

# Sightlines

usitt

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

AUGUST 2003

## Contents

### NEWS & NOTICES

- 1 US EXHIBIT WINS AWARD
- 6 COSTUME INFO ON THE WEB
- 7 ENTER FOR ARCHITECTURE AWARDS
- 11 USITT JOINS CERTIFICATION COUNCIL
- 12 REGIONAL SECTION NEWS
- 13 TEAGUE NAMED USITT VP
- 13 NEW PUBLICATIONS OFFERED
- 13 FLYING EFFECTS DISCOUNT
- 14 GRANT DEADLINE NEARS
- 15 CLASSIFIED ADS

### IN MEMORIAM

- 14 ALBERT KOGA

### USITT OFFICE REPORT

- 4 AROUND THE INSTITUTE
- 4 SUSTAINING MEMBER NEWS
- 5 H&H SPECIALTIES AWARD
- 16 CALENDAR

### CONFERENCE & STAGE EXPO

- 7 LIGHTING AT LONG BEACH
- 8 STAGE EXPO EXHIBITORS
- 10 SPECIAL REGIONAL EVENTS

## US Exhibit Garneres Special Recognition

*The United States' entry in the National competition at the Prague Quadrennial received a special honorary diploma recognizing the exhibit's inclusivity and internationalism. USITT provided extensive financial and member support for all three exhibits which were part of PQ 2003. Alexandra Bonds, who coordinated all three United States entries for PQ, provided this brief report on activities in Prague.*

**Alexandra Bonds**  
*International Committee Chair*

June 9, 8 a.m.: The USA PQ 2003 exhibit team gathered at the Industrial Palace in Prague to begin the assembly of our three exhibits. Team members included Bob Scales, production director; Duncan Mahoney, technical director; Robert N. Schmidt and Ursula Belden, exhibit designers; Laura Crow, curator; Rick Thomas, sound curator; Tim

Saternow, student exhibit coordinator; and me, along with nine students from University of Southern California. The crates of exhibit materials had been unloaded from the shipping container and delivered to our locations in the National, Architecture, and Student exhibit areas. Although this was the first day scheduled for the load in and set up of the 47 National Exhibits, the Left Wing of the Palace was surprisingly empty, with exhibit materials in only a few of the countries' designated areas.

We began uncrating our exhibit so we could mount the display. Built of square steel tubing in flat units, the exhibit traveled well and was put together quickly. The production designs and photographs were already in place suspended on wires between the steel struts, shrink wrapped for protection during their ocean journey. The USC students were well trained for

**PRAGUE** (See page 2)



The PQ National Exhibit assembled in Prague.



In the United States Student Exhibit, work from many different schools was shown using a "trunk" concept.

Photos/Alexandra Bonds

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 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.

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Annual membership dues are:

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### EDITOR

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*

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

6443 Ridings Road  
Syracuse, NY 13206-1111 USA

phone: 800-93USITT (800-938-7488)

315-463-6463

fax: 866-FXUSITT (866-398-7488)

315-463-6525

e-mail: [info@office.usitt.org](mailto:info@office.usitt.org)

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

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## PRAGUE (from page 1)

their task and by the end of the first day, the exhibit was about 80 percent in place.

Meanwhile, Mr. Saternow and his team arranged the student trunks, using the emptied crates from the National exhibit as stands to raise them to eye level. The only drawback in our progress was with the sound players that had arrived without being completely programmed. Only limited tracks were working, much to Rick's dismay.

June 10: While the National exhibit was under construction, Laura and I began work on the costumes included in the "Crowd of Dramatic Characters." Eight costumes from different designers and productions were selected for this special display of costumes from all countries, which stretched from the entrance of the room through the National exhibits, ending in front of the USA exhibit. With mannequins provided locally, the "Crowd" allowed for a greater representation of actual costumes than in previous PQs. We had included a steamer in our toolkit, apparently the only one in the room if not all of Prague, and it was an instant hit, traveling from Taiwan to India to Slovenia without ever going through customs. Back at the National exhibit, the sound support person arrived to attempt to reprogram the players, but was unsuccessful.

June 11: The room was now filled with the activity of 47 productions opening simultaneously. The path from one end of the room to the other was constantly shifting as exhibits took shape. Although the room was still dusty from the construction, it was time to remove the shrink wrapping from our display so that the frames holding the artwork and photos could be straightened on their

wires. Some nearby observers were disconcerted, as they had thought that the wrapping was a part of the exhibit, but they concluded that that would not have been a very American approach to the design.

The USC team also installed the Architecture exhibit panels in the area for theatre building designs. In the interim, the suitcase containing the set of new sound players being brought in from England had been checked by the courier however it didn't make the change of planes in Amsterdam.

June 12: All construction was to stop at noon on opening day so the room could be cleaned. At 11:41 a.m., the representative from the sound company arrived directly from the airport, out of breath from his journey and anticipation, with the suitcase containing the new players, which finally contained and played all twelve tracks of sound design. At 1:30 p.m., we were still receiving our Czech labels, while the cleaning crew was removing the plastic protection from the carpet on the floor and making an attempt to tidy the room. The exhibits around us were still in varying states of completion, but as our exhibit was finally finished, we departed.

June 12, 6 p.m, Opening Night: The invited audience entered into the Heart of the PQ area where performances were taking place in the towers of the senses, taste, touch, sound, smell, and sight. We were welcomed with speeches from Pavel Dostal, minister of Culture of the Czech Republic; Jaroslav Malina, General Commissioner of PQ; Maija Pekkanen, president of OISTAT; and others. A bountiful array of food and drink was offered to the guests as the doors to the exhibits were officially opened. The

**PRAGUE** (See page 3)



Members of the Tobin board along with student award winners who traveled to Prague are: Jon Savage, Celina Ferencz, Christopher Domanski, Paul Alix, Robert Perdziola, Mel Weingart, Linda Hardberger, and Rusty Cloyes. John Bertram is not shown.

Photos/Alexandra Bonds



US exhibit docents, wearing the t-shirt designed and contributed by Bob Scales.

## PRAGUE (from page 2)

set-up team was joined at the opening by the members of the USITT PQ tour, who were very supportive of the results of our efforts.

June 13: On the first full day of PQ, the members of the Tobin Foundation for Theatre Arts Board of Directors, Mel Weingart, Robert Perdziola, and Linda Hardberger arrived, and toured the USA Student Exhibition, having a chance to appreciate the results of their support for the display.

In the evening, they held a wine and hors d'oeuvres reception at their charming pension for the Tobin award winners, Jon Savage of North Carolina School for the Arts, Christopher Domanski and John Bertram of Ohio University, and Celina Ferencz, Rusty Cloyes, and Paul Alix of University of Texas, Austin.

June 14: Michael Tingley, USITT Architecture Commissioner, presented a session on Theatre Architecture in the USA, focusing on the contributions of USITT to the profession through consultations and awards.

June 15: The National Beat, a new feature in the Heart of the PQ area, was presented by the students from USC. To combat the heat and high energy of the PQ activities, they spread out pillows for the audience to relax on and spritzed them with water sprayers, while inviting interaction through music and dance. Immediately following was the USA National Day reception, attended by around 100 onlookers who depleted the food and drink in record time.

June 17: Awards Ceremony: The announcement of the PQ awards was held in the Laterna Magica Theatre. Representatives from many of the National and Architecture exhibits gathered to learn the decisions of the judges, who do not assign awards to the Student Exhibits.

To the USA team's delight, we were recognized with an Honorary Diploma in the category of National Exhibits, for "inclusivity and internationalism." In selecting productions for the inclusion, the curators agreed that the work of international and multi-cultural designers contributed to the outstanding design collaborations in the country.

We confirmed that theatre design in America was proud to embrace multi-cultural and multi-national influences in the new epoch, a reflection of the overall theme of PQ 2003, "the labyrinth of the world and the paradise of theatre."

The exhibit included 65 productions from across the country, illustrated by maps on the productions labels, and from professional, regional, and academic theatres. We also introduced sound scores, bringing the experience of the exhibit into another realm of the senses. The team of curators agreed that the award reflected our intentions completely.



# usitt

United States Institute for Theatre Technology, Inc. is the association of design, production, and technology professionals in the performing arts and entertainment industry. Founded in 1960, the Institute's unique mission is to actively promote the advancement of the knowledge and skills of its members.

USITT's volunteer members and staff work together to fulfill the mission by:

- promoting research, innovation, and creativity by sponsoring projects, programs, and symposia;
- disseminating information about aesthetic and technological developments;
- providing opportunities for professional contacts and networking;
- producing the USITT Annual Conference & Stage Expo;
- participating in the development of industry standards;
- promoting and sponsoring international alliances and activities;
- advocating safe, efficient, and ethical practices;
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# Around the Institute

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*

We have had numerous reports about the Prague Quadrennial from several members, all of whom report that the exhibitions were outstanding and overwhelming. There have also been reports that Prague was unusually hot during June, leading to the consumption of many frosty beverages.

For those not able to see the United States exhibit in Europe, it will be a featured special exhibit at Stage Expo next March, so plan to spend some time with this extraordinary work.

Michael DiBlasi, a partner in **Schuler and Shook, Inc.** should have been included as designer of the Minneapolis Convention Center Auditorium in a recent item about the firm winning two awards from the

International Association of Lighting Designers. His design for the flexible space received an Award of Merit.

The Lighting Museum has launched a website at [www.stage-lighting-museum.com](http://www.stage-lighting-museum.com). The site includes depictions and information about a sampling of the material available at the museum itself which is located in Israel. While some of the web site's sections are still under construction, the history section is complete up to the introduction of the electric incandescent bulb. The site contains very valuable links and photographs of the collections. Extensive text is also available in the sections which have been completed. A short video on the Lighting Museum was presented as part of the Israeli exhibition at the Prague Quadrennial, helping to broaden awareness of the facility.

## SUSTAINING MEMBER NEWS

**LVH Entertainment Systems** of Oxnard, California has promoted Harvey Sweet to Vice-President of Rigging Systems. He had been a senior designer,

**AROUND THE INSTITUTE** (See page 5)



Photo/Tom Thatcher

Contributing Member H&H Specialties generously underwrote the 2003 Annual Conference & Stage Expo registration fees for six student members. Award winners gathered at the H&H booth at Stage Expo in Minneapolis to thank Reid Neslage, standing left, H&H Vice President, who has been a strong supporter of USITT for many years.

## AROUND THE INSTITUTE *(from page 4)*

estimator, and project manager for LVH. As vice president, Mr. Sweet will be instrumental in business development and expanding sales in theatrical rigging systems.

**Thern, Inc.** says that multi-line loads are easier to control with a Thern Series CW-1100 Clew Winch, which provide an alternate to counterweight systems. The Thern series are easier to operate, less hazardous, can be drill operated for faster movement, and have a drum lock for secondary load handling and security, the company notes. For more information about products from the Winona, Minnesota, company visit [www.thern.com](http://www.thern.com).

Tim Baca has joined **TMB** in the Los Angeles sales department. He has a bachelor's degree in theatre design from Lynchburg College in Virginia, served as technical director for the B Street Theatre in Sacramento, California, and then spent two years as tour electrician for the *Disney On Ice* road show. Jai Auguste has left TMB's London operation to become operations/liasons director at JVTV television network.

**Cobalt Studios** may still have space available for its Summer Scene Painting intensive workshop. The session runs July 28 to August 15 and covers all the basics plus problem solving and translucencies. USITT Directors at Large Rachel Keebler and Kimb Williamson will be team-teaching this popular seminar designed to expand the knowledge and skills of participants. For more information, visit [cobaltstudios@fcc.net](mailto:cobaltstudios@fcc.net). The course fee includes tuition, room, board, and materials.

**Theatre Projects Consultants** served as theatre consultant to world-renowned architect Frank Gehry during the past six years of planning and building the Richard B. Fisher Center for the Performing Arts at Bard College. As theatre consultants, Theatre Projects worked with Mr. Gehry and other design team members to realize the needs and vision that Bard had for the new center. Theatre Projects played a key role in developing the concept designs and advising on the physical designs for the two theatres and four studio spaces. Theatre Projects led the design team in theatre planning so that performances spaces func-

tion to the highest possible level both backstage for performers and technicians and front of house for audience members. The company also designed and specified an extensive concert shell, stage lift and chair wagons, drapery, and theatre equipment systems including lighting, motorized and manual stage rigging, pipe grids and portable rigging systems, sound, communications, and video systems with associate consultant Engineering Harmonics of Toronto, Ontario, Canada.

**High End Systems** was part of the Eurovision Song Contest, where 26 European countries came together for harmonious competition. Many lighting companies worked as one to create the spectacular worldwide broadcast event in May, which had an estimated audience television audience of 200 million people. Pet Sundin was lighting designer for the event, held in Riga, Latvia, which featured more than 300 High End products, including 10 Catalyst systems, 108 Studio Beams, 116 x.Spot High Output, 20 x.Spot 4:1s, and 67 Studio Spot CMY 575s.

### Seeking Member Information

We are currently looking for the current where-abouts and correct addresses for David Stock, Donna Estes, Michael Madravazakis, Emily McCann, Clay Campbell, John McCarthy, Stephanie Shaw, Christina Killmar, Christopher Kockler, Amanda Dulin, Kristin Matthews, Rafael Jaen, Anna Capp, Katherine Beach, and Adam Swan.

All of these people are current members, but mail for them has been returned to the USITT Office. Please help us stay in contact with these people by letting Barbara Lucas know where they can be found. Call 800-93USITT or e-mail [barbara@office.usitt.org](mailto:barbara@office.usitt.org) with information.

*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 800-93USITT. Deadlines for upcoming issues are noted in the USITT Calendar.*

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## SUSTAINING

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

# Costume Design & Technology Commission Expands Web Presence

**Kristina Tollefson**

*Costume Design & Technology Vice-  
Commissioner*

The Costume Design & Technology Commission is excited to announce its new web page where you can find all the information you need about the Commission's activities and projects. This includes contact information for project leaders as well as Commission leaders.

Follow the links on [www.usitt.org](http://www.usitt.org) to the Costume Design & Technology Commission page and click on the title "Costume Design & Technology Commission."

The web site joins the already active costuming community on the Costumer's Info list with the Costume Locator Service to bring together hundreds of costuming professionals worldwide. On the Costumer's Info list you can exchange sources, ideas, techniques, and products used in any area of theatrical costuming. Subscribers post questions ranging from machinery recommendations to dye techniques to textbooks and web sources to internships and job openings. In the past, topics and discussions on the list have developed into panel sessions presented at USITT Annual Conference & Stage Expos. With a membership of 450, there is someone out there who has faced your same challenges and who is excited to share their experiences with you.

If you ever rent costumes, you will find the Costume Locator service an invaluable resource. This community of people who operate rental programs and those who rent costumes for their productions can find each other quickly. The list is not responsible for setting up or monitoring transactions, but for getting people in touch with one another.

Both lists have a searchable archive, so those who join now can benefit from the discussions of the past. Searching the archives before posting a request may be all you need to do to answer your question. Entering "dye vats" into the Costumer's Info archive, for example, will bring up all posts that contained any discussion of dye vats. Rental sources are stored in the Costume Locator archive. Entering the term "witch" will bring up multiple sources for *Into the Woods*.

Both services are moderated, which means the list moderator must approve each request or post. This insures the integrity of postings, allows the moderator to edit/combine duplicate messages as well as edit for clarity, and insures that members are posting to the correct list for their inquiry.

The main features of both lists can be accessed through e-mail alone, but both lists also have web pages where you can access additional resources. Both lists allow you to choose to receive either the individual message format (which may result in as many as 20 e-mails a day) or the digest format which compiles all of the day's messages into one e-mail. You are automatically subscribed to the individual message format and can switch to digest by sending an e-mail to [costumeinfo-digest@yahoogroups.com](mailto:costumeinfo-digest@yahoogroups.com) or [costumelocator-digest@yahoogroups.com](mailto:costumelocator-digest@yahoogroups.com). Guidelines for use can be found in the "files" section on the Costumer's Info web site and will be e-mailed to you immediately upon subscribing.

Any member may belong to either list, and we hope you will join both. Please spend some time looking around the web sites, which have very detailed help sections. If you have any questions about these services that can not be answered by visiting us on the web, please contact the list moderators.

## Costumer's Info List

Moderator: Kristina Tollefson,

[kristina@tollefsondesigns.com](mailto:kristina@tollefsondesigns.com).

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## Costume Locator List

Moderator: Kevin McCluskey, [kmclusk@mwc.edu](mailto:kmclusk@mwc.edu)

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# Long Beach Lighting – It's Exciting!

**Judy Staicer**

*Lighting Vice-Commissioner for Programming*

Get ready for another round of exciting programming from the Lighting Commission at Long Beach in 2004. We're planning quite a wide variety of sessions – informative, useful, hands-on, and stimulating.

California is a great place for all kinds of lighting design, and we are planning programming to take advantage of the varied resources there. We will offer a Professional Development Workshop (PDW) on lighting for video which is sure to be very popular. ("I'm *so there*," as my students would say!) Plans are still in the works, so check future issues of *Sightlines* for more details. We've also planned a conference session on **THEME PARK LIGHTING** to round out the West Coast-inspired sessions.

Seven-time Emmy award-winner Bill Klages will be honored as our Distinguished Lighting Designer. His talk about his long and illustrious career in

television will be a must-attend event. Later, in the Light Lab, Mr. Klages will demonstrate and discuss the effects of various color and diffusion media on the camera.

Light Lab? But didn't we just have a Light Lab in Minneapolis in 2003? Yes we did, and we're doing it again in Long Beach. Want to know how your favorite lighting console stacks up against the competition? Come to the **CONSOLE SHOOTOUT** and find out. And **HOW'S THE WEATHER?** If you're tired of the same ho-hum beautiful weather day after day in Long Beach, soak up the varied atmospheres in this fun and informative lab session. Be sure to bring your cameras to the lab for some practice in **DIGITAL PHOTOGRAPHY FOR LIGHTING DESIGNERS**.

There is a lot to experience in the regular sessions as well. Fiber optic lighting systems for scenic models attracted much attention at Minneapolis, so in Long Beach we're presenting a session in which you can get a close-up look at how these systems can facilitate design communica-



Photo/Tom Thatcher

Light Lab in 2004 promises to be as exciting as the 2003 version.

tion. We all know a good deal about the art of theatrical design, but it's **THE BUSINESS OF THEATRICAL DESIGN** that eludes us at times. Jim Moody's business expertise is sure to be a big help to many of us!

If you've ever thought about expanding beyond theatrical lighting into areas such as architectural, television, or industrial lighting, come to the annual Gilbert Hemsley Internship session. This year's session will be a seminar devoted to transitioning into these specialized lighting fields.

These are just some of the sessions being planned for Long Beach, but don't forget the Lighting Commission Meetings and Reception where plans are made for future conferences. These are open meetings, so if you'd like to contribute ideas or to help make the programming happen, please come! It's fun, and it's a great way to meet people, make contacts, and make a difference.

## Call For Volunteers

There is always a lot to do, and the help of willing hands is always welcome. All conference programming happens because people care about it and volunteer their time to do the work.

Students are needed to volunteer to help set up Light Lab, help with lab sessions, and strike the lab. The conference fee for student volunteers is waived, and volunteering is a great opportunity to learn and meet experienced lighting designers. Non-student volunteers are also needed to work in the lab as well as to help plan and expedite programming. Please contact me at [jsdesigner@mindspring.com](mailto:jsdesigner@mindspring.com) or Rich Dunham at [rdunham@uga.edu](mailto:rdunham@uga.edu) for more information.

## Plan Now to Enter Architecture Awards

As the USITT Architecture Awards program enters its second decade, competition among new or renovated theatres continues to draw interest from around the world. USITT's Architecture Commission continues to increase participation in the competition and uses all entries as the basis for a special conference session to review all aspects of the selection process.

Although theatre architects and consultants are the people who most often submit entries for the competition, building owners such as universities or non-profit organizations can either encourage their architects to submit projects or submit them directly to the awards program.

Architecture Commissioner Michael Tingley and Vice-Commissioner for Awards William Murray have named Bing Thom to lead the adjudication process for awards. Mr. Thom is a principal with Bing Thom Architects of Vancouver, British Columbia, Canada. Bing Thom Architects won a USITT Merit award in 1997 for its work on the Chan Centre for the Performing Arts.

The Architecture Awards are open to any new construction or renovation completed since January 1, 1994. The USITT Architecture Awards jury will evaluate projects on creativity, contextual resonance, functional operation, exploration of new technologies, and community contribution.

The deadline for submissions is November 3.

Submission information, requirements, and entry forms are available at [www.usitt.org](http://www.usitt.org) or by contacting Stacy C. Darling, USITT Awards and Special Projects Coordinator, at 800-938-7488 or [stacy@office.usitt.org](mailto:stacy@office.usitt.org).

Jurors are expected to meet in November, and all those submitting entries will be notified of results in December. Representatives of projects chosen to receive Honor or Merit awards will be invited guests of USITT at the Annual Conference & Stage Expo to be held March 17 to 20 in Long Beach, California. Projects may also be considered for inclusion in future exhibits of work, including the 2007 Prague Quadrennial. Award winners from the past several years formed the basis of the United States entry in the 2003 Prague Quadrennial architecture exhibit.



# usitt

## STAGE EXPO<sup>SM</sup>



***"Theatre  
in a  
brand  
new  
light"***

**LONG BEACH**  
**MARCH 18-20**  
 **2004**

**8** AUGUST Sightlines



### 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

- |   |  |
|---|--|
| 500 A.C.T Lighting  | 700 MDG Fog Generators Ltd.                        |
| 150 American Harlequin Corporation                              | 613 Mehron Inc.                                    |
| 925 Apollo Design Technology, Inc.                              | 361 Meyer Sound                                    |
| 830 Autostage   | 230 Norcostco Inc.                                 |
| 330 Barbizon  | 663 Pop-Out Furniture                              |
| 560 Ben Nye Company   | 950 Production Intercom Inc.                       |
| 545 City Theatrical, Inc.                                       | 680 Protec   |
| 564 J.R. Clancy   | 100 Rosco  |
| 225 Clear-Com Intercom Systems                                  | 350 Rose Brand                                     |
| 411 Columbus McKinnon   | 450 Sapsis Rigging Inc.                            |
| 661 Dazian LLC  | 514 Sculptural Arts Coating, Inc.                  |
| 562 Designlab Chicago   | 260 SECOA  |
| 463 Dodger Costume Rental                                       | 750 Selecon  |
| 762 eartec/Porta Phone  | 600 Show Distribution                              |
| 140 Electronic Theatre Controls(ETC)                            | 492 Smooth-On, Inc.                                |
| 550 Entertainment Design/Lighting<br>Dimensions/LDI             | 462 Stage Directions Magazine                      |
| 340 Entertainment Services and<br>Technology Association (ESTA) | 180 StageRight Corporation                         |
| 791 Florida State University                                    | 740 Steeldeck, Inc.                                |
| 400 Flying By Foy   | 110 Strand Lighting Inc.                           |
| 130 Future Light  | 440 Syracuse Scenery & Stage<br>Lighting Co., Inc. |
| 320 GALA, a division of<br>PACO Corporation                     | 370 Telex Communications                           |
| 520 H&H Specialties Inc.  | 413 Theatre Arts Video Library                     |
| 763 heatshrink.com  | 640 Thern Inc.                                     |
| 470 IATSE   | 720 James Thomas Engineering                       |
| 470 IATSE Local One   | 761 Tools For Stagecraft                           |
| 650 Irwin Seating Company                                       | 611 Union Connector                                |
| 461 Kenmark, Inc.   | 470 United Scenic Artists<br>Local 829 IATSE       |
| 250 Kryolan Corporation   | 594 University of Southern California              |
| 430 LEE Filters   | 580 Walt Disney Entertainment                      |
| 380 Le Maitre Special Effects, Inc.                             | 300 Wenger Corporation                             |
| 280 Leprecon  | 480 Wybron, Inc.                                   |
| 940 Leviton/Colortran   |  |
| 512 Lex Products Corp.  |  |
| 530 Lightronics, Inc.   |  |
| 630 LVH Entertainment   |  |
| 730 Mann Brothers   |  |

**Visit [www.usitt.org](http://www.usitt.org) for the  
most up-to-date  
Stage Expo Map and  
Exhibitor List**

# USITT

## STAGE EXPO<sup>SM</sup>

# 2004

### LONG BEACH

### MARCH 18-20

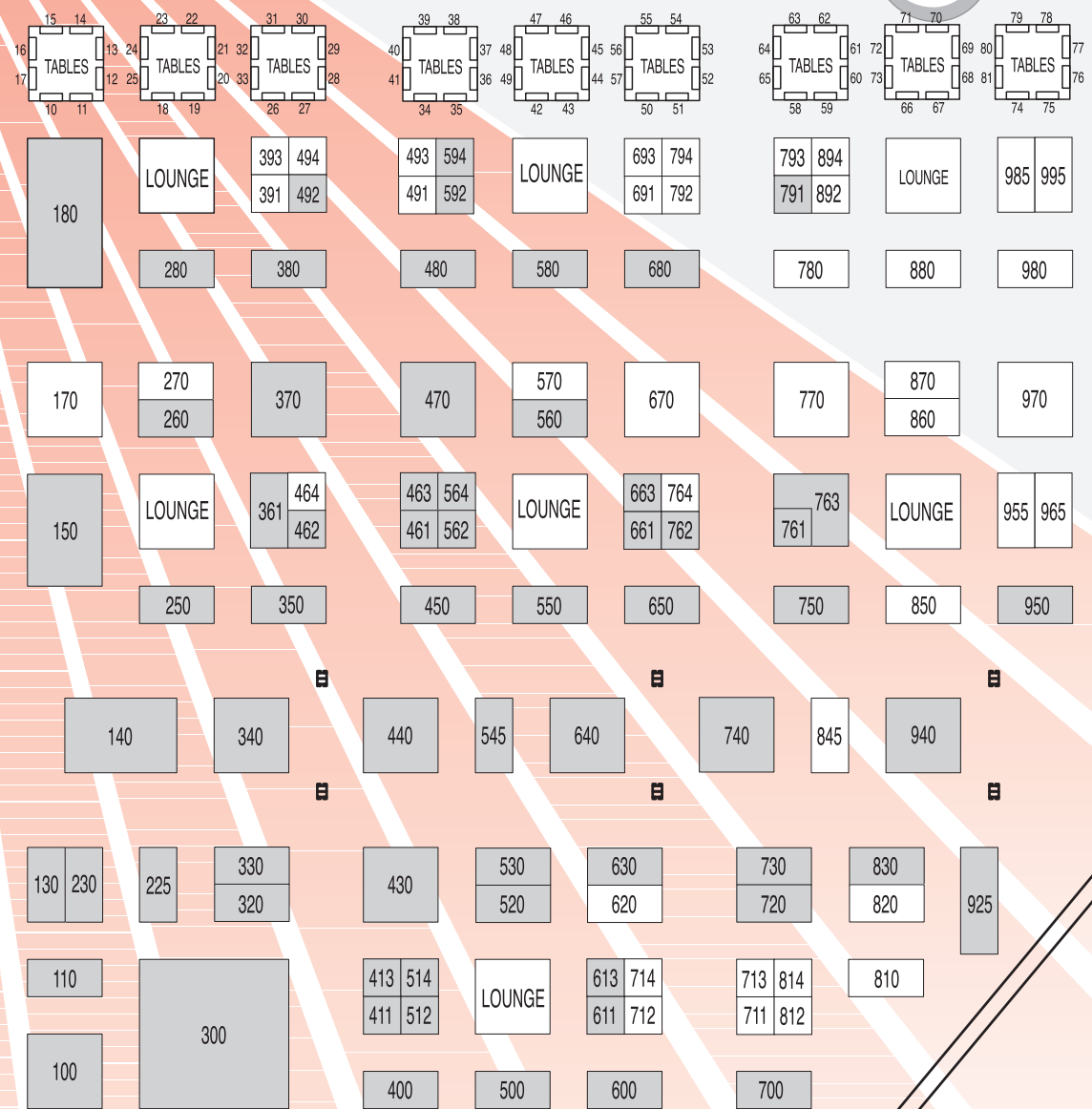
*"Theatre  
in a  
brand  
new  
light"*

#### CONCESSION SEATING AREA

SPECIAL EXHIBITIONS AREA

USITT BOOTH  
& BOUTIQUE

ENTRANCE



# A Special Way to Enjoy What Southern California Offers

**Mary Heilman**

*Long Beach 2004 Conference Committee*

What a great opportunity we have this coming year at our third conference in Long Beach, California!

The first of the three conferences, back in that last millennium, made up my mind about spending my hard-earned cash on a USITT membership. I participated in an amazing Professional Development Workshop (PDW) on historic scene painting techniques where I met Lance and Bruce Brockman, Rachel Keebler, and many other wonderful artists, designers, and technicians. By the end of that conference, I was committed to presenting at future events. By the time the second Long Beach conference came around, I was chairing and organizing a scene painting PDW and several other sessions on digital design, and film and television scene painting.

Now, with a third conference in this diverse metropolitan area, we had the unique advantage of having all of that experience behind us as we brainstormed sessions for the coming year. This is where I proposed a special session exploring the amazing fine art museums of the greater Los Angeles area. The list is extensive and, having presented a number of sessions in the past that related to southern California's entertainment industry, I felt it was time to take advantage of an aspect of Los Angeles that is sometimes overlooked – namely our world class art museums.

On Tuesday, March 16, the day before we kick off the start of the 2004 USITT Annual Conference & Stage Expo, we will present a workshop called THE GETTY, THE HUNTINGTON — SEE IT ALL. When trying to narrow down the list of potential sites to visit, these two institutions seemed to make sense since they are in many ways at different ends of the art museum spectrum.

About an hour's drive north of Long Beach will be the first stop at the Getty Center. On the top of a green, Los Angeles hill with a spectacular view of the

coastline, the Getty Center complex is a beautiful combination of modern architectural design and natural environment. We will spend the morning touring the many exhibits that include a chronological rotation of galleries starting with the North Pavilion and art before 1600 including paintings, sculpture, illuminated manuscripts, and decorative arts. The tour will move on to the East and South Pavilions covering the 1500-1800 time period, and the West Pavilion exhibiting art after 1800 including Vincent van Gogh's *Irises*. There is also a special ancient art exhibit. The Getty restaurant and two cafes will be available for lunch after which we will travel to the Huntington Museum, Library and Botanical Gardens across town in San Moreno.

The Huntington is a private, non-profit institution founded by Henry E.

Huntington in 1919. The library has changing exhibits from its collection, known to be one of the largest and most complete research libraries in its related fields in the United States. The collection includes Shakespeare's "First Folio" plays entitled *Mr. William Shakespeare's Comedies, Histories, and Tragedies*, the Ellesmere manuscript of Chaucer's *Canterbury Tales*, a Gutenberg Bible on vellum, and the double elephant folio edition of Audubon's *Birds of America*.

The art collections are housed in four locations on the Huntington grounds. The Huntington Gallery, once the Huntington residence, is a mansion built in the Beaux Arts style and houses a comprehensive collection of British and French art of the eighteenth and nineteenth centuries including Gainsborough's *Blue Boy* and Lawrence's *Pinkie*. American paintings from the 1730s to the 1930s are exhibited in the Virginia Steele Scott Gallery of American Art that also displays a permanent exhibit of the work of

**SOUTHERN CALIFORNIA** (See page 11)

See the Getty Research Institute and Central Garden as part of the day-long tour.



Photo/Alex Vertikoff C. 2002 J. Paul Getty Trust



**CONFERENCE & STAGE EXPO  
LONG BEACH 2004**

Conference housing  
and registration forms  
available August 1 on line

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

and in the  
September issue of  
***Sightlines***

# USITT Joins Personnel Certification Council

USITT has accepted a permanent seat on ESTA's new Certification Council. The Certification Council is the governing body which will manage the development and implementation of a new industry-wide certification program for entertainment technology technicians.

USITT President Bruce Brockman has appointed Dennis Dorn, USITT Vice-President for Commissions and professor of theatre technology at the University of Wisconsin-Madison as USITT's representative to the Council. He has also appointed Joe Aldridge, USITT Vice-President for Special Operations, professor and technical director at the University of Nevada Las Vegas, and a trustee for IATSE Local 720-Nevada Resort Association's Training Trust as our alternate member of the Council.

President Brockman commented, "USITT strongly endorses this project. Certification in key areas of the performing arts industry will not only ensure employers of qualified and well trained technicians, it will also provide those working in the performing arts an important professional credential. For our members who work in education as well as those who work professionally in the industry, certification will be a significant issue, and USITT is pleased to be playing



a part in the development of this project."

Upon his appointment Mr. Dorn said, "I am delighted to represent USITT as a partner in the effort by ESTA members to assure that stage technicians will be well versed in the new technologies and long-time safe practices required of modern entertainment industry technicians. The proposal of establishing industry-wide competency standards and setting up training programs has been discussed for many years. Now that the idea has finally come to fruition, we will all benefit from the enhanced level of professionalism that our employees bring to the workplace."

"Having worked as a stagehand for the IATSE Local, and at the University, I often see people entering the workplace without the necessary skill sets to do the job," Mr. Aldridge said. "Certification is an excellent idea which needs to happen."

ESTA President Mike Wood commented, "We view USITT's involvement in the Certification Program as an absolute must. Our two organizations have a long and beneficial history of working together, particularly in the area of standards development. Also, USITT members made their voices clearly heard in support of certification during our feasibility study."

The ESTA Certification Council will represent the diversity of the industry. Members will include key leaders in entertainment business, labor, facilities, associations, and academia. ESTA is in the process of extending invitations for Certification Council membership. IATSE, the International Alliance of Theatrical Stage Employees has also accepted a permanent seat on the Council as has IAAM, the International Association of Assembly Managers. The key areas of electrical skills and rigging skills have been identified for initial development in the ESTA Personnel Certification Program.

## SOUTHERN CALIFORNIA *(from page 10)*

Pasadena architects Charles and Henry Greene. Renaissance paintings and eighteenth-century French sculpture, tapestries, porcelain, and furniture, known as the Arabella Huntington Memorial Collection, are in the west wing of the library.

Surrounding these buildings and beyond are the botanical gardens which cover 130 acres of the 240-acre estate. The fifteen specialized gardens include plant groupings from around the world and the not-to-be-missed Japanese Garden featuring a drum bridge and furnished Japanese house. Participants are encouraged to bring their cameras for a short instruction on photographing architectural structures and their details for use in theatrical design and scene painting.

At the end of the day, all will travel to

nearby Pasadena, where in the "old town" district participants and presenters will be able to dine in one of the area's wonderful and varied restaurants to allow rush hour

traffic to clear before we head back to Long Beach.

So wear your walking shoes, grab your camera, and join us for this special event.



The main staircase at the spectacular J. Paul Getty Museum will be the first part of the first stop in an outstanding day-long event which precedes USITT's Annual Conference & Stage Expo.

Photo/John Linden C. 2002 J. Paul Getty Trust

# Regional Section News

## New England Plans Barbecue

It is summer in New England so Crystal Tiala, Section Chair, has declared that its "BBQ time!" All members and their guests are urged to mark their calendars for 2 p.m. Saturday, August 6. The event will, just like the last two years, be held at the Chair's house in West Roxbury, Massachusetts, and Ms. Tiala promises there will be lots of food and snacks. She also notes that "If you are thinking about becoming a member of the New England Section, join us at the BBQ and we will sign you up for only \$15." Committee members should be prepared to report on their assignments from the Annual Conference & Stage Expo in Minneapolis in March. A discussion of the Section's involvement in ACTF will also be held. For more information or directions, e-mail Ms. Tiala, at [tiala@mindspring.com](mailto:tiala@mindspring.com) or call 617-327-5209.

## Northern California Section Tour submitted by Tom Hird

The Northern California Section met at the new Robert and Margrit Mondavi Center for the Performing Arts, University of California - Davis, on May 24. Participants included about 60 members and guests, including a number of architects. Steve and Bobbie Odehnal of Sacramento Theatrical Lighting coordinated the event with Darrell Winn of the UC Davis Department of Theatre Arts and theatre consultant Adam Shalleck of Auerbach Pollock Friedlander. Stephen A. McFerron hosted for the Mondavi.

Mr. Shalleck moderated the morning session with acoustical consultant Ron McKay. They explained the Center's mission and operational criteria, including the University's vision, the UC Davis Presents program, the unique site situation, and what sounded like a very cooperative design process.

Before the group broke for a backstage walking tour and lunch, Mr. Shalleck and Mr. McKay covered architectural, acoustical, and theatrical solutions. Since the Center sits next to freeway and railroad right-of-ways, the house and stage were isolated from the outer structure of the building. Mr. McKay explained the acoustical treatments. The air handling system, which brings cold air in from below the audience, proved interesting to those in the audience who were more familiar with the opposite, more typical approach.

Following a lunch provided by ETC, Mr. Shalleck took the group on a virtual tour of the more inaccessible nooks, crannies, and technical features of the Center. At various times during the day, Mr. McFerron and his staff demonstrated the adjustable pit canopy and various acoustical curtains.

Following the "tour" Mr. Shalleck moderated a panel including Mr. Winn, whose production of *H.M.S. Pinafore* was on stage, Mr. McFerron, who represented the facilities staff, and Mr. Odehnal, who helped supervise various aspects of the technical installations.

The day ended with a demonstration in the multi-use studio space of ETC's Emphasis system, which coordinates their light boards with WYSIWYG visual representations of a stage production.

## Midwest Section Plans for 2003-04

The Midwest Section has announced its tentative 2003-04 activities schedule.

First on the calendar is a matinee production of *The Lion King* which will be staged in Chicago on October 25. The section hopes to combine the performance with a morning workshop or tour, and at this time the possibilities are endless. Tickets for the performance are \$31 and may be reserved by sending payment to Nancy Woodruff at 400 East Randolph St., #2025, Chicago, IL 60601.

In January the section will have an event either hosted by Rockford College or in conjunction with ACTF at Illinois State University. On April 17, 2004 the section will tour ETC's new facilities outside of Madison, Wisconsin with associated workshops or demonstrations. For information or to help plan a program contact Ms. Woodruff, Program Chair at [nanbrwood@aol.com](mailto:nanbrwood@aol.com).

## Southwest Plans Events

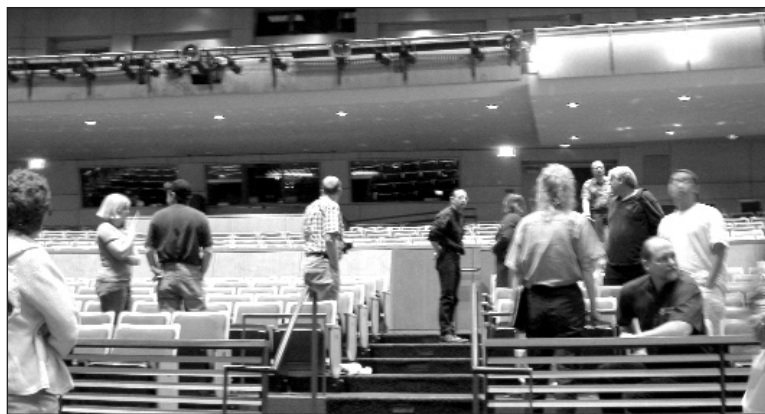
Midwestern State University will be the host of the Southwest Regional Section's Fall Symposium. The event will be held in September. Topics will include fronting of wigs, wig dressing, and pyrotechnics for indoor venues.

In January 2004, University of Texas in Austin will host the Winter Symposium, featuring a rigging seminar by Jay O. Glerum.

For details please contact Richard Denning, Section Chair at [denning@tarleton.edu](mailto:denning@tarleton.edu)



The adjustable canopy of the Mondavi center was part of the tour by the Northern California section. It lowers to blend orchestra shell with house or raises for theatre; may land for maintenance, or open for apron lighting position.



Participants on the Northern California Regional Section tour of the Mondavi facility watch house acoustical panels change position. Notice audience sections architecturally divided to break up main floor and enhance intimacy. Steve Odehnal is at right, sitting.

Photos/Tom Hird

## Teague Named VP-Special Ops

Bill Teague has been named interim USITT Vice-President for Special Operations to complete the term of Joe Aldridge. Mr. Aldridge was elected Vice-President for Conferences, a post he assumed in July creating the vacancy which Mr. Teague is filling. Mr. Teague's appointment was approved by the Board of Directors during its meetings in Minneapolis.

"I'm glad that Bill has agreed to fill this post," said USITT President Bruce Brockman. "He has a lot of experience with USITT so it is great that he has the time to serve as vice president."

Mr. Teague has been a Director-at-Large of the Institute and was elected VP-Programming before deciding not to seek re-election. He received the 1995 Southeast Region Outstanding Educator of the Year award. He is also a former President of the Alabama Conference of Theatre and Speech.

Mr. Teague is a professor of theatre at the University of Alabama where he teaches design and technical theatre. He is also involved in design for television and has served as a theatre consultant. As Vice-President for Special Operations for USITT, he will oversee special exhibits such as Design Expo and Tech Expo, work to select the conference decorator, and work on other areas assigned by the President or Board of Directors.

## Need a little creative inspiration?

USITT's bookshelf now includes



*Surfaces*  
*Soft Surfaces*  
*Natural Surfaces*  
by Judy Juracek

plus other  
new publications  
by USITT authors

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or call 800-93USITT

# Your <sup>usitt</sup> Member Benefits

*featuring*

\$50 off the regular registration rate for the  
North American Association of  
Flying Effects Directors (NAAFED)

## FLYING EFFECTS WORKSHOP

September 4-6, 2003

Northern Illinois University, Dekalb, Illinois  
Presenters: Delbert L. Hall & Tracy Nunnally

This workshop is intended for anyone who wants to learn to safely rig flying effects involving performers. The workshop consists of both classroom and hands-on experience with at least 10 different types of flying systems. *New this year:* The presenters will show several new systems, including the debut of the new Stage Directions track system that lets an operator control the direction the performer faces. Space is limited (the workshop has filled to capacity the last two years) so don't delay ; complete your registration soon.

For additional information or to register, visit Members\_Only at [www.usitt.org](http://www.usitt.org), click on Member Discounts, and go to Flying Effects Workshop.

Check Members\_Only for the latest information on all your member benefits. If you have questions or suggestions for a new benefit, contact Membership & Ad Sales Manager Michelle L. Smith at 800-938-7488 or [michelle@office.usitt.org](mailto:michelle@office.usitt.org).

## *In Memoriam* Albert M. Koga

**Bernhard R. Works**  
*USITT Fellow*

USITT Fellow Albert M. Koga, a true gentleman and stage lighting pioneer, died on May 23, 2003 in Skokie, Illinois. He will be remembered for his contributions to the Institute and to the profession.

Mr. Koga was born in San Francisco in 1915 of Japanese heritage. He graduated in May 1940 from the University of California, Berkeley, with a bachelor of science degree in electrical engineering. Shortly after December 7, 1941, and although he was an American citizen by birth, he elected to join his parents in the War Relocation Center located at Tule Lake, California. He helped organize classes and taught mathematics and physics in the camp high school where his success inspired the local school board to add him to their staff in the city.

Shortly afterwards in 1943, Doane College in Crete, Nebraska, added him to

their academic staff to teach mathematics, physics and engineering drawing to the V-12 Naval Cadet program. In both 1993 and 1999, Mr. Koga was an honored guest at the Naval class reunions in Norfolk, Virginia, where he was recognized for his contribution to the success of the program. He remained in touch with many of the officers and former cadets.

In 1945, Mr. Koga moved to Chicago with his wife, Mary, to design lighting fixtures for the Steber Lighting Company. A year later he found himself designing food dispenser equipment for the Leader Electric Company. By 1947 he was appointed chief engineer for the Hub Electric Company in Chicago, a position he retained until 1980.

In 1956, Mr. Koga engaged Professor Ted Fuchs at Northwestern University as a theatre lighting consultant for the firm. As a team, they consulted on over 250 theatres throughout the country. Mr. Koga and Jimmy Miller, an early advocate of open stages, published a series of small booklets with typical lighting plots that were distributed free to architects, consultants and lighting practitioners.

Frequently updated, more than 20,000 copies have been distributed throughout the country and abroad. Over the years, Mr. Koga also taught evening classes on stage lighting at the Chicago Lighting Institute as well as was an active member of the Illuminating Engineering Society. His presentations at numerous conventions of both organizations are well remembered.

Mr. Koga was the first chairman of the founding board that created the USITT section in Chicago in 1968. He continued his strong support for the Institute by serving on the board for many terms and providing financial support for the regional scholarships.

As a consultant, Mr. Koga was the same, quiet perfectionist whether for a small Unitarian church project or for the multi-theatre complex of the Krannert Center for the Performing Arts in 1967-69. The excellent planning reflected his vision to provide for the computer controlled lighting installations when they arrived on the market years later.

As a friend, he was reliable and constant. Mr. Koga was preceded in death by

## Deadline Nears For USITT Grants

USITT continues its tradition of providing support for special projects and has set an application deadline of September 15 for those seeking funding through the special grants program.

USITT funds projects which seek new knowledge through experimentation, research, or the collection of resources promoting research study. Other areas funded include projects which demonstrate creativity and innovation and which improve or enhance contemporary approaches to design and technology. Each project should result in a direct presentation, demonstration, or publication to USITT members.

Over the past five years, the Institute has given more than \$110,000 in grants and fellowships to members through the resources generated by the Edward F. Kook Endowment Fund, the Commission's Fund, and support from the

general budget. Project grants are generally given in amounts up to \$10,000, and fellowships are given for up to \$15,000.

For 2003-2004 there is only one deadline for project support grants which are due in the USITT Office by September 15. To be eligible for consideration, applicants must be USITT members in good standing who have belonged to the organization for more than a year. Individuals or businesses who belong to any category of USITT membership may apply for project grant support.

Applications are reviewed by the USITT Grants & Fellowship Committee which makes recommendations to the Board of Directors for final action. The grant-making cycle for 2003 has the committee meeting in November and making its report to the board for action at the board's November meetings.

The project grant application form and complete instructions, including a list of items not eligible for funding, are available on-line at [www.usitt.org](http://www.usitt.org) or by calling Stacy C. Darling in the USITT Office at

800-93USITT (800-938-7488). Ten copies of each application and all supporting materials must be submitted for the grant to be considered.

USITT's application deadline for fellowship support will be February 15, 2004. Information about fellowship applications is also available on-line.

Tim Kelly, Chair of the Grants & Fellowship Committee, said support for grants and fellowships has helped enhance the knowledge base of all Institute members. "The diversity of projects has been astounding; they stretch from a chronicle of the productions of Joseph Sovoboda to 'reverse peristalsis' and from Chinese scene design to the creation of a 'goniophotometer.' The creative and problem solving abilities of USITT members are the very definition of innovation."

Institute members have sustained the Grants & Fellowship program through individual contributions and support of the Art Auction, held every three years at Stage Expo. The 2003 version of Art Auction raised more than \$8,600 for the Endowment Fund.

# usitt Classifieds

**DISTINGUISHED PROFESSOR:** The Department of Dramatic Art at the University of North Carolina at Chapel Hill invites nominations and applications for a new position, the David G. Frey Distinguished Professor of Dramatic Art. Candidates must have a distinguished record of recognized professional achievement and scholarship, demonstrated excellence in teaching at the university or professional level, and terminal degree or equivalent experience. Applications are invited from all areas of professional specialization, including performance, playwriting, design, and dramaturgy. Responsibilities and salary to be negotiated based on candidate's specialization and experience. Applicants should submit curriculum vitae including names and contact information of three references to Frey Search Committee, Department of Dramatic Art, CB# 3230 Center for Dramatic Art, The University of North Carolina at Chapel Hill, NC 27599-3230. Search will close October 1, 2003. The Department of Dramatic Art has a distinguished faculty of professional theatre practitioners/scholars and operates in conjunction with PlayMakers Repertory Company (LORT/ AEA). The Department offers a comprehensive B.A. liberal arts undergraduate major and M.F.A. programs in Acting, Technical Production, and Costume Production. The University of North Carolina at Chapel Hill is an Equal Opportunity Employer. Minorities and women are encouraged to apply.

**DEPARTMENT OF THEATRE** invites applications for a 10-month renewable University Staff Technical Director. Position beginning August 1, 2003. Qualifications: MA or MFA in theatre design/technology preferred; demonstrated knowledge of Vectorworks and/or AutoCad, mechanics of the theatre, lighting design; teaching experience and/or professional experience preferred. Duties will include the supervision and maintenance of two theatres, the scenery studio and sound equipment; scenery construction, installation and rigging; production scheduling, budgeting and drafting; supervision of shop employees; teaching courses in Stagecraft and Computer Graphics. Application information: Please send letter of interest, resume and three letters of recommendation to: Department of Theatre, Texas Christian University, TCU Box 297510, Fort Worth, Texas 76129. TCU is an affirmative action/equal opportunity employer.

**TECHNICAL SUPERVISOR:** Hopkins Center. As delegated by Hopkins Center managers, the Technical Supervisor will oversee student and Union work crews on show preparation, show duties, the repair and maintenance of theatrical equipment, and post-show restoration of performance spaces used. Associate's degree in technical Theater with at least one year of practical experience in technical production of the performing arts; or the equivalent technical knowledge of theater equipment and its use including, but not limited to, lighting, lighting design, rigging, concert staging, theatrical stagecraft, properties, electronics, sound reinforcement, and recording. Working knowledge of electricity, electronics troubleshooting, carpentry, set design and sound equipment. Ability to lift at least 50 pounds. Familiarity with procedures for safely transporting a variety of musical instruments and electronic equipment, including, but not limited to, pianos and harpsichords. CPR certification and knowledge of basic first aid. Possession of a valid driver's license and ability to drive trucks up to 28' in length. Membership in I.A.T.S.E. and familiarity with equity rules and regulations. Ability to handle potentially difficult situations pertaining to artists, staff, and patrons in a diplomatic manner. Willingness to work irregular hours, including nights, weekends and overtime. Willingness to work on rigging grids (heights). This is a Union position for IATSE Local 919. Please submit resume and cover letter to: Office of Human Resources, Employment Section, 7 Lebanon Street, Suite 203, Dartmouth College, Hanover, NH 03755. Dartmouth College is an Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply.

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

**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*, 3<sup>rd</sup> 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](mailto:info@esta.org). To order ESTA publications, please contact the ESTA Publications office by phone or fax: 315-463-6467.

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up to date.**

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

# Calendar

AUGUST 1, 2003 THROUGH OCTOBER 29, 2003

## AUGUST 2003

- 1-2 Institute Business:** Executive Committee meeting, Chapel Hill, North Carolina  
**Conference:** Conference Committee meeting Chapel Hill, North Carolina
- 4-6 Costume Symposium:** Cedar City, Utah
- 7-9 Costume Symposium:** Cedar City, Utah
- 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 New England Regional Section:** Annual Barbeque, West Roxbury, Massachusetts
- 18-25 CITT:** Canadian Institute for Theatre Technology Annual Conference in Waterloo, Ontario, Canada

## SEPTEMBER 2003

- 5-7 Heart of America Regional Section:** mini-conference and regional meeting, Overland Park, Kansas
- 12-13 Northern Boundary Regional Section:** fall workshop at Southwest State University, Marshall, Minnesota
- TBD Southwest Regional Section:** fall workshop, Midwestern State University, Wichita Falls, Texas
- 15 Sightlines:** November editorial deadline  
**Grants & Fellowship Program:** Project Grant Applications due

- 18 Conference:** Student Volunteer Program applications available at [www.usitt.org/members\\_only](http://www.usitt.org/members_only) or from the USITT office
- 19-20 Southeast Regional Section:** Master Classes, Ford Center for the Performing Arts, University of Mississippi, Oxford, Mississippi
- 30 Conference:** Presenter biographies and Non-member presenter travel/housing/honoraria/guest pass information to VP-Programming and Office

## OCTOBER 2003

- 1 Institute Business:** Officers issue call for budget requests  
**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](http://www.usitt.org)
- 7 Institute Business:** Call for Board Reports issued
- 15 Sightlines:** December editorial deadline
- 17 Institute Business:** Commissioners, Committee Chairs, Section Chairs submit budget requests to officers
- 25 Midwest Regional Section:** *Lion King* performance, Chicago, Illinois
- 27 Institute Business:** Commissioners, Committee Chairs, Section Chairs submit reports to officers  
**Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
- 29 Institute Business:** Officers budget reports due to USITT Office

**Sightlines**

UNITED STATES INSTITUTE FOR  
THEATRE TECHNOLOGY, INC.

6443 RIDINGS RD., SYRACUSE, NY 13206-1111

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