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UNITED STATES  
INSTITUTE  
FOR THEATRE  
TECHNOLOGY, INC.

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

sightlines

**Kent Thompson to  
Kick Off 2002 Conference  
& Stage Expo**

Superdome, Saenger, Pat O'Brien's, and Mardi Gras! As if that weren't enough to satisfy any desire, there's Alabama Shakespeare Festival's amazing and innovative Kent Thompson as the Keynote speaker!

It's almost hard to believe that both the USITT Conference & Stage Expo in New Orleans and the exuberance of Mardi Gras 2002 are hard upon us. But what a wonderful time everyone will have; that includes all the "lagniappe" (a little extra, sort of like a baker's dozen) the Big Easy Conference has to offer.

Special treats are in store for those who attend the February 13 to 16 event, plus some of those "little extras" the city is famous for.

**Superdome Tours**

Touring the gargantuan Louisiana Superdome is a must for anyone's conference schedule. (Besides, if you don't do it this way, it'll cost you six bucks to join the regular tourists!) The management advertises the Superdome as the largest obstruction free room in the world – so large that the Houston Astrodome could have fit inside. For sporting events, like football, which have no floor

seating, the Superdome can comfortably seat approximately 77,000 spectators. Truly awe-inspiring is looking up from the middle of the Stage Expo floor.

The Superdome was completed in the summer of 1975, and is scheduled for \$5 to \$7 million in renovations over the next five years. However, those attending the Annual Conference & Stage Expo will enjoy the very recent redecoration completed for Superbowl XXXVI, on February 3, 2002.

The Superdome is both a comforting and impressive sight for downtown New Orleans, a part of the city skyline, and probably second only in recognition to St. Louis Cathedral as a landmark for the city.

Some event statistics for the Superdome include the indoor concert record of 87,500 for a Rolling Stones performance, six Superbowl appearances including the one for 2002, and a record crowd of 64,659 for the NCAA Final Four basketball championship in 1987.

*(Continued on page 2)*



*Kent Thompson*

**NEA/TCG Grants  
Available for Designers**

Grants of up to \$17,500 are being made available to design professionals through the NEA/TCG Career Development Program for Designers. This program of the National Endowment for the Arts (NEA) is administered by Theatre Communications Group and is open to scenic, costume, lighting, and sound designers who seek a career in America's non-profit professional theatre. These exceptionally talented individuals will have the opportunity to spend six months developing their designing skills and expanding their knowledge of the field by working with one or more senior designers and other freelance or institutionally-based artists. Six grants are available for applications received for the next deadline.

Placements are hand-tailored, matching the needs and goals of the recipient with appropriate and challenging assignments.

Application deadline for the NEA/TCG Career Development Program for Designers is January 15, 2002. Guidelines and appli-

cation forms are available from Michael Francis, Artistic Programs Assistant, Theatre Communications Group, 355 Lexington Ave., New York, NY 10017. The application and guidelines are also available from [www.tcg.org](http://www.tcg.org).

Recipients of the 2001-2003 grants are J. Hagenbuckle, sound designer from Orleans, Massachusetts; John Zalewski, sound designer from Long Beach, California; Jane Cox, lighting designer from Brooklyn, New York; Obadiah Eaves, sound designer from New York, New York; Miranda Hoffman, costume designer from Astoria, New York; and Robert Pyzocha, scenic designer from Brooklyn, New York.

In addition to being placed at leading not-for-profit theatres, and with individual senior designers who serve as mentors, it is also possible for recipients to stretch their artistic boundaries by working in related performing arts disciplines.

Assignments for those chosen for the upcoming development program cycle will begin no earlier than October 1, 2002, and conclude by September 30, 2004.

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

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

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

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## Kickoff . . .

(Continued from page 1)

USITT will host several different tours, geared to interest areas, at the Superdome.

### Visit the Saenger

For all those who adore old theatres or any building that has character, a fabulous pearl awaits in the Saenger Theatre on Canal Street, site of a special USITT Conference session. Completed in February 1927 at a cost of \$2.5 million, the Saenger Theatre was built as the flagship facility for Louisiana natives Julian and Abe Saenger, who owned the Saenger Amusement Company. Although the Saenger Amusement Co. is no longer in operation, there are at least three of the original seven southeastern theatres still functioning as Saengers — in New Orleans, Atlanta, and Houston.

Originally built as a 4,000-seat movie palace, the theatre was purchased from the Saenger Brothers in 1929 by Paramount Publix for \$10 million (rather a good return on the brothers' investment!).

As suburban multi-screen theatres sprang up, and downtown New Orleans became less of an appealing destination for an evening's entertainment, the Saenger was threatened with closure and demolition.

Fortunately, the New Orleans Landmark Commission was able to confer landmark status on the theatre and, in 1977, the Saenger was placed on the National Register of Historic Places. The following year E.B. Breazeale purchased the structure and spent over \$3 million renovating the theatre into a live performance space and touring house.

After further alterations that changed the seating to 2,736 in 1980, Breazeale sold the Saenger to a joint venture of the current management company and 50 limited partners. The Saenger Theatre today hosts Broadway road shows, musical acts, and touring dance and performance companies.

New Orleans' Saenger Theatre exterior lobby is of such curious design that one will probably not experience its like elsewhere.

One "don't miss item" is the chandelier which, according to rumor, originally hung in the Hall of Mirrors at Versailles. Prominent New Orleans architect, Emile Weil, designed the house as a pseudo Italian Baroque courtyard complete with fanciful niches and classical statuary. There's supposed to be (according to the Saenger's own information) a special effects machine that projects moving clouds and color onto that starry ceiling to imply sunrise and sunset in this atmospheric auditorium.

Typical of old film theatres from the

1920s, the Saenger boasts a 778-pipe Robert Morton Wonder Organ, supposed to be the largest ever built and the only one still in its original location.

The Saenger Theatre has a terrific web site ([www.saengertheatre.com](http://www.saengertheatre.com)) with fabulous photos of the house and ground-plans.

### Hear Kent Thompson's Keynote

Hardly at the bottom of anyone's list is Kent Thompson, who will deliver the Keynote for the New Orleans Conference. Now with the Alabama Shakespeare Festival as Artistic Director for 13 years, Kent Thompson has been a significant factor in the numerous successes of the Festival. For more than 15 years, AFS has been a pinnacle of high quality theatrical production particularly in the deep southeast region of the United States.

Since the completion of the Carolyn Blount Theatre complex in Montgomery, Alabama, in late 1985, ASF has produced a very busy season of up to 14 productions annually including at least three pieces by Shakespeare.

Staging approximately 400 performances a year, with attendance exceeding 300,000, all while remaining financially solvent has made Alabama Shakespeare Festival, the State Theatre for Alabama, a jewel in the crown of American regional theatre and Kent Thompson an indispensable factor in that success.

While Kent has directed such productions for the Festival as *Julius Caesar*, *A Man for All Seasons*, *Peter Pan* and *Big River*, he has demonstrated a keen sense for what is vital in American theatre by developing the Southern Writers' Project.

The SWP, begun by Mr. Thompson in 1991, has commissioned, premiered or workshoped new plays that include Romulus Limney's *A Lesson Before Dying*, Keith Glover's *Thunder Knocking on the Door*, and Regina Taylor's *A Night in Tunisia*.

Kent recently stepped down from a three-year term as President of the Board of Theatre Communications Group (TCG), but he is continuing as a board member. Kent has directed productions for the Cleveland Playhouse, the Goodspeed, the Utah Shakespearean Festival, the North Carolina Shakespeare Festival. He has been a peer reviewer for the National Endowment for the Arts, TCG, The Pew Charitable Trusts, and the Fulbright Scholars Program.

Kent will surely have wise and wonderful things to say that will inspire, inform, entertain and sustain us, and will start the New Orleans Conference off on quite the right foot.

### Janet Harreld

*New Orleans Conference Promotions Coordinator*



## Busy Times

Just as one project ends, around the office, another starts up. Stacy Darling, Administrative Associate, has been very busy helping prepare the 2002 Architecture Awards for the jury of distinguished professionals who will review them and decide on award recipients. Monica Merritt, Membership & Conference Registration Coordinator, has seen proof after proof of our *Membership Directory & Resource Guide* as it worked its way from raw data to completed mailing. Michelle Smith, Membership & Ad Sales Manager, has been working with our allied organizations to allow their membership to better understand and participate in the Institute's work, while Carol Carrigan, Finance Manager, is constantly busy preparing reports and researching questions.

As always, Barbara Lucas, Public Relations & Marketing Manager, is preparing *Sightlines* and promoting all of our various programs, while Judith Jager, Data Services Manager, is finding ways for all of us to work more efficiently with the programming and equipment we use every day. Tom Scharff, General Manager, is planning great food for our various Conference events.

And, throughout all that, we're getting ready to go party in New Orleans. The 2002 Annual Conference & Stage Expo should be bigger than ever...and possibly noisier. The entire city is putting on a gigantic performance which wraps up the day before we kick off our 2002 blockbuster. They call it Mardi Gras, but we know the town is just warming up for all the USITT members, exhibitors, presenters, award winners, student volunteers, and staff people who are coming to the Big Easy.

Come join the fun for a Conference done N'Awlins style.



## NEWS

**Vincent Lighting and Grand Stage Company** have formed a new partnership – Grand Vincent Company of Michigan – and is now serving sales, rental, and production needs through the former Grand Stage store in Berkley. This location provides the same service from the Grand

Stage staff, plus an expanded product line and access to technical and production resources available through Vincent Lighting. Kevin Kuptz was named project salesperson for the new venture. Adam Barnowski will continue as rental manager, a post he held at Grand Stage for many years. Scott Vance will handle inside sales. Grand Stage, founded in 1947, has remained a family-owned business with over 30 employees. It has offices in Chicago, Illinois, and St. Louis, Missouri. Vincent Lighting Systems, founded in 1978, has offices in Cleveland and Cincinnati, Ohio, and Pittsburgh, Pennsylvania.

**Entertainment Design** has announced with deep regret the cancellation of its 2001 Broadway Lighting Master Class and Broadway Sound Master Class. The annual Entertainment Design EDDY awards, originally scheduled for Friday, December 7, at John Jay Theatre in New York City, will continue as planned. The announcement was made by Jacqueline Tien, Publisher.

Tateo Nakajima has joined **Artec Consultants, Inc.**, as senior advisor, opera and concert production. Mr. Nakajima brings a broad range of experience to Artec, from his professional conducting career in Europe, to management experience in the performing arts and non-profit field. He also has experience in technical aspects of opera production, presentation of symphonic concerts, and as a writer and editor. Founded in 1970, Artec Consultants, Inc., has built an international reputation in the planning and design of performing arts buildings.



## NEWS

**BMI Supply South** has relocated its warehouse and offices to Greer, South Carolina, which is about 15 miles south of Greenville. Roderick Dampier, Divisional Manager, led the more than year-long search for new quarters to accommodate the growth of BMI Supply South. The new larger offices allow for more inventory and faster order turn-around, he said, but is close enough to Greenville so local clients can still stop by to pick up orders. The new address is 209-B Depot St., Greer, SC 29651. New phone number is 864-877-6120 but the toll-free number remains 800-670-4264. Fax is 864-877-1062.

**StageLight Louisiana LLC**, has moved to a larger facility as well. The new address, just up the road from their old location, is

*(Continued on page 4)*



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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CAE, Inc./Leprecon LLC/Littlite LLC

## Around the Office

*Continued from page 3*

629 B Distributor's Row, New Orleans, Louisiana 70123. The move increases the location's space to more than 3,600 square feet. General Manager Tom Kraesig of the Louisiana office says he appreciates the support of customers since moving to the Louisiana market. "With their support through our first three years, we have been able to expand and move into a bigger and better space." Phone numbers remain the same at 504-818-1880 for voice and 504-818-0232 for fax.

**Schuler & Shook, Inc.**, theatre consulting and architectural lighting design firm, has opened a new office in Dallas-Fort Worth. Senior Consultant Jack P. Hagler, ASTC, a theatre consultant with extensive experience in the design and equipping of performing arts facilities, will head the office at 1215 San Marcos, Arlington TX 76012. Telephone is 817-461-5442 and fax is 817-274-4741. Schuler & Shook's Chicago office also has a new address. They can be reached at 750 North Orleans Street, Suite 400, Chicago IL 60610. Phone numbers remain the same.

**Cobalt Studios** in White Lake, New York has announced its Winter lineup of Specialty Pro-Seminars for scenic artists, scenic painters, and set designers interested in honing or developing scenic skills. On December 10 to 13, 2001, Interior-Grade Painted Marble will teach techniques to make any object's surface look like real marble and on January 7 to 10, 2002, Perspectives for the Scenic Artist will teach participants to draw even the most complex perspective layouts with confidence. Rachel Keebler of Cobalt is the instructor for the first seminar and Diane Fargo, resident charge painter at Goodspeed Opera instructs the second. More information is available by calling 845-583-7025.

Summer music festivals in the United Kingdom were awash with color from **Wybron, Inc.** Almost 100 performers rocked at Reading 2001 and V2101. At both locations, numerous Wybron Coloram IIs ensured performing artists were showered in all colors imaginable, despite the changes in the weather. The Coloram II offers a wide array of features, reliability, precise gel movement, and quiet movement of up to 32 frames per gel strip.

### Industry News

Big Apple Lights has affiliated with IATSE Local One. The lighting rental and sales shop supplies equipment to the off and off-off Broadway community. The company has tripled in the last two years. The affiliation with IATSE Local One was official October 1, 2001.

Clemson University has begun offering a new undergraduate degree in production studies in performing arts, Clemson's first performing arts degree.

### Affiliate News

The Theatres Advisory Council in London, England, has agreed that TAC will "cease to function in its present form" on March 31, 2002. The date is the end of the group's fiscal year and almost 40 years from TAC's formation on April 26, 1962. In the past two years TAC began to realize that it has "fulfilled all those functions which had originally called it into being." The decision was made at TAC's Annual General Meeting in October.

The League of Historic American Theatres has a new web site. Find the group at [www.lhat.org](http://www.lhat.org).

### Our Missing Members

We are still seeking information about several people who are members in good standing, but whose mail has been returned to us. If these look like any of your friends, colleagues, or students please call the Institute office at 800-93USITT or e-mail us at [info@office.usitt.org](mailto:info@office.usitt.org) and tell us where they can be found.

We are looking for Rob Kovarik, Alison Heryer, Lynne Winze, Jason Young, Mary Beth Hollman, Matthew Page, M. Jason Pruzin, Doug Pokorny, Eric Deng, and Scott Fadale.

It's easy to update us on any change of address, telephone, or e-mail information. Call the office or use the update form available at [www.usitt.org](http://www.usitt.org).

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

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*

Visit

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

for complete

Conference & Stage Expo  
scheduling.

## June Conference In London to Focus on Engineering and Architecture

A conference on modern staging technology and performing arts buildings, Theater Engineering and Architecture 2002, is being planned for June 16 to 18 in London. The Association of British Theatre Technicians (ABTT), its Industry Supporters Group and the International Organization of Scenographers, Theatre Architects and Technicians (OISTAT) are presenting the conference.

Conference Director Richard Brett said "The important thing about this conference is that it appears to be the first international conference to focus largely on stage engineering matters but also to be broad enough to interest technicians, scenographers, administrators, clients, architects and project managers. This makes it particularly attractive to a wide range of sponsors and delegates. I am pleased that we are getting a number of offers of papers on matters of design, operations, scenography, technology and even economics."

Bookings for the conference, which will precede ABTT's Theatre Show which runs June 19 to 20, will commence in December this year. Visits backstage and to nearby theatres and other places of interest are being planned each day and on June 19. USITT members will receive a discount on delegate fees for the event.

Organizers plan to foster the ongoing debate about the best form of theatre and whether we still need purpose built theatres since there are many who only believe in setting the play in found spaces, along with Peter Brook. Said Mr. Brett, "I am hoping we can explore the way theatre technology is used in the US, Europe and in Asia — examples being methods of constructing elevators and of moving stage wagons. We also feature papers on the use of technology in adaptable spaces. Building service engineers are catered for, along with acousticians."

In working to attract international participation, the conference offers much to interest technicians, consultants, architects, designers, scenographers, engineers, acousticians and fire-engineers with an interest or involvement in theatre. "As this conference will be a unique opportunity for US students to find out how European and Asian theatre works, I would also hope that it might be possible to get a group together."

Mr Brett is continuing to refine programming and presenters, and is hoping for an international panel on "Venues that work and those that don't — and why!" For this, he is recruiting professionals who have extensive touring experience who can speak about venues in which they have worked, and which can be illustrated with meaningful pictures of why they are good and bad.

More information about the conference can be found at [www.theatre-events.com](http://www.theatre-events.com).

## Founders Still Active In USITT's Future

As we near the end of our year-long salute to USITT members who have been active with the Institute for 30 years or more, we note that many of the names listed in these articles continue to be a vital part of the organization and its future.

Our records show that these eight individuals joined USITT in November and have been with us since 1969 or earlier. The Institute appreciates the continuing involvement of **Robert A. Clapp** of Pitman, New Jersey; **George Corrin** of New York, New York; **Jerry L. Davis** of Stillwater, Oklahoma; **William C. Fox** of

Richardson, Texas; **Katherine Hartzell** of San Rafael, California; **Michael F. Ramsaur** of Menlo Park, California, **Stephen E. Rees** of Dunkirk, New York; and **Richard D. Thompson** of Van Nuys, California.

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

**William J. Byrnes**  
*President*

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

## SUSTAINING MEMBERS

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## SUSTAINING MEMBERS

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Pathway Connectivity  
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Theatre Associates  
Portacom/Anchor Audio  
Pro Lights & Staging News  
Production Advantage, Inc.  
Production Intercom, Inc.  
Production Solutions, Inc.  
Prolyte Products Group  
Quinette Gally  
Schuler & Shook, Inc.  
Sculptural Arts Coating, Inc.  
Selecon  
shoptick.com  
South Dakota State University  
Spotlight S.R.L.  
Stage Decoration & Supplies, Inc.  
Stage Equipment and Lighting, Inc.  
Stage Research, Inc.  
Stagecraft Industries, Inc.  
Stagelight, Inc.  
STAGEWORKS  
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Strong Entertainment Lighting, a division  
of Ballantyne of Omaha  
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Theatre Arts Video Library  
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Wybron, Inc.

### COMMERCIAL ENDORSEMENT POLICY

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

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

## REGIONAL SECTION NEWS

### Northern Boundary Fall Workshop

Northern Boundary Regional Section held its Fall Workshop on September 7 and 8, 2001 at Macalester College in St. Paul, Minnesota. Miodrag Tabacki, Yugoslavian scenographer, was a guest of the section and the keynote speaker on Friday evening. Mr. Tabacki, one of Yugoslavia's premiere scenographers, presented his work on moving scenery and the ability of the scenery to interact with the play in an active way to reinforce the ideas of the play rather than simply setting time and place.

On Saturday morning, sessions were held on *Can These Clothes Talk!: Why we Study the History of Costume*, led by Linda Pisano of Iowa State University, and *USITT and the Young Professional*, with Ray Steveson and Michael Frohling, both lighting professionals in the Twin Cities, who discussed how to succeed in getting into the business.

Mr. Tabacki presented a second session to end the workshop in which he showed work that used unusual spaces or altered the theatrical space to change the audience/actor relationship.

During the business meeting, a discussion centered on how the section could better serve both professional organizations and students in the area. One idea which will be pursued is for the section to sponsor a table at Stage Expo during the Minneapolis Conference (March 18 to 22, 2003) where local professional and business organizations could network with students and others interested in their organizations.

A summer 2002 "kick-off" will be held in July to acquaint the organizations with this idea and perhaps induce them to sign up.

Northern Boundary Section is ready and able to host the USITT Annual Conference & Stage Expo in 2003!

#### Treva Reimer

*Northern Boundary Section Chair*

### New England Hosts Job Expo February 23

Seeking a job in the Entertainment Industry? Well, mark your calendars!

The Second Annual REPA (Regional Entertainment Production & Administrative) Job Expo will be held from noon to 4 p.m. February 23, 2002, in Boston.

Plan to bring portfolios, resumes, and business cards and meet producers of theater, film and other entertainment

venues as well as industrial suppliers. If you are a designer, administrator, manager, technician or salesperson, you won't want to miss this opportunity!"

#### Crystal Tiala

*New England Section Chair*

### Southeast Section Master Classes

The Southeastern Regional Section held its annual Master Classes on September 14 and 15 at Jacksonville State University in Jacksonville, Alabama. The decision to continue with the planned classes so soon after the tragedies of the previous Tuesday was a difficult one. Several individuals expressed the opinion that at a time like this it is important to continue producing live theater that not only provides entertainment, but that also asks us to think and continually re-examine our values.

Although several of the classes had to be canceled, over 110 members were able to attend and learn how to build a kilt, construct chain mail, or use faux finishes. Other classes included creating props using non-toxic materials, using ladders and lifts, moving lights in a theatre setting, and others.

A very thought-provoking keynote was provided by Dex Edwards of University of Mississippi. The topic *Respect for Design: Breaking the Notion that Designers and Technicians are somehow an "Aesthetically Inferior Class"* was presented with such humor and insight that many murmurs of agreement were heard in the audience.

The section would also like to thank sponsors of the event, including Stage Decoration and Supplies, Sculptural Arts Coatings, Barbizon, and TLS. Their continued support not only helps to fund master classes but also enables the section to provide funding for students to enter ACTF design competitions.

#### Doug Brown

*Southeast Section*

### Chesapeake Section to host Expo 2002 in Virginia

The Chesapeake Section will hold its annual Expo at Kings's Dominion in Doswell, Virginia, on Saturday, January 19, 2002. Doswell is about 15 minutes from Richmond. Further details will be posted on their web site, which can be reached through the sections area of [www.usitt.org](http://www.usitt.org).

## Turn to TCES For Employment Help

Networking is one of the many benefits of attending a USITT Conference. Most working professionals know that a personal network is a must for a successful career. As we make our way through life in the entertainment field, a strong network might be even more important than in other fields. As we look for new career challenges, a first job in the industry, or a move to another part of the entertainment business, a personal network becomes a necessary and even vital tool.

THEatre Conference Employment SERVICE (TCES) can be your best friend and ally in building your personal network and helping to make you a more successful professional. Two different levels of participation are possible – for those offering or seeking professional positions, and for non-professional summer theatre, internship, or graduate assistantships.

Those attending the Annual Conference & Stage Expo can, for as little as \$23, register to participate with TCES. Because the service works to match appropriate jobs with qualified people, we urge both employers and those seeking employment to sign up early. Fees are lower, too. Complete information and forms to apply are available at [www.usitt.org](http://www.usitt.org) or by calling 800-93USITT. Forms were also included in the Preview Guide mailed to all members in October.

Employers post openings for available job opportunities and job seekers are given an appointment to schedule their interviews conveniently around other Conference sessions and workshops that they may wish to attend. USITT provides this service so that potential employees and employers have a safe, organized service with which to work should they wish to interview at the conference.

A reminder to job seekers and potential employers: The fees remain within reach

of the majority of our membership because USITT underwrites TCES so it can provide this valuable service for our conference attendees.

**Job postings are not allowed on the note boards and will be removed.** If you have a job listing, you should take advantage of what TCES has to offer for its low, low fee. For the safety of the applicants and to protect our membership, interviews are not permitted in hotel rooms. This policy is for everyone's safety and security. I am very appreciative of Patricia Angotti who, along with her associates, Rick Graves and Vincent Angotti, works hard to provide this service for us each and every year. I encourage you to take advantage of this USITT membership benefit.

**Elynmarie Kazle**

*Vice-President for Membership & Development*

## Sign Up to have your portfolio reviewed at the USITT Annual Conference & Stage Expo in New Orleans

Portfolio reviews, sponsored by the USITT Commissions, will be scheduled during the New Orleans Conference. The USITT Portfolio Review is your annual opportunity to meet for 30 minutes with professionals in your field to discuss your portfolio, resume, and career. Separate sessions are scheduled for scenery, lighting, costume design, costume technology, props, and technical production.

Copy and complete the form below. Mail or fax the form, or e-mail the information requested to the address listed. You will receive a notification that your registration has been received. **Deadline is February 1, 2002.**

Two or three weeks before the Conference starts, all registrants will be notified of their scheduled review day, time, and location.

If you have questions about the Portfolio Review process, please contact: Douglas D. Molash, phone 435-865-8296 or e-mail [molashd@suu.edu](mailto:molashd@suu.edu)

### USITT Portfolio Review Registration Form

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
City State/Province Zip/Postal Code Country

\_\_\_\_\_  
Office Phone

\_\_\_\_\_  
Home Phone

\_\_\_\_\_  
Fax

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

\_\_\_\_\_  
University/College/Company Affiliation (if applicable)

#### Please select one:

- Undergraduate Student     Graduate Student  
 Other

#### Area of Review: (please select one)

- Costume Design     Props  
 Costume Technology     Scene Design  
 Lighting Design     Technical Production

#### Please return by February 1, 2002

**by e-mail to:**  
Douglas D. Molash  
[molash@suu.edu](mailto:molash@suu.edu)

**by mail to:**  
Douglas D. Molash  
Southern Utah University  
Dept. of Theatre & Dance  
GC 406K  
Cedar City, UT 84720



## Two Rigging System Standards Available for Public Review

The rigging standards for both powered and manual rigging systems are available for public review through December 18, 2001. "BSR E1.4, Entertainment Technology – Manual Rigging Systems," a draft American National Standard describes the design, construction, installation, and use of manually powered rigging systems to enhance the safety of these systems. These systems are used in theatres to raise and lower scenery, properties, lighting equipment, and similar loads over the stage. The standard does not apply to raising and lowering people, or to motorized systems.

"BSR E1.6, Entertainment Technology – Powered Rigging Systems," which is also available for public review, is a draft American National Standard establishes safety requirements for the design, manufacture, installation, and use of motorized rigging systems in theaters, theme parks, studios, and other places of public assembly and performance. This document does not address manually powered systems or lifting equipment used

The logo for the Entertainment Services & Technology Association (ESTA) features the word "ESTA" in a bold, sans-serif font. Below the text is a stylized graphic consisting of several horizontal, overlapping brushstrokes or lines that create a sense of motion or depth.

in the construction of these spaces.

Copies of the documents and comment forms are available from the Entertainment Services & Technology Association web site, [www.esta.org/tsp/](http://www.esta.org/tsp/). Copies can also be requested by phone, 212-244-1505; fax, 212-244-1502; or mail from Karl G. Ruling, Technical Standards Manager, 875 Sixth Avenue, Suite 1005, New York, NY 10001. Comments on the document should be received at the ESTA office by 5 p.m. local time. Comments received after that time may not be accepted in these public reviews.

Comment forms ask responders to do two things: tell the standards committee if you think the document is good enough to become an American National Standard as it is, and if not, tell the committee what you think needs to be changed.

Both the E1.4 and E1.6 projects are undertakings of the Rigging Working Group, part of the ANSI-accredited standards committee E1, Safety and Compatibility of Entertainment Technical Equipment and Practices. ESTA is the secretariat for Accredited Standards Committee E1, and provides administrative support to the committee.

Membership in the working groups is open to all who are affected by the standards-making in these areas, and who are willing to actively participate in the group's projects. Membership in ESTA is not a requirement.

sions occur as seamlessly as possible.

Please e-mail me at [aldridge@ccmail.nevada.edu](mailto:aldridge@ccmail.nevada.edu) as soon as possible (but no later than January 14, 2002) to confirm that the information that I have is correct and up-to-date. This will allow us to submit our order in a timely fashion.

We prefer not to have anyone call, or worse yet get to the Conference, and then say "Oh, by the way, did I request that (pick one — overhead projector, slide projector, computer...)"

### Joe Aldridge

*Media Resources Coordinator  
Annual Conference and Stage Expo Committee*

or the Hyatt Regency New Orleans, any food or drinks must be ordered in advance through the Institute office. Either venue can provide anything from a carafe of coffee and doughnuts through complete meals, depending on what is wanted.

Menus, which include costs, are available from Tom at 800-93USITT, or you can request a PDF of options by writing to [tom@office.usitt.org](mailto:tom@office.usitt.org).

"We're asking people to think about their food choices earlier than ever, because the Conference has moved forward," Tom notes. Cut-off date to make sure of the best selection is January 15, 2002.

## The Show Must Go On

As I write this a month after the September 11 tragedy, in many respects life has returned to normal. We continue to respond to requests for information, check e-mail, welcome new Stage Expo exhibitors, write *Sightlines* columns and plan for our 2002 Annual Conference & Stage Expo.

We take pleasure in crisp fall weather and trips to the cider mill, gather to celebrate birthdays, and cheer on the Yankees in post-season play. Yet as we prepare for a trip to Orlando for LDI and the USITT Board of Directors meetings, there are constant reminders that our world has changed.

No matter how nervous we are about flying, or concerned that new security measures will make air travel even more frustrating and time-consuming than usual, we have decided that we must go on. Because if we don't, the terrorists will have won. So we will travel to LDI where we will connect with our members, network with colleagues, meet new friends, and promote the New Orleans 2002 Conference.

The show will go on.

I am pleased to report that not a single one of our exhibitors has cancelled plans to be a part of Stage Expo 2002. Every day I respond to requests for information from past exhibitors and new prospects, each of them having made the decision to carry on with business as usual, as much as possible. USITT members will do the same as they march into the Louisiana Superdome on February 14 following the opening of Stage Expo.

Over 100 exhibitors have already reserved space for Stage Expo 2002, and other companies, organizations, or schools wishing to exhibit in New Orleans should do so as soon as possible. A list of exhibitors already registered for Stage Expo 2002 may be found in the conference insert in this issue of *Sightlines*. If there are exhibitors who you would like to see at Stage Expo 2002 in New Orleans, but you don't see them listed, please call me at 800-398-EXPO (3976) or send an email message to me at [hpwillard@aol.com](mailto:hpwillard@aol.com).

To learn more about any of these exhibitors in advance of the show, visit USITT's web site at [www.usitt.org](http://www.usitt.org). Follow the link to the 2002 Conference & Stage Expo pages, where the exhibitor listing includes company descriptions and contact information, with a direct link provided to many exhibitors' home pages. Visit USITT on the web and make your plans today to join us in New Orleans February 14 to 16, 2002, for the 42<sup>nd</sup> Annual USITT Conference & Stage Expo.

### Helen Willard

*Stage Expo Sales Manager*

## Oh, By the Way (again!) or OBTWNO

OK, it's not February. It is, however, time to remind each of the commissioners, vice-commissioners for programming, session chairs, and panelists that audio visual needs for the USITT Conference and Stage Expo in New Orleans need to be confirmed. Since this Conference occurs earlier than normal, deadlines for confirmation of needs have been moved up. Please take the time to review your needs for each session being offered and confirm that we have the information necessary to insure that these ses-

## Order Food Now For New Orleans Events

The smell of coffee at that early morning Regional Section meeting really starts the day off right. But when you walk in to your Regional Section meeting, Commission reception, or university function at the New Orleans Conference & Stage Expo, will there be anything to eat when you enter the room?

To make sure, you are urged to arrange your food service in advance through Tom Scharff, USITT's general manger. Whether your event is in the Louisiana Superdome



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



*Let the  
Good Times  
Roll!*

**New Orleans  
February 13-16  
2002**

## Be part of it all...

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

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

### Come hear Kent Thompson of Alabama Shakespeare Festival Keynote Speaker at USITT 2002

Kent Thompson has been artistic director of the Alabama Shakespeare Festival for 13 years. He created the Southern Writer's Project and was president of Theatre Communication Group.

Come hear his views as we kick off the 2002 USITT Annual Conference & Stage Expo!

### Wondering what there is to do?

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

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

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

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

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

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

Have **Fun with Radio Control** in a "show and tell" session or learn **How the Revolve Turns**, from design, to pivot points, to drive methods.

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

*Continued on page 10*

Internationally-known designers, experts, and industry leaders are all part of USITT's Annual Conference & Stage Expo.



Photos/Tom Thatcher

Continued from page 7

successful (and profitable) program at previous conferences.

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

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

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

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

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

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

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

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

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

Explore **Classic Problems/Unique Solutions** as technical directors talk about how they solve the classics.

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

**Not in Your Backyard: Waste disposal for theatres** looks at EPA regulations regarding appropriate disposal of wastes, strategies for reducing wastes, and disposal options.

What does it take to attract and keep qualified, entry-level employees and middle managers? What do prospective

employees and employers expect of each other in the area of compensation and benefits? Find out when **Artistic and Managing Directors Discuss Compensation And Benefits** to recruit or retain staff.

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

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

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

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

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

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

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

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

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

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

Bring your stuff for the third annual

**Sound Playback Party**, an open listening session of current, prior or works in-progress, and let everyone listen! Five minute limit, please.

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

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

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

**USITT's Relationship to the International Community** is the topic when Richard W. Durst, a USITT Past President and Dean of the College of Arts and Architecture at Penn State University, presents the Annual Fellows Address. Dean Durst, who

is also immediate past chair of OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians, looks at the ever-changing political, economic, and organizational agenda facing USITT and other arts organizations as they attempt to define their role in the international theatre community. Drawing on his many years of experience in both USITT and OISTAT, Dean Durst shares his appraisal of current conditions and vision for the future. New Fellows of the Institute will be inducted after the address, followed by a reception for all members.

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

There are only 160 spots available on the **New Orleans Ghost Tour**, a guided tour of the hauntingly interesting French Quarter on Friday evening, February 15. The Cres-



Photos/Tom Thatcher

*The New Products Showcase highlights what's new and improved.*

cent City is said to be the most haunted place in America. Ghosts, witches, vampires or voodoo practitioners may all be part of the two and a half hour walking tour. Fee is \$25. Bring a camera. The spirits may be with you.

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

## Professional Development Workshops

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

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

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

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

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

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

### THE TECHNOLOGY OF JAZZLAND Monday, February 11 1 p.m. to about 6 p.m.

Travel to Jazzland Theme Park for an exploration of the new Alpha "SmartPark" technology and software, plus break-out sessions on management issues for park operations, performance spaces and planning new performance venues, lighting design and technology or sound design and technology. Break-outs will be repeated.

### SMAART LIVE SOUND MANAGEMENT Monday, February 11

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

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

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

Tired of splintering wood and crunching metal? Want to remove just a little of the "human touch" when it comes to changing scenes? Wish you could move scenery at the push of a button? Explore the world of programmable logic controllers (PLCs) – the workhorses of stage automation. PLCs are the brains of most industrial automation control systems. On stage they control the positions of wagons, turntables and rigging, automate the operation of stage machinery

and choreograph complex scene shifts. The introductory workshop will cover programming in relay ladder logic and state-based languages, interfacing PLCs with stage machinery, and strategies for automating scenery. Topics will include sensors, timers, counters, wiring, motion control, safety systems, distributed I/O and much more. Each participant will receive a new, state-of-the-art micro PLC and programming software to take home for continued study and practical application.

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

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

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

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



# USITT STAGE EXPO New Orleans February 14-16

LOUISIANA SUPERDOME



## HOURS

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

Friday, February 15 ● 9:30am - 5:00pm

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



## INFORMATION

For information on exhibiting contact:

Helen Willard  
Stage Expo Sales Manager  
800-398-EXPO (3976)  
or 315-458-3780  
F: 315-458-1371  
e: hwillard@aol.com

## Stage Expo Exhibitors as of 10/25/01

- |       |  |     |   |
|-------|--|-----|---|
| 240   | A.C. Lighting, Inc.                                      | 830 | Lightronics, Inc.                           |
| 13    | A.C.T. Enterprises, Inc.                                 | 462 | Limelight Productions, Inc.                 |
| 631   | Alcone/Mutual Hardware                                   | 562 | Mainstage Theatrical Supply, Inc.           |
| 420   | American Harlequin Corporation                           | 363 | Make-Up Designory                           |
| 140   | Apollo Design Technology, Inc.                           | 750 | Mann Brothers                               |
| 604   | Automatic Devices Company                                | 270 | MDG Fog Generators Ltd.                     |
| 320   | Barbizon   | 703 | Mehron Inc.                                 |
| 740   | Ben Nye Company  | 650 | Meyer Sound                                 |
| 693   | Big Apple Lights   | 68  | Minnesota State University, Mankato         |
| 810   | BMI Supply   | 65  | University of Minnesota – Twin Cities       |
| 50/51 | Boston University  | 630 | MSA Surety                                  |
| 87    | Brandeis University                                      | 81  | University of Nebraska - Lincoln            |
| 770   | CAE/Leprecon   | 62  | University of Nevada, Las Vegas             |
| 66    | California Institute of the Arts                         | 77  | New Jersey Shakespeare Festival             |
| 58    | California State University, Fullerton                   | 340 | Norcostco Inc.                              |
| 53    | University of California, Davis                          | 130 | Norris-Whitney Communications               |
| 73    | University of California, Irvine                         | 55  | University of North Carolina - Chapel Hill  |
| 52    | California State University, Long Beach                  | 88  | Northern Arizona University                 |
| 61    | University of California San Diego                       | 11  | Palladia Passementerie                      |
| 69    | Carnegie Mellon School of Drama                          | 85  | Penn State University                       |
| 63    | University of Central Florida                            | 15  | Period Corsets by Kaufman-Davis Studio, LLC |
| 850   | City Theatrical, Inc.                                    | 570 | Production Advantage, Inc.                  |
| 310   | J.R. Clancy  | 350 | Production Intercom Inc.                    |
| 405   | Clear-Com Intercom Systems                               | 82  | Production Managers Forum                   |
| 80    | Cobalt Studios   | 640 | Protech                                     |
| 701   | Columbus McKinnon  | 89  | Purdue University                           |
| 464   | Costume Computer Software Consortium                     | 505 | Rosco                                       |
| 360   | CRS Technologies, Inc.                                   | 510 | Rosco - ET                                  |
| 54    | CSULB - University College Extension Services            | 410 | Rose Brand                                  |
| 633   | Dazian LLC   | 59  | San Diego State University                  |
| 64    | University of Delaware                                   | 56  | Santa Fe Opera                              |
| 262   | Demand Products, Inc.                                    | 620 | Sapsis Rigging Inc.                         |
| 234   | Designlab Chicago  | 333 | Sculptural Arts Coating, Inc.               |
| 200   | Electronic Theatre Controls (ETC)                        | 370 | Selecon                                     |
| 540   | Entertainment Design/Lighting Dimensions/LDI             | 764 | Smooth-On, Inc.                             |
| 450   | Entertainment Services and Technology Association (ESTA) | 331 | Sound Associates, Inc.                      |
| 17    | Farthingales   | 75  | University of Southern California           |
| 67    | Florida State University School of Theatre               | 83  | Southern Illinois University at Carbondale  |
| 925   | Flying By Foy  | 833 | Stage Directions Magazine                   |
| 602   | Future Light   | 120 | StageLight, Inc.                            |
| 330   | GALA, a division of PACO Corporation                     | 831 | Stage Research, Inc.                        |
| 610   | GAMPRODUCTS, INC.  | 440 | StageRight Corporation                      |
| 76    | Glimmerglass Opera                                       | 550 | Steeldeck, Inc.                             |
| 532   | Graftobian Theatrical Make-up Co.                        | 500 | Strand Lighting Inc.                        |
| 561   | GWWO, Inc./Architects                                    | 520 | Syracuse Scenery & Stage Lighting Co., Inc. |
| 170   | heatshrink.com   | 264 | Techni-Lux, Inc.                            |
| 401   | H&H Specialties Inc.                                     | 720 | Telex Communications                        |
| 734   | High Output, Inc.  | 250 | Texas Scenic Company                        |
| 534   | Hy-Safe Technology                                       | 57  | Texas Tech University                       |
| 72    | University of Illinois at Urbana-Champaign               | 10  | Textile Fabric Consultants Inc.             |
| 820   | Irwin Seating Company                                    | 225 | James Thomas Engineering                    |
| 235   | Johnson Systems Inc.                                     | 762 | Tools For Stagecraft                        |
| 304   | Kryolan Corporation                                      | 60  | Tulane University                           |
| 400   | LEE Filters  | 563 | United Scenic Artists Local 829 IATSE       |
| 670   | Le Maitre Special Effects, Inc.                          | 470 | Walt Disney World Company                   |
| 220   | Leviton/Colortran  | 710 | Wenger Corporation                          |
|       |  | 74  | University of Wisconsin – Milwaukee         |
|       |  | 860 | Wybron, Inc.                                |
|       |  | 232 | XS Lighting, Inc.                           |
|       |  | 70  | Yale School of Drama                        |

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





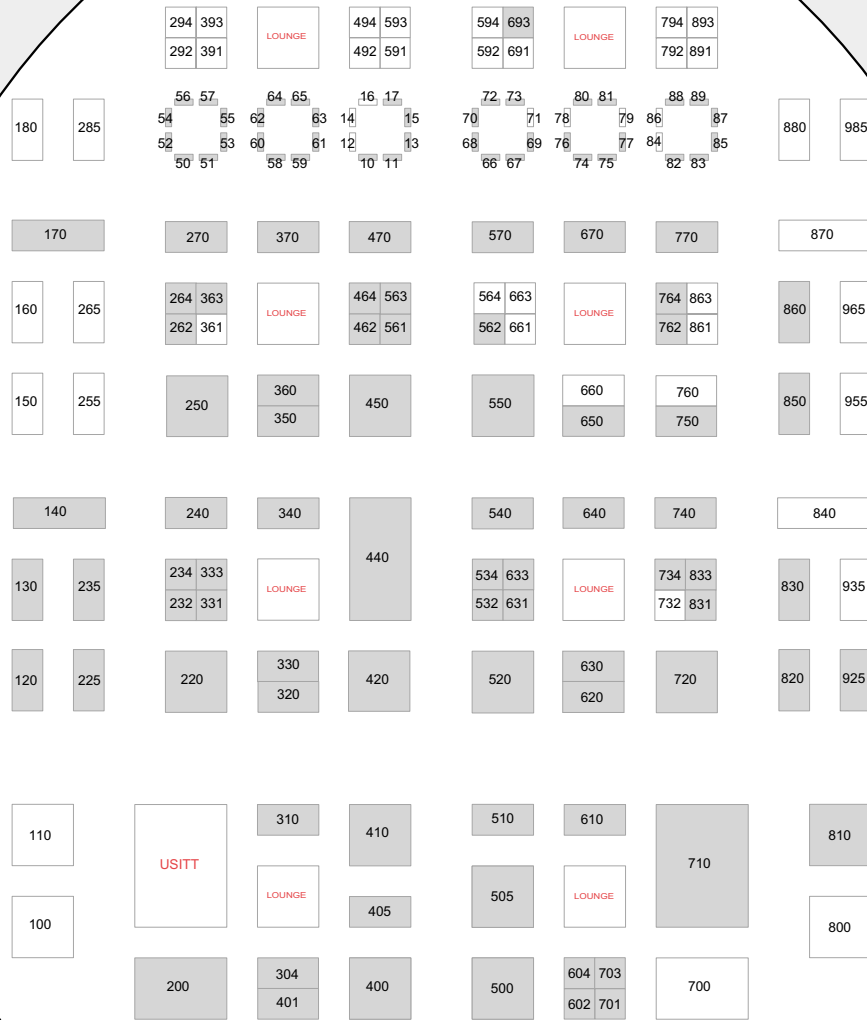
# USITT STAGE EXPO New Orleans February 14-16



## CONCESSION AREA SEATING

USITT SPECIAL EXHIBITIONS

USITT SPECIAL EXHIBITIONS



## Louisiana Superdome



## REGISTRATION INFORMATION

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

QUESTIONS? Call USITT: 800-93USITT

### 1 CONFERENCE REGISTRATION FEES

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

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

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

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

#### FULL CONFERENCE

USITT Member	\$280	A2	\$330	A3
USITT Student Member	\$140	B2	\$175	B3
Non-Member	\$395	C2	\$445	C3
Non-Member Student	\$215	D2	\$245	D3
Joint Member/Guest (second person, same residence)	\$225	E2	\$270	E3

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

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

## 2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

<b>River Road Plantation Tour</b> February 11 – 9 a.m. to 5 p.m.	\$80	H1
<b>Steel – Contemporary Products for Period Costumes</b> February 11 – 1 to 4 p.m.	\$75	J1
<b>The Technology of Jazzland</b> February 11 – 1 to about 6 p.m.	\$90	O1
<b>SMAART Sound Measurement</b> February 11 – 9 a.m. to 5 p.m.	\$205	K1
<b>Introduction to Programmable Logic Controls</b> February 17 & 18 – 9 a.m. to 5 p.m. each day	\$500	L1
<b>Leather Maskmaking with Thurston James</b> February 17 & 18 – 9 a.m. to 5 p.m. each day	participant \$125 observer \$90	M1 M2
<b>New Orleans Shopping Tour</b> February 17 – Noon to 5 p.m.	\$30	N1

## 3 OTHER FEES

<b>New Orleans Ghost Tour</b> Friday, February 15	\$25	Z1
<b>Young Designers' Forum</b> (additional form required)	\$30	Z2
<b>Design Expo</b>	Individual \$30 Student \$20 Shelf \$5	Z3 Z4 Z5

## 4 AWARDS BANQUET TICKETS

Saturday, February 16, 2002 - Hyatt Regency New Orleans Happy Hour - 6-7 pm, Dinner - 7 pm		
<b>Filet Mignon</b>	\$48	S1
<b>Chicken Breast Nachez</b>	\$45	S2
<b>Grilled Salmon Steak</b>	\$43	S3

## 5 USITT MEMBERSHIP DUES RENEWAL

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

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

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

## 6 ENDOWMENT DONATIONS

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

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

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

COMPLETE THIS FORM. YOU MAY REGISTER BY:

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

## DATABASE INFORMATION

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

Name \_\_\_\_\_

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

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

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

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

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

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

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

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

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

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

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

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

## PROFILE INFORMATION

- Do you or anyone registering jointly with you require special assistance to participate in conference activities?  Yes  No
- Is this your first USITT Conference?  Yes  No
- Previous to this conference, how many USITT Annual Conferences have you attended?  
 1  2-5  6-9  10-15  over 15
- Which of these events have you attended in the past 2 years?  
 ATHE  IAAM  LDI  LightFair  
 ShowBiz Expo East  ShowBiz Expo West  None
- Please fill in **ONE** circle below indicating your **PRIMARY** area of employment or study: (ONE SELECTION ONLY FOR THIS QUESTION)  
 Live Performing Arts: Theatre/Opera/Dance  
 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  
 Other  P \_\_\_\_\_

## BADGE INFORMATION

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

\_\_\_\_\_  
 First Name or Nickname

\_\_\_\_\_  
 Last Name

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

\_\_\_\_\_  
 Company/School/Affiliation

### 1 CONFERENCE REGISTRATION FEES

#### FULL CONFERENCE

- \$280 A2  \$140 B2  \$395 C2  \$215 D2  \$225 E2  
 \$330 A3  \$175 B3  \$445 C3  \$245 D3  \$270 E3

#### ONE DAY ONLY

- \$220 F2  \$270 F3  
 Wednesday  Thursday  Friday  Saturday

#### STAGE EXPO ONLY

- \$35 G2  \$40 G3

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

### 2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

- \$80 H1  \$75 J1  \$205 K1  \$500 L1  
 \$125 M1  \$90 M2  \$30 N1  \$90 O1

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

### 3 OTHER FEES

- \$25 Z1  \$30 Z2  \$30 Z3  \$20 Z4  \$5 Z5

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

### 4 AWARDS BANQUET TICKETS

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

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

### 5 USITT MEMBERSHIP DUES RENEWAL

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

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

### 6 ENDOWMENT DONATION

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

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

## TOTAL DUE

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

## PAYMENT INFORMATION

- Check enclosed (in US funds payable to USITT)

- Charge: circle one    

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

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

Signature \_\_\_\_\_





## Opportunities Galore For USITT Students

*Tech Olympics*

*Student Chapter Leadership Initiative*

*Young Designers' Forum*

*Awards for Young Designers & Technicians in  
the Performing Arts*

*The Stage Management Mentor Project*

*Student Liaison Committee and representative*

*H&H Student Chapter Initiative*

*Sapsis Professional Development Awards*

*THEatre Conference Employment Service*

*Personal Portfolio Review*

*College preview and recruiting*

I attended my first USITT Conference & Stage Expo in Overland Park, Kansas, in 1980 as a student member and enjoyed every minute of it. Since I was new to theater and new to USITT, everything about the organization struck me with a sense of wonderment.

"You mean there is an organization for techies?" I asked myself over and over. I was astounded, pleased, and proud to be allowed inclusion in the sessions and to stand on the edge of conversations. Having the opportunity to be around folks such as Harold Burris Meyer, Eldon Elder and Ron Olson — even if I did not understand all that was being discussed — was exciting and I was pleased just to get the opportunity.

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## Technical Production Seeks Poster Session Submissions

The Technical Production Commission is sponsoring a poster session at the New Orleans Conference & Stage Expo devoted to the original research work of technical direction and production students. This is an opportunity to share the work of students who spend significant time and energy on projects related to these or other curricular work.

While targeted primarily to MFA candidates, the poster session is open to any individual who is in or who has recently completed the final year of advanced training in technical production. Participants will need the sponsorship of a faculty advisor and must submit a brief (250 word) abstract of the original research.

Between eight and 10 projects will be selected for inclusion by members of the Technical Production Commission. Faculty nominations and abstracts must be submitted to the session chair, Fritz Schwentker, by December 8, 2001, and

Back then you were attending a conference with about 1,000 people, (and Overland Park doubled the previous year's 495) so there were fewer sessions, fewer blockbusters but always a legend (or maybe one in the making) in attendance.

Now I look around and see so many additional opportunities for students like Tech Olympics, Sapsis Professional Development Award, H&H Student Chapter Initiative, Stage Management Mentor Project, and the opportunity to seek out graduate programs and internships. We help ignite young careers with Young Designers' Forum and Awards for Young Designers and Technicians in the Performing Arts.

You can see the Institute giving student members a voice in the proceedings with programs such as the Student Chapter Leadership Initiative, the Student Liaison Committee, and the appointment of a Student Liaison Representative.

There is so much more opportunity for a young person to gain knowledge, make contacts and — by continuing to be an active member of the Institute — advance in the field of entertainment as well as contribute to the advancement of the entertainment field itself. I marvel that all technical theater students do not attend. Please make your reservations for New Orleans now.

### **Elynmarie Kazle**

*Vice-President for  
Membership & Development*

participants will be notified of session requirements by January 1, 2002. For further information or to nominate a student, please send e-mail (including contact information) to [fritz.td@mail.utexas.edu](mailto:fritz.td@mail.utexas.edu).

The session is currently scheduled to be held at 10 a.m. Saturday, February 16, 2002, at the Superdome.

### **Fritz Schwentker**

*Technical Production Commission*

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## Need Costume Posters

The Costume Poster Session will be held this year on Thursday, February 14, from 12:15 to 1:35 p.m. as part of the Annual Conference & Stage Expo. Slots are still available and the deadline for submitting abstracts is January 15, 2002.

This session is a great opportunity to get involved with the New Orleans Conference. Don't forget that this session is considered a presentation by colleges and universities which may enable you to get funding to attend the conference.

## Applications Due For Young Designers' Forum

Once again, USITT is sponsoring a great opportunity for designers to show off their work. The Young Designers' Forum exists to provide designers in their last year of training with an "introduction" to working designers and directors.

Where else will you get a chance to discuss your work with so many professionals in the space of one morning? The Forum will take place at the New Orleans Conference & Stage Expo on Friday, February 15 and Saturday, February 16, 2002. On Saturday, all those attending the Conference are invited to view the work on display.

This year, sound designers are included for the first time. Although sound is not represented on the application form this year, you are encouraged to apply. All designers are asked to provide 16 to 24 examples of work, including as thorough a representation of one production as possible. This might include slides, blueprints, or photocopies of class work, productions, roughs, etc. For sound designers, this might include a sound plot, a CD with selected cues, installation details, cue sheets, studio track sheets, speaker positions — in short, anything that will help us understand your design and the aesthetic of the production.

Applications are available from the USITT website, [www.usitt.org](http://www.usitt.org). A fee of \$30 is required as is a letter of nomination. The jury will choose no more than 20 participants, and those accepted must be members of USITT. All materials must be received by December 22, 2001.

More information can be found with the application on the website at [www.usitt.org](http://www.usitt.org).

Please feel free to contact us with any questions. I can be reached by phone at 412-268-7219 or by e-mail at [rblock@andrew.cmu.edu](mailto:rblock@andrew.cmu.edu); or contact Tim Saternow, 860-486-4185 or e-mail [tsaternow@finearts.sfa.uconn.edu](mailto:tsaternow@finearts.sfa.uconn.edu).

### **Dick Block**

*Young Designers' Forum Co-chair*

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If you are interested please e-mail or phone me and I will send the guidelines and help any way I can. An abstract must be written describing the poster for submission to the session's juried committee by January 15. My contact information is: Gwendolyn Nagle, Theatre Department, Western Michigan University, Gilmore Theatre Complex, Kalamazoo, MI 49008-5360, phone 616-387-3215, fax 616-387-3222, or e-mail [gwendolyn.nagle@wmich.edu](mailto:gwendolyn.nagle@wmich.edu).

### **Gwendolyn Nagle**

*Chair, Costume Poster Session*

## In Memoriam: Anna Thompson

On October 5, 2001, Anna Thompson, operations manager for the Denver branch of Norcostco, Inc., passed away after a long illness. With her death, the Rocky Mountain theatre community lost a dear friend



*Anna Thompson*

and an irreplaceable resource. Anna spent the early part of her career as a scenic and lighting designer in the Midwest and Northeast before moving to Denver in the early 1980s. She taught and designed at Loretto Heights College and the University of Northern Colorado as well as local theatres such as the Arvada Center, and the Union Colony Civic Center. She also designed industrials and conventions for such clients as Wang, Electromedics, the Pork Producers of America, and for the grand opening of the Colorado Convention Center, and the Prehistoric Journey exhibit at the Denver Museum of Nature and Science.

Anna made the move from teaching and designing to the business of theatrical supply by first working for Theatrix in Denver and then creating the Denver branch of Minneapolis-based Norcostco, Inc. For the past 10 years Anna has provided hundreds of customers with the information, equipment, and supplies they needed to make their theatres and productions the best they could possibly be.

She spent countless hours with customers on the phone or in their theatres answering questions, giving advice, and creating solutions for a bewildering array of technical and design problems. She remained a teacher and mentor to almost everyone that worked with her.

In keeping with her great generosity and dedication to excellence in the entertainment industry, Anna has made provisions for USITT to create the Anna M. Thompson Scholarship Fund for the advancement of Women in Technical Theatre. Anyone interested in contributing to the fund may send donations to: The Anna M. Thompson Scholarship Fund, c/o The Bank of Denver, Attn: Ginny Maes, 1534 California St, Denver, CO 80202.

Anna is survived by a sister, Mary Bess, of Illinois.

**Laura Love**

*USITT Director at Large*

## Bev Emmons to Kick Off Lighting Commission Sessions

The New Orleans Conference & Stage Expo is close at hand and the excitement is building about upcoming sessions. The USITT Distinguished Achievement in Lighting Design 2002 Award winner, Beverly Emmons, has agreed to offer two sessions at the conference.

The Lighting Commission will kick off its programming with the 2002 DISTINGUISHED ACHIEVEMENT IN LIGHTING DESIGN SESSION which will be held on Wednesday, February 13. Later in the week, Ms. Emmons will talk about her work with the educational arm of the Lincoln Center for the Performing Arts.

Representatives from the Gilbert Hemsley Internship Program will be in New Orleans to talk about professional training opportunities. Other "must see" programming includes NEGOTIATING THE LIGHTING CONTRACT and CLIMBING THE TENURE LADDER.

Do not let celebrating the holiday season or packing for your February trip to New Orleans allow you to forget that it is time to make plans for the 2003 Annual Conference & Stage Expo which will be held in Minneapolis in March. David Borron, the Lighting VC for Programming for the Minneapolis Conference, spoke with many of you in Long Beach. Now is the time to renew that contact and finalize

plans or offer new ideas for sessions. Dave's e-mail is dborron@stcloudstate.edu. 2003 should be a light lab year so members of the Light Lab Committee, or those wishing to join the committee, should contact Buddy Combs at charles.combs@nau.edu or Vickie Scott at scott@humanitas.ucsb.edu.

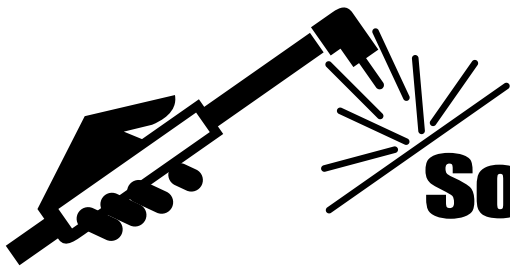
Lighting portfolio evaluations are an important service offered at the Conference, as part of USITT's Personal Portfolio Reviews. Sabrina Hamilton is organizing the Lighting Commission volunteers offering to review portfolios. She can be reached at sabrina.h.hamilton@williams.edu. The Lighting Commission recommends that all volunteer reviewers familiarize themselves with the *Portfolio Guidelines for Designers* previously printed in *TD&T*. The Institute Office has reprints of that article available for sale if you have lost your copy. Information is also available from the USITT Office and the web site on how to sign up to have a portfolio evaluation. Evaluations are offered for students and professionals.

Projects, programming, and articles can not happen without the participation of the Lighting Commission volunteers. It has been another wonderful year of hard work and enthusiasm from all the members and the Lighting Commission leadership looks forward to great things in the coming year.

**Ellen Jones**

*Senior Lighting Commissioner*





# Welding Scenery So it Stands Up!

A previous column in *Sightlines* (November, 2002) addressed safety in the welding area and while welding. This column will examine how to create welded scenery that doesn't break apart!

How many technicians receive good training in welding? How many are barely taught more than how to make sparks, and simply hope that what they're doing will hold?

While I know several excellent welders in the theatre/entertainment industry, they achieved their skill by combining welding classes with constant practice. Some welding certifications become invalid if a person hasn't welded for six months —

evidence that practice is necessary to maintain weld quality. Those of us who weld infrequently must contend with rusty skills on top of our lackluster training. While "fake it 'til you make it" is a dangerous idea generally, it's particularly unwise when dealing with metal structures held together with just inches of weld.

Some theatre departments have a specific course in welding, but that is rare. Many technical directors weld infrequently themselves, and then teach others a subject they have not mastered.

What can be done to remedy the situation? I'd suggest that having both TD and students receive training from certified

welders seems a better idea than asking TDs to practice more before they teach welding. Taking welding classes at a technical school, or bringing in outside experts to teach classes or seminars, will expose us to people with daily experience with welding. Their ability to assess the welds in process through hearing and sight is impressive. They can critique finished welds, pointing out many flaws that weaken the weld or surrounding metal.

Welding classes are offered at many technical schools and community colleges. Most welding uses far thicker material than is used in theatre, so when taking a class plan to bring in scraps of the tubing, pipe, and plate used in theatre.

Talk to the instructor before signing up to ensure that he or she will accommodate your different learning needs. Buy the big welding textbook, especially for troubleshooting help (the stick-weld section is helpful for MIG welding, too). If at all possible, get to know certified welders from professional scene shops and learn from them. Bring them to a theatre or school for a workshop.

If you are a student or teacher, find a way to create a formal or informal internship. Spending even a week as an intern in a professional shop can expand one's knowledge tremendously. If you are a professional, find a way to do some overhire work in the metals department while being up-front about your desire to develop your skills.

The welding process used most commonly in our industry is MIG welding (GMAW). It creates fast, clean welds and is, for most, the easiest of the processes. However, its ease also makes it dangerous.

Many people describe it as "hot-melt gluing" of metal, and when it's done wrong, it really is just a small line of metal sitting on top, holding the pieces together — for a time. For this reason, it is advisable to learn other welding processes, such as stick-welding (SMAW) or oxy-fuel welding. Oxy-fuel welding is very slow, and one learns a lot about the weld puddle. Stick welding, while faster, does the same. Most stick-weld troubleshooting applies to MIG welds as well.

Those who master less forgiving processes can apply their knowledge to

(Continued on page 20)

## Make Plans to Go Beyond the Border With Miodrag Tabacki

This year, the Scene Design Commission and the International Committee are pleased to have Miodrag Tabacki accept our invitation to attend the USITT Annual Conference & Stage Expo and be part of BEYOND THE BORDER. This is a continuing series of sessions which have been held yearly, jointly sponsored by the Scene Design Commission and the International Committee.

Mr. Tabacki will be presenting two sessions as part of the Conference and displaying some of his work in a special exhibit at Stage Expo. The first BEYOND THE BORDER session is currently scheduled for 10 a.m. on Friday, February 15, 2002. His last exhibition was as a member of the Homage section at the Prague Quadrennial 1999, featuring the most honored designers from around the world. In late 2001, Mr. Tabacki has visited a number of universities and anyone who has seen his work can testify to its innovation and creativity.

Mr. Tabacki, a scenographer from Belgrade, Yugoslavia, studied architecture at Belgrade Technical University and then costume and set design at the Belgrade Academy of Applied Arts. In 1977–1978 he was awarded the Yugoslavian Scholarship and studied in London.

For more than 25 years, his career has included work as a scene designer, technical director, freelance costumer, and

set designer. Since 1978, he has been on the faculty of dramatic arts at the University of Belgrade, where he is now a full professor. In 1995, he was a visiting professor at Nottingham Trent University.

Since 1973 he has produced over 300 set designs and over 100 costume designs for theatre, ballet, opera, and puppet theatre productions, for repertory theatres, independent companies, and festivals. His designs have been seen in cities throughout the former Yugoslavia, as well as in Italy, Macedonia, Belgium, Slovenia, and the Slovak Republic.

Mr. Tabacki has had 15 solo design exhibitions throughout Europe including displays in Paris, Belgrade, Sarajevo, Bosnia, Herzegovina, and Croatia.

Previous guests in the series have included Mervyn McMurtry of the University of Natal in Durban, South Africa, who gave an overview of the theatrical scene in South Africa and then Brett Bailey, director/designer who shared his innovative theatre work in a session at the Denver conference.

Alejandro Luna was our guest in 2001 in Long Beach, California. Mr. Luna, one of Mexico's leading designers, presented a session on his work and especially memorable was a production he designed with a company in Siberia. In a second session, he gave an introduction to some of the other designers and their work in Mexico.

### Treva Reimer

*Vice-Chair for International Topics  
Scene Design Commission*

# Welding...

(Continued from page 19)

making good MIG welds. Additionally, anyone coming in to weld with only MIG experience is viewed with mistrust, and often a lack of respect, whether or not it's justified. Knowing more than one welding process creates versatility in both what and how one can weld.

Welding requires a precise balance between many factors. Without enough heat, (amperage) there's no penetration. Too much heat, and there's suddenly a big hole in the metal. Too much heat can also cause undercutting, which weakens the adjacent metal, so the metal tears easily, even though the weld will hold. That's especially an issue with thin-gauge metals used in theatre, specifically 18-gauge.

Understanding the relationship between voltage and amperage, having the right arc length or wire speed and welding at the right speed, direction and angle make all welding processes complicated, even MIG, the "easy" one. It's important to recognize how much penetration is occurring by looking, for instance, inside a box-tubing corner weld.

Seeing the glow just after the weld is completed, the discoloration, and any sag will let the operator know how much penetration occurred. Taking the practice piece to the vise and trying to pound it apart will demonstrate the weld's strength, or the weakness of the surrounding metal. (The weld should never fail, but the metal should not tear easily.)

People taught to MIG and stick weld are told that the welding is right when they hear the crackling sound of "bacon frying," but that encompasses a wide range of sounds. There is a slow, sullen frying sound, brisk frying, and a fast, electrical sound.

Which is right? Experience, listening to a professional welder, or having someone "dial in" the machine as one welds, demonstrates the difference between what *is* right and what one *thought* was right.

Take the time to find the right settings by practicing on scraps of actual materials. It makes a big difference in weld quality. Welds are so small in relation to what they hold that it would be irresponsible to have an inferior weld or two as one finds the right setting.

Many welders keep notes on the settings for particular materials, or mark them on the machines. These should always be double-checked with practice welds when used in subsequent sessions. In fact, welding machines may act differently in the course of one day, as the electrical draw

## A few acronyms defined

**GMAW** – gas metal arc welding - often referred to as **MIG**

**GTAW** – gas tungsten arc welding – often referred to as **TIG**

**MIG** – metal inert gas fusion welding

**SMAW** – shielded metal arc welding – often called **stick welding**

**TIG** – tungsten inert gas welding

in the area changes. This is especially true in the summer, as afternoon air conditioning demands can cause fluctuations.

Welding textbooks may teach us how to make good welds, but don't instruct regarding how many welds to make. Welding three sides versus four, wrapping corners, plug welds for attaching pipe into square tubing, how much grinding is too much, as well as layout and welding order to prevent warping, are all taught by experienced welders, and provide yet another reason to ensure that one receives training from truly qualified people.

Welding with flux-core wire — whether in lieu of gas shielding, or in addition to it (for penetration of thick metal), requires different technique, and should be researched and practiced first. One welder likens it more to stick welding than regular MIG. Because its welds have a layer of slag on top, backtracking while welding or making intersecting welds without eliminating the slag can incorporate the slag into the weld, weakening it.

Welding aluminum with MIG is far more difficult than steel; many welds will seem true and inspect well, but will snap right off. Aluminum doesn't discolor like steel as it heats, and welding too hot on aluminum results in a gaping hole with little warning. This can be because the aluminum is not clean enough—the oxide layer must be removed before welding. By the time one has burned through the oxide layer, the aluminum underneath is molten. Aluminum welding is very difficult, and makes many welders uncomfortable—even those certified in it.

TIG (GTAW), while able to weld almost any metal, is popular for aluminum welding because of the precise amperage control possible, the small heat affected zone, and the very clean welds possible. It's important to know the difference between welding on an AC or a DC machine — it affects how one strikes the arc, and AC welding provides cathodic cleaning of aluminum (and magnesium).

Nozzle selection, which depends on material, electrode and filler rod size, is important in creating a good weld. The tungsten electrode must remain

uncontaminated by either touching the weld pool or filler rod, and must be broken off and reground when this occurs. Grinding must be done with equipment dedicated to the tungsten electrode **only**, or the electrode will be contaminated again. This is perhaps the most difficult of the welding processes, combining the techniques required for successful oxy-fuel and stick welding, with extra controls and a foot-pedal.

Welding certification is done through the American Welding Society ([www.aws.org](http://www.aws.org)) and other organizations. Certification costs about \$250 per test. A welder makes a bead of a certain length in a certain position. The bead is then x-rayed, subjected to a bend test, and a nick-break test. If the weld passes all requirements, the welder is then certified to do a weld in that process for that position at that setting on that material — for example, a GMAW horizontal weld on a thickness range of 11 gauge to <sup>3</sup>/<sub>4</sub>-inch at 20 volts and 190 amps.

Most welders in heavy industry have their welders set up by certified weld engineers. Welding for the entertainment industry uses many metal types, thicknesses, and weld directions, and we don't have engineers to set things up for us. Even so, certification creates significant peace of mind regarding someone's welding abilities.

With or without certification, extremely good training from qualified people is vital to guarantee that our work will not fail, causing platforming to collapse, or allowing metal to fall on us from overhead.

### Annette Levgard

*Health & Safety Commission*

*This series is created by the Health and Safety Commission to inform or remind Sightlines readers of important matters. Columns are basic, because of the brevity of this space, the variety of experience levels within the Institute, and the need to remind even experienced technicians of basic things. If you would like a particular topic addressed or would like to submit a column, please e-mail Annette Levgard at [levgard@yahoo.com](mailto:levgard@yahoo.com).*



**ASSISTANT PROFESSOR OF DESIGN** - Tenure-track Assistant Professor of Design, Department of Theater & Dance, start date July 1, 2002. Appointment will include teaching in undergraduate and MFA professional theatre design programs with a production emphasis. Courses to be taught include History of Style/Culture/Periods, History of Theatre Design, Design Research Methodology, and may include such related areas as History of Costume and New Media. MFA or PhD required. United Scenic Artists membership and teaching experience preferred. Salary commensurate with experience, based on UC pay scales. Advancement at UCSD requires ongoing high quality and significant creative or scholarly activity. Submit application, resume, teaching experience, names of three references to: Walt Jones, Chair, UCSD Theatre & Dance, GH 202, La Jolla, CA 92093-0344. Application deadline: 12/1/2001, or until filled. EOE/AA.



**THEATRE LIGHTING DESIGNER/ EDUCATOR** - Purdue University. Entry Level Assistant Professor, tenure-track. Starts August 2002. PhD/MFA (MFA preferred) required. Prior professional and university experience, working knowledge of lighting design and technology, ability to team teach within a design/scenography program required. Teach lighting design, scenography, stage technology and other related subjects to undergraduate and graduate students in a setting that emphasizes university theatre productions as a training vehicle for student pre-professionals. Responsible for the lighting design of some theatre division productions as well as supervising student designers in assigned productions. Work with faculty and students in both design and technology. Work with the staff master electrician to coordinate lighting technology with lighting design. Participation in usual departmental work is expected, as is continuing professional involvement in theatre beyond Purdue. Send letter of application, resume, three current letters of recommendation addressing candidate's artistic and teaching potential to Joel Ebarb, Chair, Lighting Designer Search Committee, Purdue University, 1376 Stewart Center, West Lafayette IN 47907-1376. AA/EEO. Preferential: 1/07/02 or until filled.

**LIGHTING DESIGN SEARCH** - Associate Professor Lighting Design, full-time tenure track position. The Theatre School of DePaul University (founded in 1925 as the Goodman School of Drama) invites applications for the fall of 2002. The position includes responsibilities for: Heading Lighting Design Program, teaching three year-long courses in the Lighting Design Program, advising lighting design majors, supervising student work on productions, recruiting students, and periodically designing in the production season, within an intensive B.F.A. conservatory training program. Qualifications: M.F.A. or professional equivalent. Significant professional experience is essential. Candidates must be committed to continuing professional work. Teaching experience is required. Candidates should be committed to collegiality and a collaborative process. Minorities and women are strongly encouraged to apply. The School seeks faculty members who bring a critical perspective to issues of diversity and multiculturalism. DePaul University is an Equal Opportunity Employer. Salary is commensurate with qualifications and experience. Deadline: Applications must be received by January 31, 2002. Send application letter, vitae, personal statement, three letters of recommendation and other references to: John Culbert, Dean, The Theatre School, DePaul University, 2135 North Kenmore Avenue, Chicago, Illinois, 60614-4111.



**FACULTY, THEATER TECHNOLOGY.** University of Illinois, Urbana-Champaign, seeks assistant professor to coordinate and teach in BFA / MFA theatre technology programs, beginning 8/21/02. Full-time, tenure-track, nine-month position; salary negotiable. Terminal degree, college teaching, and extensive technical-direction experience with emphasis in computer applications required. Supervise CAD lab; work with Krannert technical staff; opportunities to serve as TD and supervise student TDs. For full consideration, send letter, resume, and 3 reference letters by 1/18/02 to R. Eric Stone, Theater, University of Illinois, 4-122B KCPA, 500 S. Goodwin, Urbana, IL 61801; (217) 333-3538; for information: [www.theatre.uiuc.edu/theatre/](http://www.theatre.uiuc.edu/theatre/); e-mail: [restone@uiuc.edu](mailto:restone@uiuc.edu). UIUC is an AA/EOE.

**SCENE DESIGNER/ASSISTANT PROFESSOR:** Tenure track appointment for strong production oriented program beginning Fall 2002. Teach Scene Design, Scene Painting, and other technically related courses. Design and supervise the execution of 4 main stage productions working with a professional technical director, scenic artist, property master, and lighting designer. Advise and supervise student studio designers. MFA, USA membership, professional and/or educational design experience required. Experience in computer aided design techniques expected. For information about the University, Department, and this position visit web site <http://hermit.theatre.binghamton.edu/search>. Send letters of interest, curriculum vita, and three recent letters of recommendation to: John E. Vestal, Chairman, Department of Theatre, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000. Salary: Commensurate with Experience. Application review begins November 26, 2001; final deadline January 21, 2002. Binghamton University of the State University of New York is an Affirmative Action/Equal Opportunity Employer.



**TECHNICAL SUPERVISOR.** The University of Southern Mississippi Department of Theatre and Dance seeks a supervisor of technical production and stage operations. Responsible for supervision and maintenance of shop and theatre spaces. Supervises graduate assistants and undergraduate crews. Requires skills in stage operations, rigging, use of shop equipment, and scenic construction. Successful candidate can train student crews of many skill levels. M.F.A. or undergraduate degree and equivalent experience required. Theatre facility is less than two years old with excellent shop and stage spaces. Southern Miss is a culturally diverse campus of 12,000+ students in a growing area. Competitive salary and benefits. Send resume, letter of application, three letters of recommendation, and all transcripts to Chair, Department of Theatre and Dance, Box 5052, Hattiesburg, MS 39406-5052. Search will continue until position is filled. AA/EOE/ADAI.

**TECHNICAL DIRECTOR/SENIOR INSTRUCTOR OR INSTRUCTOR**

The Department of Theatre and Dance seeks a Faculty Technical Director for a full-time appointment beginning August 15, 2002. Production Responsibilities include serving as Technical Director on departmental season (currently seven shows), working collaboratively with Department Production Manager and Design/Tech faculty of six, supervising a shop foreman and student crews in the construction and implementation of the scenery and lighting, and maintaining the department's scene shop and performance venues. Teaching responsibilities include teaching approximately two courses per semester in the area of Theatre Technology and mentoring undergraduate theatre technology (BFA) majors. MFA or equivalent required. Prior college teaching and/or professional production experience preferred. CAD and Drafting proficiency, properties construction experience and design skills are desirable. Rank is commensurate with experience. Salary competitive. Opportunities for summer work with the Colorado Shakespeare Festival exist. For additional information visit [www.colorado.edu/TheatreDance](http://www.colorado.edu/TheatreDance). Review of applications will begin on January 15, 2002 and continue until the position is filled. Send resume and three current letters of reference to: Chair - TD Search Committee, Department of Theatre and Dance, 261UCB, UNIVERSITY OF COLORADO, Boulder, CO 80309. The University of Colorado at Boulder is committed to diversity and equality in education and employment.



**ASSISTANT PROFESSOR/SCENIC DESIGNER**

Kansas State University Theatre Program; tenure-track position. MFA or PHD, teaching experience required. Send letter, vitae, three current letters of recommendation to Dana Pinkston, KSU-SCTD, 129 Nichols Hall, Manhattan, KS 66506. Materials received by December 14, 2001 will be assured full consideration. KSU is an AA/EOE. For complete information visit: <http://ksu.edu/sctd/theatre>.

**ASSISTANT PROFESSOR** The Bobbi Biron Theatre Program at Salisbury University invites applications for a tenure-track Assistant Professor in Costume Design beginning Fall 2002. We seek a highly motivated and team-spirited individual to develop the costume aspect of our new theatre major. In addition to expertise in costuming, ideal candidates should be fluent in a secondary field of interest in Theatre. College level teaching or professional experience is a plus. Production duties include design and supervision of costume construction for a six-production season, supervision of student assistants and regular costume maintenance. Teaching duties include a minimum of one costuming-related course per semester as well as one to two other Theatre and/or Communication courses according to area of expertise. Candidates should detail secondary fields of expertise upon application. Applicants with strong background in other areas of theatrical design are encouraged as opportunities for teaching and design in other areas of theatre may become available. Terminal degree in theatre required. Salary is competitive with excellent benefits. Situated on the peninsula between the Atlantic Ocean and the Chesapeake Bay, Salisbury University, part of the University System of Maryland, is a nationally-ranked comprehensive undergraduate institution. Salisbury provides easy access to major metropolitan areas such as Baltimore, Washington, D.C. and Philadelphia. The Department of Communication and Theatre Arts, with over 500 majors, is one of the fastest growing programs at the University.

For full consideration, please send a letter of application, curriculum vitae, documentation of teaching effectiveness, and names/phone numbers of three references to: Dr. Paul Pfeiffer, Chair, Theatre Search Committee, Salisbury University, 1101 Camden Avenue, Salisbury, MD 21801. Review of applications will begin on December 1, 2001 and will continue until position is filled. Screening interviews will be conducted at the USITT conference in New Orleans in February. Salisbury University has a strong institutional commitment to diversity and is an Equal Opportunity/Affirmative Action employer, providing equal employment and educational opportunities to all those qualified and educational opportunities without regard to race, color, religion, national origin, sex, age, marital status, disability or sexual orientation.

**TECHNICAL DIRECTOR / INSTRUCTOR**

- Oversee planning and construction for a five production season. Responsible for budgets, advising on technological matters, working drawings, and material procurement. Supervise staff of Assistant TD, full-time technician, graduate design student, students and undergraduate employees. Teach 1-2 courses each year in design and technology. MFA or comparable experience and at least 3 years of experience in the field required. Significant computer knowledge including CAD is essential. This 11-month position will be filled when the appropriate candidate is identified. Search will continue until the position is filled. Review of materials is ongoing. Send resume and letters to Jim Hunter, TD Search, Longstreet Theatre, University of South Carolina, Columbia, SC 29208. Additional information: [www.cla.sc.edu/thsp/](http://www.cla.sc.edu/thsp/). USC is an Equal Opportunity / Affirmative Action Employer.



**INSTRUCTOR/TECHNICAL DIRECTOR/SHOP FOREMAN.**

Non-tenure track, academic year (9 months) appointment with the possibility of summer employment. Starting date August 16, 2002. Salary commensurate with credentials, qualifications, and experience. Teach 1-2 courses each semester in theater technology. Build and/or supervise planning and construction of University productions for two theaters. Responsible for budgets, working drawings, materials ordering, and organizing and monitoring all load-in and strikes associated with departmental productions. Supervise and advise technological matters. Maintain tools, equipment, and hardware. Attend all production meetings and rehearsals from dry-tech through opening night. Qualified applicants will possess a M.F.A., and 2 years of teaching and/or professional experience preferred. Submit nominations, resumes, or letter of application to James Dorethy, Search Committee Chair, Theater and Dance, SIUE, Box 1777U, Edwardsville IL 62026. As an affirmative action employer, SIUE is an equal opportunity employer.

**ASSISTANT PROFESSOR: SCENERY & COSTUME DESIGN** - Permanent, tenure-track. Teach scenery and costume design. Develop new courses. Design 2-3 productions/year. Teach 2-4 courses/semester. Strong professional theatre background in scenery/costume design. Minimum three years teaching/professional experience. MFA/MA/equivalent professional experience. CAD experience desired. Begin August 28, 2002. Send letter and resume/vita; three recent letters of recommendation, one from a supervisor; official transcript for terminal degree to Drama/Dance Dept., University of Montana, Missoula, MT 59812. Review begins December 15, 2001. EEO/AA/ADA/STATE VET PREF.



**ASSISTANT PROFESSOR: THEATRE PEDAGOGY, PERFORMANCE STUDIES & ACTING** Permanent, tenure-track. Newly created position. Teach Methods of Teaching Theatre, Performance Studies and Acting for Non-Majors. Possibly also Theatre History and Appreciation. Four courses/semester. Develop new course offerings in Teaching Theatre, Drama in Education and Performance Studies for grad/undergrads. Supervise teachers for non-major acting classes. Student advising, department/university committees, some direction of departmental productions. Must demonstrate intellectual rigor and academic abilities in theatre performance and learning/teaching theory. Strong background in theatre pedagogy, drama in education, performance theory and acting. Three to five years teaching experience in secondary schools and/or higher education. Ph.D., M.F.A. or M.A. with equivalent professional and academic experience. Begin: August 28, 2002. Send: letter and vita; philosophy statement of teaching in theatre; three recent letters of recommendation, (one from a supervisor); an official transcript for terminal degree. To: Drama/Dance Dept., University of Montana, Missoula, MT, 59812. Review begins December 15, 2001. EEO/AA/ADA/STATE VET PREF.

**COSTUME SHOP SUPERVISOR**, University of Montana, Drama/Dance, Missoula. Responsible for construction of costumes. Hires/trains student staff/crews; oversees faculty-established standards. With supervisor, determines shop calendar and budget compliance. Possible teaching opportunities. Includes some evening/weekends. Qualifications: knowledge of costume construction; drafting, tailoring, fittings, maintenance; organizational, supervisory, interpersonal skills; creative problem-solving skills. MFA preferred; BA, BFA and/or equivalent experience considered. Starts August 19, 2002, \$15.00/hr; nine-months. Permanent position. Letter of application, resume, three letters of recommendation (one from a supervisor), must be received by December 15, 2001 at Human Resource Service, Lodge 260, University of Montana, Missoula, MT 59812. EEO/AA



**SCENE SHOP SUPERVISOR**, University of Montana, Drama/Dance, Missoula. Responsible for construction of sets. With supervisor, determines shop calendar and budget compliance. Hires/trains student staff/crews; maintains tools; oversees health/safety standards. Possible teaching opportunities. Includes some evening/weekends. Qualifications: knowledge of scenery construction; rigging; drafting; tool and rigging maintenance; organizational, supervisory, interpersonal skills; creative problem-solving skills. MFA preferred; BA, BFA and/or equivalent experience considered. Starts August 19, 2002, \$15.00/hr; nine months. Permanent position. Letter of application, resume, three letters of recommendation (one from a supervisor), must be received by December 15, 2001 at Human Resource Service, Lodge 260, University of Montana, Missoula, MT 59812. EEO/AA.



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**TECHNICAL DIRECTOR** - Full-time Lecturer. Oversee technical aspects of four-show season. Execute scenic, lighting and sound designs; assist scenic designer with scene painting and props; maintain performance space, shops and related equipment; supervise outside groups using theatre space and supervise student crews. Position begins August, 2002; possibility of employment beginning January, 2002. MFA in Technical Theatre required; experience in professional or university theatre preferred. Demonstrated expertise in hand and CADD drafting, construction and scene painting techniques, and electrics. Experience with sound equipment, digital audio helpful. Competitive salary. Applications accepted until position filled. Submit letter of application, resume and three current letters of recommendation to: Jon Hallquist, Theatre Department, 2301 Vanderbilt Place, VU Station B 351643, Vanderbilt University, Nashville, TN 37235. AA/EOE.



**ASSISTANT TECHNICAL DIRECTOR** - The Lied Center of Kansas - a state of the art presenting institution at the University of Kansas - is seeking a full time Assistant Technical Director. Job duties include scheduling, training and supervising a large student crew, maintaining and repairing technical equipment, and supervising set-up for events. Required qualifications are a Bachelors Degree and demonstrated knowledge of performing arts technical equipment and duties relevant to event production. Preferred qualifications are a degree in technical theatre or relevant area, 2-4 years experience in a presenting venue, excellent interpersonal skills, team approach and flexibility in problem solving. Salary is \$27,450 plus benefits. First review of applications December 3, 2001. Those interested should send a letter of interest, resume and names, addresses and telephone numbers of three references to Lee Saylor, Technical Director, Lied Center of Kansas, 1600 Stewart Dr., Lawrence, KS 66045-7502. For questions, call 785-864-2796. AA/EOE.

## USITT CALENDAR: December 1, 2001 - March 10, 2002

### December 2001

- 1 **Conference:** Conference Program advertising deadline

12 **Conference:** Advance Registration deadline – New Orleans Conference

- 15 **Sightlines:** February editorial deadline  
**Election:** Ballot deadline
- 19 **Institute Business:** New Orleans meeting  
Call for Reports issued
- 22 **Conference:** Young Designer's Forum deadline

### January 2002

- 4 **Grants & Fellowship:** Project Grant & Fellowship application deadline
- 8 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit Board Reports to officers
- 14 **Conference:** Design Expo application deadline
- 15 **Conference:** New Orleans housing deadline — Program recommendations for 2003 Minneapolis due to VP Programming  
**Sightlines:** March editorial deadline

- 19 **Chesapeake Regional Section:** Expo 2002, Kings Dominion, Doswell, Virginia

- 21 **Institute Business:** Officers' Board Reports due

### February 2002

- 1 **Costume Research Journal:** Summer editorial deadline
- 4 **Institute Business:** Board Reports distributed
- 10-11 **Conference:** Professional Development Workshops
- 12 **Institute Business:** Board of Directors meeting – New Orleans
- 13 **New Orleans Conference & Stage Expo begins**
- 15 **Institute Business:** Board of Directors meeting – New Orleans  
**Sightlines:** April/May editorial deadline
- 16 **Conference:** Presentation of Minneapolis Conference Programming
- 19-23 **Inland Northwest Regional Section:** NWDC/KC-ACTF/USITT Joint Conference, Western Washington University, Bellingham, Washington

### March 2002

- 6-10 **Southeast Regional Section:** meeting with SETC, Mobile, Alabama



**usitt sightlines**

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