

Sightlines

usitt

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

DECEMBER 2003

Contents

NEWS & NOTICES

- 1 TONY WALTON TO SPEAK
- 3 CHRIS PARRY TO LEAD SESSION
- 7 LIGHTING PORTFOLIO REVIEWS
- 8 PUBLISHING OPPORTUNITIES
- 9 CERTIFICATION COUNCIL MEETS
- 12 REGIONAL SECTION NEWS
- 13 FINDING NEW SKILLS
- 14 CHARITY BIKE RIDE
- 14 MEMBER BENEFITS
- 15 WORLD STAGE DESIGN UPDATE
- 17 LIGHTING COMMISSION GREETING
- 18 CLASSIFIED ADS

USITT OFFICE REPORT

- 4 AROUND THE INSTITUTE
- 4 CONTRIBUTING MEMBER NEWS
- 4 SUSTAINING MEMBER NEWS
- 5 SEEKING MEMBERS
- 18 OWNERSHIP STATEMENT
- 20 INSTITUTE CALENDAR

CONFERENCE & STAGE EXPO

- 2 EDUCATION POSTERS NEEDED
- 2 REGISTRATION DEADLINE
- 6 COSTUME TOUR
- 7 STAGE EXPO SPACE LIMITED
- 9 TECH PRODUCTION POSTERS SOUGHT
- 10 STAGE EXPO EXHIBITORS
- 12 EDUCATION BLENDS SESSIONS
- 15 SPONSORSHIP OPPORTUNITIES
- 16 COSTUME SESSIONS LISTED
- 16 COSTUME POSTERS NEEDED
- 17 EMPLOYMENT SERVICE
- 17 ORDERING FOOD

Tony Walton to Deliver Keynote in Long Beach

Those attending USITT's 2004 Annual Conference & Stage Expo are in for a special treat when renowned designer Tony Walton kicks off the event by delivering the Keynote address. Mr. Walton will speak at 10 a.m. Wednesday, March 17, 2004 at the Long Beach Convention & Entertainment Center. The event, open to all registered for the Conference, will also include the USITT annual meeting.

Mr. Walton will add to his long list of achievements when he receives a USITT Distinguished Achievement Award in Scene Design. His innovations in musical theatre design will be discussed as part of a separate conference session.

Mr. Walton, who has won an Oscar, Emmy, and three Tonys, is a designer of settings and costumes for theatre and films. USITT President Bruce Brockman said "we are delighted to have someone of Mr. Walton's international stature to deliver the Keynote." Mr. Walton's work was featured in the award-winning United States exhibit at the 1995 Prague Quadrennial which was created and supported by USITT.

On Broadway, Mr. Walton's work includes the recent revivals of *Our Town* starring Paul Newman, *I'm Not Rappaport* starring Judd Hirsch and Ben Vereen, the Roundabout Theatre's *Man Who Came to Dinner* starring Nathan Lane, and *Uncle Vanya* starring Derek Jacobi.

Most recently he has designed *Nobody Don't Like Yogi*, starring Ben Gazzara, which opened at the Lambs Theatre in late October, and Julie Andrew's triumphant Bay Street Theatre revival of *The Boy Friend*.



Tony Walton

For the Druid Theatre Company he designed *On Raftery's Hill* for Dublin, Ireland; London, England; and Washington D.C.

Among his other Broadway works are: *Annie Get Your Gun*, *Ashes to Ashes*, *1776*, *A Funny Thing Happened on the Way to the Forum*, and *The Cripple of Inishmaan* for the Public Theatre. He is also the designer for Madison Square Garden's annual production of *A Christmas Carol* (starring Jim Dale as Scrooge this year).

His 19 films include work with directors Bob Fosse, Sidney Lumet, Paul Newman, Mike Nichols, Ken Russell, Volcker Schlondorf, and Francois Truffaut. His graphic work includes many book and magazine illustrations and caricatures for *Playbill*, *Theatre Arts*, and *Vogue*. He has designed the posters for numerous Broadway and West End shows.

TONY WALTON (See page 2)

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

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

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

Annual membership dues are:

Individual	\$90
Professional.....	\$140
Senior	\$72
Student	\$55
Organizational	\$150
Sustaining	\$600
Contributing	\$1,000

USITT OFFICE & *Sightlines*

EDITORIAL STAFF

Carol B. Carrigan
Finance Manager

Stacy C. Darling
Awards & Special Projects Coordinator

Judith Jager
Data Services Manager

Monica L. Merritt
Membership & Conference
Registration Coordinator

Michelle L. Smith
Membership & Ad Sales Manager

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

United States Institute for Theatre Technology, Inc.

6443 Ridings Road
Syracuse, NY 13206-1111 USA

phone: 800-93USITT (800-938-7488)
315-463-6463

fax: 866-FXUSITT (866-398-7488)
315-463-6525

e-mail: info@office.usitt.org
web: www.usitt.org

Volume XLIII Number 11
© 2003, United States Institute for Theatre Technology, Inc.

USITT Sightlines (ISSN: 1048-955X) is published 11 times a year (January, February, March, April/May, June, July, August, September, October, November, December) and Special Issue (October) by United States Institute for Theatre Technology, Inc. 6443 Ridings Road, Syracuse, NY 13206-1111. Subscription to *USITT Sightlines* is a benefit of USITT membership. \$15 is deducted from membership dues to cover the cost of publication. Periodical postage is paid at Syracuse, NY.

POSTMASTER, send address changes to USITT, 6443 Ridings Road, Syracuse, NY 13206-1111.

TONY WALTON (from page 1)

Mr. Walton has co-produced six productions - plays and musicals - in London: three in association with Hal Prince. His designs for opera have been seen at London's Theatre Royal Covent Garden, The Sadler's Wells Opera Company, and throughout Europe and America. His many ballet designs include *Peter and the Wolf* for American Ballet Theatre at the Metropolitan Opera House and *St. Louis Woman* for Dance Theatre of Harlem at Lincoln Center's State Theatre.

He has designed and directed *The Importance of Being Earnest* and *Major*

Barbara for the Irish Repertory Theatre and directed Noel Coward's *Song at Twilight* for the Bay Street Theatre Festival.

He has also directed *Missing Footage* for The Old Globe Theatre in San Diego and *Oops! The Big Apple Circus Stage Show* for a 60-city US tour.

He was elected to the Theatre Hall of Fame in 1991.

Mr. Walton's June 2003 presentation to the OISAT Scenographers' Forum, "Variety is the Spice of ..." in which he discussed the merits of seeking an individual "style" in designing for the stage is available electronically from barbara@office.usitt.org.

Education Commission Seeks Poster Session Abstracts

David Krajec

Education Poster Session Chair

The Education Commission of USITT is presenting its fourth annual Education Poster Session. Participants in the poster session disseminate information about new, exciting, or re-thought innovations in teaching methodology and pedagogy.

The information contained in the poster can cover any area of interest to the theatre educator including new techniques, new solutions to old problems, old solutions to new problems, results from research, etc.

Posters will be juried by a committee. These poster sessions are recognized by many educational institutions as being equivalent to paper presentations and qualify as scholarly work.

A typed abstract should be submitted by January 15, 2004. Abstracts should be no

longer than 200 words and should provide a brief but concise summary of the information presented in the poster. Preferably, abstracts should be submitted by e-mail, but can also be sent by surface mail or fax to David R. Krajec, Cardinal Stritch University, 6801 N. Yates Rd., Box 101, Milwaukee, WI 53217, phone 414-410-4170; or fax 414-410-4111. The e-mail address is drkrajec@stritch.edu.

Jury members will review all abstracts and may contact authors for clarification or modification. The committee reserves the right to refuse a paper due to space limitations.

As has been proved by the popularity of these types of sessions for both the Costume Design & Technology and the Education commissions, this is an enjoyable format for sharing new ideas and techniques. All are urged to participate.

EARLY REGISTRATION DEADLINE

December 4, 2003

Sign up and **save big** on
2004 Conference & Stage Expo registration

www.usitt.org or
800-93USITT

Complete information on line

Chris Parry to Lead Rosco Master Class At USITT Conference

Chris Parry, who has won 24 industry awards and nominations including both the Tony and Olivier Awards, will lead the Rosco Master Class on lighting with color and gobos.

Working with live instruments in the Light Lab of the USITT Annual Conference & Stage Expo, Mr. Parry will discuss how he thinks about coloring and texturing stage light. His presentation shows how ordinary steel gobos can shape light in unexpected ways and how the latest glass gobos further enhance and even color light.

Originally from England, Mr. Parry has 26 years of design experience including over 150 designs on both sides of the Atlantic. His lighting design for The Who's *Tommy* won the Tony Award in the United States, the Olivier Award in the United Kingdom, and the Dora Award in Canada. The same production won the New York Drama Desk, New York Outer Critics Circle, and the Los

Angeles Drama Critics awards. His designs for *Not About Nightingales* and *Les Liaisons Dangereuses* were both nominated for Tony Awards and won New York Drama Desk Awards.

Beside his work on and off Broadway, Mr. Parry has designed lighting for the Royal Shakespeare Company and the Royal National Theatre in the United Kingdom. In the United States, he has designed for the Los Angeles Opera, Guthrie Theatre, Hartford Stage, Seattle Repertory, Berkeley Repertory, A Contemporary Theatre, Mark Taper Forum, Alley Theatre, Ahmanson Theatre, Old Globe, La Jolla Playhouse, and South Coast Repertory.

An experienced educator and speaker, he is also professor and head of lighting design at the University of California, San Diego.

The Rosco Master Class, co-sponsored with the Lighting Commission, has been a feature of the USITT Annual Conference & Stage Expo for the past several years. It has been led by such distinguished designers as Richard Pilbrow, Ken Billington, Kevin Rigdon, Beverly Emmons, and Allen Lee Hughes.

usitt

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

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

- promoting research, innovation, and creativity by sponsoring projects, programs, and symposia;
- disseminating information about aesthetic and technological developments;
- providing opportunities for professional contacts and networking;
- producing the USITT Annual Conference & Stage Expo;
- participating in the development of industry standards;
- promoting and sponsoring international alliances and activities;
- advocating safe, efficient, and ethical practices;
- sponsoring exhibits of scenery, costumes, lighting, sound, stage technology and architectural designs;
- recognizing excellence and significant contributions in the performing arts and entertainment industry

BOARD OF DIRECTORS

EXECUTIVE COMMITTEE

Bruce Brockman
President

Patricia Dennis
Secretary

Lawrence J. Hill
Treasurer

Dennis Dorn
Vice-President for Commissions

Bobbi Owen
Interim Vice-President for Communications

Joe Aldridge
Vice-President for Conferences

Elynmarie Kazle
Vice-President for
Membership & Development

Carl Lefko
Vice-President for Programming

LeRoy Stoner
Vice-President for Sections & Chapters

Bill Teague
Interim Vice-President for Special Operations

William J. Byrnes
Immediate Past President

John Uthoff
President Elect

DIRECTORS AT LARGE

2001 - 2004
Alexandra Bonds Louis Bradfield
Rachel Keebler Richard Thomas
Stephanie Young Tom Young

2002 - 2005
Dick Block Nadine Charlsen
Richard Devin Martha Marking
Lisa Westkaemper Kim Williamson

2003 - 2006
Lea Asbell-Swanger Mitch Hefter
Debra Krajec Jean Montgomery
Richard Pilbrow Donna Ruzika

Use On line
registration for the
**2004 Annual Conference
& Stage Expo**

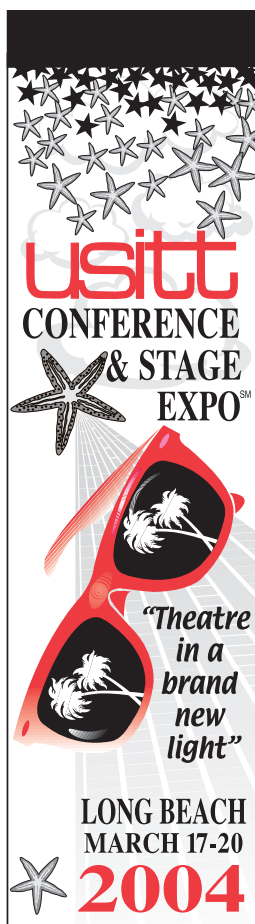
www.usitt.org

Support the organization
by booking housing
through USITT!

Live housing reservations
available at

www.usitt.org

Downloadable registration
and housing forms



Members

HONORARY LIFETIME

RICHARD L. ARNOLD
WILLARD F. BELLMAN
JOY SPANABEL EMERY
TED W. JONES
CHRISTINE L. KAISER
JOEL E. RUBIN
SAMUEL H. SCRIPPS
TOM WATSON

CONTRIBUTING

American Harlequin Corporation
ARTEC Consultants Inc
Automatic Devices Company
Barbizon Lighting Company
City Theatrical, Inc.
J.R. Clancy, Inc.
Clear-Com Intercom Systems
Electronic Theatre Controls (ETC)
Entertainment Design/
Lighting Dimensions
Entertainment Services &
Technology Association (ESTA)
Entertainment Technology
Fourth Phase
GAMPRODUCTS, INC.
H & H Specialties Inc.
InterAmerica Stage, Inc.
KM Fabrics, Inc.
Kryolan Corporation
Norcostco, Inc.
Production Advantage, Inc.
Rosco Laboratories, Inc.
Rose Brand Theatrical Fabrics,
Fabrications & Supplies
Schuler & Shook, Inc.
SECOA
Stage Decoration & Supplies, Inc.
Stage Directions Magazine
StageRight Corporation
Strand Lighting
Syracuse Scenery &
Stage Lighting Co., Inc.
Telex Communications Inc.
Texas Scenic Company, Inc.
TMB
Vari-Lite
Vincent Lighting Systems
Walt Disney Entertainment
Wenger Corporation

SUSTAINING

A.C.T Lighting, Inc.
Altman Lighting, Inc.
American Pro Audio, Inc.
Apollo Design Technology, Inc.
Auerbach • Pollock • Friedlander
A V Pro, Inc.
B.N. Productions, Inc.
Baer Fabrics
Bandit Lites, Inc.
Ben Nye Makeup
Big Apple Lights

Around the Institute

Congratulations to **Tom Ruzika**, lighting designer and husband of Director at Large Donna Ruzika, for his lighting work on *Six Dance Lessons in Six Weeks*. Richard Alfieri's new comedy about the nature of friendship starring Polly Bergen and Mark Hamil opened October 29 at the Belasco Theatre in New York, New York.

Deadline for the National Endowment for the Arts/Theatre Communications Group Career (**NEA/TCG**) **Development Program for Designers** is January 15, 2004. Guidelines and applications for the program, which provides support of \$17,500 for six designers who are exceptionally talented and seek a career in America's not-for-profit professional theatres, are available from TCG's office at 520 Eighth Ave., 24th Floor, New York, NY 10018 or by e-mail to grants@tcg.org or at www.tcg.org.

CONTRIBUTING MEMBER NEWS

Correction: In the November issue of *Sightlines* in the item about **Production Advantage, Inc.** a slip of the fingers led us to inadvertently rename one of the company's new products. Production Advantage has introduced the new **Wallrus**, an unobtrusive Edison to 3-pin adaptor for wall use. For more information on the Wallrus or the new Snuff-It flame retardant, please call the company's helpful staff or visit www.productionadvantageonline.com.

City Theatrical has launched Lightwright 4, the newest version of John McKernon's paperwork software tool which is used throughout the entertainment industry. Lightwright was named one of the "Products that Changed Our World" by *Lighting Dimensions* magazine in 2002, and has been used on over 90 percent of all Broadway shows during the past 10 years. New features on the Lightwright 4 include up to 30,000 worksheet rows; up to 6,000 purposes, positions, colors, etc; 62 universes of DMX; 100 moving light libraries per show; a new student version; and much more. For more on the new version, visit www.citytheatrical.com.

Schuler & Shook has completed a theatre project which will serve as a home to 12 of Chicago, Illinois' theatre, music, and dance companies. The Joan W. and Irving B.

Harris Theatre for Music and Dance is a multi-use performance space. The proscenium theatre for resident dance, music, and opera companies is flexible with seating sections that allow 575, 1,050 and the full 1,500 seats. S&S was involved from the initial user interviews and building planning to site inspection and turn-on of staging equipment. The building, designed by Hammond Beeby Rupert Ainge is located on the north side of Chicago's Music Pavilion in Millennium Park designed by Frank Gehry Partners.

S&S was also involved in the recently-reopened Max Fisher Music Center for the Detroit Symphony Orchestra. S&S worked closely with Diamond and Schmitt Architects to provide components critical to creating a world-class performance space. The renovation and 135,000 square-foot addition provide support and rehearsal space, new stage and house lighting, refurbished rigging, and a reshaped orchestra pit.

Glenn C. Martin III, **Texas Scenic Company** president, named Steve Surratt as Vice President/Chief Operating Officer beginning in November. Mr. Surratt is a native of Texas as a former TSC employee and "all of us are excited about Steve's return to TSC" Mr. Martin said. "We are looking forward to integrating the extensive knowledge and experience he has gained over the years away from TSC. I know that he will contribute to the continuing success of our company." Mr. Surratt most recently was sales director and general manager for ETC Architectural, moving to Wisconsin as part of the Irideon team after ETC's acquisition of the line from Vari-Lite in 1998. Mr. Surratt said "I am looking forward to returning to San Antonio and the TSC family in my new role. With eight decades of history to build on, the future looks even brighter." TSC designs, manufacturers, and installs stage, studio, and theatrical equipment for educational, entertainment, and broadcast facilities.

SUSTAINING MEMBER NEWS

Kirkegaard Associates lauded the reopening of Yale University School of Music's Sprague Memorial Hall after more than a year of design and almost two years of construction. The design team led by Kuwabara Payne McKenna Blumberg accommodated the renovation of the 650-seat Morse Recital Hall, practice rooms,

AROUND THE INSTITUTE (See page 5)

AROUND THE INSTITUTE (from page 4)

classrooms, and two suites for recording and electronic music. Robert Blocher, dean of the Yale School of Music was clear on his choice of acoustician. "I knew there was only one individual who could address the hall in a respectful, musically beneficial way, and that was Larry Kirkegaard." The company has also been chosen as part of the redevelopment team for Colston Hall in Bristol, England. Kirkegaard Associates was selected from a short list of four firms for the project.

Lighting & Electronics, Inc., of Wappingers Falls, New York, has expanded its product range with development of the C-clamp lineup, including the PipeDream, Get-A-Grip, and HangTuff. All three clamps have a one-piece design manufactured from a strong, lightweight aluminum alloy. Get-A-Grip and HangTuff are universal designs rated for loads up to 500 pounds and are, the company notes, ideal for any fixture securing application. The PipeDream is designed for lighter duty situations. To learn more, including information on the HangTuff's ability to not only keep a fixture from falling with its built-in safety cable, but keep any broken pieces of clamp from falling as well, visit www.le-us.com.

When more than 4,000 students and teachers converge for the 29th Annual Illinois School Theatre Festival in January 2004, all of the color media in use will be supplied through a unique joint marketing arrangement by **Chicago Spotlight, Inc.**, and **Apollo Design Technology** which will provide Apollo Gel for the festival. "This is one of the most significant and important events of the year" said Chicago Spotlight President Marty Lazarus. "We are delighted to be teaming up with Apollo to support this world-class event." It is one of the largest theatre festivals of its kind in the United States and includes an All-State show which has student actors and technicians from all over Illinois. Students in the show give up weekends and holidays to get together to rehearse and tech the production.

Theatre Projects Consultants served as theatre design consultant for the Benjamin and Marian Schuster Performing Arts Center in Dayton, Ohio. The center is part of a mixed-use downtown development with offices, condos, wintergarden, and restaurant. It is used by the Dayton Philharmonic Orchestra, Dayton Opera,

Dayton Ballet, Victoria Theatre Association, and other local and regional promoters.

Wybron has introduced Nexera, a new family of affordable dichroic CMY color mixing luminaries designed to complement existing equipment. Nexera wash lights and ellipsoidals operate like conventional theatrical fixtures but with the addition of Wybron CMY dichroic color mixing. They are convection cooled and servo-driven and each requires three DMX channels for easy use and patching. For more information, visit www.wybron.com.

Diane Fargo will be **Cobalt Studio's** guest instructor for Perspective for the Scenic Artist which will be held January 5 to 9, 2004 at Cobalt's White Lake, New York campus. Also coming up on Cobalt's schedule are an Anti-Freakout Job Marketing Roundtable and Landscape Foliage Painting. To learn more, visit www.fcc.net/cobaltstudios.

Auerbach•Pollock•Friedlander recently completed work theatre consulting on *Zumanity*, Another Side of Cirque du Soleil, at the New York New York hotel and casino in Las Vegas, Nevada. The company served as theatre consultants for the project, collaborating with Marnell Corrao Associates, the MGM/Mirage Design Group, and Cirque du Soleil on the design of the theatre renovations and theatrical systems supporting the Zumanity production.

After 22 years, **High End Systems** is moving to a new location in Austin, Texas but the staff of the worldwide automated lighting manufacturer will only be half a mile from their familiar location. High End's new home at 2105 Gracy Farms Lane, Austin, TX 78758 features 97,500 square feet in two adjacent buildings and a larger demo area. The move from three to two buildings will "provide a synergy, a more cohesive culture" said HES VP of Operations Rick Thompson. The phone number remains 512-837-5290 but employee extensions have changed. High End's Catalyst DL1 won the Award for Product Excellence at the PLASA trade show in London, England.

Still Seeking Information

We know that USITT is an organization whose members connect to one another. We're trying to tap that connectivity to find the following members with whom we have lost touch. We are currently seeking **Lee**

AROUND THE INSTITUTE (See page 12)

Members

SUSTAINING

Big Image Systems AB
California Institute of the Arts
Center Theatre Group
Charles Cosler Theatre Design, Inc.
Chicago Spotlight, Inc.
Cobalt Studios
Columbus McKinnon Corp.
The Crosby Group, Inc.
d&b audiotechnik
Darcor Casters
Dazian LLC
Designlab Chicago
Electronics Diversified Inc.
Entertainment Lighting Services
Foy Invention Enterprises, Inc.
GALA, Division of Paco Corp.
Gateway Computers
Geni Electronics Co., Ltd.
Gerriets International Inc.
Graftobian Theatrical Make-Up Co.
Grand Stage Company, Inc.
Haussmann Theaterbedarf GmbH
heatshrink.com
High End Systems, Inc.
High Output, Inc.
Hoffend & Sons, Inc.
Hollywood Lights, Inc.
Hy-Safe Technology
I. Weiss
International Alliance of Theatrical Stage Employees (IATSE)
Irwin Seating Company
Johnson Systems Inc.
Kenmark, Inc.
Kirkegaard Associates
KUPO Industrial Corp
Lambda US by Blacksmith Garden
Le Maitre Special Effects Inc.
LEE Filters
Lehigh Electric Products Co.
Leprecon
Leviton/NSI/Colortran
Lighting & Electronics, Inc.
Lightronics, Inc.
Limelight Productions, Inc.
Lite-Trol Service Company, Inc.
LVH Entertainment Systems
The MAGNUM Companies, Ltd.
Make-Up Designory
Mann Brothers
Martin Professional, Inc.
MDG Fog Generators
Mehron, Inc.
Meyer Sound Laboratories, Inc.
Michigan Technological University

Members

SUSTAINING

MSA Fall Protection
Musson Theatrical, Inc.
Mutual Hardware Corp.
Nemetschek
Northwest High School
Olson Sound Design
Ontario Staging Limited
OSRAM SYLVANIA INC.
Pathway Connectivity
Pro Lights & Staging News
Production Intercom, Inc.
Production Solutions, Inc.
Prylte Products Group
Protech Theatrical Services, Inc.
RIT Dye, Unilever Best Foods NA
Sapsis Rigging Entertainment
Services, Inc.
Sculptural Arts Coating, Inc.
Selecon
Serapid Scenic Technologies, Inc.
Show Distribution Group Inc.
South Dakota State University
Spotlight S.R.L.
Stage Equipment and Lighting, Inc.
Stage Research, Inc.
Stage Technologies
Stage Technology
Stagecraft Industries, Inc.
StageLight, Inc.
STAGEWORKS
Steeldeck Inc.
Strong Entertainment Lighting,
a division of Ballantyne of Omaha
The Talaske Group, Inc.
Theatre Arts Video Library
Theatre Projects Consultants, Inc.
Thern Inc.
James Thomas Engineering
Tiffin Scenic Studios, Inc.
Tobins Lake Studio
TOMCAT USA, Inc.
Union Connector Co., Inc.
Wayne State University Dept of Theatre
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.

FIDM, LACMA and Herb Camburn!

Donna Ruzika

Long Beach Promotions Coordinator

After 40 years of teaching design at California State University, Long Beach, after being Head of the Theatre Design Program, and after doing costume and scenic design for more than 500 projects and shows from theatrical productions to theme parks and museum installations, Herbert Camburn retired.

After such an industrious career, he deserved to retire, move to Hawaii, and drink mai tais all day. So what is he doing since retirement? Designing of course! Mr. Camburn has been busy doing contract design work for Disney, Sony, Hyper Entertainment, and Universal Studios.

Since he has so much free time, he is also going to lead a very exciting Regional Programming event before the start of the Long Beach Conference & Stage Expo in 2004. He will escort a tour to the Fashion Institute of Design & Merchandising's 12th Annual Exhibit of the *Art of Motion Picture Costume Design* and to the Los Angeles County Museum of Art for two fantastic costume exhibits.

In the morning, the tour will feature the museum galleries at The Fashion Institute

of Design and Merchandising (FIDM). This specialized private college has campuses in Los Angeles, San Francisco, San Diego, and Orange County, California.

FIDM offers advanced degree programs in fashion design, interior design, fashion merchandise markets, product development, theatre costume, film and TV costume design, and many other design-related areas. For the past 11 years, FIDM has presented the Art of Motion Picture Costume Design exhibition. The exhibition presents the work of costume designers who have contributed to the success of the most outstanding films of the year. Last year's exhibit included costumes from over two dozen films from 2002 including Academy Award nominated costumes from *Chicago*, *Frida*, *Gangs of New York*, *The Hours* and *The Pianist*. While we don't know which costume designs will be included from the films of 2003 or which movies will be nominated, the 12th annual exhibit promises to highlight the best and brightest film costume designers of the year.

After lunch on your own chosen from a number of great restaurants in the area the tour will visit the Los Angeles County Museum of Art (LACMA). A fabulous, world-class museum, LACMA displays art

LONG BEACH (See page 7)

Thank you!

Yes, YOU

The work of USITT would not be possible without the continuing support of all our members – from large manufacturers to students.

We thank you for getting involved and staying in touch. Our network is richer for your participation at whatever level your time and other commitments allow.

LONG BEACH *(from page 6)*

treasures from around the world. The Costume and Textiles Department houses an "encyclopedic collection of more than 50,000 objects, representing more than 100 cultures and 2,000 years of human creativity in the textile arts." While we won't have time to view those 50,000 objects, we will have time to see two major exhibits. A large exhibit of the museum's theatre costumes from the Ballets Russes, Erte designs, and fancy dress, will include 53 costumes and more than 100 original renderings by designers such as Leon Bakst, Henri Matisse, Erte, Jeanne Hallee, Natalia Goncharova, and others. This will include eight costumes by Bakst and 27 costumes by Erte. Kaye Spilker, curator of the exhibit will lead the tour.

Also at LACMA, there will be a

gallery exhibit of fashion from the 1910s to the 1920s with 28 costumed mannequins that illustrate the influence of the theatre on high fashion of the time. Ms. Spilker indicated she has no idea when all of these pieces will be on display again.

Mr. Camburn said he is delighted to lead this comprehensive and varied costume design/fashion tour. He is also quite thrilled to be invited to do a retrospective on his work at the Heritage Exhibit on the exhibit hall floor for the upcoming conference. This display will represent 50 years of his costume and design work in education and professional theatre both in the United States and in England.

This regional tour is a special, one-time event: FIDM, LACMA, and Herb Camburn, what fun! Sign up now for this special March 16 event. See you in Long Beach!

Lighting Commission Seeks Reviewers, Portfolios

Sabrina Hamilton

*Lighting Commission Liaison,
Portfolio Reviews*

Once again, the Lighting Commission will offer half-hour Portfolio Reviews for undergraduate, graduate, and professional lighting designers at the Long Beach 2004 Conference & Stage Expo.

People are invited to join the band of lighting designers that make up the team of reviewers. Reviews are done in teams of two and are universally regarded as a worthwhile opportunity to meet new colleagues and to mentor designers. If interested, e-mail Sabrina Hamilton at sabrina@kofest.com.

For those interested in being reviewed, these guidelines for lighting portfolios are drawn from a document created in 1993. Applications for Portfolio Reviews will be available on line at www.usitt.org under Conference information, and will be published in the January issue of *Sightlines*.

The Lighting Design Portfolio should begin with a resume. It may include all 11 materials listed below

for one realized production, although for some undergraduates only classroom projects may be available. For the graduating MFA student or the working professional, two or three disparate productions should be fully documented to indicate a range of styles and experiences. It is impractical to include all 11 items for every show; however, any realized productions included in the portfolio should be represented by a minimum of a light plot and a production photo or two.

Materials generally used to document productions include: a script analysis/conceptual statement/lighting analysis; a scene breakdown/cue synopsis; communication tools (storyboards, sketches, painted renderings, collages, photographs or a computer simulation); evidence of research; a centerline section; a lightplot or lighting layout; a channel hookup and dimmer schedule; an instrument schedule; a patch list; a magic sheet and cheat sheet; and documentation of the design (reviews, photographs, videos, and slides). These materials can be supplemented with evidence of work in other theatrical design fields, the fine arts, or technical areas.

LIMITED STAGE EXPO EXHIBIT SPACE AVAILABLE

Stage Expo 2004 is on track to become USITT's largest Stage Expo, taking the place of Stage Expo 2001, the current record-holder with 24,800 net square feet of exhibit space.

With more than three months until the show, 75 percent of the available booth space has already been reserved for USITT's 44th Annual Conference & Stage Expo. Just 31 booth spaces remain to be sold, so if you would like to exhibit, but have not reserved your booth space, please get in touch right away.

Recent additions to the list of exhibitors include **GAMPRODUCTS** - manufacturers and distributors of specialty lighting equipment; **Musson Theatrical** - providers of rentals, sales and production services for the entertainment industry; **Stagecraft Industries** - designers, manufacturers, and installers of stage equipment, including stage rigging, draperies, and lighting systems; **Strong Entertainment Lighting** - manufacturers of Strong follow spotlights, Sky-Tracker promotional searchlights, Xenotech/Strong Britelites, and Nocturn UV products; **TMB** - a value-added distributor of products and services to professionals in the entertainment industry; and **zBlue Software** - creator of FairSun, a new lighting paperwork enterprise application.

For more information about Stage Expo 2004 exhibitors, visit www.usitt.org. Click on the 2004 Conference and then choose Stage Expo to see the Stage Expo layout and a current list of exhibitors.

Click on a highlighted booth to find contact information and a brief description for each exhibitor. Links are provided to exhibitors' websites so that you can learn more about their products and services prior to the show.

The current list of exhibitors and a map of Stage Expo can also be found on pages 10 and 11.

A limited number of Commercial tables for small companies and Non-Commercial tables for colleges and universities are also still available. If there are exhibitors who you would like to see at Stage Expo 2004 in Long Beach, but you don't see them listed, please call 800-398-EXPO (3976) or send an e-mail message to hpwillard@aol.com.

PUBLISHING OPPORTUNITIES

David Rodger
TD&T Editor

Writing an article or a book can bring you fame, respect, and, if you're lucky, a royalty check. Getting published isn't easy though, so it's natural that one of the first questions writers ask is, "where should I look for opportunities to share my wisdom?"

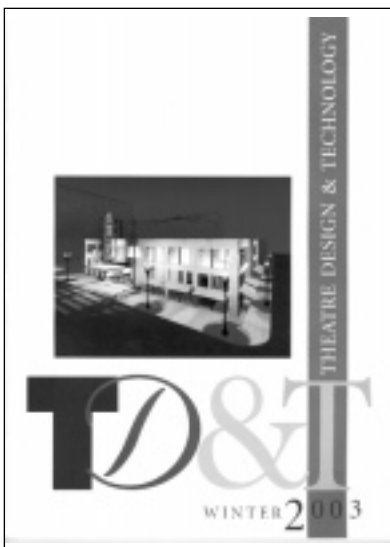
The first step is to take an objective look at the information you want to share—the story you want to tell—and ask yourself, "who wants to read this?" Some may secretly ask, "who will benefit from my knowledge?" But that would be a mistake: starting with the premise that the world (or the entertainment industry) would be a better place if more people knew what you know invariably leads to declamatory, uninteresting writing.

How to write an article or a book is a subject for another time, but this idea of telling a story needs a brief explanation. Jon Franklin, the two-time Pulitzer Prize-winning author of *Writing for Story*, points out that Truman Capote's best-selling true story, *In Cold Blood*, was the first book to meld the accuracy of nonfiction with the dramatic force of fiction. Since the early 1950s, Americans have preferred nonfiction to fiction. (Want proof? Compare in any bookstore the shelves devoted to novels, short stories and poetry with those crammed with biographies, how-to and self-help books, and computer manuals.) But as Mr. Capote discovered, and nearly every Pulitzer Prize for journalism since has confirmed, factual information need not be dry. People like their facts delivered in a package that captures their imaginations. Mr. Franklin's book is recommended reading for all writers.

So, you have a nice story to tell. Who wants to read it? Answering that question will lead you to the answer you secretly crave: who will publish my article or book?

Let's look at some of the opportunities available to American writers in the fields of theatre design and technology. (This is not an exhaustive list.)

Of course we start with USITT's quarterly journal, *TD&T*. If you're a USITT member you can be pretty sure that lots of *TD&T* readers are just like you. That should make it fairly easy to judge if they, your peers, will be interested in your story.



Has the topic of your article been discussed in USITT conference seminars, or at SETC or LDI? If so, and you feel you have something to add to the discussion, *TD&T* is probably the best place to submit your proposal.

Do people in your school or business look to you for answers when questions about, say, knitting chain mail, come up? That article was just published in the summer issue, but you get the idea. *TD&T* is the ideal journal to share in-depth articles about theatrical design and designers, technical innovations and historical scenic techniques, managing theatres and stage managing productions, classroom skills and scene/costume shop safety.

TD&T readers are avid learners and they appreciate articles about new people, new places, and new ideas. Last year, the Herb Greggs Award for writing excellence in *TD&T* went to Joe Brandesky for his article about Russian theatrical designers, specifically ones with ties to St. Petersburg. Joe was co-curator of an international exhibit of works by these designers. He knows them intimately, and he wanted to tell their story. *TD&T* readers were interested.

USITT's other periodical, *Sightlines*, is a terrific opportunity for members to share all kinds of stories—short stories. It is also a great way to practice your writing skills before you tackle something you plan to add to your resume. Try your hand at a memorial piece about a USITT or industry leader, particularly if you knew him or her well, write a progress report on a commission project, write a report on your commission's conference sessions (lots of members don't get to attend every conference), write a story about your participation in Design Expo or New Products Showcase or Tech Olympics.

Leaving the USITT nest, *Stage Directions* is a terrific opportunity for stories about current productions, interviews with designers, and how-to articles. Their readers are people who work and volunteer in small theatres. These readers too are avid learners and appreciate knowledge they can use.

Some web sites now have publishing opportunities. To be honest though, most Web sites are self-publishing enterprises. If you have a lot to say, or if you are fascinated by collecting links from the World Wide Web, setting up your own Web site can be very rewarding. USITT member Tara Maginnis publishes the *Costumer's Manifesto* (costumes.org) which is an enormous repository of articles by Ms. Maginnis and links to hundreds (maybe thousands) of interesting costume-related Web sites. To find publishing opportunities on other web sites, try searching "theatre central," a section of the playbill.com web site. Theatre Central's listings under Publications and Discussions are pretty comprehensive.

If you have a book-length project in your head or in the works, opportunities for you are both more abundant and more difficult to secure. Finding a publisher is just like finding a lawyer, doctor or financial advisor. First, ask everyone you know to give you their recommendations. Then, go to a library and find all the recent books that are similar to your own. Contact these publishers first.

It's a waste of postage to send unsolicited manuscripts. Find out first if a publishing company is interested in your book. Most publishers have Web sites now where they provide submission guidelines. Follow them scrupulously. If they ask for a two page proposal and a resume, it's because they have learned by reading tens of thousands of proposals that two pages is all they need.

Personal connections always help. Visit with the representatives of publishers like Focal Press who exhibits at the USITT Conference & Stage Expo. Network with USITT members who have written books. They will not only tell you what it was like to work with their publisher, they can probably tell you which publishers you can avoid.

Writing is work. No doubt about it. Fortunately, the payoff for good writing is richly rewarding. No, in this field you're not going to get rich writing articles and books, but the personal satisfaction is real and long-lasting, your peers will appreciate your expertise, and you may just satisfy one of the promotion requirements of your university.

Certification Council Holds First Meeting

The inaugural meeting of ESTA's new Certification Council took place September 19 and 20 in New York City. The Certification Council is the governing body for the new Entertainment Technician Certification Program and, after being welcomed by ESTA President Mike Wood, Council members quickly got down to work under the leadership of Chair Tim Hansen.

"These meetings saw an unprecedented gathering of leaders representing all facets of the entertainment industry," said Mr. Hansen. "We are extremely pleased at the level of participation from key organizations, businesses and individuals."

Representatives from Council members ESTA, IAAM, IATSE, TEA, USITT, and Clear Channel Entertainment were on hand along with chairs and co-chairs of the Electrical Skills and Rigging Skills working groups and individual members.

The group adopted vision and mission statements, reviewed the business plan and budget, and heard reports from the Electrical Skills and Rigging Skills working group chairs. Much of the work of the Council will be accomplished through its committees, which were approved and populated by the Council at this meeting.



Gathered for the first ESTA Certification council meeting are, kneeling, from left: Eddie Raymond, Co-Chair Rigging Skills WG; Gene Jeffers, TEA; and Marilyn Hetzel. Standing, from left are: Bill Maiman, ESTA Staff; Tim Hansen, ESTA (Council Chair); Dennis Dorn, USITT; Don Hancock, IAAM; Wally Blount, ESTA; Ken Vannice, Chair Electrical Skills WG; Ron Morissette, CITT; Chris Kaiser, ESTA; Alan De Zon, Clear Channel Entertainment; Rocky Paulson and Bill Sapsis, Co-Chairs Rigging Skills Working Group; Kent Jorgensen; Jacqueline Tien; Brian Lawlor and Tony DePaulo, IATSE; Steven Ehrenberg, Clear Channel Entertainment; and Joe Aldridge, USITT.

The initial committees are Appeals, Budget and Finance, Candidate Qualification, Disciplinary, Marketing and Fundraising, Provider Recognition, and Test Administration.

The first priority for the Council is to raise the funding required to develop the program. A considerable amount of dis-

cussion was devoted to developing a fundraising campaign which will be introduced shortly. Creating a high quality certification program will require the support and commitment of our entire industry, and the Certification Council members are determined to lead the way.

Tech Production Initiates Poster Session

Fritz Schwentker

Tech Production Poster Session Chair

The Technical Production Commission is seeking submissions for a poster session featuring the current research efforts of student, academic, and professional practitioners in the field. This session is an opportunity to present work and to receive immediate feedback and critique from colleagues at USITT's upcoming Annual Conference & Stage Expo. Poster sessions such as these are an ideal way for multiple presenters to hold detailed simultaneous discussions of their work for a wide audience. Presenters will give brief outlines of their project to small groups of attendees who are free to move through the room visiting various projects.

This poster session has several goals: to offer a presentation venue via juried selection process for academics and others whose institutions recognize and encourage research outlets; to bring new knowledge to the field that may not be as practically oriented as the submissions typically seen in the Biennial Technology Expo; to offer students and others an opportunity to disseminate thesis or other project work; and to foster the importance of research in technical production to the discipline.

Prospective participants should send an e-mail abstract of 200-300 words that describes the research project, its context, and the essential content of the presentation. These abstracts will be read and juried for participation by members of the Technical Production Commission. The 10 to 12 participants can expect table and board space for visual materials at the session.

Candidates selected for inclusion in the

session will have proposals that clearly articulate the project and its importance to technical production. Projects that bring new knowledge, synthesize practice in a new way, or are a report on current research will all be considered.

Topics whose outcome results primarily in a product or that demonstrate a single technical solution are less likely to be accepted by the jury. Please note that the Technical Production Commission actively encourages participation in the biennial Technology Expo, held next in 2005, as an ideal venue for the dissemination of such solutions.

Prospective participants should submit a project abstract by e-mail to usitt@schwentker.com no later than December 5, 2003. Notice of acceptance to the panel will be posted by return e-mail by January 5, 2004. All inquiries about the session should also be directed to usitt@schwentker.com.



usitt

STAGE EXPOSM



INFORMATION
 For information on exhibiting contact:
Helen Willard
 Stage Expo Sales Manager
800-398-EXPO (3976)
 or **315-458-3780**
F: 315-458-1371
 e: hpwillard@aol.com

Stage Expo Exhibitors

- | | |
|-----------------------------------------------------------------|----------------------------------------------------|
| 500 A.C.T Lighting | 850 Musson Theatrical |
| 150 American Harlequin Corporation | 230 Norcostco Inc. |
| 925 Apollo Design Technology, Inc. | 494 PCPA Theaterfest |
| 830 Autostage | 464 Players Press, Inc. |
| 330 Barbizon | 663 Pop-Out Furniture |
| 560 Ben Nye Company | 950 Production Intercom Inc. |
| 545 City Theatrical, Inc. | 680 Protech |
| 564 J.R. Clancy | 100 Rosco |
| 225 Clear-Com Intercom Systems | 350 Rose Brand |
| 411 Columbus McKinnon | 450 Sapsis Rigging Inc. |
| 661 Dazian LLC | 514 Sculptural Arts Coating, Inc. |
| 562 Designlab Chicago | 260 SECOA |
| 463 Dodger Costume Rental | 750 Selecon |
| 762 Eartec/Porta Phone | 600 Show Distribution |
| 140 Electronic Theatre Controls(ETC) | 712 Shure Incorporated |
| 550 Entertainment Design/Lighting
Dimensions/LDI | 492 Smooth-On, Inc. |
| 340 Entertainment Services and
Technology Association (ESTA) | 594 University of Southern California |
| 400 Flying By Foy | 620 Stagecraft Industries, Inc. |
| 130 Future Light | 462 Stage Directions Magazine |
| 791 FSU School of Theatre | 180 StageRight Corporation |
| 320 GALA, a division of
PACO Corporation | 740 Steeldeck, Inc. |
| 845 GAMPRODUCTS | 110 Strand Lighting Inc. |
| 520 H&H Specialties Inc. | 570 Strong Entertainment Lighting |
| 763 heatshrink.com | 440 Syracuse Scenery & Stage
Lighting Co., Inc. |
| 470 IATSE | 370 Telex Communications |
| 470 IATSE Local One | 413 Theatre Arts Video Library |
| 650 Irwin Seating Company | 640 Thern Inc. |
| 713 Johnson Systems | 720 James Thomas Engineering |
| 461 Kenmark, Inc. | 990 TMB |
| 250 Kryolan Corporation | 761 Tools For Stagecraft |
| 430 LEE Filters | 611 Union Connector |
| 380 Le Maitre Special Effects, Inc. | 470 United Scenic Artists
Local 829 IATSE |
| 280 Leprecon | 580 Walt Disney Entertainment |
| 940 Leviton/Colortran | 300 Wenger Corporation |
| 512 Lex Products Corp. | 480 Wybron, Inc. |
| 530 Lightronics, Inc. | 764 zBlueSoftware, LLC |
| 630 LVH Entertainment | |
| 730 Mann Brothers | |
| 700 MDG Fog Generators Ltd. | |
| 613 Mehron Inc. | |
| 361 Meyer Sound | |

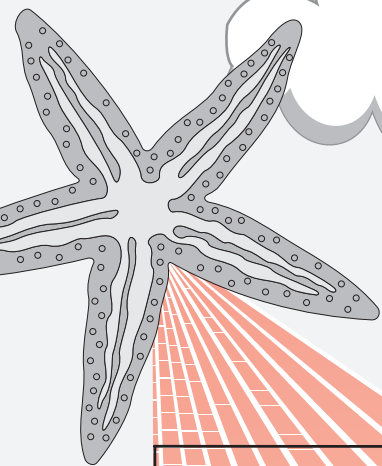


*“Theatre
in a
brand
new
light”*



LONG BEACH
MARCH 18-20
2004

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



USITT

STAGE EXPOSM

2004

LONG BEACH

MARCH 18-20

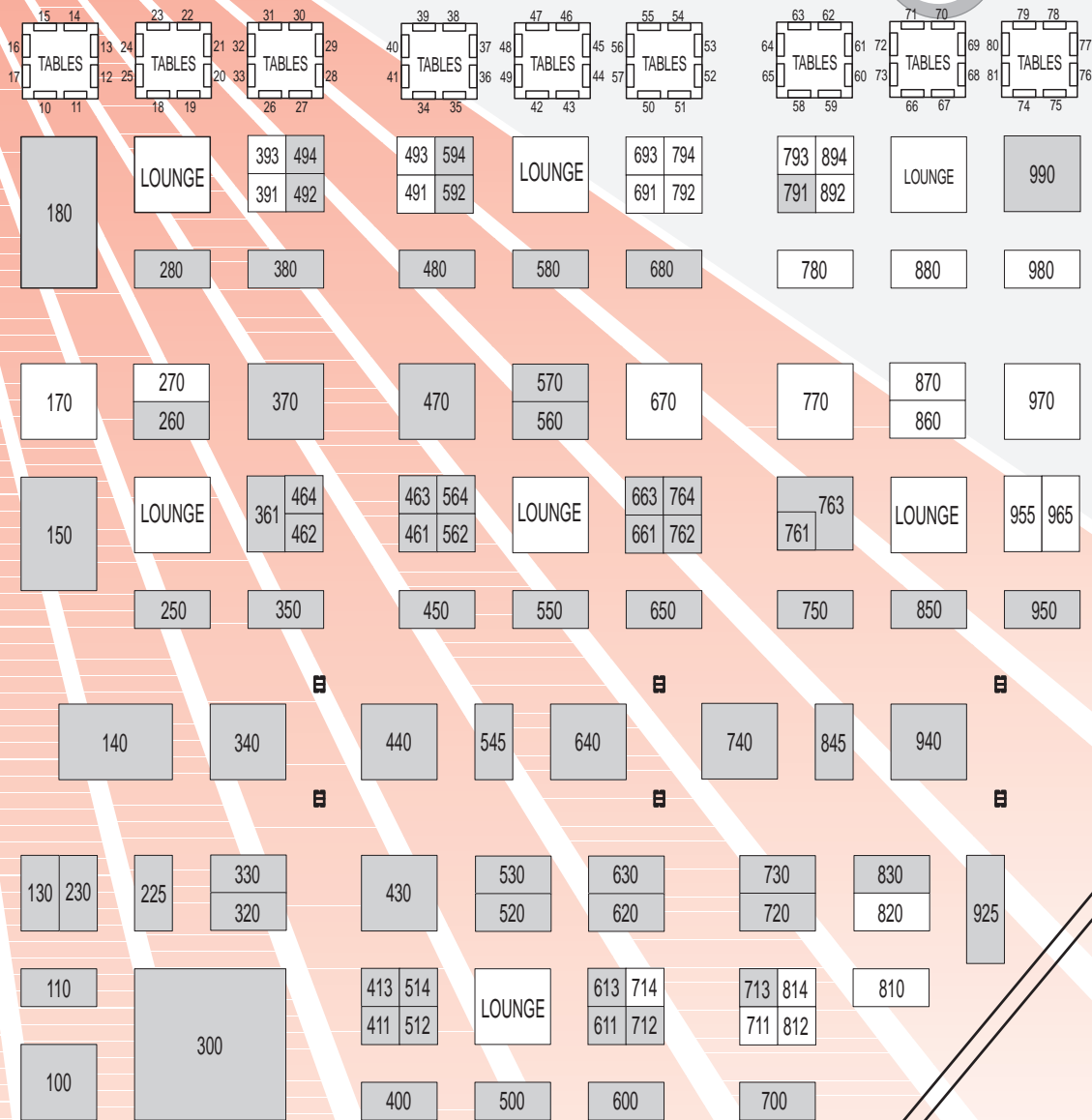
*"Theatre
in a
brand
new
light"*

CONCESSION SEATING AREA

SPECIAL EXHIBITIONS AREA

USITT BOOTH & BOUTIQUE

ENTRANCE



Regional Section News

Desert State Meeting in January

Desert State Regional Section will hold its annual meeting in January 2004. Date, time, and place are still to be determined. Contact Jimmie Byrd, Second Vice-Chair of the Section, at jimmiebyrd@cox.net, to receive updated information.

Midwest Regional Section Events

In addition to a recent trip to *The Lion King*, the Midwest Regional Section is already planning events throughout the year.

The Midwest Section will sponsor (along with Electronic Theatre Controls [ETC] and other vendors) a tech workshop patterned after the USITT Tech Olympics. The workshop will be held at the Wisconsin High School Theatre Festival in November, the Illinois High School Theatre Festival in January 2004, and the Indiana State Thespian Conference in March 2004.

Scholarships to assist winners of the technical awards at the Region III ACTF to travel to Washington, D.C. will be offered.



Photo/Dana Taylor



Presenter Donna Kinnaird of Center Stage Costumes in Evansville, Indiana works with high school students during the Theatrical Makeup Workshop sponsored by the Mt. Vernon High School Student Chapter. Evansville North High hosted the event featuring instruction on makeup basics for musical theatre, aging practices, wounds, and fantasy.

The other main event will occur on Saturday, April 17, 2004 in Madison, Wisconsin where the section will be hosted by ETC with a tour of its new facility. Also in the planning stage for the same day is a workshop on wireless microphones and a hardhat tour of the new Overture Project/Fine Arts Center.

In addition, the Midwest Section is

Education Sessions Focus on Merging Old with New

William Kenyon

Vice-Commissioner for Programming

As always, the Education Commission will offer an exciting variety of sessions at the Annual Conference & Stage Expo in Long Beach. For 2004, there is one thread that ties most of them together, and that is the integration of "old" and "new" teaching techniques into existing curriculum.

There is no doubt that technical theatre training is going through a major upheaval with the explosion of computer technology in every area of production. Certainly, there are many who have dealt with the debates over hand drafting versus CAD or paint versus Photoshop.

Since this is such an important issue, educators at all levels and from all points along the spectrum are urged to attend the sessions and lend their voices to the discussion.

Education sessions will deal with various aspects of this issue. Scheduled for Long Beach are CREATIVE TEACHING: A

COURSE OF THE POSSIBILITIES; PORTFOLIO CONSTRUCTION WORKSHOP; STRATEGIES FOR COMMUNICATION ACROSS THE TABLE; WHEN TO TURN IT ON!: DIGITAL MEDIA IN DESIGN AND TECHNICAL TRAINING; BUN RAKU PUPPETRY: A VENERABLE STYLE APPLIED TO A NEW CURRICULUM; INCORPORATING ISSUES OF DIVERSITY IN THE DESIGN AND TECHNICAL CURRICULUM; THE SHOW MUST GO ON: HANDLING CONTROVERSIAL MATERIAL; A COMPARISON OF RUSSIAN AND NORTH AMERICAN SCENOGRAPHY TEACHING TECHNIQUES; and INTERNET TEACHING AND TRAINING TOOLS: HOW & WHEN TO USE THEM.

None of us want to be left in the dust, as our students pick up and advance using new and innovative production techniques. The difficulty is the careful melding of old and new teaching practices, which allow students to excel in the application of new technologies without abandoning the basic skills every theatre artist must know to become truly successful.

accepting nominations of high school and/or college students for our Founder's Awards which will be presented at the USITT Annual Conference & Stage Expo in Long Beach.

Heart of America Winter Workshop

Heart of America Regional Section will hold a winter workshop and section meeting on December 20 and 21 at Johnson County Community College in Overland Park, Kansas. For more information, contact Dan Stratman, Section Chair, at dstratman1@unl.edu.

Southwest Hosts Winter Symposium

USITT-Southwest Regional Section will hold its annual Winter Symposium on January 17 and 18, 2004. The symposium will feature rigging sessions by Jay O. Glerum and Associates, Inc. Mr. Glerum will provide a two-day class on liability, designing, using, inspecting, and maintaining rigging equipment. Generous funding from Texas Scenic Company is making this possible. A separate costume track will include sessions on fronting of wigs and wig dressing.

Symposium participants are encouraged to submit designs for Design Southwest. A USITT-SW Board/Membership meeting will close the symposium on Sunday, January 18. The University of Texas at Austin, Performing Arts Center, will host the symposium. Contact Richard Denning, Regional Section Chair, at 254-968-9245 or denning@tarleton.edu for information and registration. All USITT members are invited to participate.

SEEKING INFORMATION *(from page 5)*

Bates, Katherine Beach, Paul Callahan, Serena Carvajal, Peter Crewe, and Ryan DeRoos.

Information is also lacking for **Jeff Hinchee, Kathryn Johnson, Kelly Nelson, Blake Overton, Matthew Page, Andrew Palmer, James Scoggins, Andrew Spanberger, and Philip Wingerter.** Please help us stay in contact with these people by letting Barbara Lucas know where they can be found. Call 800-93USITT or e-mail barbara@office.usitt.org with information.

We continue to ask that any of our members who move, let USITT know about the change. It is as easy as visiting www.usitt.org and clicking on the Update Member Information link from our home page.

Finding New Challenges While Discovering New Skills

or

How I opened a new space and enjoyed the experience

Travis DeCastro

Associate Professor, Penn State

Penn State has been very good to the School of Theatre. They have given us scholarship money, more graduate assistantship monies, and recently a new theatre! This is a pretty nifty thing when you think about it, but when you add in they gave us a 60-foot art gallery, box office, and a very visible presence *off campus*, then you can appreciate the management learning curve I worked through this past summer.

Now, we knew there were some new challenges in opening the theatre. You can only anticipate so much (I am still looking for the ideal umbrella stand suggested by one of our patrons during a rain storm), but as the season got closer and the opening loomed on the horizon, a lot of concerns were overrun by the white noise that comes with those two activities.

We got the first show up — Neil Simon's *Broadway Bound* — to rave reviews. We had actually punted the ball in the gallery, having turned the first exhibit into a celebration of Centre Stage designers with one of our own designers as curator. With much slapping on the back and dancing as a result of the box office receipts, we strolled blissfully around complimenting each other and thinking about the second offering, *I Love You, You're Perfect, Now Change*.

Sometime after, as the blissful fog began to lift, I began to muse about the options for the next exhibit in the gallery. Not being an art or museum curator (but a passionate lover of the art world), I thought about my options and rested artistically on my golfing buddy who just *happens* to be a very well-known graphic artist. Well, that's a no brainer. I'd just contact him about doing an exhibit.

Sometime around the ninth green I had whittled him down to the point where he agreed to do a poster exhibition in the gallery and I relaxed because July was taken care of. But what to do after that?

The university president, in all his generosity, also gave us \$5,000 for lunch concerts in the gallery. Well, that was easy. Contact the local AFM, have them do the contracting, and just sign over the check. But, as the popularity of the lunch series grew, the number of local musicians leapt significantly, much to my surprise. They all started leaving their cards and CDs for me at the box office. (Did I mention the box office is for all university events?) So now, while testing my curatorial skills, I am also music critic.

Picture this — the first exhibit was coming down, our second show was going up, our third show was going into rehearsal, and I was contemplating the wall damage from the first exhibit (our exhibit) in the gallery.

The "guaranteed not to stick" tape stuck. Its removal also removed the paint and, in some cases, parts of the wallboard. Add repairman to my job titles. The crew was up to its ears building the third production and teching the second production, so no one else who cared was floating around. The personal assistant, a summer indulgence, was young and, as you would expect, a little green in the home repair field. "Well, my son," I said, "I'll teach you." Our father/son bonding moment on wall repair would be a repeated theme throughout the summer, and he may have to be added to my Christmas gift list.

All through the second show (another hit — repeat performance of back slapping and dancing about box office receipts) inquires by artists, both musical and otherwise, were pouring in. Without a system in place to deal with these inquiries, they were met with a mumbled, "I'll put you on the list."



Photo/Travis DeCastro

Penn State's support of its new theatre has been extraordinary.

So my new job, which is the same as my old job, has led me to add subcategories as presenter, music critic, art critic, and curator. Soon after, my job skills expanded again as a writer of administrative directives for the university.

The success of the new downtown theatre and gallery (the theatre experienced a 35 percent increase in attendance with record-breaking box office receipts, even after prices were cut by a third) has led to higher community expectation about the frequency of offerings at the downtown theatre.

The result is new relationships with the School of Music and the School of Visual Arts. There is a community interest in renting the space (and our other two spaces on campus). We had previously said this was absolutely not possible ...but now, what the heck. There is also something of a renaissance in our relationship with the other schools in our college.

Please join me in Long Beach as we further explore the management challenges and benefits that come from a generous president and a new theatre with ARTS OFF CAMPUS, a session from the Management Commission.

Long Riders Target Long Beach As Destination for Charity Ride

The Long Beach Long Riders, led by Bill "Uncle Bill" Sapsis, announce plans for a cross-country motorcycle trip in March 2004.

Mr. Sapsis, whose career in the technical side of the entertainment business has taken him to five continents, the White House, and Broadway, has formed a group of like-minded technicians and motorcycle enthusiasts to make the run from Boone, North Carolina to Long Beach, California in conjunction with USITT's Annual Conference & Stage Expo. The ride will be a fundraiser for Broadway Cares/Equity Fights AIDS and the USITT Tech Olympics.

"I think the mission statement sums up our hopes and goals for the ride quite well," noted Mr. Sapsis. "It is the goal of the Long Beach Long Riders to raise

money and remind those in the entertainment industry that the needs of organizations like Broadway Cares/Equity Fights AIDS do not diminish even in difficult economic times. Many times in the past the people who work in the spotlight have heeded the call to serve with benefit performances, celebrity auctions, and similar functions. We, the technicians and designers who work backstage, believe it's now our turn. We also want to have some fun on the way."

In addition to Mr. Sapsis, the other riders currently signed up for the trip are: Greg Williams and Alice Neff of Boone, North Carolina; Michael Banvard of kilt-wearing fame, St. Louis, Missouri; Wayne Rasmussen, Blairstown, New Jersey; Maurice "Moe" Conn of Williamsburg, Kentucky; Cris Dopher of Brooklyn,



New York; Loren Schreiber of San Diego, California; and Pat Barnes of Washington, D.C.

The ride begins on Friday, March 12, 2004 in Boone and ends in Long Beach, California on Monday, March 15. The motorcycles of choice for this journey are four Harley Davidsons, one Yamaha, two Hondas, and a BMW. The average age of the riders is mid-40s.

Donation information is available at the Long beach Long Riders website <http://sapsis-rigging.com/lblr.html>.

Your Member Benefits

Great Discounts on Employment Services

ArtSEARCH - The National Employment Bulletin for the Arts

10% discount on subscriptions and 15% discount on advertising (can not be combined with TCG member discount). For additional information on advertising visit www.tcg.org, e-mail ads@tcg.org, or call 212-609-5900, ext. 380. For additional information on subscribing visit www.tcg.org, or call 212-609-5900 and ask for Customer Service.

THEatre JOBLIST - The National Employment Service Billboard for Theatre Arts

20% discount off non-member subscription rate. Over 30% off regular & special advertising rates (for organizational members only). To order or advertise, see the next issue of THEatreJOBLIST, call 812-474-0549, or e-mail ts@evansville.edu. Visit www.theatre-service.com for general information.

TheatreJobs.com - Your Gateway to the Entertainment Industry

25% off on-line subscriptions. Call 888-314-7687, e-mail esp@theatrejobs.com, or visit www.theatrejobs.com.

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

World Stage Design 2005 Update

Eric Fielding,

Director, World Stage Design 2005

Following the national announcement of World Stage Design 2005 at the Minneapolis USITT Conference & Stage Expo last March, WSD 2005 received a very positive response when the international announcement was made at the 2003 Prague Quadrennial this past June. WSD 2005 information, entry forms, and posters were distributed at a display on the floor of PQ'03. Presentations and discussions related to WSD took place at several events of the OISTAT Congress that occurred simultaneously with the PQ.

World Stage Design, an international exhibition of set, costume, lighting, and sound design is open to all set, costume, lighting, and sound designers and theatre composers throughout the world. The exhibition, which is a joint project of USITT, CITT, and OISTAT, will be held March 12 to 19, 2005 in Toronto, Ontario, Canada, and will occur concurrently with the 2005 OISTAT World Congress and the 2005 USITT Conference & Stage Expo.

So far, some 200 designers from 33 countries have indicated their plans to have their work exhibited in the WSD 2005 Digital Exhibition. While this is a nice beginning, we hope to have many times that number of designers exhibiting in World Stage Design 2005 including a significant number of USITT members.

Every designer who wishes to participate will have his or her work presented in the WSD Digital Exhibition; will have those designs adjudicated by an international selection jury for possible inclusion in the WSD Gallery Exhibition; will be eligible to receive award medals and cash prizes; and will have the work published in both a print and a digital catalog.

Additional information can be found at the WSD website: www.wsd2005.com.

The WSD online entry form is also available. From the WSD home page, select "Entry Information," and click on the option to "Complete the Entry Form Online." As a part of the online process, you will be assigned a unique four-digit entry ID number (or multiple entry ID numbers for those submitting more than one design).

The online entry process is quick and easy. The entry site has been designed to

allow you to return as often as you need to complete all the requested information, and to upload digital on-line submissions. The printed entry form can be used for submissions by mail or fax. Copies of the entry form can be downloaded from the website or a printed copy can be mailed to applicants. There are opportunities for many USITT members to get involved in this exciting project. With WSD 2005 just a little more than a year away, we're already matching volunteers with positions. To see a list of available volunteer positions, just go to the WSD website, select "WSD Staff" and then click on "Volunteer Now!" A pdf copy of the "WSD Volunteer" document will download. After reviewing the list, just e-mail the area or areas where you'd like to serve.

Don't forget: WSD 2005 is open to every set, costume, lighting, and sound designer around the globe...including you! Please submit one or more designs into the WSD 2005 Digital Exhibition yourself and encourage your designer friends, colleagues, and students to participate as well. While WSD 2005 is still some time off, the entry deadline is just six months away on June 30, 2004.

Sponsorship Opportunities Available

USITT is pleased to offer members a variety of sponsorship opportunities for almost every budget and taste. Here's what's available at the upcoming 2004 Annual Conference & Stage Expo.

Stage Expo Continental Breakfast

A delicious start to the day that draws a crowd

\$4,000 (1 sponsor) or \$2,000 (2 sponsors)

Opening Night

A fun, informal reception with speeches, thanks to you

\$2,000 (6 sponsors)

Cyber Cafes

Computer kiosks at Stage Expo provide access to the internet and, of course, your homepage

\$2,000 (4 sponsors/cafés)

Stage Expo Nosh

A delicious treat which brings smiles to snackers...and sponsors

\$500 (8 sponsors)

For additional details or to secure the sponsorship of your choice, contact:
Michelle L. Smith at **800-938-7488** or michelle@office.usitt.org today!

Costume Programs: From Music Halls to Fights

Bob Haven

Costume Design & Technology Commission

In addition to a wide range of programs that tap into local Los Angeles resources, those who attend the 2004 USITT Conference & Stage Expo will also be able to enjoy a variety of other topics. Every day of the conference, member-generated programs will cover a variety of subjects and issues geared for costume designers and technicians, and the people they collaborate with to create outstanding productions.

A Wednesday session, ERTE, WITTOP AND THE COSTUME DESIGNERS OF THE MUSIC HALLS OF PARIS, will examine the 26 known designers whose costumes and sets graced such stages as the Follies Berger, Casino de Paris, the Moulin Rouge, and other venues between the two World Wars. This program promises a visual feast with examples from this

extraordinarily creative period that are part of the Hargett Library collection at the University of Georgia. Come immerse yourself in this guilt-free artistic decadence.

One of the most informative sessions is always the COSTUME COMMISSION POSTER SESSION. This Thursday session allows everyone to learn about new techniques, projects, and materials that members have tried successfully. This is one session where no one goes away empty handed! Abstracts are still being accepted (see below) so contact Gwen Nagle at gwendolyn.nagle@wmich.edu to ask questions or make a proposal.

Friday is a busy day that begins with the Costume Commission Coffee and Tea Reception, which is a perfect setting for networking with colleagues from around the country as well as enjoying the refreshments. Grab a coffee and a nosh and head for HATS ENTERTAINMENT! MILLINERY SOLUTIONS FOR THE

HARRIED COSTUMER, designed for the costumer with limited resources of budget, labor, and time. That would include just about every costumer in the Western Hemisphere! Presenters will sharing cost- and time-efficient ideas for constructing quality theatrical head coverings.

Another Friday panel, A LIBERAL DOSE OF COSTUME: INNOVATIVE TEACHING STRATEGIES FOR LIBERAL ARTS STUDENTS, with Howard Kurtz, Georgia Gresham, and Don Mangone will focus on innovative and eclectic approaches to the costume curriculum in liberal arts. A main topic is the problematic issue of making the study of costume meaningful to the general student population who take costume courses as a humanities elective or requirement.

FROM BLADE TO BLOOD SAFELY! — another Friday session — will investigate through demonstration and lecture costume issues which ensure actor safety during stage combat sequences. Discover materials and strategies to deal with blood on stage and solutions for the resulting stage wounds. Tiza Garland, a certified teacher with the Society of American Fight Directors, will demonstrate safe yet realistic stage combat techniques. She has taught various movement and stage combat workshops and master classes at universities across the country.

BEYOND THE INTERNET — TEACHING RESEARCH SKILLS — CREATIVELY, on Saturday will present creative, intriguing projects and assignments sure to inspire students. Participants will share research assignments that spark the imagination as well as illustrate visually-powerful ways designers can communicate research images.

Also of interest to costumers on Saturday will be a special international session featuring the work of Philippine designer Liz Bactocoy. As always, it is important to remember that great conference programming comes directly from the membership and the 2004 Long Beach lineup maintains that tradition. See you there!

Costume Design & Technology Poster Deadline Approaching

Gwendolyn Nagle

Costume Poster Session Chair

Slots are still available for the Costume Poster Session at the 2004 Annual Conference & Stage Expo in Long Beach. Deadline for submitting a proposal/abstract for this juried session is February 15, 2004.

This session, which included more than 20 participants in 2003, is a great opportunity to become involved in the Conference. For some poster presenters, it may provide an avenue to receive funding to attend. Most educational institutions consider a poster as an official presentation, and may mean those institutions will fund the presenter.

Posters may follow many formats which include an innovative or imaginative design or construction technique, a new product, a new technique, a solution

to a problem, a classroom or management technique, the results of research, or other ideas, discoveries, or developments in the field of costuming.

Anyone with an idea, even if they are not sure it is “good enough” or “significant enough,” is strongly urged to submit it and allow the jurors to decide. Also contact us if you have any questions regarding posters or would like an official rules document.

To participate, send an abstract of the information planned for the poster. This should be a brief, concise summary of the information to be presented in the poster – no more than 200 words. Each submission will be juried. Send abstracts or questions to: Gwendolyn Nagle, Western Michigan University, Gilmore Theatre Complex, Kalamazoo, MI 49008-5360; call 269-387-3215; fax 269-387-3222 or e-mail: gwendolyn.nagle@wmich.edu.

Employment Service:

USITT's "Best Kept Secret"?

Patricia Angotti

Director, THEatre SERVICE

As the conference employment service winds down each year and clients drop in to say goodbye, we all feel like old friends even though we've only been working together for four days.

Last year one of the employers said, "TCES is USITT's best kept secret!" I'm not sure what to think of that idea after 14 years of providing TCES at the USITT annual conference, but maybe that's because people only become aware of TCES when they need to find a job or hire theatre staff. So what is the big secret? What is TCES?

THEatre Conference Employment SERVICE (TCES) can be your best friend and ally in helping you to efficiently network and navigate through the trauma of finding that perfect job or, for employers, that perfect hire. TCES is designed to carefully and efficiently match employer and applicant while easing the stress and tension associated with job hunting and employment service activities. The key to that network is a fully computerized system listing available job opportunities, posting applicant resumes, and scheduling interviews between job seekers and prospective employers.

Great care is taken to schedule interviews conveniently around other conference sessions and workshops that participants may wish to attend. The atmosphere is low key with a friendly TCES staff of theatre professionals available to offer advice and provide personal assistance.

Two different levels of participation are available with TCES: one for those offering or seeking professional employment, and another for non-professional summer theatre jobs, internships, or graduate assistantships. 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 for early registration, too.) Complete information and TCES registration forms are available online at www.usitt.org or by calling 800-93USITT. To contact TCES staff directly by e-mail, write to ts@evansville.edu or call 812-474-0549.

USITT contracts with THEatre SERVICE to provide TCES so that potential employees and employers have a safe and professionally organized environment in which to work should they wish to interview at the conference. Fees are well within reach of the majority of the membership because USITT underwrites TCES as a membership benefit and valuable service for 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 fees. For the safety of the applicants and to protect the membership, interviews are not permitted in hotel rooms. This policy is for everyone's safety and security.

So what's the big secret? The secret to finding the best jobs and the best employees is TCES!

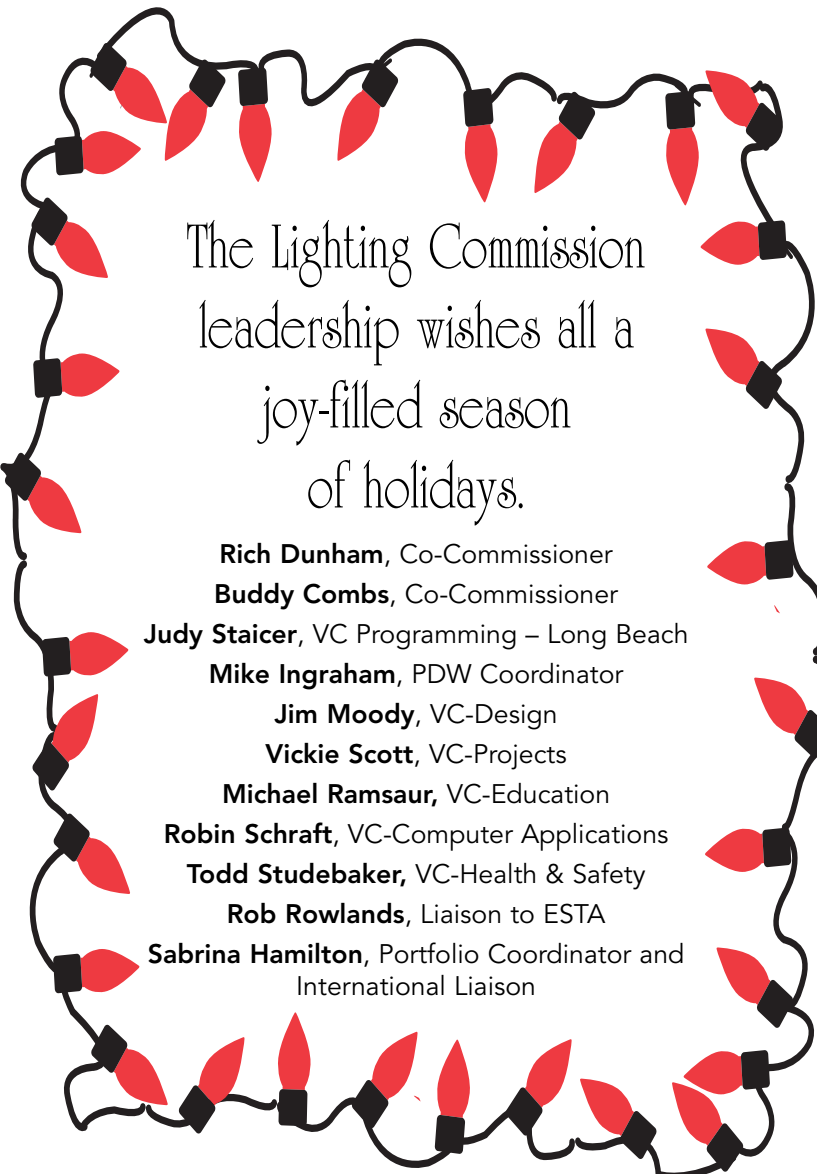
Got Food?

Judith Jager

Data Services Manager

Did you know that every year USITT offers a wide variety of food and beverages for all types of events at the Annual Conference & Stage Expo? Have you walked into one of the Commission meetings, smelled the coffee and pastries and wondered how you could have an event and whether you, too, could have the event catered? The answer is simple. Catered affairs are easy to arrange at USITT.

USITT works with the Conference hotels and the Long Beach Convention & Entertainment Center to provide food and beverages for meetings, receptions, and special sessions, along with providing all the goodies you've seen at Stage Expo. If you would like more information – everything from soup to nuts – about catering an event, please contact Judith Jager at 800-93USITT or e-mail judith@office.usitt.org.



The Lighting Commission
leadership wishes all a
joy-filled season
of holidays.

Rich Dunham, Co-Commissioner

Buddy Combs, Co-Commissioner

Judy Staicer, VC Programming – Long Beach

Mike Ingraham, PDW Coordinator

Jim Moody, VC-Design

Vickie Scott, VC-Projects

Michael Ramsaur, VC-Education

Robin Schraft, VC-Computer Applications

Todd Studebaker, VC-Health & Safety

Rob Rowlands, Liaison to ESTA

Sabrina Hamilton, Portfolio Coordinator and
International Liaison

usitt Classifieds

ASSISTANT OR ASSOCIATE PROFESSOR OF SCENIC DESIGN:

The Department of Theatre and Drama at Indiana University, Bloomington, seeks applicants to fill a tenure track, 10-month position at the rank of either Assistant or Associate Professor in the area of scenic design. Responsibilities will include teaching scenic design, rendering, history and construction; supervising student scenic design projects, designing at least one major departmental production each academic year; heading the MFA scenic design program; serving on MFA and departmental committees. Qualifications: Terminal degree or equivalent professional experience; teaching experience at the college or university level; professional experience in scenic design and/or scenography. USAA membership is desirable. Salary: Dependent upon qualifications and experience. Begin: August 2004. Send cover letter, CV, and three letters of reference, samples of work, slides or color photocopies of preliminary sketches, elevations, renderings and completed settings to Ronald Wainscott, Professor and Interim Chair, Department of Theatre and Drama, Indiana University, Theatre and Drama Center, 275 North Jordan Avenue, Bloomington, IN 47405-1101. Applications will be reviewed as received and accepted until January 15, 2004 or until the position is filled. Indiana University is an equal opportunity and affirmative action employer.

MFA IN PLAYWRITING: Study playwriting and get a degree through the brief-residency Master of Fine Arts in Writing Program at Spalding University in Louisville, KY. Also offering concentrations in screenwriting, fiction, poetry, nonfiction, and writing for children. See www.spalding.edu/graduate/MFAinWriting for complete information. Email: mfa@spalding.edu; call: 800-896-8941x2423; mail: Graduate Admissions-MFA, Spalding University, 851 S. Fourth St., Louisville, KY 40203.

ADMINISTRATIVE ASSISTANT for the Entertainment Services and Technology Association (ESTA) Technical Education Program. Support staff, assist volunteers in developing certificate programs, compiling bodies of knowledge, writing curriculums, developing assessments, and organizing training programs. Requires communication, presentation, writing, outlining skills. Detail oriented, organized, multi-tasking. PC literate, including MS Office, Eudora, Acrobat. Educational background (instructor or administrator) and/or entertainment technology background a plus. Excellent benefits, small office. Some air travel required. Cover letter, resume and salary requirements to ESTA, 875 Sixth Ave., Suite 1005, NY, NY 10001, Fax 212-244-1502, info@esta.org, www.esta.org.

CALIFORNIA STATE UNIVERSITY, SACRAMENTO SEEKS TENURE-TRACK, ASSISTANT PROFESSOR OF SCENOGRAPHY:

Candidates must hold an M.F.A. or equivalent terminal degree. Candidates will provide evidence of significant successful college/university teaching experience at introductory, undergraduate and graduate levels and scenographic experience in both academic and professional venues. Applicants should provide evidence of experience teaching scenic design and scenography, theatre aesthetics, computerized assisted design and scenic painting. Strong interest in theatre history, literature and dramatic theory preferred. Successful applicants will show commitment to developing imaginative and socially aware undergraduate students who are prepared to seek postgraduate studies in scenography and design. Appointment begins August 2004. Review of files will begin 1 December 2003. Position remains open until filled. Ability to work with a diverse student population is required. Applications must include a letter of interest, curriculum vitae, a one-page statement of teaching/artistic philosophy, transcripts and three letters of recommendation (with phone numbers). Successful applicants will provide a portfolio upon request. Send applications to: Chair, Scenography Search Committee, Department of Theatre and Dance, CSU, Sacramento, 6000 J Street, Sacramento, California 95819-6069. EEO/AA

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

1. Publication Title: USITT SIGHTLINES
2. Publication Number: 1048-955X
3. Filing Date: 9/30/03
4. Issue Frequency: Oct., Nov., Dec., Jan., Feb., Mar., Apr./May, Jun., Jul., Aug., Sep., Special Issue - Oct
5. Number of Issues Published Annually: 12
6. Annual Subscription Price: \$15.00
7. Complete Mailing Address of Known Office of Publication: United States Institute for Theatre Technology, Inc. 6443 Ridings Road Syracuse, NY 13206-1111
8. Complete Mailing Address of Headquarters or General Business Office of Publisher: United States Institute for Theatre Technology, Inc. 6443 Ridings Road Syracuse, NY 13206-1111
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor: United States Institute for Theatre Technology, Inc. 6443 Ridings Road Syracuse, NY 13206-1111
10. Owner: United States Institute for Theatre Technology, Inc. 6443 Ridings Road Syracuse, NY 13206-1111
11. Known Bondholders, Mortgagees, and Other Security Holders, Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None
12. Tax Status: Has Not Changed During Preceding 12 Months
13. Title: USITT SIGHTLINES
14. Issue Date for Circulation Data Below: September 2003

15. Extent and Nature of Circulation	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net Press Run)	3745	3664
b. Paid and/or (1) Paid/Requested Outside-County Mail Requested Subscriptions Stated on Form 3541	3380	3353
Circulation (2) Paid In-County Subscriptions	8	9
(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	0	0
(4) Other Classes Mailed Through the USPS	192	213
c. Total Paid and/or Requested Circulation	3580	3575
d. Free (1) Outside-County as Stated on Form 3541	0	0
Distribution (2) In County as Stated on Form 3541 by Mail	0	0
(3) Other Classes Mailed Through the USPS	0	0
e. Free Distribution Outside the Mail (Carriers or other means)	0	0
f. Total Free Distribution	0	0
g. Total Distribution	3580	3575
h. Copies not Distributed	165	89
i. Total	3745	3664
j. Percent Paid and/or Requested Circulation	100	100

I certify that all information furnished on this form is true and complete: Carol B. Carrigan, Finance Manager, 9/30/03.

THE DEPARTMENT OF THEATRE AND DRAMA, INDIANA UNIVERSITY, BLOOMINGTON,

invites nominations and applications for the position of Chairperson. The Chairperson is the Department's chief executive officer and academic and artistic leader. With B.A., M.A., M.A.T., M.F.A., and Ph.D. degrees, the Department offers courses in acting, directing, playwriting, dramatic literature, theory, theatre history, design, and technology. The Department has 16 faculty members, 9 staff, 45 graduate, and 200 or more undergraduate students. We recently opened a new Theatre and Drama Center with two new theatres. Qualifications include academic experience; demonstrated scholarly, professional, and/or artistic achievement; ability to oversee an annual schedule of 8 major productions and 4 professional summer theatre productions; a commitment to undergraduate, graduate, and professional education and training, demonstrated administrative, budgetary, and fundraising skills. A candidate must be eligible for appointment at the rank of Full Professor, hold a terminal degree in theatre and drama, have a commitment to collaborative decision-making. Salary: Dependent upon qualifications and experience. Position available, July 1, 2004. For complete job description, contact www.indiana.edu/~thtr/, or Chairperson Search, IU Department of Theatre and Drama, Bloomington, IN 47405. Applications accepted until the position is filled. Women and minorities are encouraged to apply, an AA/EOE.

Classifieds

GRADUATE ASSISTANTSHIPS-MFA IN DESIGN: UNIV OF CENTRAL FLORIDA, ORLANDO, one of the country's fastest growing theatre training programs, professional partnerships with Walt Disney World, Universal Studios, Sea World, Seaside Music Theater, Orlando-UCF Shakespeare Festival, Orlando Rep, Fourth Phase Lighting/ProMix Sound. Three year program, specialization in two design areas: Scenic, Costumes, Lights and Sound. Two years residence on campus and a third year internship. MFA candidates will assistant design their first semester and, with area approval, design subsequent semesters in three venues (Orlando, Daytona and Loch Haven Park). For information contact Paul Lartonoix, Design Area Coordinator, 407-823-6039, e-mail: plartono@mail.ucf.edu.

ASSISTANT PROFESSOR IN THEATER, COSTUME DESIGNER: Costume designer — tenure track rank: assistant professor. Start date August 1, 2004. Salary range commensurate with credentials, qualifications, and experience. Qualifications required: MFA or PhD in Costume Design or related theater discipline. Professional experience preferred. Experience working with students in a university theater environment. Review of applications will begin December 8, 2003. Send letter of application, academic vitae, three recent letters of reference, and transcripts to: C Otis Sweezey, Theater and Dance, SIUE, Campus Box 1777U, Edwardsville IL 62026. As an affirmative action employer, SIUE is an equal opportunity employer. SIUE is a state university-benefits under state sponsored plans will not be available to holders of F1 or J1 visas.

ASSISTANT PROFESSOR/TECHNICAL DIRECTOR: 9-month, tenure-track position beginning Fall 2004. Responsibilities include technical direction and/or supervision of student TDs for main-stage and studio theatre productions; supervision of scenic construction, student crews, shop safety, and equipment maintenance; instruction of courses in technical theatre, drafting, metalworking, rigging, scenic crafts, and/or other areas of personal specialization. All faculty are expected to assist in recruitment and to be active in research, performance, or creative endeavors. Required qualifications include an MFA or equivalent professional experience. Experience in scenic design is desirable: there is potential for design and design teaching. Teaching experience is preferred. Excellence in teaching is expected both in the classroom and in mentoring students outside the classroom. Salary based on qualifications. Review of applications will begin January 15, 2004, and continue until filled. Send letter of application, résumé, representative samples of work, and three letters of recommendation to Theatre Search Committee, Department of Theatre, University of South Dakota, 414 E Clark St, Vermillion, SD 57069-2390. An accredited institutional member of the National Association of Schools of Theatre (NAST). USD is an Equal Opportunity Employer committed to increasing the diversity of its faculty, staff, and students.

DARTMOUTH COLLEGE. MASTER TECHNICIAN AUDIO & ELECTRICS. HOPKINS CENTER. Provide technical support to meet the complex audio and lighting requirements for both visiting artists and in-house musical events, concerts, student and ensemble musical productions, and theatrical and dance productions by exercising a master's level of skill in all aspects of the trade. May oversee student and Union personnel in audio and lighting technologies. Associate's degree in Technical Theater and three (3) years of practical experience, or the equivalent, in technical production of the performing arts. Current technical knowledge of theatrical and concert sound and lighting technologies. Ability to handle potentially difficult situations pertaining to artists, staff and patrons in a diplomatic manner. Working knowledge of electricity and electronics troubleshooting. Basic knowledge of theatrical carpentry, scenic design, and rigging. Familiarity with procedures for safely transporting a variety of musical equipment, including, but not limited to, pianos and harpsichords. Training will be provided in CPR certification and basic first aid. Will be required to become a member of IATSE. Familiarity with AEA rules and regulations. Must have demonstrated ability to work effectively with all constituencies in a diverse institution, along with the ability to foster inclusiveness and diversity. Please submit resume and cover letter to: Office of Human Resources, Employment Section, 7 Lebanon Street, Suite 203, Dartmouth College, Hanover, NH 03755. Dartmouth College is an Equal Opportunity/Affirmative Action employer. Women and minorities are encouraged to apply.

UNIFIED PROFESSIONAL THEATRE AUDITIONS: February 7th — 9th, 2004, Memphis, Tennessee. 438 Production Positions offered in 2003! 92 companies from across the nation were registered in 2003 offering PAID positions! Production personnel must be available year round and have bachelors degree in their respective field by 9/1/04, OR have attended previous UPTAs, OR have registration signed by 2003 or 2004 UPTA company or current TCG member theatre, OR be Equity. Registration = \$25.00 through December 31, 2003, \$40.00 thereafter. For registration information, go to "www.UPTA.org" or send SASE to UPTA, 51 S. Cooper St., Memphis, TN, 38104.

GRADUATE ASSISTANTSHIPS: Assistantships and out-of-state tuition waivers available for M.F.A. design and technology program at San Diego State University. Great program. For more information contact Professor Craig Wolf at cwolf@mail.sdsu.edu. Visit our web site at theatre.sdsu.edu.

DEPARTMENT OF COMMUNICATION ARTS AND SCIENCES: Tenure Track Faculty Position, Technical Director of Theatre. Please see www.mscedu/news/jobs.htm for more information about the above referenced position and for application instructions. Screening will begin December 1, 2003 and continues until interviews are scheduled. Metropolitan State College of Denver is an equal opportunity employer.

WESTERN KENTUCKY UNIVERSITY Theatre and Dance Department seeks applications for a tenure track Assistant Professor of Theatre-Costuming, starting August 2004. Minimum requirements: terminal degree (M.F.A. or Ph.D.) in Costume Design. Relevant professional experience desirable. Responsibilities include: developing and teaching all areas of the costume design and production curriculum; providing costume design and production support (or supervision of student designers and staff) for all theatre and dance department productions; supervision and maintenance of all costume production facilities and equipment; and full participation in departmental administrative activities, including student advising and committee service. Additional duties may include teaching courses in stage makeup or other areas of expertise, and teaching theatre courses in support of the University's general education curriculum. Application review begins January 15, 2004, and continues until position is filled. Please send application letter summarizing your experience and qualifications, resume, references, 3 letters of recommendation and a costume design and production portfolio on CD (or 5 color slides or high-quality photocopies representative of your costume design and production work) to: Scott Stroot, Department Head, Department of Theatre and Dance, Western Kentucky University, 1 Big Red Way, Bowling Green, KY 42101. All qualified individuals are encouraged to apply including women, minorities, persons with disabilities, and disabled veterans. Western Kentucky University is an Affirmative Action/Equal Opportunity Employer.

ASSISTANT PROFESSOR/SOUND DESIGN AND THEATRE TECHNOLOGY: The Department of Theatre and Dance at Florida International University seeks an Assistant Professor with a specialization in Sound Design and Theatre Technology with additional teaching skills in sound physics, sound reinforcement and other design areas for its active NAST accredited BA/BFA training program. Primary duties include teaching sound design and one other course in a design area (rigging, moving light technology) each semester, supervise special projects, design sound for theatre productions, mentor students and work creatively with colleagues. Possibilities for other design work in set design and lighting. Specialist should possess knowledge and experience working with IATSE. Union CE preferred. Tenure track, nine-month position, salary commensurate with qualifications and experience. Appointment will begin August 16, 2004. Send letter of application, vita, three reference letters and proof of any certifications to Leroy Clark, Department of Theatre and Dance, WPAC 131, University Park Campus, Florida International University, Miami, Florida 33199. First review of application will begin Jan. 5, 2004. FIU is an AA/EEO employer. Women and Minorities are encouraged to apply.

Calendar

DECEMBER 1, 2003 THROUGH MARCH 20, 2004

DECEMBER 2003

- 1 **Conference:** Updates for January meeting due to VP Programming and USITT Office
TD&T: Winter editorial deadline
- 4 **Conference:**- Very Early Registration deadline – Long Beach Conference & Stage Expo
- Student Volunteer Program applications deadline
- 11-14 **OISTAT** Education Commission meeting, Institut del Teatre, Barcelona, Spain
- 12 **Election:** Ballot deadline
- 15 **Sightlines:** February editorial deadline
- 20 **Heart of America Regional Section:** workshops, Johnson County Community College, Overland Park, Kansas
- 31 **Conference:** Stage Management Mentor Project application deadline

JANUARY 2004

- 6 **Institute Business:** Long Beach meeting Call for Reports issued
- 9 **Conference:** Young Designers' Forum deadline
- 9-11 **Conference:** Conference Committee planning meeting, Long Beach, California
- TBD **Desert State Regional Section:** Annual meeting
- 15 **Conference:** Program recommendations for 2005 Toronto due to VP Programming
- Conference Program advertising deadline
Sightlines: March editorial deadline

- 17-18 **Southwest Section Winter Symposium:** University of Texas at Austin
- 28 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit Board Reports to officers
- 30 **Grants & Fellowship:** Project Grant & Fellowship application deadline

FEBRUARY 2004

- 12 **Conference:** Advance Registration deadline – Long Beach Conference
- 14 **Conference: Housing Deadline – Long Beach Conference**
- 15 **Sightlines:** April/May editorial deadline
- 25 **Institute Business:** Officers' Board Reports due to President and USITT Office
Conference: Design Expo application deadline

MARCH 2004

- 3-7 **Southeast Regional Section:** Meeting at SETC, Chattanooga, Tennessee
- 8 **Institute Business:** Board Reports distributed
- 14-16 **Conference:** Professional Development Workshops
- 16 **Institute Business:** Board of Directors meeting – Long Beach, California
- 17 **Long Beach Conference & Stage Expo begins**
- 19 **Institute Business:** Board of Directors meeting – Long Beach, California
- 20 **Conference:** Presentation of Toronto Conference Programming

Sightlines usitt

PERIODICALS MAIL

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