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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.*

Officer Profile: Lawrence J. Hill

Whether he is selecting the perfect rock to place in a stone wall, or examining an 19th century French paperweight, Lawrence J. Hill's attention to detail stands out. As USITT's new treasurer he plans to use that level of attention, plus his knowledge of the Institute's financial history, to help shape its future.

Mr. Hill recently retired from Western Carolina University in Cullowhee, North Carolina, completing more than 33 years of university teaching and administration. For 20 years he was technical director and designer at the University of North Dakota in Grand Forks, including three years as department head. His wife, Carol, taught nursing so "between us we have 65 years in higher education," he notes proudly.

In the mid-1980s, Mr. Hill's love for the old and his desire to tell others of what has gone before coalesced with a special exhibit for the Northern Boundary section of USITT. The exhibit, with a catalog funded by USITT, included more than 30 scene and costume designs for plays by Maxwell Anderson, Jo Mielziner, Howard Bey, and Robert Edmond were among the designers whose works were included.

Through that project he got to know C. Lance Brockman and Richard Durst, two USITT members from Minnesota, so in 1987 when USITT's Annual Conference & Stage Expo was being planned for Minneapolis, they recruited him to help with programming.

At that time, conferences were planned and carried out by "local" committees, but the word local had a broad definition when applied to Minnesota. For most committee meetings, Mr. Hill had to drive 325 miles each way, but some planning sessions were held in Duluth, a mere five hours' drive from his home base in Grand Forks. Working with Mr. Brockman, Mr. Durst, and Jean Montgomery, among others, the group formed a strong bond. Today, both of the Hill's daughters live in Minneapolis and a party held there in June to celebrate his retirement drew people from across the country with a concentration from the Twin Cities area. Mr. Hill holds a special place in the lives of all who attended, built over years of helping USITT grow, and common professional interests.

The Twin Cities, and especially Twin Cities Scenic, also hold a special place in Mr.



Photo/Stephanie Hill Simione

Larry and Carol Hill with grandson Zachary Simione at one month, in the summer of 2001

Hill's heart. In the 1980s he began what he calls "20 years of chasing history." He traveled 6,000 miles one summer, all within North Dakota, to complete a survey of existing opera houses and document those that remain from the hundreds which once prospered across the Northern Plains. During that time, he found and saved drops created by Twin Cities Scenic which are now part of the University of Minnesota collection. He also collaborated on *Theatre of the Fraternity, 1896-1929: Staging the Ritual Space of the Scottish Rite of Freemasonry*.

Scenic drops are not Mr. Hill's only historical interest. He has a collection of more than three dozen paperweights, about a third of them French and American antiques, and prides himself in being able to look at a chunk of glass and identify its origins. A secret vice is to sneak away from USITT events, and go to major museums with a companion. "They are often very kind and let me look at their collections, and my companion reads the tags and tells me if I'm correct." Since Mr. Hill served as chair of USITT's finance committee during much of the 1990s, there have been several opportunities for that "sneaking away." He also served a previous term as treasurer in the late 1990s, and is happy that his retirement will allow him the time needed to devote to the office.

Retirement will also allow him more time with family. His elder daughter and her husband are the proud parents of one-year-old Zachary, making Mr. Hill a more-than-doting grandfather. Even though his son-in-law works in business to business computer-based inventory web sites, his degree is in theatre. "When you have a degree in theatre," says Mr. Hill "you can look and feel what is good design." His younger daughter has a graduate

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

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

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

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

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ESTA Launches Theatrical Fog Testing Program: Theatres Encouraged To Test Fog, Report Results

ESTA's new theatrical fog testing program asks theatres to take a proactive role in the ongoing fog and demonstrate that they are using theatrical fog responsibly. Because there are clear standards and guidelines that detail the responsible use of fog - including guidelines endorsed by Actors' Equity - theatres that demonstrate that they are using fog according to these accepted standards should alleviate performers' and crew members' concerns.

The Entertainment Services & Technology Association (ESTA) program, "A Test Is Worth A Thousand Words," gives theatres the information and support they need to:

- Monitor and test all types of fog, including glycol/glycerin, mineral oil, dry ice/liquid CO₂ and liquid nitrogen fogs.
- Compare results to accepted standards and guidelines.
- Tell performers and crew members that the theatre monitors and tests its fog and give them the test results for their productions.

"Theatres are in a difficult position because audiences want special effects, but performers and crew sometimes express concerns about theatrical fog," said Lori Rubinstein, ESTA executive director. "There are a number of industry standards and guidelines — including OSHA standards and guidelines from the Actors' Equity Association/League of American Theatres and Producers study — that set limits on the amount of smoke and fog that can be used on stages. We expect that if theatres demonstrate that they are using fog according to these standards and guidelines for each individual production, it will address any remaining concerns about these effects."

"Now that there are acceptable limits, and we can test to them and say that we meet them, this can be very reassuring," says Eddie Kramer, electrician, Radio City Music Hall.

"It makes sense to test for any chemical products our employees are exposed to," adds Tom Briggs, director of safety, Madison Square Garden. "From what I've seen, Local 1 stagehands are very familiar with the Actors' Equity guidelines. In fact, they gave them to me."

Theatres participating in the "A Test Is Worth A Thousand Words" program will receive a brochure that includes all the information theatres need to monitor and test their fog use; access to the necessary equipment; a 17- x 24-inch poster directed to performers that can hang backstage; and a flyer that can be distributed to performers with scripts, with rehearsal schedules,

or in response to specific questions.

The program recommends testing at the beginning of each production using the exact conditions — that will be used during performances. Theatres then should monitor fog use to ensure that performance conditions replicate testing conditions. If conditions are consistent, there should not be a need to repeat the test during the production run. Thus, testing can be a one-time cost when a new production loads in, not an additional cost for each performance.

Of course, if testing shows that the fog use does not fall within accepted standards, the theatre should decrease the amount of fog, move performers or crew farther from the fog, or make other appropriate changes. Then the theatre should test again until the fog use falls within accepted limits.

Participating in the program has minimal cost to theatres. There is no charge to join the program and receive printed materials. Monitoring and testing can be done in-house, by the theatres' employees, with no additional training. The cost of renting equipment for testing is only \$50-\$200, depending on the type of fog used.

Theatres or theatrical organizations interested in participating in the program or learning more about it should contact Lori Rubinstein or Karl G. Ruling at ESTA, (212) 244-1505, foginfo@esta.org.

"A Test Is Worth A Thousand Words" is sponsored by the Entertainment Services & Technology Association (ESTA). The following industry publications and associations are contributing to the cost of printing materials for this program: *Entertainment Design*, *Lighting Dimensions*, *Stage Directions*, and USITT.

Lawrence J. Hill

(Continued from Page 1)

degree in public health and works for Hennepin County, Minnesota, examining public health issues.

Another "vice" which he will be able to indulge is landscaping. Last summer he built a 90-foot-long dry stack stone wall, putting one rock on top of another and letting the ancient stones themselves tell him how the wall should go together. Building without mortar on a compound slope only added to the challenge and enjoyment of the completed task, he says.

USITT appreciates Mr. Hill devoting some of his time, and his patience, to the Institute.

Barbara E.R. Lucas

Public Relations & Marketing Manager



If you could not find PR & Marketing Manager Barbara E.R. Lucas around the office in late June, it was because she was helping her son Patrick celebrate his liberation from high school, and then planning and recovering from the party which followed. He anticipates a very successful college career in radio and television production.

Stacy Darling, Administrative Associate, earned a new title this spring - Coach. Stacy gave the volunteer task the same attention to detail she uses for USITT assignments. As pilot for the eight- to 12-year-olds on the girls softball team she was coaching, Stacy spent much of the spring creating line-ups, assessing power hitters, and tracking the local storm systems to find out what effect they would have on her team members - and their parents. One of the primary rules in Stacy's softball universe, though, is one we all believe in. No matter whether the team won or lost, everybody went out for ice cream!

As a special treat, the Elvis convention was in town when our Membership & Conference Registration Coordinator Monica Merritt visited Virginia Beach, Virginia. Monica reports that the Flying Elvi really did parachute onto the beach, and she has the pictures to prove it.

We sometimes speak to USITT members who are curious about the office operation, and may be traveling near Syracuse, New York. We extend a standing invitation to provide the bagel or breakfast treat of choice to any of you who may be in the area. Drop in, we will give you the grand tour, and listen to any ideas you might have about USITT.



Pro Lights & Staging News is again a media partner for Pro Production 2003, the live event marketplace, to be held January 10 to 12, 2003 at the San Diego Convention Center in California. This is the event's second year, with over 1,600 attendees from 33 states and 10 foreign countries listed as attending the initial Pro Production in 2002. For 2003 the event

will offer expanded educational opportunities and social functions in addition to the trade show. For more information or registration materials, visit www.proproduction2003.com.

When the Grand Victoria Casino & Resort in Rising Sun, Indiana threw a Mardi-Gras theme party for employees in March, Rachel Steinman and Jan Holthaus of Stout and Gallant Associates called upon Randy Scheib of **Vincent Lighting Systems** in Cincinnati, Ohio to provide spectacular lighting. **VariLite VL5s** along the back curtain morphed rich, festive hues throughout the evening, and four High End Technobeams lit the dance floor. A dozen Mardi-Gras-themed gobos were projected around the ballroom and adjacent hallways, with all the lighting controlled by a **Strand 520i** console.

The Barbizon Lighting Company will present Tom Musto's Lighting for Video Film Style, a production lighting class designed for video professionals, several times in the coming months: in Buffalo, New York on July 17; in Boston, Massachusetts on August 7; in Washington, DC on August 21 and in New York City on September 28. Registration is through Tom Musto Productions, Inc. and more information is available from www.videolightingclass.com.



Quinette Gallay, the leading manufacturer of seating in Europe and France, has opened a United States sales office. Robin Klamfoth was named Director of Sales and Marketing and will work from the 4590 Weathervane Drive, Alpharetta, GA 30022 office. Telephone number is 770-740-1079. "The US office represents a commitment by Quinette Gallay to devote sales and marketing staff specifically to this market for support and service through every stage of the sale, including installation and aftersale warranty," said Brigitte Berty, North and South America Market Manager. The US office will handle all sales and marketing for all seating markets including theatre, cinema, conference and lecture halls, and special venues.

Theatre Projects Consultants was honored with the prestigious British Award for Enterprise on the occasion of Queen Elizabeth II's birthday in March. On behalf of Queen Elizabeth II, the Lord Lieutenant presented the award to Theatre Projects in a ceremony at the Royal Academy for the Dramatic Arts. It was the only design firm receiving the award and one of two entertainment groups. "We are ex-

(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

(Continued from Page 3)

tremely honored to be the recipient of this award," said Richard Pilbrow, founder and chairman of Theatre Projects Consultants, and a director at large for USITT. "As a close-knit team of theatre practitioners, designers, and architects we have dedicated ourselves to creating successful concert halls and multi-purpose performing arts centers all over the world. We're privileged to work with many brilliant performance groups as well as eminent architects. This recognition is for all of our colleagues who have contributed to our achievements for over four decades."

The company is celebrating its 45th anniversary this year. It has designed more theatres than any other firm in the world, more than 700 projects in 50 countries.

The Sandia Casino in Albuquerque, New Mexico received a new roof system from Quickbeam Systems recently, manufactured by **TOMCAT USA**. The 60- by 52-foot KT7-like roof structure with a tan canvas top was installed to permanent columns in the amphitheatre next to the casino to host concerts and festivals in the community. The main grid is a 54- by 31-inch custom truss, 54- by 26-inch internal custom truss members and 24-inch fixed triangle truss. The grid integrates with four steel towers designed by Dekker, Perich, Sabatini Architects. TOMCAT also fabricated head blocks and custom guide systems for each tower using six two-ton chain motors that run in tandem.

Stage Research will give away a Dell Computer System on December 12. To be eligible for the system, Stage Research is asking for submissions of theatre-related articles for its monthly newsletter, and all articles will be considered for publication. For complete rules and regulations for the drawing, visit www.StageResearch.com. Stage Research is the developer of SFX, the award-winning theatrical sound playback and show control software.

BMI Supply of Queensbury, New York will supply stage work for construction of the new 1,100-seat auditorium at EJ Wilson High School in Spencerport, New York. The project, including a new stage, rigging, acoustical ceiling panels, curtains, and track plus a three-level removable platform system in the orchestra pit, is scheduled for completion this fall. BMI is also working on a new 600-seat high school theatre in Lake Huntington, New York where three area school districts are cooperating to build one primary high school. BMI is supplying and installing stage dimming, lighting fixtures, linesets, a straight lift fire curtain, and drapery package with tracking.

Wybron, long known for its success in

theatre lighting, is now seeing its accessories used extensively in architectural applications. Its color changers and dowers are in place in both indoor and outdoor applications around the world, including the Shedd Aquarium in Chicago, Illinois; Los Angeles International Airport, Sanford University, and retail stores such as Hugo Boss and Toys R Us. At the Target Center in Minneapolis, Minnesota the Timberwolves chose the Eclipse Dowers for dramatic effects.

Both **Wybron** and **City Theatrical Inc.** have equipment in use at Mohegan Sun, the casino in Uncasville, Connecticut. The planetarium show uses 17 of City Theatrical's AutoYokes fitted with a mirror system and paired with a Vicom Wega 1200 slide projectors. Images of clouds, stars, and moons are projected onto the mirrors, and the mirrors move as the AutoYokes pan and tilt making the clouds drift, the stars shoot and the moons rise and fall. Wybron's Autopilot has been used in the Wolf Den for five years and chose more of the company's products for use in the new 10,000-seat Mohegan Sun Arena and the 300-seat Cabaret. Both are part of the casino's recent \$1 billion expansion.

Missing Information on Members

We always attempt to find members whose mail has been returned to us. We make every attempt to provide them with member services, but this is difficult if we do not know where to locate them. Several of those who were listed as needing information have called or e-mailed, but we are still trying to locate Jeremy Little and Andrea Murison whose publications have been returned as undeliverable. So, if you know how we can find any of these people, help us by calling the USITT Office at 800-93USITT or writing Barbara E.R. Lucas at barbara@office.usitt.org so that we can again communicate with these valued members.

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

Barbara E.R. Lucas

Public Relations & Marketing Manager

REGIONAL SECTION NEWS

Southeast Master Classes

USITT-Southeast Regional Section Master Classes will be held September 27 and 28 at the Center for Dramatic Art at The University of North Carolina at Chapel Hill. The schedule contains an eclectic mix of sessions many of which not only allow but *encourage* hands-on activity. Theatre consultants specializing in both new and renovated spaces will share their expertise. Others knowledgeable in steel fabrication, sculpting stage properties, steel rigging, sleeve patterns, and storing and cataloging collections of vintage clothing will be on hand. Special sessions will show how Japanese dress is put on and worn, as well as a variety of ways to drape sari. Janet Bloor, proprietor of Euro Co., Inc. in New York City, specializes in diverse effects including rubberized fabrics that can be used in a variety of theatre applications. She will discuss her work and conduct a series of small workshops called Rubberama: having fun with a caulking gun, so participants can learn some of her techniques.

There will also be a juried exposition of designs and technical solutions, portfolio reviews for undergraduate and graduate students, and an all-conference session focused on design and production opportunities and challenges in regional theatres. The Department of Dramatic Art moved into a new facility in Fall 1999, when the Center for Dramatic Art officially opened. Built as an addition to the Paul Green Theatre, home of PlayMakers Repertory Company, the building has wonderful facilities, including two theatre spaces. The Paul Green Theatre is a 499-seat thrust theatre and the Elizabeth Price Kenan Theatre has 280 seats in a flexible space. Historic Playmakers Theatre, a 285-seat proscenium theatre in one of the oldest buildings on campus, and the Forest Theatre, constructed as a WPA project, are both near by. In addition, the Center for Dramatic Art contains traditional classrooms, acting, voice, and movement studios, a rehearsal hall, and shop facilities. A spacious and practical scene shop, dedicated properties construction and storage space, electric spaces, and a costume studio containing a workroom, crafts area, dye shop, dressing rooms, offices, and ample storage spaces, are all housed in this one location.

For further information, a complete schedule, and registration forms, see <http://www/unc.edu/~owenbob/UsittMasterClass.html> or contact Bobbi Owen at owenbob@unc.edu or Judy Adamson at jadamson@email.unc.edu.

Chesapeake Plans Workshops

Two workshops, one each in September

and October, are planned by the Chesapeake Regional Section.

The first, on September 14, will be held at the Theatre Arts Department, West Chester University, West Chester, Pennsylvania. This exciting one-day pre-EXPO 2003 workshop in the Philadelphia area will cover a wide range of technical theatre including set, light, sound, props, costume, makeup, mask making, special effects, stage management and AutoCAD. The day will conclude with a tour of the Grand Opera House in Wilmington, Delaware.

Tentative schedule for the day is:

8:00-8:30	Breakfast
8:30-8:45	Welcome
8:45-9:55	Set, Costume, Light
10:00-11:10	Special Effects, Makeup, Sound
11:15-12:25	Props, Special Effects, Stage Management
12:25-1:25	Lunch
1:25-3:25	AutoCAD, Mask Making, Light
3:25-5:30	Travel to Wilmington & Grand Opera House Tour

Anyone wishing to attend is asked to contact Yoko Hashimoto-Sinclair, Theatre Arts Department, Bull Center, West Chester University, West Chester, PA 19383; phone 610-436-2257; fax 610-436-2171 or e-mail: ysinclair@wcupa.edu. A minimal fee which includes breakfast and lunch is charged, and there is a reduced price for students.

For information on the second workshop day, planned for October 5, 2002 at Rowan University in Glassboro, New Jersey, contact: Thomas Fusco at fuscot@rowan.edu.

Plans are already underway for Chesapeake's EXPO 2003 which will be held January 25, 2003 at the Clarice Smith Performing Arts Center. Contact Jack Gallagher at jack@acesonthe.net for more information. According to Section Chair Rob Auchter, "there are positions available on the Expo Committee. If you are interested in participating, or looking for more information on our activities, please contact us."

Northern Boundary Fall Workshop

Northern Boundary section has scheduled its fall workshop for September 13 and 14. Workshop site will be at Hamline University in St. Paul, Minnesota, with one session taking place on the new University of Minnesota Showboat which is moored on the Mississippi River in St. Paul. Preliminary programming includes sessions on scene painting, portfolios, and tours of local theatres. Planning sessions for the 2003 Annual Conference & Stage Expo in Minneapolis will also be part of the two day event.

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

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COMMERCIAL ENDORSEMENT POLICY

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

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

Armor and Weapons Sessions Provide Regional Flair

One of the many great features of USITT's Annual Conference & Stage Expo is the multitude of educational and professional sessions. By moving to a different city each year, conference participants are able to experience fabulous local attractions, visit or be visited by local organizations, and learn from the pool of resident experts. This coming March in Minneapolis is no exception.

The Regional Programming area is proud to present a double session with one of Minneapolis' most talented artisans, Craig Johnson, production chief at Arms & Armor. Mr. Johnson will present back-to-back sessions: MINNESOTA ARTISANS-RECREATING HISTORICAL ARMOR AND WEAPONS and MINNESOTA ARTISANS-CARE & KEEPING OF YOUR STAGE WEAPONS on Saturday, March 22. The first session features the Arms & Armor company as it shares its trade secrets in creating reproductions of antique swords, shields, and daggers, while the second session addresses the repair and maintenance needs of your stage combat weaponry.

The people at Arms & Armor are known world wide for creating some of the most highly regarded reproductions of antique swords, shields, and armor. Their replicas are purchased by private collectors, as well as commissioned for use in exhibits, movies, television, and stage productions.

Owned and operated by Christopher Poor, and assisted by talented fellow craftspeople which include Mr. Johnson, Arms & Armor was founded in 1982 as a response to Mr. Poor's life-long interest in weapons and armor. Spending his earlier years as a professional jousting, Mr. Poor's first-hand experience with medieval weaponry, along with scholarly research, has provided him and his whole crew with a working knowledge of weapons and armor that few others achieve.

Arms & Armor crafts a wide variety of items, with the majority of work in the Medieval and Renaissance styles. Each replica is researched and modeled from examples found in museums, private collections, and other historical sources. The company's goal is to recreate the look and feel of the original piece in all respects. This means that all items are crafted by hand, so each piece varies slightly from any other. This hand-crafted attention to detail and commitment to authenticity is what has made the company and its products so popular.

The reconstructed Shakespeare's Globe

Theater in London commissioned Arms & Armor to supply its weaponry stock with rapiers — where attention to detail was crucial. Rare books line the walls of the office next to their workshop, important references for people who stake their business on an eye to detail. Sometimes a 17th century woodcut drawing can provide clues to the kind of tools used to make a weapon. The company's close relationships with European museums and collections also give it an edge. "It's not just a grubby workshop. There's a whole lot of research in what we do," Mr. Poor said in a recent *Minneapolis Star Tribune* profile.

Mr. Poor's company has been a part of the revelry at the Minnesota Renaissance Festival and the Bristol Renaissance Faire, located between Milwaukee and Chicago.

Demonstration of the crafting process is as fascinating as the weapons themselves. Arms & Armor uses electricity instead of waterwheels to spin its grinding wheels and gas instead of wood to fire its forges. "The best replicas I've ever seen," said one of the world's leading authorities on arms and armor, British author Ewart Oakeshott.

Materials are selected to resemble the attributes of those used by the original makers. Blades are made from 1075 carbon steel and are tempered to a hardness of approximately Rockwell 50 (a modern hardness scale about the average hardness of the very best original blades). The pommels, crossguards, heads of weapons, and other three-dimensional parts are cast in a softer tool steel or bronze.

Armor is also made in authentic fashion using 12 to 18 gauge cold rolled steel, hammered into shape by hand. The addition of period buckles, hinges, and high quality leather straps make for an exceptionally accurate replica. Arms & Armor also offers a line of theatrical weapons and armor based on their reproductions. While these items are as historically accurate as possible, they have been modified to meet the safety standards and demands of stage combat.

All this sounds impressive on paper, but in this instance seeing is believing! Plan now to meet Mr. Johnson, attend his seminars, and see a small display of the company's vast collection of antique reproductions during a trip to Minneapolis this spring.

Please remember, Mr. Johnson is only one of many great regional artists and programming you'll find at USITT's Annual Conference & Stage Expo. Watch *Sightlines* in the coming months for more great programs and sessions in store for you in the **REAL** Great White Way—Minneapolis 2003!

Sherry Wagner
Minneapolis Promotions Coordinator



Save The Date!

March 19 to 22, 2003
when **usitt** visits

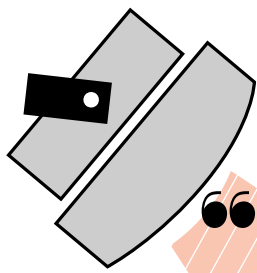
the **Real**
GREAT WHITE WAY

**MINNEAPOLIS,
MINNESOTA**

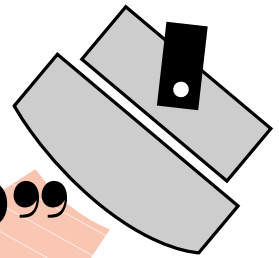
“USITT is the place that you can really meet and get to know your peers from around the country. It is a breath of fresh air in my hectic and sometimes harried production calendar that I cherish along with the friendships that I have made and continue to remake over the years.”

MIKE KATZ
TECHNICAL DIRECTOR
MIT THEATER ARTS

United States Institute for Theatre Technology, Inc.
6443 Ridings Road., Syracuse, NY 13206 • 800-93USITT



What's playing at the "Real Great White Way?"



WEDNESDAY – 10:00 AM

Keynote, Kick Off Event & Annual General Meeting 10 a.m. Wednesday, March 19

A preview of what's in store - and a chance to learn more about what's happening within USITT. After another remarkable Keynote Address, the Thomas DeGaetani Award, the Joel E. Rubin Founders Award, and awards for publications will be presented.

WEDNESDAY EVENING OPENING NIGHT

A celebration marking the start of another great Annual Conference & Stage Expo - starring a cast of thousands of conference participants!

Just a sampling of the hundreds of sessions presented on lighting, sound, scene design, engineering, architecture, costume design & technology, education, health & safety, management, technical production.

The **Minnesota Centennial Showboat** is back on the river through the efforts of an entire community, including the city of Saint Paul, a boat builder, a riverboat excursion company and a couple of marine and historic architects. These partners, along with designers from the University of Minnesota Department of Theatre Arts and Dance, discuss the trials and tribulations of designing and building the only known Showboat to be constructed in the last quarter century. Hear of the challenge of building a unique theatre space, how to deal with building codes relevant to a boat as well as a building, contract negotiations, and the whole new world of public/private partnership.

The experts who build **Custom Theaters For Unique Performances** focus on theaters designed for a particular show. The notion of form follows function goes to a new level when a building is designed and built to house the show, instead of creating the show to fit a theater. Sceno Plus, a design firm from Montreal, showcases several buildings they helped design for **Cirque du Soleil** shows at Disney World in Orlando, Florida; in Biloxi, Mississippi; and at the Treasure Island and Bellagio Theaters in Las Vegas, Nevada. These include *O* - where the stage is a 1.4 million gallon pool.

Back for an encore performance, find out the secrets of **Wireless Mic Mounting** when Jim Van Bergen and others share techniques and materials used in mounting microphones. A hands-on session where sound designers, engineers, technicians, costumers, and make-up artists can actually try out techniques and walk away with useful skills and techniques provided by professionals who do this daily.

THURSDAY – 10 a.m.

Stage Expo opens - New Orleans in 2002 featured a brass band. Find out what surprises this year has in store.

6:15 p.m.

Join USITT Fellow and noted author **Jay O. Glerum** as he presents the Fellows Address, bringing his unique style and firm opinions to spotlight important issues. Stay to enjoy the reception honoring USITT's new Fellows followed by New Products Showcase — where Stage Expo exhibitors take center stage to present and demonstrate new products, plus give away tons of neat stuff.

USITT is proud to honor **Allen Lee Hughes** with the 2003 Distinguished Achievement Award in Lighting Design. Mr. Hughes Broadway credits include *Once on this Island*, *Having Our Say*, *Accidental Death of an Anarchist*, *Quilters*, and *K2*. A noted regional designer he has also designed significant productions for the Goodman and Guthrie Theaters, Kennedy and Lincoln Centers, Hartford Stage, and Seattle Rep. His designs have earned numerous awards including an Outer Circle Critics Award, a Merit Award for Excellence in Design and two Helen Hayes Awards, and he has been nominated for several Tony Awards. A special session and awards presentation will allow Conference participants to hear Mr. Hughes discuss his career and design philosophies.

Whether it is window dressing, special events management or building 300 bumblebee antennae for the Macy's Thanksgiving Day Parade, **theater props artisans** can turn their skills to propping up the real world. Members of ATAC (Association of Theatrical Artists & Craftspeople) and SPAM (the Society of Property Artisans and Managers) hold a lively discussion and presentation of the many opportunities available to the craftsman, and the skills they look for when hiring props people.

Herb Camburn and Ron Gloekler talk about and demonstrate **advanced computer techniques for enriching costume fabrics and trims**, including demonstrating the use of web sites and meta-search techniques as well as PhotoShop and Painter textile printing processes. These techniques allow a designer to easily reproduce the motifs from a rendering onto fabric or trim that can then be integrated into the costume.

Special star performances in the Light Lab - **Lighting Multi-Ethnic Casts, Lighting Effects on Cycloramas, Designer/Stage Manager Collaboration in Dance, and Follow Spot Operation and Cueing.**



issues of time, budget, and collaboration. Special attention will be given to lighting design for themed environments, the area of architectural lighting design that is most closely related to traditional entertainment lighting.

Collaborating For Dance - Stage Managers & Lighting Designers

March 18, 8:30 a.m.-9:30 p.m. - University of Minnesota
\$100 Participant \$100 Observer

Geared for young professionals or any professionals looking to branch out into stage managing or designing for dance, the workshop will feature two master classes in dance: one on "how-to" and the other on touring for dance. Eight management/lighting design teams will be formed and guided by industry professionals. Each team will view a dance piece prepared by University of Minnesota dance students, collaborate to develop a design approach, and then tech their efforts culminating in a performance for the entire workshop. Industry mentors will offer assistance and provide feedback on the process and final product.

Observers may attend the two master classes in addition to watching and listening to the tech rehearsals of as many groups as they wish. Registration includes transportation and lunch. Dinner, on your own, is built into the day's schedule.

The Foam Costume

March 18, 8:30 a.m.-6:30 p.m. - University of Minnesota
\$160 includes all materials

Participants will learn to pattern and construct three-dimensional shapes to create oversized costumes or props in foam. This technique, used extensively in *The Lion King*, can also be used to create body padding, animal costumes, and props. All supplies will be provided.

Presenting Our Heritage: Historic Scenic Art

March 18, 8 a.m.-6 p.m. \$50

Join Lance Brockman as he shows examples of preserving the artifacts of scenic art and American design. Participants will travel to the Anderson Library Archives on the University of Minnesota campus, home of the Twin Cities Scenic and Masonic collections, to focus on digital and rendered images of their collections. The afternoon will be spent exploring the Scottish Rite scenery of the St. Paul Masonic Temple and the Mabel Tainter Theatre in Menomonie, Wisconsin, which boast extensive collections of historic drop scenery, among the largest in the region.

Trompe L'Oeil Scene Painting Made Simple

Tuesday 9 a.m.-5 p.m. - off-site
\$175 Participant \$75 Observer

Does the very idea of trompe l'oeil painting seem daunting? Scene designers and scenic artists who are interested in (yet may fear) trompe l'oeil scene painting techniques will discover an approach based on traditional methods and straightforward techniques. Presenters will show how to create accurate cartoons or convincing textures, as well as describe the effects of light and shadow in paint. Participants and observers will leave the workshop with a new level of confidence in painting skills and a handout with step-by-step instructions. Participants will take home a completed trompe l'oeil sample on 4' by 6' muslin, and a scenic painting brush kit. There may even be a door prize! Presenters are Clare P. Rowe who teaches scene painting at the University of Arizona, Peter Beudert who is co-author of *Scenic Art for the Theatre*, and Kim Williamson who is guest instructor of scenic art at Cobalt Studios.

Fabric Outlet Shopping Tour

March 23, 9:30 a.m.-3:30 p.m. \$50

Take a bus tour that visits two local fabric outlets; S.R. Harris Fabric Warehouse and Mill End Textiles. A box lunch will be provided on the bus, and tour ends with transportation to the Minneapolis-St. Paul airport in the afternoon.

Structural Design For The Stage Part I

March 16, 1:30-5:30 p.m. & 7-9:30 p.m.;

March 17 & 18, 9a.m.-1 p.m. & 2:30-6:30 p.m.- Hyatt Regency \$375
Ben Sammler, Chair of the Department of Technical Design and Production of Yale School of Drama, presents this three-day workshop which covers the first five chapters of *Structural Design for the Stage*, a textbook co-authored by Alys Holden and Mr. Sammler. Technical Directors of resident performance companies and academic institutions will leave with the tools necessary to design wooden beams and more importantly, basic structural design procedures providing the background necessary for further study.

Each participant will need: a copy of the text which is available from USITT's web site or by calling 1-800-93USITT (ISBN 024080354X); a calculator, a magic marker, and a pad of paper. Course material requires basic math, algebra, trigonometry and geometry, so participants are encouraged to do some math review prior to the workshop to sharpen existing skills.

An Introduction to Show Control

March 17 & 18, 9 a.m.-5 p.m. - University of Minnesota \$425
Show Control is the interconnection of control systems for multiple entertainment disciplines (lighting, sound, video, pyro, mechanized scenery) to extend and augment the capabilities of human system operators. Show Control systems allow for a level of cueing sophistication and precision not possible otherwise.

The first day will introduce basic techniques and technologies of show control to those new to the field, while the second day will be spent in hands-on sessions with systems from one or more manufacturers. Registration includes lunches, coffee breaks, and a copy of John Huntington's book *Control Systems for Live Entertainment*. Advanced reading will be required.

An Introduction to Architectural Lighting

March 18, 9 a.m.-6 p.m.- Hilton \$125

Entertainment lighting designers who wish to explore additional career opportunities available in architectural lighting design will interact with working professionals from Schuler & Shook as they discuss how to make the transition from lighting for theatre to lighting architecture. The workshop will cover examples of exterior and interior design, employment opportunities, and avenues for training. Part of the day will be spent on the nuts and bolts of architectural lighting design, including photometrics and architectural lighting fixtures. Also up for discussion will be a breakdown of the design process, covering



USITT

STAGE EXPOSM

MINNEAPOLIS

MARCH 20-22

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

- | | | |
|--|---|---|
| 730 American Harlequin Corporation | 512 Graftobian Theatrical Make-up Co. | 660 Sapsis Rigging Inc. |
| 230 Apollo Design Technology, Inc. | 820 H&H Specialties Inc. | 59 Savannah College of Art and Design |
| 341 Automatic Devices Company | 990 heatshrink.com | 304 Sculptural Arts Coating, Inc. |
| 570 Barbizon | 514 High Output, Inc. | 711 SECOA |
| 572 Ben Nye Company | 73 Univ. of Illinois, Urbana-Champaign | 371 Selecon |
| 811 Big Apple Lights | 690 Irwin Seating Company | 813 Smooth-On, Inc. |
| 780 BMI Supply | 810 Kryolan Corporation | 84 University of South Dakota |
| 50/51 Boston University Theatre | 500 LEE Filters | 53 University of Southern California |
| 76 Brandeis University | 590 Le Maitre Special Effects, Inc. | 52 Southern Illinois Univ. at Carbondale |
| 310 CAE/Leprecon | 530 Lightronics, Inc. | 771 Stage Directions Magazine |
| 74 California Institute of the Arts | 671 Limelight Productions, Inc. | 140 StageRight Corporation |
| 68 California State University, Fullerton | 430 Mann Brothers | 480 Staging Concepts |
| 78 Carnegie Mellon School of Drama | 630 Martin Professional | 400 Steeldeck, Inc. |
| 260 City Theatrical, Inc. | 390 MDG Fog Generators Ltd. | 900 Strand Lighting |
| 520 J.R. Clancy | 421 Mehron Inc. | 740 Syracuse Scenery & Stage Lighting Co., Inc. |
| 812 Clear-Com Intercom Systems | 220 Meyer Sound | 540 Telex Communications |
| 72 Cobalt Studios | 75 Minnesota State Univ., Mankato | 69 Texas Tech University |
| 302 Columbus McKinnon | 201 MSA Surety | 440 Thern Inc. |
| 473 Costume Computer Software Consortium | 61 Univ. of Nebraska - Lincoln | 360 James Thomas Engineering |
| 471 Dazian LLC | 79 Univ. of North Carolina at Chapel Hill | 981 Tools For Stagecraft |
| 85 University of Delaware | 77 North Carolina School of the Arts | 442 United Scenic Artists Local 829 IATSE |
| 522 Designlab Chicago | 411 Norcostco Inc. | 580 Walt Disney World Company |
| 600 Electronic Theatre Controls (ETC) | 10/11 Palladia Passementerie | 840 Wenger Corporation |
| 560 Entertainment Design/Lighting Dimensions/LDI | 872 W.E. Palmer Co. | 83 University of Wisconsin-Milwaukee |
| 640 Entertainment Services and Technology Association (ESTA) | 60 PCPA Theaterfest | 460 Wybron, Inc. |
| 300 Entertainment Technology | 67 Penn State University | 790 XS Lighting, Inc. |
| 66 Florida State University | 17 Period Corsets | 80 Yale School of Drama |
| 203 Flying By Foy | 772 Production Intercom Inc. | |
| 800 Future Light | 88 Production Managers Forum | |
| 240 GALA, a division of PACO Corporation | 673 Protech | |
| 760 GAMPRODUCTS, INC. | 82 Purdue University | |
| 81 Glimmerglass Opera | 700 Rosco | |
| | 330 Rose Brand | |
| | 86 San Diego State University | |
| | 89 Santa Fe Opera | |

Visit www.usitt.org for the most up-to-date Stage Expo Map and Exhibitor List



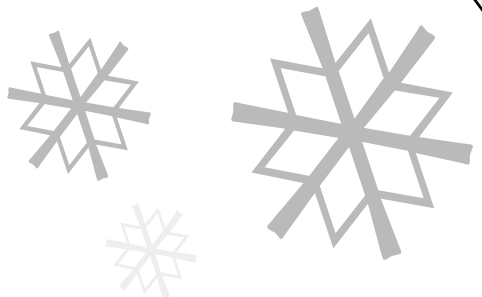
USITT

STAGE EXPOSM

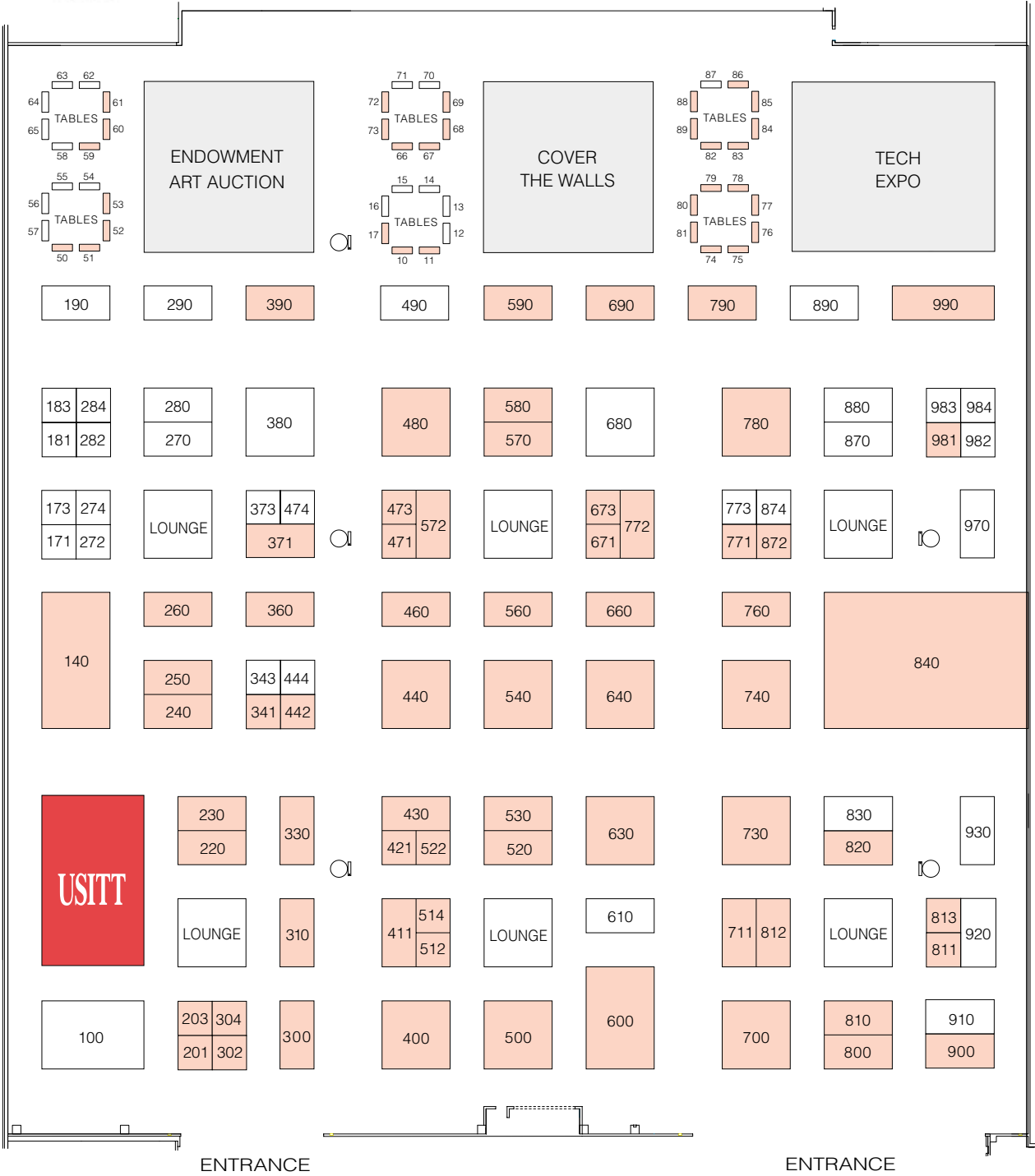
2003

MINNEAPOLIS

MARCH 20-22



the Real
GREAT WHITE WAY



UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC. 2003 CONFERENCE & STAGE EXPO

REGISTRATION INFORMATION

- Registration form **MUST** be filled in completely. Incomplete forms will be returned
- Online registration available at www.usitt.org
- School purchase orders are accepted for payment
- Children under 12 are not allowed at Stage Expo
- You will receive a registration confirmation within 30 days

CONFERENCE REGISTRATION FEES

FULL CONFERENCE MEMBER RATES: Includes all conference sessions, events, and Stage Expo. Excludes banquet, PDWs, and special cost events.

	Very Early	Advanced	Late/Onsite
POSTMARK DEADLINES	12/5/02	12/06/02 to 2/13/03	2/14/03 or on site
	amount code	amount code	amount code
USITT Member	\$230 A1	\$285 A2	\$335 A3
USITT Student Member	\$165 B1	\$165 B2	\$210 B3
Joint Member/Guest*	\$170 C1	\$230 C2	\$275 C3

*Joint Member/Guest categories reserved only for second member of Joint Membership or companions of members not directly involved in the industry who would like to attend the conference.

NON-MEMBER RATES: Includes one year of membership. If you are not currently a USITT member, you **MUST** register at this rate

Non-Member	\$345 D1	\$400 D2	\$450 D3
Student Non-Member	\$240 E1	\$240 E2	\$285 E3

ONE DAY ONLY: Includes all conference sessions, stage expo, special exhibits, and all conference events for ONE DAY of your choice: Wednesday, Thursday, Friday, or Saturday

One Day Only	\$145 F1	\$225 F2	\$275 F3
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STAGE EXPO ONLY: Provides admittance ONLY to the exhibit area and special exhibits in the exhibit area. It is not necessary to be a USITT member to register for Stage Expo Only

Stage Expo Only	\$30 G1	\$35 G2	\$40 G3
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CANCELLATION POLICY

ALL CANCELLATIONS MUST BE MADE IN WRITING BY FAX, MAIL OR EMAIL

Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets:

- 80% refund will be made if you cancel prior to Feb 15, 2003
- 50% refund will be made if you cancel prior to March 1, 2003
- NO REFUNDS ARE AVAILABLE IF YOU CANCEL AFTER March 1, 2003

Professional Development and Wait List Policy

There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be notified as soon as possible if a PDW you are registered for is cancelled.

You will be placed on a waiting list if you register for an over-enrolled workshop. You may elect to register for an alternate PDW or cancel your registration for a full refund.

PROFESSIONAL DEVELOPMENT WORKSHOPS

STRUCTURAL DESIGN FOR THE STAGE

March 16, 1:30-5:30 p.m. & 7-9:30 p.m.;
March 17 & 18, 9 a.m.-1 p.m. & 2:30-6:30 p.m. \$375 H1

AN INTRODUCTION TO SHOW CONTROL

March 17 & 18, 9 a.m.-5 p.m. \$425 J1

AN INTRODUCTION TO ARCHITECTURAL LIGHTING

March 18, 9 a.m.-6 p.m. \$125 K1

COLLABORATING FOR DANCE -

STAGE MANAGERS & LIGHTING DESIGNERS

March 18, 8:30 a.m.-9:30 p.m.
\$100 Participant L1 \$100 Observer L2

THE FOAM COSTUME

March 18, 8:30 a.m.-6:30 p.m. \$160 M1

PRESENTING OUR HERITAGE: HISTORIC SCENIC ART

March 18, 8 a.m.-6 p.m. \$50 N1

TROMPE L'OEIL: SCENE PAINTING MADE SIMPLE

March 18, 9 a.m.-5 p.m.
\$175 Participant P1 \$75 Observer P2

FABRIC OUTLET SHOPPING TOUR

March 23, 9:30 a.m.-3:30 p.m. \$50 R1

OTHER FEES (separate forms required)

Cover the Walls	\$20 Z1
Tech Expo Entry (each)	\$35 Z2
Young Designer's Forum	\$30 Z3
Digital Design (each)	\$5 Z4

AWARDS BANQUET

Saturday, March 22 - Minneapolis Convention Center
Happy Hour - 6-7 pm, Dinner - 7 pm

Roasted Garlic Beef Filet

with oven baked rosemary potatoes, seasonal vegetables, house salad and New York cheesecake with berry garnish \$42 S1

Rosemary Grilled Chicken

with white rice & almond pilaf, green beans & carrots, house salad and New York cheesecake with berry garnish \$32 S2

Lemon-Dilled Salmon

with a fresh dill & lemon pesto, garlic mashed potatoes, snap peas & diced red pepper, house salad and New York cheesecake with berry garnish \$40 S3

USITT MEMBERSHIP DUES, RENEWAL ONLY

If you are a current USITT member, you may renew your membership.

Individual	\$90 J1	Student	\$55 J2
Professional	\$140 J3	Senior	\$72 J4
Joint	\$150 J5	Organizational	\$150 J6
Sustaining	\$600 J7	Contributing	\$1,000 J8

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

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 donation to the USITT/Edward F. Kook Endowment Fund.

\$10 K1 \$25 K2 \$50 K3 \$100 K4 other _____ K5

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

First Name	MI	Last Name	Membership #
Title			
Organization/Company/School - include in mailing address <input type="checkbox"/> yes <input type="checkbox"/> no			
Mailing Address			
Mailing Address			
City	State/Province	Zip/Postal Code	Country
Home Phone	Fax:		
Work Phone	E-mail:		



Information provided on this form will be used to create your conference badge.

Return this form by mail to:
USITT
United States Institute for Theatre Technology
6443 Ridings Road
Syracuse, NY 13206

or fax to:
866-FXUSITT - toll-free
866-398-7488
or 315-463-6525

Questions?? Call 800-93USITT
or 315-463-6463

CONFERENCE REGISTRATION FEES

FULL CONFERENCE/MEMBER RATES

- USITT Member \$230 A1 \$285 A2 \$335 A3
 USITT Student Member \$165 B1 \$165 B2 \$210 B3
 Joint Member/Guest \$170 C1 \$230 C2 \$275 C3

FULL CONFERENCE/NON-MEMBER RATES

(Includes one year membership in USITT)

- Non-Member \$345 D1 \$400 D2 \$450 D3
 Student Non-Member \$240 E1 \$240 E2 \$285 E3

ONE DAY ONLY

- \$145 F1 \$225 F2 \$275 F3

STAGE EXPO ONLY

- \$30 G1 \$35 G2 \$40 G3

TOTAL \$ _____

PROFESSIONAL DEVELOPMENT WORKSHOPS

- \$375 H1 \$425 J1 \$125 K1 \$100 L1 \$100 L2
 \$160 M1 \$50 N1 \$175 P1 \$75 P2 \$50 R1

OTHER FEES

- \$20 Z1 _____ @ \$35 Z2 \$30 Z3 _____ @ \$5 Z4

AWARDS BANQUET TICKETS

- # _____ \$42 S1 # _____ \$32 S2 # _____ \$40 S3
If purchasing more than one banquet ticket, please include name/s of others attending.

USITT MEMBERSHIP DUES RENEWAL

- \$90 J1 \$55 J2 \$140 J3 \$72 J4
 \$150 J5 \$150 J6 \$600 J7 \$1000 J8

TOTAL \$ _____

ENDOWMENT DONATION

- \$10 K1 \$25 K2 \$50 K3 \$100 K4 other _____ K5

TOTAL \$ _____

TOTAL DUE

\$ _____

PAYMENT INFORMATION

Check enclosed (in US funds payable to USITT)

Charge *Circle one*



Credit Card # _____

Name on card _____ Exp. Date _____

Signature _____

PROFILE INFORMATION

- Do you or anyone registering jointly with you require special assistance to participate in conference activities? A **Yes** B **No**
- Is this your first USITT Conference? A **Yes** B **No**
- Previous to this conference, how many USITT Annual Conferences have you attended?
 A **1** B **2-5** C **6-9** D **10-15** E **over 15**
- Which of these events have you attended in the past 2 years?
 A **ATHE** B **IAAM** C **LDI** D **LightFair**
 E **ShowBiz Expo East** F **ShowBiz Expo West** G **None**
- Please fill in **ONE** box below indicating your **PRIMARY** area of employment or study: (ONE SELECTION ONLY FOR THIS QUESTION)
 Live Performing Arts: (Theatre/Opera/Dance)
 A **Costume** B **Lighting** C **Scene Design**
 D **Management** E **Sound** F **Technical**
 Other Performance Fields
 G **Television** H **Motion Pictures** I **Theme Parks**
 Professional Services
 J **Architect** K **Consultant** L **Engineer**
 Performing Arts Related Business
 M **Dealer** N **Manufacturer** O **Rental**
 P **Other** _____

USITT Minneapolis

March 2003

HOTEL OPTIONS

- | | |
|--|--|
| <p>1 Hilton Minneapolis & Towers
1001 Marquette Avenue</p> <p>2 Hyatt Regency Minneapolis
1300 Nicollet Mall</p> <p>3 Best Western Downtown
405 South Eighth Street</p> | <p>4 DoubleTree Guest Suites Minneapolis
1101 LaSalle Avenue</p> <p>5 Holiday Inn Express Hotel & Suites
225 South Eleventh Street</p> <p>6 Quality Inn & Suites Minneapolis Downtown
41 North Tenth Street</p> |
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OFFICIAL HOUSING RESERVATION FORM

Name: _____

Company/Affiliation: _____

Street Address: _____

City: _____

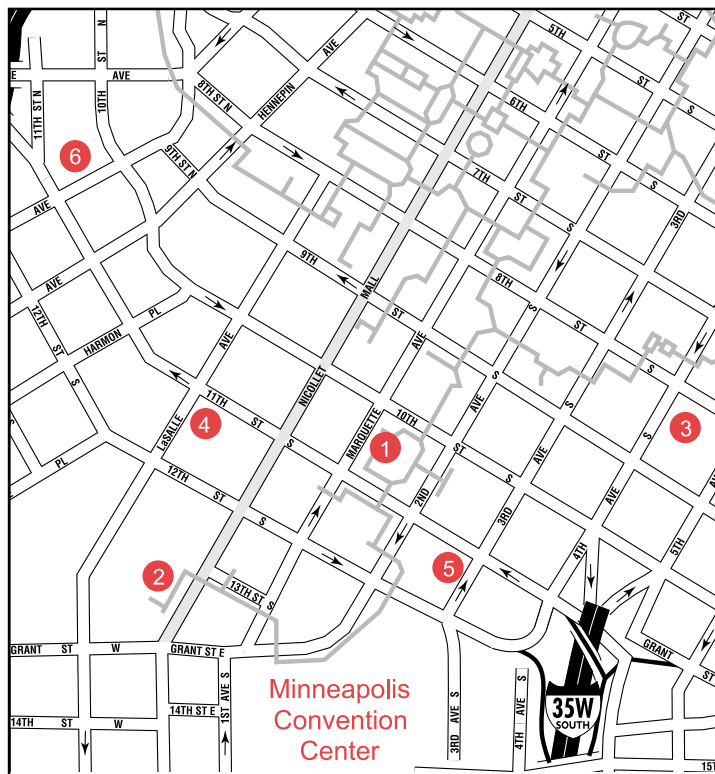
State: _____ Postal Code: _____ Country: _____

Phone: () _____ Fax: () _____

E-mail: _____

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: _____



— Skywalk System (check with concierge for hours)

HOUSING DEADLINE FEBRUARY 7, 2003

ROOM RATES

Place Rank Here	Hotel	Single	Double	Triple	Quad	1 Bdr. Suite	2 Bdr. Suite
	Hilton	\$154	\$154	\$174	\$194	-	-
	Hyatt	\$148	\$148	\$168	\$188	-	-
	Best Western	\$104	\$104	\$114	\$114	-	-
	DoubleTree	\$128	\$128	\$128	\$128	-	-
	Holiday Inn	\$133	\$133	\$143	\$143	\$153 ^S /\$163 ^D	\$203 ^S /\$213 ^D
	Quality Inn	\$ 94	\$ 99	\$110	\$120	\$135*	\$230+

Suite: **S** single occupancy, **D** double occupancy, additional person \$10 each; * 1-4 occupants, + 2-6 occupants

Check your room choice in the block at right
LIST ALL ROOM OCCUPANTS

Single Double Triple Quad Suite Suite

_____	_____
FIRST	LAST
_____	_____
FIRST	LAST
_____	_____
FIRST	LAST
_____	_____
FIRST	LAST

SPECIAL REQUESTS: (all special requests must be confirmed at check-in)

- Non-smoking room Rollaway bed Double Double
 Wheelchair accessible Other _____

DEPOSIT - A \$125.00 deposit is required (US Funds) for each room before a reservation may be processed. With your housing form, please include a major credit card number or a check, made payable to the GMCVA. After February 7, 2003, all cancellations will be charged a \$25.00 Event Cancellation Processing Fee. All cancellations within 72 hours prior to day of arrival will forfeit their entire deposit. Early departures or changes after February 7 are subject to penalty fees set by the hotel. Credit Cards will only be charged if cancelled within the penalty period. A charge of first nights room and tax will be applied and/or forfeited if you do not cancel or do not arrive (no-show).

Credit Card# _____

Exp. Date _____

Circle one:

Cardholder Signature _____

Name on card _____

All rates are subject to a 13% tax. \$5 is included in each room rate to help defray USITT's Minneapolis Convention Center rental fees.

Contact:
www.usitt.org
or

USITT Housing Bureau
4000 Multifoods Tower
33 South Sixth Street
Minneapolis, MN 55402
Phone: 888-547-3801 • Fax: 612-335-5842
Hours: 9am-3pm CST M-F

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 you have already made 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 listing the names of all persons occupying the room.
- Reservations will be acknowledged by the USITT Housing Bureau within seven to 10 days of receipt of this form.
- Reservations received by the Housing Bureau by 5 p.m. on February 7, 2003 will be processed at Conference rates. After that date rooms and rates may be based on availability.
- Reservations are assigned on a first-come, first served basis and according to room availability.
- Changes and cancellations prior to February 7, 2003 are to go through the Housing Bureau and must be made in writing. After March 6, 2003 contact hotels directly for changes or cancellations.

Stage Expo Minneapolis Convention Center Expands

The Minneapolis Convention Center recently completed an expansion project that nearly doubled the building's current exhibition, meeting, and ballroom space. The Convention Center now boasts more than one million square feet of combined meeting space, in a state-of-the-art facility featuring several distinctive design elements. A rosy brick and teal glass facade, four copper domes, massive skylights, and a magnificent rotunda make the Minneapolis Convention Center one of the most stylish I have seen.

During the first Minneapolis 2003 site visit in 1999, the convention center's expansion project was not even a hole in the ground. Last fall's site visit included a hard-hat tour of the new space, which was still under construction. On our most recent visit, in May, we toured the recently

completed expansion and finally had an opportunity to see all of the various spaces we would be using for our 43rd Annual Conference & Stage Expo in March 2003.

The most unique element of the Convention Center's expansion is the 3,400-seat auditorium, which can be used as one large hall, or can be divided in five minutes into a 2,000-seat auditorium with three 450-seat lecture halls. This signature space is the first of its kind in any convention center in the United States. A special conference session will include a tour of this unique space.

Each of the three raised sections sits on a turntable that rotates 180 degrees to create a soundproof training space. The three rooms each have presentation stages, and each seat will be laptop computer user-friendly with table arms and individual data and power ports. The new hall will also be equipped with premier audio-visual equipment, including front and rear projection screens, wiring for digitized video, and the latest technology allowing for sat-

ellite links, fiber optics, easy Internet access, ISDN lines and T1 lines.

Exhibit Hall A, the 100,000 square-foot space on the lower level of the Convention Center, where Stage Expo will be located, can be converted into a ballroom with banquet seating for up to 3,800 people. The motion control equipment for this special system of acoustic curtains was manufactured and installed by USITT Contributing Member SECOA. A session detailing this curtain rigging motor control system will be held at the conference, and SECOA will also be offering tours of their factory during the conference.

The expanded Minneapolis Convention Center will be a wonderful site for the 43rd Annual USITT Conference & Stage Expo. You can find out more about the Minneapolis Convention Center by visiting their web site at www.mplsconvctr.org, and as always, detailed information about the USITT Conference & Stage Expo may be found at www.usitt.org.

Helen Willard

Stage Expo Sales Manager

Be an Inspiration at Tech Expo 2003!

Much of a designer's or technician's time is spent thinking: "What if?"

"What if we put one of the performers in a harness and suspend that from the grid?"

"What if at the end of act one an explosion is heard off left and plaster falls from the ceiling?"

"What if the tomb magically rises off the floor and follows the lead off the stage to close the show?"

Amazingly, all of these questions eventually get answered with practical solutions to what might appear to be outrageous challenges.

In the process of determining a solution to each of these challenges, research is required. On a shelf in my office I have dog-eared copies of each of the Tech Expo catalogs that have been published since 1987. I frequently turn to my colleagues' well-documented practical solutions of the past to inspire me to find a solution to today's problem. Real solutions to real challenges is exactly what the 2003 Tech Expo will feature.

Take some time now to consider a challenge that you have overcome recently, and commit to share it with your colleagues to serve as inspiration for their future problem solving. The Tech Expo committee is ready to assist you in almost any way you need. They are here to help you submit your idea for inclusion in the 2003 edition of the Tech Expo Catalog.

Please plan now to submit your entry by November 22, 2002. Watch for the application form on the USITT web site and in *Sightlines*. We look forward to many entries.

Should you have any questions or need assistance in developing your idea, please feel free to contact me at Ohio State University, Department of Theatre, 1849 Cannon Drive, Columbus, OH 43210-1266; phone 614-292-0878; fax 614-292-3222; or e-mail shanda.1@osu.edu. I will put you in touch with one of the committee members.

The Tech Expo exhibit as part of the 43rd Annual Conference & Stage Expo in Minneapolis, and the companion catalog, celebrate the creativity and ingenuity of theatre problem solvers everywhere.

Mark Shanda

Tech Expo Chair

William Hektner Earns Honors

Congratulations to William B. Hektner, who received the Western Region Boy Scout's highest honor, the Silver Antelope Award. Mr. Hektner was recognized for his volunteer service including stage coordinator for the Regional All Hands Meetings at the Hotel Del Coronado and Hilton Hotel in Anaheim, California, and advisor and resource person for the region's special events. His volunteer activities for the Boy Scouts extend to the national level, where he has been technical director for National Meetings since 1988, technical director for Top Hands Training meetings since 1990, and technical director for the arena shows at three Jamborees - responsible for all lighting, sound, sets, props, and staging for the events.

Mr. Hektner is best known in USITT for his extremely active participation in the Health & Safety Commission, and his contributions as a member of the ESTA Fog and Smoke Working Group. He is technical director emeritus at San Diego State University, after a 38 year career. In addition to his work with Boy Scouting, he has been a Girl Scout leader, and is a member of the Ray and Joan Kroc Community Center theatre sub-group. Scouting previously honored Mr. Hektner with its Award of Merit, Silver Beaver, and Vigil Honor.

e-CRJ is here!

For the *Costume Research Journal*, the summer issue has always marked the beginning of a new volume. Summer 2002 marks another new beginning for us at *CRJ* - we are going electronic!

Why? As many of you know, this was neither an easy nor a quick decision. It has been the subject of discussion and debate in the Costume Design & Technology Commission, in USITT Publication Committee Meetings, *CRJ* working meetings, at conferences, on line, on the phone, and in person for more than two years.

Two years ago we resolved to find solutions to *CRJ*'s dwindling subscription base and improve the journal's economic picture. We changed the focus of the journal to include a broader range of topics and changed our name to reflect our new direction - from *Cutter's Research Journal* to *Costume Research Journal*. Subscriptions have in-

creased. Unfortunately, production and distribution expenses continue to increase as well. Our solution is to explore an alternative to the traditional, printed serial.

What does this mean for the subscriber? I believe that *e-CRJ* offers some very practical as well as exciting new possibilities such as: more timely delivery of content, eventual reduction in production and distribution costs, full-color photos, live hyperlinks, searchable content, audio and video. For the next year, *CRJ* will be published in both print and electronic formats and during this transitional year, subscribers will continue to receive the print version of *CRJ* and will also be e-mailed a password for accessing *e-CRJ* as a PDF file on the USITT website. The basic content of the electronic and print versions will be consistent for all four transitional issues, but we will be enhancing the electronic version. The Summer 2002 issue of *e-CRJ* will be a

PDF (Portable Document Format) "mirror" of the printed *CRJ*. Enhancements, such as color graphics, and enhanced links, are planned for coming issues.

Where do we go from here? At this time next year, we hope to be totally electronic and moving beyond print limitations. Over the next year we will continue to publish articles on a broad range of topics in the areas of costume technology, design, research, and the education of future costume designers and technicians. We will refine *e-CRJ*. We hope to also develop additional enhancements such as audio and video for *e-CRJ*. We ask you to join us during this transitional year to explore the potential of *e-CRJ* and consider the possibilities this new venue offers.

Susan Brown-Strauss

Editor, Costume Research Journal

Last Call for Submissions for Teaching Scene Design: A Compendium of Projects

In conjunction with the Scene Design and Education Commissions, Karel Blakeley of LeMoyne College is editing a

collection of projects for scene design classes.

Mr. Blakeley expects to complete editing this fall so projects should be submitted as soon as possible. Deadline is October 1, 2002.

The collection is intended to serve as a

reference for classroom instruction, emphasizing the creative, artistic and technical aspects of scene design. Like the lighting and costume compendiums that are already available, the result will be published by USITT.

Submissions published in the compendium will make an excellent credit for those seeking tenure in higher education.

Of particular interest are exercises that help students with the following:

- Traditional rendering skills
- Color (including mixing, association/response, historic reference)
- Scene painting (including texture, lettering/lining, gridding)
- Architectural detailing
- Drafting skills
- Traditional scenic models
- Scene construction

Mr. Blakeley is also seeking suggestions for the appendix of related books, magazine articles, websites, etc. that will also be included at the back of the compendium.

Projects or exercises can be sent to Prof. Karel Blakeley, Coyne Performing Arts Center, Le Moyne College, Syracuse, NY 13214. He can also be reached by e-mail at blakeley@lemoyne.edu, or call 315-445-4203 for more information. David Dwyer, who is also working on the compendium, has set up a website so projects can be submitted directly on line. The address is <http://inst.santafe.cc.fl.us/~cah/theatre/form/dwyer.htm>.

Don't let your membership lapse ...

If your membership is expiring,
be sure to renew before

August 15

to be included in the
2003 Membership Directory & Resource Guide

Renew on line at **www.usitt.org**,
or by phone **800-93USITT**

Special note: members who have changed addresses, e-mail, or telephone numbers in the past year are urged to notify the USITT office of the change. Updates can also be made online at **www.usitt.org**.

New President Named At KM Fabrics, Inc.

Robert C. Lewis has been named the new president of KM Fabrics, Inc. of Greenville, South Carolina. Mr. Lewis, who was introduced to the members of USITT at the Awards Banquet which closed the 2002 Annual Conference & Stage Expo, is a textile executive with 30 years experience in manufacturing. Richard K. Heusel, KM founder, will remain as chairman.

KM, a Contributing Member of USITT, has annual sales of almost \$15 million and is the major manufacturer of woven cotton and inherently flame retarded velours used in stage curtains in the United States. It also manufactures seat cover material and other specialized fabrics. The plant produces about 40,000 linear yards of fabric a week, but will ship as little as 15 if that is what is needed. Typically, orders run about 300 yards. Service and quality are hallmarks for KM.

The company has a very strong sense of community, including sponsoring both Boy and Girl Scout troops. Mr. Heusel and the company also gave the county the land, adjacent to his plant, where Shoeless Joe Jackson originally played ball. It is now the Shoeless Joe Jackson Memorial Park, named after the baseball player who is considered by many to be one of the greatest players in history. He is also remembered for his alleged involvement in the 1919 World Series scandal.

For the USITT community, KM created the first Award for Young Designers & Technicians in the Performing Arts, and Mr. Heusel challenged others to come forward and serve as sponsors for similar awards. Today, the KM Fabrics, Inc. Technical Production Award is one of nine such awards presented each year to an individual who demonstrates excellence or outstanding potential in a specific discipline. The KM Award includes a wooden shuttle with an engraved plaque commemorating the achievement of the recipient. It is presented with a custom velour bag.

KM's sense of community extends to both work force and customers. Mr. Heusel has always valued loyalty in employees and cherishes it in those to whom he supplies fabrics. When Mr. Heusel received USITT's Special Citation in 1999, he noted that not only he, but all KM employees, should be honored by the citation. "It is they who have enabled and encouraged me to participate in the activities of our organization and sanctioned the KM Fabrics, Inc. Technical Production Award," he noted in a letter to President Leon I. Brauner.

Mr. Lewis echoes those sentiments. In



Robert C. Lewis, left, and Richard M. Heusel, right, congratulate Joshua W. Peklo, winner of the 2002 KM Fabrics, Inc. Technical Production Award. In addition to his certificate and monetary award, Mr. Peklo received the wooden shuttle with engraved plaque which symbolizes the KM award, the first of the USITT Awards for Young Designers & Technicians in the Performing Arts.

an interview with *Southern Textile News* he stated "the strength of KM Fabrics is its product diversity, quality and customer response. Another major asset is its work force - it is very stable and very experienced as many of the approximately 100 employees have been here a long time."

KM created a stock ownership plan which allows employees to own up to 40 percent of the company. A formula is used to determine how many shares each employee receives after each year with the company, and employees pay no fee for the stock. A cap prevents upper management from getting "more than their fair share," Mr. Heusel has said. When employees leave the company they are paid the value of their shares, and this allowed a recent retiree to receive \$100,000 for the stock.

Mr. Lewis is a 1971 graduate of North

Carolina State University where he received a bachelor's degree in textile technology and a minor in chemistry. He initially worked for Milliken's Gaffney Manufacturing plant in Gaffney, South Carolina and later worked in quality assurance at Milliken's corporate office in Spartanburg, South Carolina, manager of the company's plant in Lockhart, South Carolina, as business manager of industrial knits in the corporate office and then general manager with additional responsibilities for apparel woven rayons.

Before joining KM Fabrics, Mr. Lewis was president of TNS Mills, also in Greenville.

Barbara E.R. Lucas
Public Relations & Marketing Manager

Digital Design Exhibit Returns in Minneapolis

The highly successful FILL THE SCREEN: A DIGITAL DESIGN EXHIBIT will return when USITT's 43rd Annual Conference & Stage Expo visits Minneapolis, Minnesota. Kent Goetz of Cornell University is again coordinating the exhibit which debuted at Stage Expo 2001 in Long Beach.

The exhibit will display, on computer monitors, all aspects of theatrical design including scenery, costumes, and lighting created primarily using some form of digital media. This could be 3D CAD, PhotoShop, WYSIWYG, PhotoShop, or any number of design or digital programs.

Fill the Screen provides a forum for USITT members to examine the emerging aesthetic and impact of computer-assisted design. Complete information and a submission form will be available at www.usitt.org. There is a minimal fee for each design submitted, and a limit of six designs from any individual. Mr. Goetz emphasized that designs can be from realized or theoretical productions.

For additional information, contact Mr. Goetz at Cornell Center for Theatre Arts, 430 College Avenue, Ithaca, NY 14850 or e-mail klg2@cornell.edu.

Lighting Commission Plans Sessions and Light Lab for Minneapolis 2003

It's hard to believe that summer is waning and here in Minnesota the leaves will soon be turning colors. I hope everyone had a productive or relaxing summer, and is ready for another season of productions. We in academia are busily preparing syllabi and course notes and are anticipating the arrival of another group of students.

Members of the Lighting Commission have been diligently working on the programming for the Minneapolis Conference & Stage Expo and feel that it will be worth the trip to "the real great white way." Some of the sessions we are working on are described as follows.

In Minneapolis, the Lighting Commission and USITT will be presenting the Distinguished Achievement Award in Lighting Design to David Lee Hughes. We are pleased that Mr. Hughes will be on hand to give his insights into the world of professional theatre which should prove enlightening and entertaining. He has been nominated for several Tony awards, and his Broadway credits include *K2*, *Quilters*, *Once on this Island* and *Having Our Say*.

As a noted regional lighting designer, his work has been part of important productions for the Guthrie and Goodman Theatres, Kennedy Center, Seattle Rep, Hartford Stage, and many others. Among his numerous honors and awards are two Helen Hayes Awards, a Merritt Award for Excellence in Design, and an Outer Circle Critics Award.

There will be two Professional Development Workshops offered on Tuesday, March 18, 2003 — the day prior to the start of the conference. The first is an all-day session dealing with the fundamentals of architectural lighting and the second, in collaboration with the management commission, deals with the collaborative process between lighting designers and stage managers. Both should be very informative. More information about these events appears on page 9 of this issue.

Since 2003 is a Light Lab year for the Lighting Commission, as always we are planning many interesting sessions. Some of these include LIGHTING EFFECTS ON CYCLORAMAS, LIGHTING MULTI-ETHNIC CASTS, FOLLOW SPOT OPERATION AND CUEING, and a special session on DESIGNER/STAGE MANAGER COLLABORATION IN DANCE. Be on the lookout for a more detailed schedule.

Other sessions which are in the planning stages are designed to appeal to a wide variety of participants. Some of those still in discussion are DIGITAL VS. ANALOGUE STILL IMAGES, THEATRICAL LIGHTING IN NONTRADITIONAL SPACES, NON-THEATRICAL THEATRICAL LIGHTING CAREERS, RENDERING FOR LIGHTING DESIGNERS, TOURING DANCE LIGHTING, WHERE ARE COMPUTERS TAKING US, GROUND TRUSS SAFETY, I'M STILL IN SCHOOL-WHAT SHOULD I BE DOING AS A STUDENT LIGHTING DESIGNER BEFORE I GRADUATE? and a night tour of exterior architectural lighting in downtown Minneapolis.

The commission leadership also encourages anyone interested in lighting to participate in our commission meetings. It's a great way to meet other designers, technicians, and educators, and to have a voice in the future of the commission and the institute.

We hope this brief teaser has piqued your interest. Make plans now to be in Minneapolis March 19 to 22, and think about those Professional Development Workshops on March 18. We look forward to seeing you there and know it will be an enjoyable and informative conference.

Dave Borron
Lighting Vice-Commissioner for Programming

AWARDS DEADLINE

August 15

to nominate a book

for

USITT'S

Golden Pen Award

or nominate a person

for a USITT Award

Visit www.usitt.org

or call

800-93USITT or

315-463-6463

CLASSIFIED ADS

University of North Texas Department of Dance and Theatre Arts:

9-MONTH VISITING ASSISTANT PROFESSOR Requirements: MFA in technical direction; strong management/organizational skills required; 2-3 years professional or academic experience as technical director preferred. Duties: Teach at least 3 semester hours, or equivalent, in technical direction, stagecraft, and as necessary, introduction to theatre, scene or costume design. Technical director for all departmental productions. Design scenery, lights or sound for at least one departmental production. Contribute to departmental governance.

9-MONTH LECTURER/DESIGN TECHNOLOGY Requirements: Required MA; preferred MFA, with expertise and teaching experience in lighting design and one or more of the following areas: sound design, computer application for design and performance, stage management. Duties: Teach one course each semester; supervise student designers and technical assistants in lighting design/technology; design lighting for season productions in theatre and dance; assist technical director; attend departmental/faculty meetings; participate in departmental governance.

Application: Send letter of application, vita, three letters of recommendation and portfolio to: Chair, Department of Dance and Theatre Arts, PO Box 310607, Denton, TX 76203-0607; (940) 565-2211 (phone); (940) 565-4453 (fax). Rank/Salary: Negotiable. Review begins: July 1, 2002. Deadline: Until positions are filled. Positions begin August, 2002. See website www.data.unt.edu for full descriptions. AA/ADA/EOE



TEXAS CHRISTIAN UNIVERSITY seeks a Costume Studio Manager for 9 month position, August 15th to May 15th at competitive salary, with excellent benefits. Six shows are produced each year - four mainstage and two studio. Responsibilities include planning and organizing work for all productions; patterning, cutting, stitching; supervising student crews; maintaining equipment; managing and improving storage; supervising strikes. Theatre degree required. Please send letter of application and resume to: Dr. Forrest Newlin, Texas Christian University, Theatre Department, TCU Box 297510, Fort Worth, TX, 76129. phone 817-257-7625 fax 817-257-7344.

PRODUCTION-EVENT MANAGER (TECHNICAL THEATER SPECIALIST): University of Cincinnati College-Conservatory of Music seeks a Production-Event Manager to oversee all stage usage not supported by the academic technical theater units, including but not limited to ballet productions, drama, music theater and opera department workshops, special concerts and events, and outside rentals. Responsibilities include the coordination, planning and supervision of technical requirements for events in the college's performance spaces; arranging for technical staff in consultation with other college production personnel; hiring and supervising student and non-student stage crews; supervision of stage equipment use; maintaining professional standards and safety procedures; developing production budgets for designated events; coordinating stage maintenance needs with scheduling office. Requires ability to perform hands-on lifting and catwalk/ladder work as necessary. Position is full-time, exempt with full University benefits. Requires excellent collaborative and event-production management skills; demonstrated knowledge and experience with stage lighting, sound equipment and counterweight rigging systems; strong leadership, organizational, communication and time management skills. Must be familiar with Microsoft Office applications. BA or BFA required. MFA preferred. Minimum of one year production management/technical theater experience required though the preferred candidate will have two to three years experience, preferably in a performing/university arts center environment. Deadline is August 1 or until filled. Send resume and cover letter to: Asst. Dean Katherine Mohylsky, University of Cincinnati, College-Conservatory of Music, P.O. Box 210003, Cincinnati, OH 45221-0003. An affirmative action/equal opportunity institution.



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michelle@office.usitt.org.

THEATRE PRODUCTION TECHNICIAN: Montgomery College - Rockville Campus. A Theatre Production Tech. is needed to provide technical support for events in the College's 2 primary theatre spaces - the Theatre Arts Arena and the Robert E. Parilla Performing Arts Center. Wk. hrs. are based on scheduled events where hrs. may include day, evening, weekends, holiday, and overtime. Reqs. H.S. grad. and supplemental courses in technical theater support work; or equiv. combo. of educ., training, and professional exper. Must have a strong backgrd. in theatrical lighting, sound, and rigging as well as exper. in a theatrical environ. Excellent organizational, communication, and computer skills are essential. To view full text of ad and apply for vacancy #S2002-964/3690 visit, www.montgomerycollege.edu/employment, or call our 24-hour job-line at (301) 279-5373. Applications must be received by 5:00 p.m. on August 16, 2002. Montgomery College is an equal opportunity employer, committed to fostering a diverse academic community among its student body, faculty and staff.



THE INDIANA UNIVERSITY DEPARTMENT OF THEATRE AND DRAMA seeks a Master Electrician for its two theatres and summer playhouse. Responsibilities: coordinating and supervising lighting and sound systems, teaching, monitoring safe and efficient professional practices, managing and maintaining lighting and sound inventories, administering budgets. Required: MFA Stage Lighting or Theatre Technology, experience in lighting and sound, crew management, teaching. A working knowledge of AutoCAD, Lightwrite, SFX. Familiarity with ETC control systems, HES products and digital sound. Salary range for 12-month appointment, in the mid-thirties. For complete job description, see LTM/ME Search, IU Department of Theatre and Drama, Bloomington, IN 47405 or www.indiana.edu/~thtr/. Applications accepted until August 9, 2002, or until the position is filled. Women and minorities, encouraged to apply: an AA/EOE.

THE GARY MUSICK COMPANY seeks a full time Technical Director/Scene Designer. Masters Degree in Theater required. All qualified applicants should have advanced knowledge and technical skills in set design, construction, and rigging. CADD experience required. Responsibilities include, but are not limited to, overseeing set and prop construction, supervising carpenters, painters, welders, and sculptors, as well as ATD and Warehouse Manager. Full-time position with benefits available for the right person. Team work with great attitude a must. Mail or fax resumes to David Holloway, 885 Elm Hill Pike, Nashville, TN. 37210, 615-259-2457.



ESTA PUBLICATIONS: ESTA, the Entertainment Services and Technology Association, offers the following publications which belong in the well-informed technician's library: *ANSI E1.9-2001, Reporting Photometric Performance Data for Luminaires Used in Entertainment Lighting* (New!); *ANSI E1.3-2001, Entertainment Technology - Lighting Control Systems - 0 to 10v Analog Control Specification* (New!); *ANSI E1.2-2000, Entertainment Technology - Design, Manufacture, and Use of Aluminum Trusses and Towers*; *ANSI E1.1-1999, Entertainment Technology - Construction and Use of Wire Rope Ladders*; *Introduction to Modern Atmospheric Effects, 3rd Edition*; *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*; and *Supplement to the Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*. ESTA Publications are produced by the ESTA Technical Standards Program which actively works to establish standards and recommended practices that will facilitate the use of new and existing equipment, improve communication, and promote safe working practices in the industry. For additional information on ESTA membership, services and Technical Standards Program, please contact the ESTA office by phone: 212-244-1505, fax: 212-244-1502, or email: info@esta.org. To order ESTA publications, please contact the ESTA Publications office by phone or fax: 315-463-6467.

USITT CALENDAR: August 1, 2002 - October 18, 2002

August 2002

- 1 **Costume Research Journal:** Winter editorial deadline
- 1-3 **Costume Symposium:** University of Cincinnati College Conservatory of Music, Ohio with pre-conference trip to Baer Fabrics
- 13 **Membership Directory & Resource Guide:** Advertising Deadline
- 14-16 **Scene Design Symposium:** San Antonio, Texas
- 15 **Awards:** nominations for USITT Awards due to Awards Committee
Golden Pen: nominations due for Golden Pen Awards to Publications Committee
Sightlines: October editorial deadline
Membership Directory & Resource Guide: changes and corrections deadline
- 16-18 **CITT:** Canadian Institute for Theatre Technology Annual Conference in Vancouver, British Columbia, Canada

September 2002

- 3 **Institute Business:** Las Vegas Board meeting Call for Reports issued
- 4 **Conference:** Non-member presenter travel/housing/honoraria/guest pass information to Office
- 10 **Commissioners:** Contact project heads about budget requests for FY 2002/03
- 13-14 **Northern Boundary Regional Section:** meeting, Hamline University Theatre and University of Minnesota Showboat, St. Paul, Minnesota
- 14 **Chesapeake Regional Section:** workshop, West Chester University, West Chester, Pennsylvania
- TBA **Southwest Regional Section:** Symposium, Texas Christian University, Fort Worth, Texas
- 15 **Sightlines:** November editorial deadline

- 18 **Conference:** Student Volunteer Program applications available at www.usitt.org/members_only or from the USITT office
- 22 **Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
Institute Business: Commissioners, Committee Chairs, Section Chairs submit reports and budget requests to officers
- 24-26 **OISTAT Publications & Communications Committee:** meeting, Belgrade, Yugoslavia
- 26-29 **OISTAT Governing Committee:** meeting, Belgrade, Yugoslavia
- 27-28 **Southeast Regional Section:** Master Classes, University of North Carolina at Chapel Hill
- 30 **Grants & Fellowship Program:** Project Grant Applications due
Institute Business: Officers' Board Reports due

October 2002

- 1 **Regional Sections:** Funding requests for current fiscal year due to VP Sections & Chapters
Elections: deadline for additional Nomination Petitions
Conference: Session, biography, and Conference Program materials deadline
TD&T: Fall editorial deadline
- 3 **Conference:** Student Volunteer Program application available at www.usitt.org
- 5 **Chesapeake Regional Section:** Workshop, Rowan University, Glassboro, New Jersey
- 9 **Institute Business:** Board Reports distributed
Budget: Budget preparation documents posted on line
- 12 **Inland Northwest Regional Section:** Washington State University, Pullman, Washington
- TBA **Alberta:** Annual General Meeting & Workshop Weekend
- 15 **Sightlines:** December editorial deadline
- TBA **Ohio Valley Regional Section:** workshops, Weathervane Playhouse, Akron, Ohio
- 18-20 **Institute Business:** Board of Directors, Publications Committee, and Finance Committee meetings, Las Vegas, Nevada

usitt sightlines

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.
6443 RIDINGS RD., SYRACUSE, NY 13206-1111

PERIODICALS MAIL