applications.

*Continued on next page*



### *The Dramatic Imagination*

Robert Edmond Jones

Theatre Arts Books c 1941, 1969

Despite the fact that it was written over 50 years ago, the work contains timeless themes about theatrical design, art, and life in the theatre. One senior member of the technical director corps stated point blank that this book is "a must." He feels all of us need to reread it to remind us "why the hell we are doing what we are doing!" If you are seeking inspiration or just need to recharge your passion, check this one out.

### *Structures - How things work series*

Time Life Books c 1991

Fascinating reading for any technical director, this is an example of several recent releases (including CD-ROM's) which combine cut-away views, simple illustrations, and photographs to explain the results of forces on objects. Extensively illustrated with photographs of various landmark structures and process drawings showing details of step-by-step construction. Simple enough to share with your children and still advance your knowledge of structures.

### *Simplified Engineering for Architects and Builders*

Harry Parker and James Ambrose

John Wiley and Sons c 2000, 9th Edition

Every technical director needs a working knowledge of structures. Parker and Ambrose is filled with definitions and formulas that help identify when to ask more questions. Written as a textbook, each chapter builds on the previous and leads readers through the step by step development of structural engineering. As stated by Parker, "It has been the desire of the author to present those having little or no knowledge of the subject simple solutions to everyday structural problems."

### *Designing and Painting for the Theatre*

Lynn Pecktal

Holt Reinhart c 1975

A good source for formulas and techniques for scenic painting for both the beginning and advanced scenic artist. Color illustrations are helpful as is the variety of tables and charts detailing everything from standard furniture sizes to typical soft goods used in the theatre. Lavish illustrations throughout detail full stage design as well as specific theatrical techniques. The book also contains interviews and biographical information from a wide variety of famous scenic designers. Includes an excellent index and short biographies of "Important early 20th century scenic designers."

### *Stage Fright: Health and Safety in the Theatre*

Monona Rossol

Center for Occupational Hazards, Inc. c 1986

This ground-breaking work should be required reading for anyone who works backstage. Clear, concise chapters detail a straightforward approach to protecting yourself from the myriad of health hazards present in the theatre. Rossol's work has served to raise awareness throughout the industry of present and preventable health

hazards. If all of us are going to have time to enjoy leafing through our essential bookshelf, we must take care of ourselves. *Stage Fright* goes a long way in informing designers and technicians about safe practices.

### *Wire Rope Users Manual 2nd Edition*

Committee of Wire Rope Producers

American Iron and Steel Institute

1000 16th Street, NW

Washington DC 20036

"We're always flying scenery and none of us knows it all. This book answers all of our rigging questions and gives us ideas about better ways to do stuff," wrote one of the respondents. The manual is full of technical data about the construction of wire rope, relative strengths, and safe terminations. While not as conversational as many of the books listed, this is an excellent reference that any rigger should acquire.

### *The Technical Brief Collection*

Yale School of Drama c 1992

Yale's published collection of new and occasionally reinvented theatrical wheels is useful not only for the particular problems the article solve, but for providing ideas about how to approach similar challenges. *Technical Briefs* continues to be an excellent publishing source for simple solutions to a wide variety of technical problems. These short, detailed solutions often can serve as springboards for developing parallel solutions. The compilation volume has brought all the illustrations into a similar format and is well indexed. *Technical Briefs* continue to be published by Yale, contact them for subscription information.

### *USITT Tech Expo Catalogs*

Similar to *Technical Briefs*, these catalog of the biennial technology exhibits provide detailed and well documented solutions to a wide variety of technical problems. The most recent issues contain a complete index of all catalogs since the exhibit started. Some back issues are still available from the USITT Office.

### *The Thomas Register*

Five Penn Plaza

New York, NY 10117-1331

212-695-0500

*The Thomas Register* is a 29-volume set of reference books divided into three parts. Product and Service list 52,000 separate headings. Company profiles detail 145,000 U.S. companies. The Catalog file has copies of actual catalogs for over 2,000 companies and 11,000 pages. (The Thomas Register is now available for free on-line, but is not set up to easily allow the viewer to browse through the pages looking for just the right widget to solve the problem at hand.

### *W.W. Grainger Catalog*

324 branches nationwide

1-800-323-0620

An excellent industrial supply catalog which includes prices. The folks at Grainger are very helpful and distribute their catalog liberally. Contained within the catalog is an extensive section on terminology and technical data. Grainger also has a no hassle return policy making experimentation that much easier.

### *The Crosby Catalog*

Crosby Group Inc.

P.O. Box 3128

Tulsa, Oklahoma 74101

418-834-4611

Very useful information about rigging hardware and techniques from one of the leading manufactures of rated rigging hardware. Crosby richly illustrates their catalogs and provides all the necessary data to help you assess your hardware needs.

### *McMaster Carr Supply Catalog*

P.O. Box 4355

Chicago, Illinois 60680-4355

Sales 708-833-0300

All others 708-834-9600

An over 3,000 page catalog with well over 200,000 items running the gamut from industrial supplies, tools, fasteners, to raw and semi-finished materials for industrial and commercial facilities. A particularly appealing feature is that 99 percent are available for overnight delivery. The phone staff provides great service and is extremely helpful. Because of the size and expense of producing this catalog, a limited number are produced and are generally allocated only to current customers. As a result, they are unable to honor most requests for catalogs during the year. Any theatre or technical director who has a McMaster Carr Catalog often treats it with a certain level of reverence. Getting your own copy is not unlike completing the search for the Holy Grail.

### *MacWhyte Wire Rope Catalog*

MacWhyte Wire Rope

Kenosha Wisconsin

A very complete book of tables and other helpful data regarding wire rope used in theatrical rigging. The book also contains a history and scientific development of internal lubrication and preformed wire rope, a must read. There is a good combination of photographs and line drawings detailing many industrial applications of wire rope.

I am certain that I have missed one or two favorites of yours out there, and would love to hear of your additions. Please send your responses via e-mail to shanda.l@osu.edu, or by "snail" mail to Mark Shanda, The Ohio State University Theatre, 1849 Cannon Drive, Columbus, OH 43210-1266.

I thank Stan Abbott, Greg Bell, Bill Browning, A.D. Carson, David Del Colletti, Michael Crowley, Dan Culhane, Jon Darling, Dennis Dorn, Martin Gwinup, Jim Knapp, Tom Korder, Michael Levitt, Andi Lyons, and Janet Rose for contributing to this project.

# New Orleans' French Quarter – A Delight

According to *ACCESS Travel*, New Orleans “is a gorgeous mistake, a flawed paradise of wild culture, ambrosial food, and unpunished sin. On this inland archipelago, where even a funeral is an occasion for a parade, you’ll find an excess of everything but parking spaces and moral indignation.” But the Big Easy, and particularly the French Quarter, certainly didn’t start out this way.

Built on below-sea-level swampland and somehow surviving hurricanes, Formosan termites, and more annual rainfall than Seattle, New Orleans has as often been favorably compared with Paris as with banana republics. As a resident, I can honestly say that the truth lies somewhere in between.

Scotsman (and probably con artist) John Law created the Company of the West in 1717 to sell shares in the venture to promote Louisiana as a land of plenty — a sort of North American El Dorado. By 1721, engineer Adrien de Pauge had laid out the city (now the French Quarter) to accommodate the community’s burgeoning population of 8,000. Two dreadful fires helped shape the current landscape of the Quarter. Structures date from the early to mid 19th century and tend toward a Spanish rather than a French architectural influence.

The epitome of New Orleans is the almost mystical and shabbily grand French Quarter or Vieux Carre (French for old square). Mornings are arguably a great time to wander through the Quarter due to the ambiance of the waking neighborhood and because the lack of people makes navigating the narrow streets and passageways much easier. Bounded by Canal Street, North Rampart, Esplanade Avenue, and the mighty Mississippi, the only way to truly see the mere 75 blocks — or 66 blocks depending on who you believe — of the Quarter is on foot.

Start with an early morning steaming cup of cafe au lait and a couple orders of those heavenly, hot French-style doughnuts known as beignets from the ever-open Cafe du Monde at the southeast corner of Jackson Square. Once you’ve dusted the confectioners sugar from your hands and felt the caffeine surge from that coffee treat, you’re ready to explore, discover and just plain stroll around one of the most intriguing urban areas imaginable.

Cross the street and head through the Square toward the St. Louis Cathedral, (it’s too big to miss!). The Cathedral was rebuilt in 1794, funded by a Spaniard on the condition that the congregation pray for his soul.

It’s not Jackson Square that is the

attraction but the fabulous things surrounding the former military parade ground — the Cabildo and Presbytere, a mixture of Spanish lower floors capped with added mansard roofs; St. Louis Cathedral still soars against the skyline; the Pontalba Buildings face each other across the Square erected by the Baroness Micaela Almonaster Pontalba; and the retail shops, fine artists, street musicians all accompanied by a mish mash of tarot card readers, mimes, and Lucky Dog vendors.

Sandwiched between the Cabildo and St. Louis Cathedral is the celebrated Pirate’s Alley. The myth stands that it was here privateer Jean Lafitte and Andrew Jackson plotted to defeat the British at the Battle of New Orleans. Although completely untrue, the tale lends a swash-buckling romantic air to the archaic passageway.



Photo/Janet Harreld

*New Orleans enjoys lots of public art, particularly in the French Quarter.*

At the end of Pirate’s Alley on Royal Street is a shop that very nearly pulls you in. Le Fleur de Paris’ windows tell it like it is inside — fashionable, beautiful, ultra feminine and quite amusing, though pricey. Across Royal at the corner of Orleans is artist George Rodrigue’s gallery and the Blue Dog is virtually everywhere!

Depending on your taste, you can spend the next couple of hours (or the rest of the day) in the many sumptuous antique shops that run the length of Royal over to Canal Street. There is something for every predilection, if not wallet. Some shops specialize in estate jewelry or European diamonds and gemstones; some in affordable furniture or home accessories (sorry but most items are still too pricey for theatrical use); and others have show rooms packed with imported pieces that cost more than a new Mercedes. (Yes, my husband and I found an exquisite French provincial armoire with a price tag that far exceeded the purchase price of our home.)

Or try New Orleans School of Cooking on St. Louis Street which might provide some entertainment you won’t find the like

of elsewhere. You must make a reservation to attend either a “morning” (from 10 a.m. to 1 p.m.) or an afternoon (2 to 4 p.m.) session. No, you won’t catch Emeril LaGasse or Paul Prudhomme here, but these guys run a good second.

Assuming antiques don’t charm you and food preparation is too much like work, continue your meanderings. Walking west on Royal or toward uptown, you’ll come to St. Peter Street. Take a right and shortly you’ll spy two famous landmarks. Pat O’Brien’s claims the creation of a dark rum drink known as a Hurricane. Don’t drink these on an empty stomach or they’ll be sweeping you into the gutter along with the rest of the night’s garbage.

Just up the street is the legendary “home” of jazz, Preservation Hall. Preservation Hall doesn’t serve any drinks or food but they will allow you to carry in. Be in line to claim a seat no later than 7:30 pm and you might just get one. If more recent vintage jazz is appealing, Snug Harbor Jazz Bistro on Frenchman’s Street is the place to go. At Snug Harbor, it’s likely you’ll personally experience a Marsallis or a Neville.

In your wanderings, scrutinize the painted iron trimmings of the balconies on the buildings in the Quarter. If the design features marvelously simple scrolls and geometric patterns then it’s hand forged wrought iron. If the design is intricate producing a rather lacy effect that may include oak leaves, grape vines or morning glories, then it is cast iron from a later era. Be sure to also admire the cornstalk fence with ears ready for the picking at 915 Royal Street.

If you don’t fancy wandering about on your own or you’d prefer a bit more structure, you have a couple of options. The first option, enjoyable and truly touristy, is to take a Vieux Carre mule carriage ride. The drivers are extremely knowledgeable (although the knowledge isn’t particularly dependable), very chatty and generally quite entertaining. You’ll drive past much of what there is to see and you may have a better lay of the land afterward. Option two is to go between the levee wall and the back side of Cafe du Monde to an unremarkable building that houses the Jean Lafitte National Historic Park Visitors Center and sign up for an excellent ranger-led tour of the Quarter. The tours are once daily, different each time, free, and availability is on a first come, first serve basis. The third option is to sign up with a walking tour hosted by the Friends of the Cabildo or a commercial company.

However you see it, the French Quarter offers a unique opportunity for visitors to the 42<sup>nd</sup> Annual Conference & Stage Expo in February. Come and enjoy!

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

# USITT CONFERENCE & STAGE EXPO<sup>SM</sup>



## New Orleans February 13-16 2002

## Act NOW! Join us in New Orleans

USITT's 42nd Annual Conference & Stage Expo promises to be four days filled with extraordinary sessions for veteran professionals, first-time Conference attendees, those just starting their careers, students, and everyone in between.

Stop in to a reception. Watch demonstrations of lighting, software, costuming, even leather molding. Become involved with a Commission, cheer on distinguished achievement. Be part of it all when USITT heads for New Orleans to "Let the Good Times Roll." Find out the secrets of the Superdome, float construction, and the unique architecture of the Big Easy.

### Wondering what there is to do?

Below is just a small sampling of what's on tap February 13 to 16 in the Big Easy.

**Join the Krewe** – a walking tour of the French Quarter will let participants see the unique qualities of the French Quarter and some of the many theatre spaces to be found in and around the Quarter as seen through the eyes of architecture experts.

First time Conference attendees, and those who think they've seen it all, can **Tour the Floor** of Stage Expo as part of a session conducted by seasoned professionals.

Be part of a dialogue between technicians, technical directors, and theatre consultants associated with larger venues discussing **Designing the Backstage Area**, the needs and desires and shortcomings of the backstage and technical spaces that are critical to the working success of these theatres. Audience participation with panelists and facilitators encouraged.

Our special **First Timers Reception**, hosted by the Caucus on Human Issues, helps you get the most out of the conference and learn more about how USITT works. Representatives of commissions and interest groups explain their projects and programming plus a run down of the special resources and hidden treasures available at the New Orleans Conference & Stage Expo. Take part in one of the best ways to find out how to participate in USITT.

Look at theatrical uses of silicone rubber, metallic foil, and thermal felt as part of **Rubber, Metal and Beyond**, new craft technology in theatre.

**The Work of Madeline Vionnet** — discussion with author Betty Kirke about her study of draper/designer Madeline Vionnet and bias cut gowns of the 1920s and '30s.

Review some successful, and some not so successful, approaches to digital portfolios and their design at **Digital Portfolio Do's and Don'ts**.

Death and taxes may be inevitable, but taxes are completely within our control...or should be, after **Taxes For The Educator**, a brief look at issues facing the educator/artist and our income taxes. A highly suc-

*Continued on page 12*



Thurston James, master mask maker, will again be part of the USITT's Annual Conference & Stage Expo. Be part of the excitement.



Photos/Tom Thatcher

Continued from page 11

cessful (and profitable) program at previous conferences.

**Challenges in Theatre Renovations** – case study presentations provide a platform to discuss the challenges, limitations, and design opportunities in theatre renovations.

A “working session,” as part of USITT’s and ESTA’s efforts to encourage development of criteria for qualified technical theatrical staff, **Qualified Personnel** discusses the skills required to call oneself a qualified stagehand, and the ramifications of the “qualified personnel” requirements of the National Electrical Code.

Producing an event at the Louisiana Superdome may be big, but it is certainly not easy. **Lighting the Superdome** brings three distinguished experts — Jim Moody, Dick Styles and Rene Hoss-Johnson — together to talk about balancing budgets, timetables, and safety issues while still delivering a mega event.

From corralling 25 ten-year-olds to communicating without a common language — **Surviving Backstage** or “If you don’t know what it is, you can’t sit on it!” uses situations from the Orpheum Theatre in Phoenix, Arizona to demonstrate how to handle unusual situations when amateur and semi-professional productions work in a professional venue.

Are you **Getting Along with Your Authority Having Jurisdiction (AHJ)?** See how codes, standards, and labs work, with

tips and tactics on how to use and enforce codes in your theatre.

Sound designer Tony Meola will discuss **Creative and Technical Challenges in Sound Design for Musical Theatre** including his designs for Tony Award-winning *The Lion King*. Equipment choices, implementation, and the creative process.

Learn how to prevent or counteract repetitive stress and work related injuries in the costume shop. **Physical Fittings in the Costume Shop** focuses a registered Occupational Physical Therapist’s knowledge of ergonomic and therapeutic movement on our industry.

New Orleans scenic artist Brigitte LaGarde explores the unusual materials, and products used in constructing, painting and propping carnival floats during **Mardi Gras Materials: Old Float Tricks**.

So, you are newly employed. Find out **What They Did Not Tell You About Your New Job In “the job advertisement.”** These are the questions you should ask when the potential employer says “Do you have any questions for us.” Plus how to deal with those new job surprises.

Do new fire codes have you **Burning with Desire?** Updates in fire codes are explained.

**Not in Your Backyard: Waste disposal for theatres** looks at EPA regulations regarding appropriate disposal of wastes,

strategies for reducing wastes, and disposal options.

What does it take to attract and keep qualified, entry-level employees and middle managers? What do prospective employees and employers expect of each other in the area of compensation and benefits? Find out when **Artistic and Managing Directors Discuss Compensation And Benefits** to recruit or retain staff.

Join Jack Feivou as he provides insight into **Stage Managing The Super Bowl**, the mega event in the SuperDome. Of particular interest will be a review of the Superbowl half time show.

Explore **Arts Administration: The “Other” Management Field** with a panel of arts management professionals and educators: from marketing the arts to non-profit development; from business management to community relations and everything in between.

Tony Award-winning lighting designer **Beverly Emmons** talks about the art and business of her career.

Henri Schindler talks about design and construction history at **Mardi Gras Treasures: Carnival Float Design and Construction**, an off-site exploration with the noted author and active designer of carnival parades and balls includes a display of the work of designer Jennifer Wilde and full size floats.

A panel will discuss **Managers Wanted: Fill In Your Talents Here**. What management opportunities are out there that highlight and utilize production oriented skills, from stage management to festival management? Where can your skills and interests take you?

The future of design education and the preservation of archived materials are all part of **Keeping our Heritage Alive**, an investigation of the applications of digital image/preservation techniques, including copyright issues and the concerns of preserving materials that could be forever lost.

Explore the worlds of noted scene designers **Ming Cho Lee and Jo Mielziner**.

Find out **What’s in YOUR Coffee?!** How to plan and create healthy and safe working environments in the paint shop, prop shop, and designer studio with nationally-known industrial hygienist Monona Rossol, author of *Artist Beware*, who promotes health and safety practices in all entertainment industries with humor and insight.

Line arrays are the latest rage in speaker design, but the concept is not a new one. **Using Line Arrays for Theatre Sound** is a tutorial explaining design and function while providing methodology for their application in an effective sound system design.

Ideas generated in the book *How To Think Like Leonardo DaVinci* help make **Creative Teaching** a session which engages participants with a strategy of mind mapping. This method encourages a type of brainstorming to expand possibilities before they are narrowed down.

Spend a session with noted composer **Michelle DiBucci** who has created award-winning compositions for the theatre, film, and opera. She is an owner of Bilous & DiBucci, a commercial music production house in New York City, and a teacher at Juilliard.

Bring your stuff for the third annual **Sound Playback Party**, an open listening session of current, prior or works in-progress, and let everyone listen! Five minute limit, please.

Invited commercial companies will give hands-on demonstrations of motor control equipment at the **Commercial Motor Control Shoot Out**.

**Design, Production Schedules, and Deadlines** – a round table discussion on getting the design information when you need it, and what to do when you do not.

A highly interactive workshop on the **Hands On Problem Solving Process** looks at the problem solving process in teaching design. Come prepared to work.

**USITT's Relationship to the International Community** is the topic when Richard W. Durst, a USITT Past President and Dean of the College of Arts and Architecture at Penn State University, presents the Annual Fellows Address. Dean Durst, who is also immediate past chair of OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians, looks at the ever-changing political, economic, and organizational agenda facing USITT and other arts organizations as they attempt to define their role in the international theatre community. Drawing on his many years of experience in both USITT and OISTAT, Dean Durst shares his appraisal of current conditions and vision for the future. New Fellows of the Institute will be inducted after the address, followed by a reception for all members.

Don't miss the annual **New Product Showcase**, where the latest innovations from fabric to fabrications are demonstrated!



Photos from Thatcher

Ming Cho Lee at the 2001 Young Designer's Forum.

There are only 160 spots available on the **New Orleans Ghost Tour**, a guided tour of the hauntingly interesting French Quarter on Friday evening, February 15. The Crescent City is said to be the most haunted place in America. Ghosts, witches, vampires or voodoo practitioners may all be part of the two and a half hour walking tour. Bring bug repellent and a camera. The spirits may be with you.

Don't forget to sign up for the **Annual Awards Banquet**, the Saturday night spectacular which crowns the entire Annual Conference & Stage Expo.

## Professional Development Workshops

USITT enhances the knowledge and skills of its members through Professional Development Workshops, held in conjunction with its Annual Conference & Stage Expo, either before or after Conference activities.

Plan to enrich your Conference & Stage Expo experience with one or more Professional Development Workshops. Meals during Professional Development Workshops are the responsibility of participants.

### RIVER ROAD PLANTATION TOUR Monday, February 11 9 a.m. to about 5 p.m.

Take an in-depth look at three very different plantation houses. See Destrahan plantation, a Greek Revival structure dating from 1787; the steamboat Victorian style used at the San Francisco plantation; and Oak Alley, used in *Primary Colors* and *Interview with the Vampire*. Transportation from the New Orleans Hyatt Regency and admission to all three plantations is included. Lunch at Oak Alley is on your own.

### STEEL – CONTEMPORARY PRODUCTS FOR PERIOD COSTUMES Monday, February 11 1 to 4 p.m., Hyatt Regency

Learn to work with various types of hoop steel and boneing as required for building hoop skirts, bustles, panniers, and corsets. Hands-on techniques for cutting, finishing, and attaching steel. Cost includes steel for hoops, tips, and connectors. Limited enrollment.

### SMAART LIVE SOUND MANAGEMENT Sunday, February 17

9 a.m. to 5 p.m., Tulane University

Learn the use of the EAW SMAART-Live sound measurement software and associated hardware for sound system alignment, equalization, and troubleshooting at this hands-on tutorial workshop presented by Jamie Anderson, Product Manager for SIAsoft the manufacturer of SMAART-live. Tutorial handouts included. Limited enrollment.

### INTRODUCTION TO PROGRAMMABLE LOGIC CONTROLS Sunday & Monday, February 17 & 18 9 a.m. to 5 p.m. each day, Tulane University

Tired of splintering wood and crunching metal? Want to remove just a little of the "human touch" when it comes to changing scenes? Wish you could move scenery at the push of a button? Explore the world of programmable logic controllers (PLCs) – the workhorses of stage automation. PLCs are the brains of most industrial automation control systems. On stage they control the positions of wagons, turntables and rigging, automate the operation of stage machinery and choreograph complex scene shifts. The introductory workshop will cover programming in relay ladder logic and state-based languages, interfacing PLCs with stage machinery, and strategies for automating scenery. Topics will include

sensors, timers, counters, wiring, motion control, safety systems, distributed I/O and much more. Each participant will receive a new, state-of-the-art micro PLC and programming software to take home for continued study and practical application.

### THE ART & CRAFT OF LEATHER MASK MAKING Sunday & Monday, February 17 & 18 9 a.m. to 5 p.m. each day, Tulane University

Join Thurston James, master mask maker, as he shows how to craft a wearable mask made of vegetable tanned leather. Day One will concentrate on techniques of leather crafting working over a positive mask form. Day Two the mask will be completed making splices as necessary, sealing the interior, dying, trimming, cutting, and finishing the product. Participants will choose from a set of prepared positive forms. Cost includes leather pieces. Participants and observers will be limited.

### NEW ORLEANS SHOPPING TOUR Sunday, February 17 Noon to about 5 p.m.

Spend Sunday afternoon with Georgia Gresham on a tour of some of Magazine Street's various antique and vintage clothing shops, with "detours" into nearby furniture and decorative arts establishments. Bus will depart from the New Orleans Hyatt Regency.

## REGISTRATION INFORMATION

- Please complete all of the information requested on the REGISTRATION FORM. The DATABASE INFORMATION will be used to update or establish member records. Complete BADGE INFORMATION. Please copy the REGISTRATION FORM and complete an additional BADGE INFORMATION for joint member or guest conference registrants.
- Fill in circles for the coded items you select and indicate the total amount for each section and the TOTAL DUE for all items. Mail forms with check or credit card payment, fax forms with credit card payments.
- School purchase orders are accepted for payment. USITT will invoice schools when the purchase order is received. In order to take advantage of advance discounts, actual payment from the school must be received by the deadlines noted. IF YOU ARE USING A PURCHASE ORDER FOR PAYMENT, SUBMIT YOUR PAPERWORK EARLY.
- Children under the age of 12 are not allowed at Stage Expo.
- Complete conference information, including registration forms, is available on the USITT Web page at [www.usitt.org](http://www.usitt.org)
- You will receive a registration confirmation within 30 days.

**QUESTIONS? Call USITT: 800-93USITT**

## 1 CONFERENCE REGISTRATION FEES

**FULL CONFERENCE** includes all conference sessions, seminars, Stage Expo, special exhibitions (except Professional Development Workshops and Awards Banquet). Non-Member registrants receive a full year of USITT membership.

**ONE DAY ONLY** includes all conference sessions, seminars, Stage Expo, special exhibitions for the day of your choice- Wednesday, Thursday, Friday or Saturday.

**STAGE EXPO ONLY** includes admittance to the show floor and special exhibitions on the show floor.

POSTMARK DEADLINES	6/1/01 to		11/02/01 to		12/13/01	
	11/01/01		12/12/01		or on site	
	amount	code	amount	code	amount	code

### FULL CONFERENCE

USITT Member	\$225	A1	\$280	A2	\$330	A3
USITT Student Member	\$140	B1	\$140	B2	\$175	B3
Non-Member	\$340	C1	\$395	C2	\$445	C3
Non-Member Student	\$215	D1	\$215	D2	\$245	D3
Joint Member/Guest	\$165	E1	\$225	E2	\$270	E3

(second person, same residence)

<b>ONE DAY ONLY</b>	\$140	F1	\$220	F2	\$270	F3
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<b>STAGE EXPO ONLY</b>	\$30	G1	\$35	G2	\$40	G3
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### CANCELLATION AND WAIT LIST POLICIES

- **Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets:** 80% refund will be made if you cancel your registration prior to January 15, 2002. 50% refund will be made if you cancel your registration prior to February 1, 2002. NO REFUNDS are available if you cancel your registration on or after February 1, 2002.
- There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.
- **ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE IN WRITING BY LETTER, FAX OR E-MAIL.**

## 2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

**River Road Plantation Tour**  
February 11 – 9 a.m. to 5 p.m. \$80 H1

**Steel – Contemporary Products for Period Costumes**  
February 11 – 1 to 4 p.m. \$75 J1

**SMAART Sound Measurement**  
February 17 – 9 a.m. to 5 p.m. \$205 K1

**Introduction to Programmable Logic Controls**  
February 17 & 18 – 9 a.m. to 5 p.m. each day \$500 L1

**Leather Maskmaking with Thurston James**  
February 17 & 18 – 9 a.m. to 5 p.m. each day  
participant \$125 M1  
observer \$90 M2

**New Orleans Shopping Tour**  
February 17 – Noon to 5 p.m. \$30 N1

*Please watch for additional Professional Development Workshops which may be offered.*

## 3 OTHER FEES

**New Orleans Ghost Tour** \$25 Z1  
Friday, February 15

## 4 AWARDS BANQUET TICKETS

Saturday, February 16, 2002 - Hyatt Regency New Orleans  
Happy Hour - 6-7 pm, Dinner - 7 pm

<b>Filet Mignon</b>	\$48	S1
<b>Chicken Breast Nachez</b>	\$45	S2
<b>Grilled Salmon Steak</b>	\$43	S3

## 5 USITT MEMBERSHIP DUES RENEWAL

You may renew your USITT membership as you register for the conference. Renewals only, please.

Individual	\$90	U1	Student	\$55	U2
Professional	\$140	U3	Senior	\$72	U4
Joint	\$150	U5	Organizational	\$150	U6
Sustaining	\$600	U7	Contributing	\$1,000	U8

STUDENT MEMBERS MUST PROVIDE A COPY OF CURRENT STUDENT ID WITH RENEWALS.

## 6 ENDOWMENT DONATIONS

Support the only organization in North America that directly grants support for performing arts design and technology projects and research with your tax deductible contribution to the USITT/Edward F. Kook Endowment Fund.

\$10 Y2	\$25 Y3	\$50 Y4
\$100 Y5	Other \$_____	Y6



# USITT CONFERENCE REGISTRATION FORM - for codes, please see Registration Information Sheet

## COMPLETE THIS FORM. YOU MAY REGISTER BY:

**MAIL:** **USITT**  
(check, credit card payments) **6443 Ridings Road**  
**Syracuse, NY 13206-1111**  
**FAX:** (credit card payments) **866-398-7488**  
**315-463-6525**  
**PHONE:** (credit card payments) **800-938-7488 or**  
**315-463-6463**

## DATABASE INFORMATION

USITT Membership Number \_\_\_\_\_

Name \_\_\_\_\_

Job Title \_\_\_\_\_

Organization/Company Include Organization/Company in Mailing Address? ☐ Yes ☐ No

Mailing Address \_\_\_\_\_

City/State \_\_\_\_\_ Zip +4/Postal Code \_\_\_\_\_

Country \_\_\_\_\_ Residence Phone \_\_\_\_\_

Work Phone \_\_\_\_\_ Fax \_\_\_\_\_

E-mail \_\_\_\_\_

Joint Member Name (if applicable) \_\_\_\_\_

Joint Member Organization/Company \_\_\_\_\_

Joint Member Title \_\_\_\_\_

Joint Member Work Phone \_\_\_\_\_ Joint Member Fax \_\_\_\_\_

Joint Member E-Mail \_\_\_\_\_

## PROFILE INFORMATION

1. Do you or anyone registering jointly with you require special assistance to participate in conference activities? ☐ Yes ☐ No

2. Is this your first USITT Conference? ☐ Yes ☐ No

3. Previous to this conference, how many USITT Annual Conferences have you attended?

☐ 1 ☐ 2-5 ☐ 6-9 ☐ 10-15 ☐ over 15

4. Which of these events have you attended in the past 2 years?

☐ ATHE ☐ IAAM ☐ LDI ☐ LightFair

☐ ShowBiz Expo East ☐ ShowBiz Expo West ☐ None

5. Please fill in **ONE** circle below indicating your **PRIMARY** area of employment or study: (ONE SELECTION ONLY FOR THIS QUESTION)

Live Performing Arts: Theatre/Opera/Dance

☐ Costume ☐ Lighting ☐ Scene Design

☐ Management ☐ Sound ☐ Technical

Other Performance fields

☐ Television ☐ Motion Pictures ☐ Theme Parks

Professional Services

☐ Architect ☐ Consultant ☐ Engineer

Performing Arts Related Business

☐ Dealer ☐ Manufacturer ☐ Rental

Other ☐ \_\_\_\_\_

## BADGE INFORMATION

**USITT** CONFERENCE & STAGE EXPO  
NEW ORLEANS 2002

First Name or Nickname

Last Name

Job Title

Company/School/Affiliation

## 1 CONFERENCE REGISTRATION FEES

### FULL CONFERENCE

☐ \$225 A1 ☐ \$140 B1 ☐ \$340 C1 ☐ \$215 D1 ☐ \$165 E1  
☐ \$280 A2 ☐ \$140 B2 ☐ \$395 C2 ☐ \$215 D2 ☐ \$225 E2  
☐ \$330 A3 ☐ \$175 B3 ☐ \$445 C3 ☐ \$245 D3 ☐ \$270 E3

### ONE DAY ONLY

☐ \$140 F1 ☐ \$220 F2 ☐ \$270 F3  
☐ Wednesday ☐ Thursday ☐ Friday ☐ Saturday

### STAGE EXPO ONLY

☐ \$30 G1 ☐ \$35 G2 ☐ \$40 G3

TOTAL \$ \_\_\_\_\_

## 2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

☐ \$80 H1 ☐ \$75 J1 ☐ \$205 K1 ☐ \$500 L1  
☐ \$125 M1 ☐ \$90 M2 ☐ \$30 N1

TOTAL \$ \_\_\_\_\_

## 3 OTHER FEES

☐ \$25 Z1

TOTAL \$ \_\_\_\_\_

## 4 AWARDS BANQUET TICKETS

☐ #\_\_\_\_\_ \$48 S1 ☐ #\_\_\_\_\_ \$45 S2 ☐ #\_\_\_\_\_ \$43 S3

TOTAL \$ \_\_\_\_\_

## 5 USITT MEMBERSHIP DUES RENEWAL

☐ \$90 I1 ☐ \$55 U2 ☐ \$140 U3 ☐ \$72 U4  
☐ \$150 U5 ☐ \$150 U6 ☐ \$600 U7 ☐ \$1000 U8

TOTAL \$ \_\_\_\_\_

## 6 ENDOWMENT DONATION

☐ \$10 Y2 ☐ \$25 Y3 ☐ \$50 Y4 ☐ \$100 Y5

☐ Other \$\_\_\_\_\_ Y6

TOTAL \$ \_\_\_\_\_

## TOTAL DUE

\$ \_\_\_\_\_

## PAYMENT INFORMATION

☐ Check enclosed (in US funds payable to USITT)

☐ Charge: circle one



Card # \_\_\_\_\_

Name on card \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

# USITT STAGE EXPO New Orleans February 14-16

LOUISIANA SUPERDOME



## HOURS

Thursday, February 14 • 9:30am - 5:00pm

Friday, February 15 • 9:30am - 5:00pm

Saturday, February 16 • 9:30am - 3:00pm



## INFORMATION

For information on exhibiting contact:

Helen Willard

Stage Expo Sales Manager

800-398-EXPO (3976)

or 315-458-3780

F: 315-458-1371

e: hpwillard@aol.com

## Stage Expo Exhibitors as of 6/21/2001

- |       |  |     |   |
|-------|--|-----|---|
| 240   | A.C. Lighting, Inc.                                      | 400 | LEE Filters                                 |
| 13    | A.C.T. Enterprises, Inc.                                 | 670 | Le Maitre Special Effects, Inc.             |
| 631   | Alcone/Mutual Hardware                                   | 220 | Leviton/Colortran                           |
| 420   | American Harlequin Corporation                           | 830 | Lightronics, Inc.                           |
| 140   | Apollo Design Technology, Inc.                           | 462 | Limelight Productions, Inc.                 |
| 604   | Automatic Devices Company                                | 750 | Mann Brothers                               |
| 320   | Barbizon   | 270 | MDG Fog Generators Ltd.                     |
| 740   | Ben Nye Company  | 703 | Mehron Inc.                                 |
| 693   | Big Apple Lights   | 650 | Meyer Sound                                 |
| 810   | BMI Supply   | 68  | Minnesota State University, Mankato         |
| 50/51 | Boston University  | 65  | University of Minnesota – Twin Cities       |
| 87    | Brandeis University                                      | 630 | MSA Surety                                  |
| 770   | CAE/Leprecon   | 340 | Norcostco Inc.                              |
| 66    | California Institute of the Arts                         | 55  | University of North Carolina - Chapel Hill  |
| 58    | California State University, Fullerton                   | 11  | Palladia Passementerie                      |
| 52    | California State University, Long Beach                  | 85  | Penn State University                       |
| 61    | University of California San Diego                       | 15  | Period Corsets by Kaufman-Davis Studio, LLC |
| 63    | University of Central Florida                            | 570 | Production Advantage, Inc.                  |
| 850   | City Theatrical, Inc.                                    | 350 | Production Intercom Inc.                    |
| 310   | J.R. Clancy  | 82  | Production Managers Forum                   |
| 405   | Clear-Com Intercom Systems                               | 640 | Protech                                     |
| 80    | Cobalt Studios   | 505 | Rosco                                       |
| 701   | Columbus McKinnon  | 510 | Rosco - ET                                  |
| 464   | Costume Computer Software Consortium                     | 410 | Rose Brand                                  |
| 360   | CRS Technologies, Inc.                                   | 59  | San Diego State University                  |
| 54    | CSULB - University College Extension Services            | 56  | Santa Fe Opera                              |
| 633   | Dazian LLC   | 620 | Sapsis Rigging Inc.                         |
| 64    | University of Delaware                                   | 333 | Sculptural Arts Coating, Inc.               |
| 200   | Electronic Theatre Controls (ETC)                        | 370 | Selecon                                     |
| 540   | Entertainment Design/Lighting Dimensions/LDI             | 764 | Smooth-On, Inc.                             |
| 450   | Entertainment Services and Technology Association (ESTA) | 75  | University of Southern California           |
| 67    | Florida State University School of Theatre               | 83  | Southern Illinois University at Carbondale  |
| 925   | Flying By Foy  | 833 | Stage Directions Magazine                   |
| 602   | Future Light   | 760 | StageLight, Inc.                            |
| 330   | GALA, a division of PACO Corporation                     | 440 | StageRight Corporation                      |
| 610   | GAMPRODUCTS, INC.  | 550 | Steeldeck, Inc.                             |
| 76    | Glimmerglass Opera                                       | 500 | Strand Lighting Inc.                        |
| 532   | Graftobian Theatrical Make-up Co.                        | 520 | Syracuse Scenery & Stage Lighting Co., Inc. |
| 561   | GWWO, Inc./Architects                                    | 250 | Texas Scenic Company                        |
| 170   | heatshrink.com   | 57  | Texas Tech University                       |
| 401   | H&H Specialties Inc.                                     | 10  | Textile Fabric Consultants Inc.             |
| 734   | High Output, Inc.  | 225 | James Thomas Engineering                    |
| 534   | Hy-Safe Technology                                       | 762 | Tools For Stagecraft                        |
| 72    | University of Illinois at Urbana-Champaign               | 563 | United Scenic Artists Local 829 IATSE       |
| 820   | Irwin Seating Company                                    | 470 | Walt Disney World Company                   |
| 235   | Johnson Systems Inc.                                     | 710 | Wenger Corporation                          |
| 304   | Kryolan Corporation                                      | 74  | University of Wisconsin – Milwaukee         |
|       |  | 860 | Wybron, Inc.                                |
|       |  | 232 | XS Lighting, Inc.                           |
|       |  | 70  | Yale School of Drama                        |

**VISIT [WWW.USITT.ORG](http://WWW.USITT.ORG) FOR THE MOST UP-TO-DATE  
STAGE EXPO MAP AND EXHIBITOR LIST**



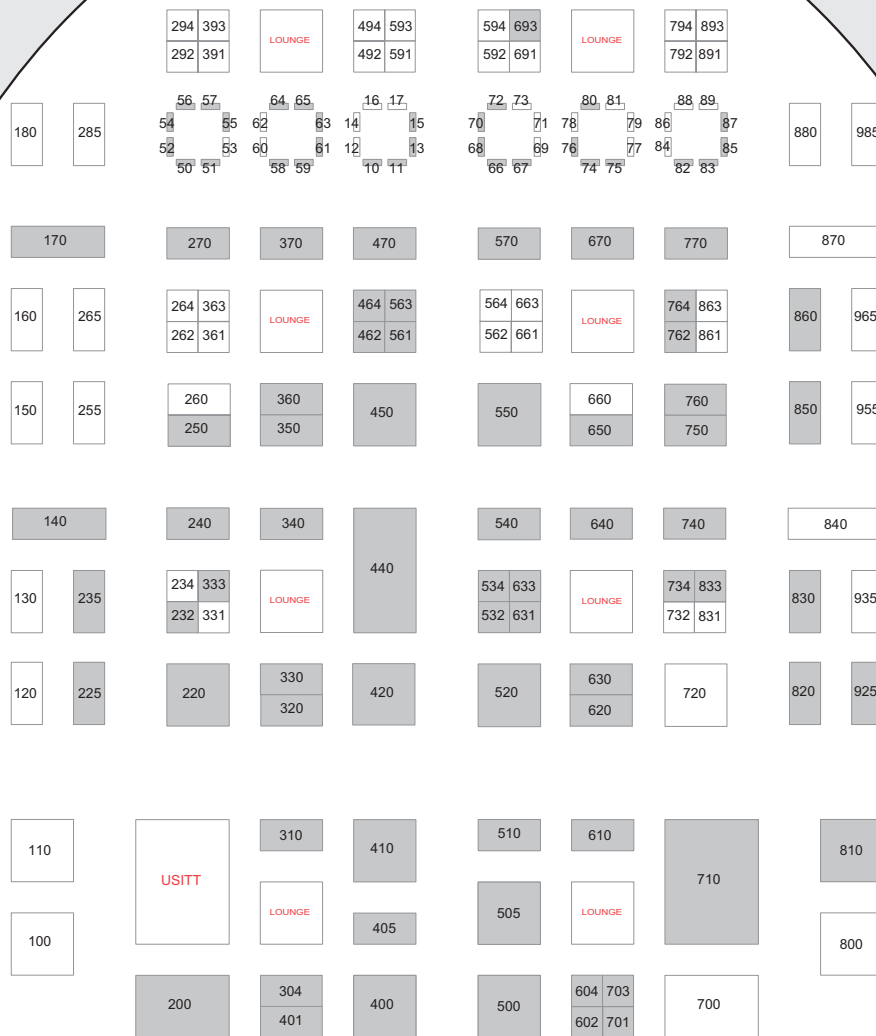
# USITT STAGE EXPO New Orleans February 14-16



## CONCESSION AREA SEATING

USITT SPECIAL EXHIBITIONS

USITT SPECIAL EXHIBITIONS



Louisiana Superdome





# USITT February 2002

## HOTEL RESERVATIONS

- 1 Hyatt Regency New Orleans at Louisiana Superdome**  
500 Poydras Plaza
- 2 LePavillon Hotel**  
Poydras at Baronne
- 3 Holiday Inn Downtown - Superdome**  
330 Loyola Avenue
- 4 Ramada Inn Downtown - Superdome**  
1315 Gravier Street

## OFFICIAL HOUSING RESERVATION FORM

Name: \_\_\_\_\_

Company/Affiliation: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_

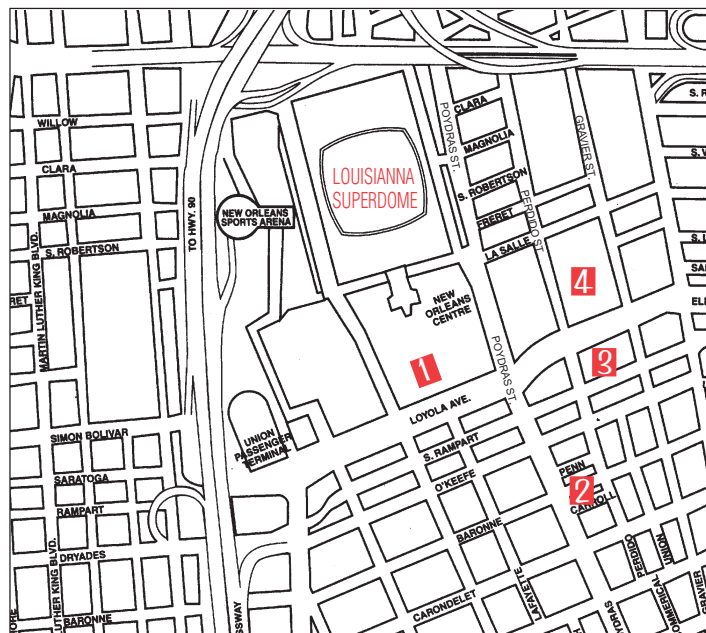
State: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Country: \_\_\_\_\_

Phone: ( ) \_\_\_\_\_ Fax: ( ) \_\_\_\_\_

Email: \_\_\_\_\_

Confirmations are available by mail, fax, or e-mail. Confirmations will be e-mailed when e-mail addresses are provided unless otherwise indicated.

Arrival Date: \_\_\_\_\_ Departure Date: \_\_\_\_\_



**HOUSING DEADLINE: JANUARY 15, 2002**

Reservations accepted starting June 1, 2001

## ROOM RATES

Place Rank Here	Hotel	Single 1 person - 1 bed	Double 2 people - 1 bed	Triple 3 people - 2 beds	Quad 4 people - 2 beds
<b>1</b>	Hyatt Regency New Orleans (see note)	\$160	\$180 <input type="checkbox"/> DD	\$200	\$220
<b>2</b>	Le Pavillon Hotel (see note)	\$164	\$189 <input type="checkbox"/> DD	\$209	\$229
<b>3</b>	Holiday Inn Downtown/Superdome (see note)	\$128	\$128 <input type="checkbox"/> DD	\$146	\$146
<b>4</b>	Ramada Inn Downtown/Superdome* (see note)	\$112	\$112 <input type="checkbox"/> DD	\$122	\$122

### Check your room type choice in the block at right

\*Ramada Inn arrivals on February 10 to 12 must stay through February 16 for guarantee of this rate.

☐ DD Check this box for **two people, two beds** at these hotels. Limited availability, first come, first served.

### LIST ALL ROOM OCCUPANTS:

First	Last
First	Last
First	Last
First	Last

### SPECIAL REQUESTS: (All special requests are confirmed at check-in)

- ☐ Rollaway Bed
 ☐ Non-smoking room
 ☐ Wheelchair accessible 
☐ Other \_\_\_\_\_

**DEPOSIT:** All reservations require a \$150 deposit, either by providing a major credit card, or a check, in US funds and drawn on a US bank, made payable to: USITT Housing Bureau. Wire transfers are not accepted. RESERVATIONS WITHOUT DEPOSIT WILL NOT BE PROCESSED. Deposits will be charged to the credit card at the time the reservation is booked. I understand that if I do not arrive or cancel within 72 hours of my scheduled arrival my deposit may be forfeited. I will be liable for a \$15 processing fee if the reservation is cancelled after January 15, 2002.

Credit Card# \_\_\_\_\_

Exp. Date \_\_\_\_\_

Circle one:

Cardholder Signature \_\_\_\_\_

Name on card \_\_\_\_\_

Please print

All rates are subject to 12% tax plus a \$1-3 occupancy tax per night. \$5 is included in each room rate to help defray USITT's Superdome rental fees.

### Contact:

**USITT Housing Bureau**

**108 Wilmot Road, Suite 400, Deerfield, IL 60015**

**FAX 800-521-6017 (domestic) or 847-940-2386 (international)**

**PHONE 800-424-5250 (domestic) or 847-940-2153 (international)**

**Interactive reservations linked through [www.usitt.org](http://www.usitt.org)**

### INSTRUCTIONS AND NOTES

- Complete one housing reservation form for each room reserved. If extra forms are needed, photocopies are acceptable.
- Please do not mail a hard copy of this form if making a reservation by fax. For your own records, please keep a copy of your original housing reservation form.
- If you are sharing a room, send only one form with the names of all persons occupying the room.
- Reservations will be acknowledged by the USITT Housing Bureau within 7 - 14 days of receipt of this form.
- Only reservations received by the Housing Bureau by 5 PM on January 15, 2002 will be processed.
- Reservations are assigned on a first-come, first-served basis and according to room availability.
- Changes and cancellations prior to January 15, 2002 are to go through the Housing Office and must be made in writing. After January 23, 2002, contact hotels directly for changes or cancellations.
- Rooms in the USITT block are available only February 10 to 16. Limited rooms available before the start of USITT Annual Conference & Stage Expo.**

## Students Wanted – Volunteer, and See the Superdome

Students who are trying to find ways to attend the 2002 Conference & Stage Expo as inexpensively as possible should consider participating in the Student Volunteer Program. Student members of the Institute who volunteer 15 hours of their time receive complimentary registration for the event.

Deadlines are earlier than usual, because the 2002 event starts February 13 at the Louisiana Superdome in New Orleans. Student volunteers play a vital part, and since the 15 hours are just a small part of the overall programming time, this allows participants the flexibility to attend sessions and programs which fit their interests.

Those 15 hours could be spent helping in many different areas, including providing support in the computer room or registration, monitoring sessions, assisting with media resources, staffing the USITT booth at Stage Expo, answering phones in the Conference Office, or any of the hundreds of tasks that must be accomplished to make USITT's major event run smoothly.

This is a great way to get an inside view on all the different activities which are held at the Conference, and provides an outstanding introduction to how the event runs.

Applicants must be current student

members of USITT to volunteer. Forms will be available from the Members\_Only section of [www.usitt.org](http://www.usitt.org) after September 18. Forms will also be available from the Institute office at 800-93USITT.

The form will be posted on the portion of the web site which is open to all visitors on October 3.

## USITT Offers New Publications

Need inspiration about scene design? or new solutions to technical problems? or information about new ESTA standards?

All those and more are available from USITT's Publications Available. USITT is now offering *Light Fantastic* by Max Keller, *Mielziner: Master of Modern Stage Design* by Mary C. Henderson and the *2001 Tech Expo Catalog* for sale at reduced prices to members.

*Light Fantastic* is the winner of USITT's Golden Pen Award for 2001. Max Keller focuses on the art and physics of color in lighting. Released in an English language version in 1999, *Light Fantastic* offers readers an opportunity to see full-color examples of the realization of Mr. Keller's stunning design work.

In *Mielziner: Master of Modern Stage Design*, author Mary C. Henderson has brought together examples of the noted

All those interested in applying to the Student Volunteer Program are encouraged to send in their forms as soon as possible. Notifications are sent out continuously, so the earlier an application is sent in, the earlier people will know if they are accepted.

**Monica L. Merritt**, *Membership & Conference Registration Associate*

designer's work showing his impact on the theatre scene, including designs for a broad range of work, both contemporary and classical.

New Entertainment Services & Technology Association (ESTA) standards, E1.3-2001, Lighting Control Systems - 0 to 10V Analog Control Specification and E1.9-2001, Reporting Photometric Performance Data for Luminaires Used in Entertainment Lighting are being discounted for members of both ESTA and USITT

These new offerings join the more than 30 publications and standards offered by the Institute. A new catalog with brief descriptions and order form will be mailed to all members this summer, just in time for the start of the academic year for our university and organizational members. All books, catalogs, and standards are available on-line through the Publications Available area of [www.usitt.org](http://www.usitt.org) or by calling the USITT office at 800-93USITT.

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

## Call For Nominations from the Membership for 2002 Elections

The Committee on Nominations has completed its work for the 2002 election of officers and Directors at Large. The nominated slate for the ballot is listed below. The Committee on Nominations would like the members to consider the option stated in the By-Laws which allows USITT members the opportunity to add names to the slate through due process. Although the Committee has rigorously sought input from many constituencies in creating this year's slate, and the members are confident that the names presented are highly representative of the wide variety of member interest groups, professions, and regions, occasionally we have heard dissatisfaction from a member over choices presented.

We would like to remind you that, according to the By-Laws, "Additional nominations for each elective office may be presented by petition, supported by no fewer than 50 signatures verified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee and a brief biographical description."

In order to take advantage of the convenience of electronic communication and to allow a more speedy process to members wishing to present additional names for inclusion on the ballot, we offer the following process for petition by e-mail:

1. Confirm with the person nominated that she/he agrees to run for the position;
2. Collect the names of at least 50 current USITT members who have agreed to support the nomination;
3. Forward by e-mail to the Institute Secretary, Elizabeth Lewandowski, [lewane@nexus.mwsu.edu](mailto:lewane@nexus.mwsu.edu) by September 15 the name and brief biography of the person presented for nomination

for office or Director at Large, as well as the list of names and e-mail addresses and/or phone numbers of those supporting the nomination;

4. The chair of nominations will verify the current membership of those who endorse the nomination and then confirm the support of each signer;

5. If all is in order, the name will be added to the slate.

We hope that this easier option for presenting a nomination will allow the membership a new convenient process of participation and involvement.

The Committee on Nominations presents the following slate for voting for 2002 officers and Directors at Large:

**For Treasurer:** Larry Hill

**For Vice-President for Communications:** Eric Fielding

**For Vice-President for Programming:** Carl Lefko

**For Vice-President for Sections & Chapters:** LeRoy Stoner

**For Vice-President for Special Operations:** Joe Aldridge

**For six positions as Directors at Large:**

Dick Block	Mitch Hefter
Normand Bouchard	Martha Marking
Nadine Charlsen	Paul Vincent
Dan Culhane	Lisa Westkaemper
Dick Devin	David Will
Jim Glavan	Kim Williamson

**Leon I. Brauner**

*Chair, Nominations Committee*

## More Health & Safety Tips on Flame Retarding

In a previous column, issues of flame retarding in theatres and how to flame-test fabrics were discussed. This article discusses the specifics of flame retarding scenery, especially soft goods.

There are a wide variety of flame-retardants on the market. Most are formulated for one specific use, while a few will work on more than one substrate. There are even products that can protect bales of hay and live Christmas trees. Because they are for very specific uses, you should not use a product if you are not sure it is the correct one for your specific purpose. Call the company or dealer to clarify any questions. Previously it was vital to flame-retard scenery and props during the painting process because anything done later was ineffective or affected the appearance. Now there are some flame-retardants that can be applied later in the process. Information on various products and advice on which to use is available from major theatrical dealers as well as suppliers listed under "flame-proofing" or similar terms in a theatrical sourcebook.

It is very important to listen to the technical staff regarding proper use of the products, both to ensure the effectiveness of the flame retarding and to protect the applier and those in the area from any harmful effects of the product.

Always test your finished product yourself, and if flame is used in your show, have your fire marshal test it too.

Ensuring that soft goods are flame-retardant is particularly important; they make up a large proportion of what is flammable in our theatres. Whether attached to the counterweight system or packed into a storage loft, having these articles burn would be devastating. While curtains should be flame-retardant when purchased, the chemicals degrade at an unknown speed that is affected by factors such as humidity. A certificate comes with each new drape and has an expiration date dependent on the law in its location. Even during the certified period, drapes should be tested and re-treated when they fail – or almost fail – a flame test.

There are three ways to deal with re-treating soft goods. They can be shipped out, a company can come on-site, or you can treat them yourself. Sending out the goods seems the ideal option (except for the cost) because in addition to re-treating the curtains, most companies also clean and *repair* the drapes! Unfortunately, shipping costs seriously affect the price. Treating one set of legs at 30 by 15 feet and 50 percent fullness and one flat border at five by 55 feet would cost between \$500 and \$1,400 depending on the company –

so shop around! Companies that do not clean and repair the drapes charge around \$350. Shipping that set of drapes (weight 250 pounds) from Charleston, South Carolina, to New York City and back would cost \$300, making it \$800 to \$1,700 for each leg-and-border set.

New York City has companies that will come on-site to treat drapes and have a minimum charge of \$700 to \$800. An alternative to shipping soft goods to New York is to find a local, or at least nearby, company that can treat the drapes. The final option is treating the drapes yourself.

Treating drapes yourself is monetarily cheap but rich in worry. What are the exact instructions for applying the flame-retardant? What can be done to prevent everyone in the building from breathing the spray? Will the person applying the chemical become personally liable if the curtain does burn? How can the drape be effectively tested? How will the fire marshal react to the lack of a certificate? Is there a way to certify the drape if it is not treated by professionals?

The cost for enough chemicals for use on legs and border ranges in price from \$60 to \$140 plus shipping. However, this is probably not the job for a Hudson sprayer. Consistent spray and pressure are important to complete coverage. Budget in a sprayer that runs off of a compressor, and a couple of specialty tips.

Call the manufacturer of the product for exact instructions on how to apply it. Some companies' instructions involve laying the drape on a sheet of plastic, while others specify doing it on a batten. Some say to spray both sides, some only the back. You will find that some companies, although they make a product for flame-retarding fabric, will recommend that you send out your soft goods rather than self-treat them with their products.

Read the MSDS for each product and

gather the specified safety gear. Additionally, find a way to evacuate the air from the work area so that neither the worker nor the rest of the building has to breathe it. Remember aiming gigantic fans directly at the work area will affect the spray of the product. Bring in your fire marshal to test your finished product and get his/her approval in writing to prevent personal liability. (See July *Sightlines* article on the National Fire Protection Association's #705 Field Flame Test.) The seam allowance on a drape is the perfect place for test swatches, but does not get the same chemical treatment as the rest of the drape. It is either under-treated because only one side of the seam allowance gets hit, or it was targeted for a special close-up spraying, making it over-sprayed. Make every attempt to have seam allowance treatment match the rest of the drape.

Your fire marshal's approval should allow you to use your drapes in your town with peace of mind, but will not help if the soft goods are meant to travel.

Certifying soft goods that have been self-treated is possible. At least two companies, including New York Fire Shield and Tom Carroll Scenery in New York City can assist. Contact them for details of what is involved before beginning the project.

Flame-retarding soft goods is either easy and expensive or cheap and complicated, but it *has* to be done. It is as necessary to a theatre as seats for the patrons to sit on or programs for them to read. It must be written into the budget as a necessity, not as something to do someday when there's a budget surplus. Like electricity or water, fire prevention is a utility that can not be ignored.

**Annette Levgard**  
*Health & Safety Commission*

### In Memoriam: John W. Keck

John W. Keck, age 71, scenic designer and painter, died peacefully on Tuesday, April 3, 2001. He is survived by his domestic partner, Jerry L. Marshall.

John was a great friend of USITT for many years. His session in Las Vegas in at the 1995 Annual Conference & Stage Expo was a great contribution to the history of the Radio City Music Hall. He was also one of the publishers of the *New York Theatrical Sourcebook* from 1995 to 2000.

Born in New York City, the son of sculptor Charles Keck, John enjoyed a successful career in theatre and opera spanning 45 years. He painted and sculpted for Broadway shows at the Nolan Brothers Scenic Studios from 1954 to 1973. He served as the Art Director for Radio City Music Hall from 1973 to 1980 and finished his career sculpting and painting for the Metropolitan Opera from 1980 to 1997.

Arnold Abramson, the charge man at Nolan's, described John as "unique. At any stage, from start to finish, his work was beautiful. His approach was not hit or miss; he always knew what the final result would be. He was unselfish with his knowledge and expertise, giving it freely — always with a smile."

**Nadine Charlson**  
*Scene Design Co-Commissioner*  
& member of the New York Theatrical Sourcebook committee





UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.  
*The Association of Design, Production, and Technology Professionals in the Performing Arts and Entertainment Industry*

## GRANTS & FELLOWSHIP PROGRAM

*Grants and Fellowship Awards to assist members in their research and development projects  
and to help promote lifelong learning and creative development*

### ◆ STATEMENT OF PURPOSE

USITT is dedicated to actively promoting the advancement of the knowledge and skills of its members. The support of member grants and fellowships in performing arts design and technology serves USITT's mission and promotes the advancement of knowledge in our respective specializations. USITT funds its grants and fellowships from its **Edward F. Kook Endowment Fund and Commissioner's Fund.**

### ◆ PROGRAM TYPES

The USITT grants program provides project support grants and fellowships. Project support grants are made in amounts up to \$10,000. Fellowships are given in amounts up to \$15,000.

### ◆ APPLICANT ELIGIBILITY

You must be a member in good standing in order to apply for funding for USITT grants and fellowships. Individual, Professional, Joint, Senior, and Student members may apply for project support grants. Organizational, Sustaining, and Contributing members and groups of members may also apply for project support grants. Individual, Professional, Joint, and Senior members may apply for fellowships.

### ◆ TIMETABLE

#### PROJECT SUPPORT GRANTS

**REVIEW DEADLINES**

September 30, 2001  
January 4, 2002

**FUNDS DISPERSED**

December 1, 2001  
March 1, 2002

**FINAL REPORTS DUE**

June 30, 2003  
October 30, 2003

#### FELLOWSHIPS

**REVIEW DEADLINES**

January 4, 2002

**FUNDS DISPERSED**

March 1, 2002

**FINAL REPORTS DUE**

October 30, 2003

### ◆ REVIEW PROCESS

The USITT staff reviews all applications to insure eligibility. Applications that are missing required information or that do not follow the proposal requirements will be returned. Applications received after the date of the review period checked on the application will be held until the next review period. Eligible project support and fellowship applications are forwarded to the USITT Grants & Fellowship Committee. Project support grant or fellowship recipients will be notified by e-mail or mail. Acceptance acknowledgments from recipients are expected within seven working days. Public announcements are made in December and March each year. In addition, all funded projects and fellowship recipients are announced at the USITT Annual Conference & Stage Expo.

# PROJECT SUPPORT GRANTS

## USITT FUNDS PROJECTS WHICH:

1. Seek new knowledge through experimentation, research, or the collection of resources that will promote research study
2. Demonstrate originality, creativity and innovation
3. Improve or enhance contemporary approaches to design and technology
4. Result in direct presentation, demonstration, or publication to our members

## ◆ AREAS FOR PROJECT SUPPORT GRANTS INCLUDE:

Architecture	Technical Production
Costume Design & Technology	Education
Engineering	Exhibitions
Health & Safety	Historical Perspectives
Interdisciplinary Projects	Lighting
Management	Scene Design
Sound/Acoustics	Computer Application
Special Effects	in Design & Technology

## ◆ PREVIOUSLY FUNDED PROJECTS

- Modernization of Design and Construction Practice for Theatre Staging
- Developing New Systems for Position Metering & Control in Moving Scenery
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic Collection
- Digitization of Sketches, Renderings and Images from the University of Minnesota Performing Arts Archives
- Goniophotometer System
- 20<sup>th</sup> Century Theatre Design by African American Artists
- Commercial Pattern Archives: Upgrade and Refine Database Software
- Native American Dress / A History of the Dakota and Lakota Peoples
- Completion and Verification of a Theatrical Machinery Database
- International Theatre Resources and Opportunities Survey
- Hydraulics Demonstrator
- Educational Web Page Development of the Ballard Institute & Museum of Puppetry
- Creation of Roller Tube Rigging System

## ◆ GRANT RESTRICTIONS

### SUPPORT WILL NOT BE OFFERED FOR:

- Bad debts
- Investments of any kind
- Production Budgets
- Tuition
- Projects which duplicate or perpetuate available information
- Projects which involve lobbying or attempts to influence federal, state or local legislators or elections
- Projects which include items not allowable by USITT's 501(c)(3) status
- Pre-publication expenses for books that will be published by entities other than USITT
- Projects that restrict equal opportunity participation
- Projects that include indirect costs
- Capital expenditures unrelated to a specific project

- Basic computer equipment and software
- Expenses incurred before the start date of the grant period and projects that do not begin and end within the grant period
- Receptions and refreshments
- Proposals from individuals or groups who have not complied with reporting requirements of previous USITT grants

## ◆ PROJECT SUPPORT GRANT PROPOSAL REQUIREMENTS

All grant proposals **MUST** include the following items in the order listed below.

**Projects that do not follow this outline WILL NOT be considered for funding.**

Include **eight (8) complete copies** of all materials.

### 1. APPLICATION FORM

### 2. PROJECT SUMMARY *(100 words or less)*

### 3. PROJECT NARRATIVE *(Describe the project in detail and include the following)*

- Activities proposed and project timetable
- Project methodology - how the project will be accomplished
- Results or effects you expect the project to produce
- Your project must result in a publication or presentation. Please describe
- Project personnel: list qualifications and how they will assist in the project if applicable
- Project location and facilities used *(if applicable)*

### 4. BUDGET *(Provide a complete budget for the project. Please use appropriate notes to clarify each budget item.)*

**Reminder: USITT does NOT fund indirect project costs, basic computer equipment and software.**

All budgets must include:

- All expenditures involved in the project
- All sources of funding *(Indicate whether additional funding sources are confirmed)*
- Specify expenditure line items the USITT grant would fund

### 5. RESUME(S) of the principal project director(s) *(Maximum of two pages per individual)*

### 6. LETTERS OF RECOMMENDATION - include three (3) with proposal

## F E L L O W S H I P S

USITT Fellowships are awarded for excellence in scholarship or creative activities in the areas of performing arts design and technology. The fellowship supports research for USITT members engaged in scholarship or creative activity.

Research or creative activities proposed for USITT Fellowships must have a coherent theme and result in important scholarly or creative activity in anticipation of a significant result.

Proposals will be judged in competition with each other. The applicant's record of excellence in previous work and longevity of USITT membership will be a significant factor in judging applications.

## ◆ FELLOWSHIP PROPOSAL REQUIREMENTS

All fellowship proposals **MUST** include the following items in the order listed below.

**Proposals that do not follow this outline WILL NOT be considered for funding.**

Include **eight (8) complete copies** of all materials.

### 1. APPLICATION FORM

### 2. PROJECT DESCRIPTION *(500 words)*

### 3. CURRICULUM VITAE

### 4. THREE CURRENT LETTERS OF REFERENCE IN SUPPORT OF THE PROPOSAL





# 2001/2002 GRANTS & FELLOWSHIP PROGRAM APPLICATION

**COMPLETE AND ATTACH THIS FORM TO YOUR PROPOSAL**

Please mark the appropriate boxes: ☐ PROJECT SUPPORT GRANT ☐ FELLOWSHIP  
☐ Applying for September 30, 2001 deadline ☐ January 4, 2002 deadline  
☐ Applying for January 4, 2002 deadline

Project Grant or Fellowship Title: \_\_\_\_\_

Contact Name(s): \_\_\_\_\_

Address: \_\_\_\_\_

Address: \_\_\_\_\_

City, State/Province, Zip/Postal Code: \_\_\_\_\_

Telephone: (business) \_\_\_\_\_ (residence) \_\_\_\_\_

E-mail: \_\_\_\_\_

Membership Type: \_\_\_\_\_ Membership Number: \_\_\_\_\_

Project Grant/Fellowship Dates: Beginning \_\_\_\_\_ Ending \_\_\_\_\_

Amount Requested: \_\_\_\_\_

Total Project Cost (not applicable for Fellowship): \_\_\_\_\_

I/We certify that the information contained in this application is true:

Signature(s): \_\_\_\_\_ Date: \_\_\_\_\_

## APPLICATION SUBMISSION AND ADDITIONAL INFORMATION

Send completed applications to:  
GRANTS & FELLOWSHIP PROGRAM  
United States Institute for Theatre Technology, Inc.  
6443 Ridings Road  
Syracuse, NY 13206-1111

If you have questions concerning the Grants & Fellowship Program process or procedures, please contact the  
USITT Office at 800-93USITT (800-938-7488) or [stacy@office.usitt.org](mailto:stacy@office.usitt.org)

## REGIONAL SECTION NEWS

### Northern California

Check out [www.norcalusitt.org](http://www.norcalusitt.org), the newest addition to USITT Regional Section web sites. Members living in the area, or those visiting for work or vacation are encouraged to find out what the Northern California section has planned.

### Southwest

USITT-Southwest and the Southwest Theatre Association are planning to co-convene at The Future of Theatre, their joint conference from October 31 to November 3 at the Harvey Hotel in Irving, Texas. Event host is the Irving Arts Center. For more information or registration materials, contact SWTA at 405-946-9380.

Entries are being sought for Design Southwest, Southwest section's showcase of both juried and non-juried works which will be displayed at the SWTA/USITT SW conference in Irving. At the same time, work by Past SW Chair Elizabeth Lewandowski will be on display at the Irving Arts Center.

### Ohio Valley

The Ohio Valley Section has started a new program to provide scholarships for students to attend the Annual Conference & Stage Expo. These students will become "trusted sources," sharing information about the Conference and the benefits of attending, according to Karen Glass of the Scholarship Committee. A recent section newsletter included reports from RaeLynne Snyder from Seton Hill College and Paul Davies from University of Cincinnati on their experiences.

From RaeLynne Snyder: "I have to admit that my absolute favorite memory from this year's Conference is getting my picture taken with Richard Pilbrow. If I may say, I think he is just about the cutest little man I have ever met. And where else but at USITT could I see him wandering around the exhibition floor, swing up next to him, and get a picture taken...how cool is that?"

Applications for this year's scholarships are available at the Ohio Valley web site, [www.usittohiovalley.org](http://www.usittohiovalley.org). People with questions can contact Karen at [glass@setonhill.edu](mailto:glass@setonhill.edu).

Compiled by Barbara E.R. Lucas

## Undergraduates to Benefit from Changes, New Award for USITT Young Designers

Changes in the criteria for the **Kryolan Makeup Design Award**, one of nine Awards for Young Designers & Technicians in the Performing Arts, will allow those about to receive undergraduate degrees to apply for the cash prize.

A new award, the **W. Oren Parker Scene Design Award** will be open to those completing their undergraduate degrees and showing outstanding potential or proven abilities in the world of scenic design. The September issue of *Sightlines* will highlight the W. Oren Parker Award which is sponsored by Charles E. Williams.

Students who are completing or have recently completed either undergraduate or graduate programs can be nominated for awards depending on criteria.

The deadline for this year's YD&T awards nominations is November 1, with winners honored at the Annual Conference & Stage Expo in February. More than

\$20,000 has been distributed to YD&T winners in the past 7 years. In 2001, seven promising young professionals were honored.

Information about the specific criteria of each award will be available to USITT members in the mail. Information and nominations forms may also be downloaded from the web site at [www.usitt.org](http://www.usitt.org).

The awards are made possible by generous support from their sponsors, including KM Fabrics Inc. Technical Production Award, Clear-Com Intercom Systems Sound Achievement Award, Barbizon Award for Lighting Design, Rose Brand Award for Scene Design, Zelma H. Weisfeld Costume Design & Technology Award, Frederick A. Buerki Golden Hammer Scenic Technology Award, Kryolan Makeup Design Award, and the Stage Management Award (which is supported by Robert Scales and Charles Richmond), and the Stage Management Mentoring Project.

**Elynmarie Kazle**

*Vice-President for Membership & Development*

## Student Chapter Initiative Helps Offset Conference Costs

Want a way to offset the cost of attending the 2002 Annual Conference & Stage Expo in New Orleans? Thanks to the continuing generosity of H&H Specialties, Inc., members of USITT's Student Chapters will again have the opportunity to attend the Annual Conference & Stage Expo with support from the Student Chapter Initiative.

Each chartered USITT Student Chapter can allocate up to \$150 to help defray registration costs of its members who are going to New Orleans. This is the third year in which H&H Specialties, Inc., has provided significant support to make the program possible. Students have benefited greatly from the program which H&H Specialties — a USITT Contributing member based in South El Monte, California — and President Reid Neslage, helped create in 1999.

Continuing the program is just one of the ways the Institute recognizes the importance of Student Chapters and student members.

This year, chapters will be asked to allocate their funds in increments of \$25 as a method of allowing recipients to track their support more easily.

Officers and sponsors of current Student Chapters have received specific information about how Student Chapter Initiatives support can be used to help members attend the Annual Conference & Stage Expo. Anyone interested in forming a Student Chapter can contact me at LeRoy Stoner, Vice-President for Sections & Chapters, Department of Theatre and Dance, UWM Box 413, Milwaukee, WI 53201-0413, [lstoner@uwm.edu](mailto:lstoner@uwm.edu) or the Institute office at 800-93USITT or [info@office.usitt.org](mailto:info@office.usitt.org).

**LeRoy Stoner**

*Vice-President for Sections & Chapters*

visit  
**WWW.USITT.ORG**  
any time

Publications available at:  
**WWW.USITT.ORG**

**DESIGN OPPORTUNITIES, PENN STATE**, School of Theatre: Three tenure-track faculty positions. Due to recent and pending retirements of the heads of MFA programs in Scenery, Costume, and Lighting design, the opportunity exists for current faculty and the designers we seek to revisit, reenvision, and revitalize our traditionally strong design programs. We seek three professionals with a significant level of accomplishment in one or more of these areas. These appointments are set to begin August, 2002, but we would like to be able to announce our hires by February, 2002, in order to aid in the student recruitment process. The faculty of 29 includes 3 costume designers, 2 scenic designers, 1 lighting designer, 1 scenic technologist/production manager, 1 sound designer/engineer, 1 technical director, and 1 properties master. We anticipate adding a scenic artist in the near future. The staff includes 1 costumer, 2 carpenters, and 1 master electrician. Requires a terminal degree and/or professional equivalent; salary competitive. Submit letter of application, vitae, and three letters of reference to Anne Gibson, Chair, Search Committee, School of Theatre, Penn State, 103 Arts Building, Box C, University Park, PA 16802-2900. Applications will be accepted until the position is filled, but those received by September 17, 2001, will receive priority consideration. AA/EOE.

**ASSISTANT PROFESSOR, COSTUME DESIGN AND HISTORY** Bucknell Department of Theatre and Dance seeks costume designer and costume historian to teach in undergraduate liberal arts program. Teaching responsibilities include costume design, history of costume and fashion, introduction to theatre, and a senior capstone on clothing in the college's general education program. Design or supervise student design for three theatre productions and share design for two dance productions annually. Oversee costume shop and work of costumer and student assistants. Qualifications: M.F.A. required, previous teaching and professional design experience preferred. Entry-level tenure-track position beginning August 2002. Send letter of application, curriculum vitae, and three letters of recommendation to Elaine Williams, Chair of Search Committee, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. We will begin screening applications October 15, 2001. Bucknell University encourages applications from women and members of minority groups. AA/EOE.

**SET/LIGHT DESIGNER** - Niagara University seeks an MA or MFA to design sets and lights, as well as some sound, for approximately three productions per semester and teach two courses per semester. Tenure track position available August 2001. Teaching and professional experience necessary. Located near the scenic Niagara Falls, Niagara University is predominantly an undergraduate liberal arts university. The Department of Theatre Studies and Fine Arts is distinguished by its conservatory approach to actor training within a liberal arts curriculum; implementation of a new design curriculum is underway. Interested candidates should send a letter of application, resume and three letters of recommendation to Dr. Sharon Watkinson, Professor and Chair, Department of Theatre and Fine Arts, Niagara University, NY 14109. Niagara University is an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply. The successful candidate need not be Catholic, but must be prepared to support Niagara's Catholic and Vincentian mission.

**ASSISTANT TECHNICAL DIRECTOR/SCENE SHOP SUPERVISOR** - Birmingham-Southern College is seeking applicants for a full time, ten-month position. BA or BFA in theatre/drama or equivalent professional theatre experience required. Hours are 9:30-6:00 (negotiable) with occasional weekends possible. Responsible for the construction and installation of scenery and assisting with technical requirements for 5-7 major productions and a number of smaller ones per year. Responsibilities include developing shop calendar, shop and stage safety, budget compliance, organization, management and operation of theatre shops; supervision, scheduling and training of student personnel, equipment and facilities maintenance. Strong organizational skills, ability to plan work, engage in problem solving, ability to work independently and ability to train and work closely with students are necessary. Ten month position (can be paid over twelve months) plus benefits. Send letter of interest including salary requirements, resume and three professional references to Human Resources, Birmingham-Southern College, Box 549090, Birmingham, AL 35254. BSC complies with the Alabama Child Protection Act. EOE.

**TECHNICAL DIRECTOR/LIGHTING DESIGNER** - Bates College, Lewiston, Maine. Small college theater department seeks Technical Director/Lighting Designer for one year (with the possibility of renewal) 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 September 1, 2001. 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 (#R2273), C/o Bates College Academic Services, 2 Andrews Road, 7 Lane Hall, Lewiston, ME 04240. [www.bates.edu](http://www.bates.edu) Bates College values a diverse college community and seeks to assure equal opportunity through a continuing and effective Affirmative Action Program.

**TECHNICAL DIRECTOR**, Suffolk University Theatre Department, Beacon Hill, Boston. Provides technical supervision for all performances and events taking place in the two university theaters. This includes production management for student and professional productions and facility/equipment management. Requires design and practical skills in lighting, sound, set construction; supervisory experience; and the ability to problem-solve and work collaboratively. An advanced degree in technical theatre is preferred. Year-round, full-time position with benefits. Submit resume to Human Resources, Suffolk University, 8 Ashburton Place, Boston, MA 02108 or to [jobs@suffolk.edu](mailto:jobs@suffolk.edu). An Equal Opportunity Employer.



**FULL TIME STAFF POSITION - MASTER ELECTRICIAN**

The Carnegie Mellon School of Drama seeks a qualified individual to serve as staff Master Electrician. Responsibilities include: maintaining all lighting equipment in a new state of the art facility with two theaters, a video studio, and a light lab classroom; supervising student lighting crews in collaboration with the lighting design faculty; and possibly some classroom teaching. The applicant should possess expertise in electricity, wiring, electronics, rigging, and advanced lighting technology including moving lights and programming. The applicant should also be computer literate in a variety of lighting software programs or be willing to learn. This is a nine month position beginning in August 2001. Qualifications include a BA/BFA in the theatre and or professional experience in the field. Salary is competitive and includes a complete benefits package. AA/EOE. Qualified applicants should submit a resume, cover letter, and references to:

Cletus R. Anderson, Chair, Search Committee, Professor of Drama, Purnell Center for the Arts, Pittsburgh, Pa. 15213. The Carnegie Mellon School of Drama is the first degree-granting institution of its kind in the country, supports a full curriculum in Design and Technical Theatre at both the undergraduate and graduate level. Training includes classroom instruction as well as practical production experience. As a conservatory program within a university, we seek to prepare students for entry into the profession. <http://drama1.cfa.cmu.edu/web/>

**TECHNICAL DIRECTOR** - Full-time Lecturer. Oversee technical aspects of four-show season. Execute scenic, lighting and sound designs; assist scenic designer with scene painting and props; maintain performance space, shops and related equipment; supervise outside groups using theatre space and supervise student crews. Ten-month position beginning August 15, 2001. MFA in Technical Direction preferred, BA/BFA required with experience in professional or university theatre. Demonstrated expertise in drafting, construction and scene painting techniques, and electrics. Experience with sound equipment, digital audio and CADD helpful. Competitive salary. Applications accepted until position filled. Submit letter of application, resume and three current letters of recommendation to: Jon Hallquist, Theatre Department, 2301 Vanderbilt Place, VU Station B 351643, Vanderbilt University, Nashville, TN 37235. AA/EOE.

**PRODUCTION MANAGER** (substitute hire) - This is a full-time position for which a search will be conducted at a later date. The substitute position may be appointed up to four (4) six-month periods. The person holding this position will be eligible to apply for the permanent appointment. Some knowledge of sound design is preferred, potential for lighting design is possible. Excellent benefits. Begin September 1, 2001.

**TECHNICAL DIRECTOR/SHOP SUPERVISOR** (substitute hire) - This is a full-time position for which a search will be conducted at a later date. The substitute position may be appointed up to four (4) six-month periods. The person should be familiar with all theatrical construction and rigging techniques, as well as planning and technical drafting. Excellent benefits. Begin September 1, 2001.

Please send resumes to: Chair, Queens College/CUNY, Department of Drama, Theatre & Dance, 65-30 Kissena Blvd., Rathaus Hall 213, Flushing, New York 11367.

**TECHNICAL DIRECTOR** - The Juilliard School Production Department is looking to fill their Technical Director position. The Production Department supports 17+ Opera, Drama, and Dance productions, as well as multiple Concerts and events in four main performance spaces each year. The Technical Director must have good communication, construction, budgeting, and scheduling skills. Other duties include: hiring and supervising a Scene Shop staff of 15, working with Scenic Designers to provide technical drawings and overseeing the building of scenery, working with the Production Manager in regards to scheduling and other production matters, maintaining all budgetary paperwork, and the maintenance of shop facilities and performance spaces. Position is year round with benefits. Candidates with MFA in Technical Direction plus 5 years experience preferred. The Juilliard School is an Equal Opportunity Employer. Please send letter and resume to: The Juilliard School, Production Department, Technical Director search, 60 Lincoln Center Plaza, New York, NY 10023. Fax: 212-724-0263. E-mail: [sbishop@juilliard.edu](mailto:sbishop@juilliard.edu). No phone calls please.

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**CARPENTER** - The Santa Fe Opera is seeking additional full time carpenters for the construction and rigging of scenery for our 2002 Season. The successful candidate must possess proven scenic construction skills including experience working with both wood and metal. The ability to build from both technical drawings and from verbal instructions is also required. This person must be self-motivated, energetic, adaptable and able to work within a group. This position is full-time, for one year with the contract beginning on October 1, 2001 and ending September 30, 2002. Wages are paid on an hourly basis with over-time potential, and includes a generous benefits package. Letters of application, resume and references may be directed to: The Santa Fe Opera, Human Resources, P.O. Box 2408, Santa Fe, NM 87504-2408 or FAX (505) 986-5999.

**STAGE MANAGER/OPERA PRODUCTION COORDINATOR**

- The Juilliard School seeks opera-experienced individual to stage-manage three mainstage operas, one studio opera and three opera scenes programs during the 2001-2002 academic year. In addition, this position will assist the Administrative Director of Vocal Arts with the day-to-day responsibilities associated with rehearsals, master classes, and special events. Successful applicant reads music, has excellent computer skills, the ability to move props and furniture, and a willingness to work with students and interns in a teacher/advisor role. The Juilliard School is an equal opportunity employer. Please send resume and references to: Elizabeth Foreman, The Juilliard School, Department of Vocal Arts, 60 Lincoln Center Plaza, New York, NY 10023 at the following Email address: [vocalarts@juilliard.edu](mailto:vocalarts@juilliard.edu).

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

## USITT CALENDAR: August 1, 2001 - November 5, 2001

### August 2001

- 1 **Membership Directory & Resource Guide:** changes and corrections deadline
- 3-4 **Conference:** Programming meeting, New Orleans
- 13 **Membership Directory & Resource Guide:** Advertising Deadline
- 15 **Awards:** nominations for USITT Award, Founders Award, Distinguished Achievement Awards due to Awards Committee  
**Golden Pen:** nominations due for Golden Pen Awards to Publications Committee  
**Sightlines:** October editorial deadline
- 16-19 **CITT:** Canadian Institute for Theatre Technology Annual Conference in Ottawa, Ontario, Canada

### September 2001

- 1 **Costume Research Journal:** Winter editorial deadline
- 4 **Conference:** Non-member presenter travel/housing/honoraria/guest pass information to Office
- 10 **Commissioners:** Contact project heads about budget requests for FY 2001/02
- 14-15 **Southeast Regional Section:** Master Classes, Jacksonville State University, Jacksonville, Alabama
- TBA **Southwest Regional Section:** Symposium, Texas Christian University, Fort Worth, Texas
- 15 **Elections:** deadline for additional Nomination Petitions  
**Sightlines:** November editorial deadline
- 18 **Conference:** Student Volunteer Program applications available at [www.usitt.org/members\\_only](http://www.usitt.org/members_only)  
**Institute Business:** Orlando Board meeting Call for Reports issued
- 22 **Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
- 28-29 **Northern California Regional Section:** Program at the Oregon Shakespeare Festival, Ashland, Oregon

- 30 **Grants & Fellowship Program:** Project Grant Applications due

### October 2001

- 1 **Regional Sections:** Funding requests for current fiscal year due to VP Sections & Chapters  
**TD&T:** Fall editorial deadline  
**Conference:** Session, biography, and Conference Program materials deadline
- 2 **Architecture Awards Program:** entry deadline
- 3 **Conference:** Student Volunteer Program application available at [www.usitt.org](http://www.usitt.org)
- 5 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit reports and budget requests to officers
- 13 **Inland Northwest:** Fall meeting, Western Washington University
- 15 **Sightlines:** December editorial deadline
- 16 **Institute Business:** Officers' Board Reports due  
**Budget:** Officers' Budget Requests due to Treasurer
- 24 **Institute Business:** Board Reports distributed  
**Budget:** Budget preparation documents posted on line
- 31- 11/3 **Southwest Regional Section Conference:** with SWTA, Irving Arts Center, Irving, Texas

### November 1-5, 2001

- 1 **Conference:** Very Early Registration deadline – New Orleans Conference & Stage Expo  
 - Awards for Young Designers & Technicians in the Performing Arts nominations deadline  
 - Student Volunteer Program applications deadline  
 - Updates for December Conference meeting due  
**Costume Research Journal:** Spring editorial deadline
- 2-3 **Institute Business:** Board of Directors Meeting, Orlando, Florida  
 Finance Committee meeting, Orlando, Florida
- 2-4 **New England Regional Section:** meetings at 50th NETC Conference, Boston, Massachusetts



New Orleans  
February 13-16  
**2002**

**usitt sightlines**

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