



# sightlines

usitt

**FEBRUARY 2000**

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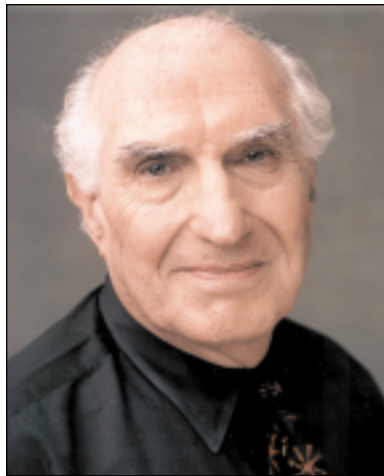
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**UNITED STATES INSTITUTE FOR  
THEATRE TECHNOLOGY, INC.**



Timothy Greenfield-Sanders

**Harvey Lichenstein**  
USITT AWARD



**Charlie Richmond**  
DISTINGUISHED ACHIEVEMENT AWARD  
IN SOUND DESIGN



**Robert R. Scales**  
DISTINGUISHED ACHIEVEMENT AWARD  
IN TECHNICAL PRODUCTION



Pilon Studio of Photography©

**Donald R. Seawell**  
THOMAS DEGAETANI AWARD

## USITT HONORS 2000 AWARD RECIPIENTS

Read about these and other USITT  
award recipients in the special 2000  
Awards section, beginning on page 8.



Christopher Briscoe

**Debora M. Dryden**  
DISTINGUISHED ACHIEVEMENT AWARD  
IN COSTUMING

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.

Subscription to USITT *Sightlines* is a benefit of USITT membership. \$15 is deducted from membership dues to cover the cost of publication.

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

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

Annual membership dues are:  
Individual - \$85, Professional - \$130,  
Joint - \$125, Senior - \$68, Student - \$51,  
Organizational - \$130, Sustaining - \$500,  
Contributing - \$900

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**Christine L. Kaiser**

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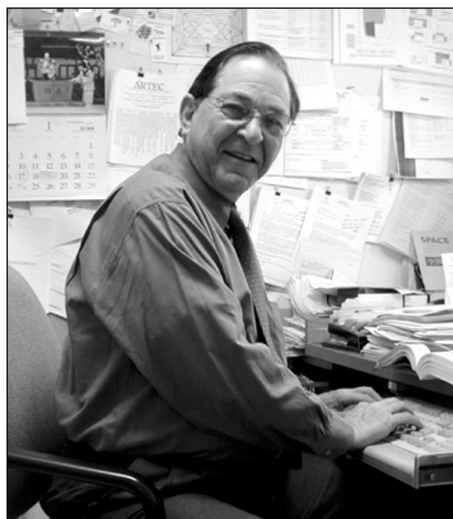
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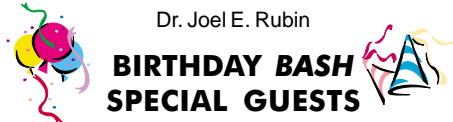
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Dr. Joel E. Rubin



The idea of USITT originated in the minds of two men, Dr. Joel E. Rubin and Thomas DeGaetani. Dr. Joel E. Rubin, together with his wife Dr. Lucille Rubin, will be the Institute's guests for our celebration of USITT's founding. Dr. Rubin has been invited to provide the keynote for our Birthday Bash on Wednesday evening, March 22 at the Denver Center for the Performing Arts, Donald R. Seawell Ballroom.

In his invitation to Dr. Rubin, current President Leon Brauner requested Joel to "allow us to take the opportunity to offer thanks and praise to you and your colleagues who had a dream and made it happen."

Dr. Rubin is the Managing Director of Artec Consultants in New York City, (a USITT Contributing Member firm).

Joel has been at the heart of USITT since its inception. His many years of dedicated service to the Institute and his profession have seen him be the recipient of a number of USITT awards and citations. His most recent honor was being the recipient of one of the initial USITT honorary Lifetime memberships. One of the earliest honors was conferred when USITT was barely five years old. At a meeting of the Executive Committee in November 1965 a citation was presented to Dr. Joel E. Rubin which reads:

#### Citation of the USITT

To Dr. Joel E. Rubin

President of USITT 1963-1965

Technical Secretary of USITT 1960-1963

Who was indispensable in the formation and development of the USITT as a "national non-profit organization representing architectural presentational and operational experiences in the living theatre

on the academic, community and professional theatre level."

And who, in the service as its President from 1963 to 1965, substantially contributed, by his dedication, to the establishment of USITT as a research organization both national and international in scope.

And who, during his tenure as President, by his moral and material support, saw realized a long standing aim of the USITT: "Theatre Design and Technology-the Journal of the USITT."

We, the Board of Directors, hereby recognize his imaginative leadership, energetic spirit, and dedication to the aims and purposes of the Institute.

The Board of Directors

May 2<sup>nd</sup>, 1965

Bloomington, Indiana

Joel's vision and dedication did not stop with our founding nor with his presidency. Joel's encouragement and contributions have continued for as many years as USITT is old. His most notable accomplishments were the creation of *TD&T*, leading USITT into the international theatre community, being one of the founding members of OISTAT, and taking the first USITT meetings outside of New York City.

Joel was inducted with the first class of USITT Fellows in 1977, received the USITT Founders' Award in 1972, and again in 1976 in recognition of his international work on behalf of USITT and OISTAT, and in 1990, as a member of the PQ'97 Steering Committee, Joel received the USITT Award.

Joel was a driving force behind the Institute's international outreach. He was not only a role model, he actively fostered member participation in international activities, and encouraged USITT to take part in the Prague Quadrennial—often taking a leading role in the organization of our participation. In 1996 at our Fort Worth Conference, Joel became one of the three recipients of the OISTAT Award, given to recognize lifetime support of international cooperation in theatre design and technology.

Joel currently serves and has served for many years on the USITT Awards & Resolutions Committee. We continue to be guided by Joel's knowledge and recommendations.

During our Denver Conference we shall, once again, take the opportunity to bestow fitting tribute on Dr. Rubin. Two new honors will acknowledge Joel's dreams and his work to fulfill these dreams. We are very proud to an-

nounce that the USITT Founders' Award will henceforth be known as the Dr. Joel E. Rubin Founders Award. This award, given to a USITT member to recognize outstanding and continued service to the Institute, will fittingly carry Joel's name. To acknowledge Joel's vital role in our International Activities, and his ardent support of the future of USITT in world theatre, we will be announcing the creation of the Joel E. Rubin International Grants program for Students in Denver.

We look forward to sharing this joyful occasion with you as we celebrate our founders and the dreams of the past and future. Happy Fortieth Birthday USITT.

**Christine L. Kaiser, Leon I. Brauner  
and Barbara E.R. Lucas**

## MINNEAPOLIS IN 2003

We are pleased to announce that USITT has selected Minneapolis as the site of our 2003 Annual Conference & Stage Expo. The conference will take place March 23-30, 2003.

Conference activities are scheduled to take place in the Minneapolis Convention Center, and headquarters hotel Hilton Minneapolis.

Minneapolis had been a top ranking site on the Annual Conference & Stage Expo Committee's list, but due to their busy early Spring schedule, we had been unable to find our ideal time. The Minneapolis Convention Center is now undergoing an expansion project and our 2003 space is booked in the new section of the convention center.

This will be our second conference in Minneapolis. We had a great conference in 1987 and look forward to our visit in 2003.

**John S. Uthoff**  
*Vice-President for Conferences*

## OISTAT LEADERSHIP CHANGES

USITT received the communications from OISTAT printed below. We regret that changes in Dick Durst's position and responsibilities caused him to resign from his OISTAT position. We are very pleased that Dick will continue to serve as USITT International Committee Chair. We are also pleased to report that Leon I. Brauner has agreed to accept the position as the

US representative to the OISTAT Executive Committee.

**William J. Byrnes**  
*President Elect*

November 22, 1999

TO: OISTAT Centres  
Commission Chairs

FROM: OISTAT Executive Committee

The Executive Committee of OISTAT has received the enclosed letter of resignation from President Dick Durst and has accepted his decision. OISTAT faces a period of great change, as we anticipate the possibility of relocating the General Secretariat, and at the same time understanding that Chris Lievaart will retire at the end of 2000.

In this interval the EC recognizes the necessity for stability in the relationship between the Interim President and the General Secretariat. We have asked Vice President Maija Pekkanen to take over the duties of Interim President until the World Congress in Berlin in 2001, when official elections will be held for the next OISTAT President. Louis Janssen will continue his active role as Vice President and his communication skills will be of great assistance to us. Both of these individuals have a long history with OISTAT, both are very dedicated to the organization. We know that they will be supportive of one another.

Additionally, the EC has appointed Mr. Sung-Chul Kim from Korea to serve as Vice President for this interim period until the 2001 elections. He will provide strong representation from our Asian Centres as well as all other countries.

These appointments will commence April 1, 2000.

The United States will be asked to supply a new delegate to the Executive Committee of OISTAT. It is important to recognize that there will be no interruption in the leadership of OISTAT and the management of our affairs will continue as before under these appointed officers.

Sincerely,

The OISTAT Executive Committee and  
Chris Lievaart, General Secretary

November 22, 1999

Dear OISTAT Colleagues,

Because of major anticipated changes in my position and responsibilities, regrettably I can

*continued on page 4 ▶*

**usitt**

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

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

- promoting innovation and creativity by sponsoring projects, programs, research and symposia;
- disseminating information about aesthetic and technological developments;
- producing the USITT Annual Conference & Stage Expo;
- participating in the development of industry standards;
- 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

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*VP for Special Operations*

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*Chair, International Committee*

## DIRECTORS AT LARGE

1997 - 2000

Louis Bradfield	James Moody
Bill Sapsis	Monica Weinzapfel
Konrad Winters	Thomas Young

1998 - 2001

C. Lance Brockman	Timothy Hartung
Timothy Kelly	LaLonnie Lehman
Sylvia J.H. Pannell	Richard Stephens

1999 - 2002

Richard Devin	Ralph Funicello
Mitchell Hefter	Cindy Limauro
Lisa Westkaemper	Craig Wolf

## GLIMPSES FROM NEWSLETTERS OF THE PAST

**February 1966** - A report on the Fifth Anniversary Celebration noted that a cake was brought to the November meeting. A black-out of the wax luminaries was subsequently achieved by the two past president of the Institute, Dr. Joel E. Rubin and Mr. Thomas DeGaetani, with the assistance of Dr. Donald Swinney, President.

**January-February 1969** - The Mid-West Section of USITT will meet at the Chicago Lighting Institute on February 7. Featured speaker will be Mr. D. W. Cope, general manager of Cope Plastics, Inc. who will speak on "Plastics of Theatre Use." Mr. Cope will demonstrate and evaluate plastics suitable for scenery, costumes, masks, and lighting devices.

**January-February 1972** - Theme of the 12<sup>th</sup> Annual Conference is "The Designer: Artist and Technician." Panels will report on hydraulics in the theatre and designing for the thrust stage. Len Auerbach is elected Chairman of the Northern California section; Jerry Bell is Chairman of the Florida section and Robert Wenck is Chairman of the Texas section.

**Spring, 1985** - Tim Kelly, Trustee of the Endowment Fund, announced the establishment of the Silver Anniversary Club to recognize those who make contributions to the Endowment Fund. People and organizations could gain membership "with a contribution of as little as \$25.00 and as much as you can manage."

**February 1993** - A CADD drawing library on Callboard is the latest project of the five-year-old Callboard which was started as a project of the CITT/USITT Alberta section. Callboard has about 160 members on the system.

**February 1996** - USITT's web page is rated among the top five per cent of web sites world-wide by Point Communications Group. Kudos were handed out to Webmaster Normand Bouchard for the high rating.

**OISTAT CHANGES** ▶ *continued from page 3*  
no longer fulfill my duties as President of our organization. This has been a very difficult decision to consider and this is the most difficult letter I have ever had to write.

I will continue to serve through the end of March, 2000, then will resign from the duties as President.

I have immensely enjoyed the collaboration with OISTAT and work with you through the challenges we have faced together and the successes we have achieved. The organization is so important, but the best memories will always be of the friendship with each of you and the close associations over the past years.

OISTAT will always be in my heart and my thoughts and I will continue to promote and advocate for the value of the organization throughout the world.

With best wishes for the future and warmest regards always,

Dick Durst  
President



### DRAFT STANDARDS AVAILABLE FOR REVIEW: HOIST EQUIPMENT AND FOG MACHINE INSTRUCTION

The Entertainment Services and Technology Association (ESTA) has announced the draft American National Standard BSR E1.13, Entertainment Technology - Design, Installation, Inspection, and Maintenance of Permanently Installed Hoisting Equipment for Overhead Suspension of Scoreboards, and Video, Lighting, and Audio Equipment in Sporting Facilities, is available for public review until April 11, 2000. All persons and organizations that have an interest in the safe suspension of scoreboards and entertainment lighting, video, and sound equipment in sporting facilities are invited to review it and to offer comments.

BSR E1.13, Entertainment Technology - Design, Installation, Inspection, and Maintenance of Permanently Installed Hoisting Equipment for Overhead Suspension of Scoreboards, and Video, Lighting, and Audio Equipment in Sporting Facilities, encompasses the design, manufacture, installation, inspection, and maintenance of permanently installed hoisting equipment. It applies only to the

hoisting system, and does not apply to the building structure intended for the attachment of the hoisting equipment, attachment of the hoisting system to the building structure, and suspended loads not a part of the hoisting system. The draft standard is designed to provide for the protection of life, limb, and property by prescribing safety requirements; provide direction to owners, employers, supervisors, and others concerned with, or responsible for its application; and guide governments and other regulatory bodies in the development, promulgation, and enforcement of appropriate safety directives.

The standard is a project of the Rigging Working Group, part of the ANSI-accredited standards committee E1, Safety and Compatibility of Entertainment Technical Equipment and Practices.

ESTA also announced that the draft ANSI BSR E1.14, Entertainment Technology-Recommendations for Inclusions in Fog Machine Manuals, is available for public review until March 14, 2000. All persons and organizations that have an interest in fog machines or fog machine manuals are invited to review it and to offer comments.

BSR E1.14, Entertainment Technology-Recommendations for Inclusions in Fog Machine Manuals, applies to the instruction manuals for fog machines manufactured for use in the entertainment industry. In order for a user of these machines to safely and effectively make and use fog, the user must have some general knowledge of the fog-making technology, have a clear understanding of how to operate the fog-making system, and be aware of the potential hazards related to the use of fog, particularly the hazards related to the fog system he is using. This draft standard describes what information should be included in fog machine manuals to help ensure that the user has this knowledge.

The standard is a project of the Fog and Smoke Working Group, part of the ANSI-accredited standards committee E1.

Public review and comment is being sought so that the draft standards may reflect the consensus of informed opinion in the industry. A copy of the above standard may be obtained from the ESTA website at <http://www.esta.org/tsp/>, or by writing to: Technical Standards Manager, ESTA, 875 Sixth Avenue, Suite 2302, New York, NY 10001; fax: 1-212-244-1502 or e-mail, [standards@esta.org](mailto:standards@esta.org).

ESTA is the secretariat for accredited standards committee E1, and provides administrative support to the committee. Membership in the working group is open to all who are af-

fectured by standards-making in the area of fog and smoke effects in entertainment venues, and who are willing to actively participate in the group's projects.

## SEEKING INPUT FOR PROFESSIONAL THEATRE AND EDUCATORS' ROUND-TABLE: ACT III

Three years ago participants in the Production Managers Forum, a group primarily made up of League of Resident Theatre (LORT) production managers, identified two distinct problems: the number of available young technicians each year has been decreasing, and of those applying for jobs, many did not have the appropriate skills to perform in the position they sought.

This was the impetus for the first two Professional Theatre and Educators' Round-Table sessions at the Long Beach and Toronto USITT Conferences. By inviting undergraduate educators to participate, production managers hoped to establish a bridge of communication, which would be the first step in understanding the problem of a diminishing and under-skilled workforce.

These two sessions were productive in identifying the make-up of a more effective panel. Students will be added to allow for a more direct representation of their interests. We also discovered that the career process for designers is very different from that of technicians. To continue to include them in this discussion only complicates the dialogue. Career considerations for young designers will have to wait for another discussion to be explored properly.

On Saturday March 25, at the USITT Conference in Denver, the third Round-Table session will include production managers, educators, and students. We will explore the interests of the students, the objectives of the educators, and the realities and needs of the profession as expressed by the production managers. The session will focus on information gained from those who participate in a web-site-based survey at [technicaltheatre.com](http://technicaltheatre.com).

Besides a more complete history of the Round-Table, the site contains a "Question of the Week" section which explores issues in a qualitative manner and a two-part survey that takes approximately 15 minutes to complete, the Technical Theatre Career Survey.

This survey, which will be accessible from

January 15 until March 15, will attempt to explore several workforce-related issues. First, it attempts to quantify current employment opportunities and requirements for entry-level positions. Second, education levels and the amount of prior work experience for individual production positions will be explored. Finally, we will examine some widely accepted assumptions by exploring demographically dependant trends. A compilation of survey results will be available at the Round-Table session and on the web-site when enough data is compiled to make a valid representation.

After almost two years of coordinating this project, I am confident of several facts. Everyone involved has understood that it will take years to identify solutions to the workforce dilemma. It will also require the participation of *many* individuals in the industry to be valid. Although this survey is only one step in the process, it has the potential to generating vast amounts of information efficiently.

Whenever I have had the opportunity to speak to someone about this topic, the individual was more than happy to volunteer an opinion about one issue or another. I'm sure discussion about technical theatre career opportunities and obligations happen all across this country many times a day. As theatre educators and professionals, we have a responsibility to the next generation of theatre technicians. As students, we need to pick up the torch and continue this rich tradition of storytelling that has been passed on to us. Helping to make the transition from academia to the professional world an easier and more effective process is worth 15 minutes of your time. Isn't it?

We can all help each other by participating in this survey. Log on to the web-site at [technicaltheatre.com](http://technicaltheatre.com).

**Chris Van Alstyne**  
*Session Chair*

## COSTUME POSTER SESSION 2000 DEADLINE APPROACHING

The Costume Poster Session happens this year on Thursday, March 23, 12:15-1:35 PM.

Slots are still available. The deadline for submission is February 15, 2000. This session is a great opportunity to get involved with the Denver Conference. Don't forget that this session is considered a presentation by colleges and universities which may enable you to get

*continued on page 6 ►*

### HONORARY LIFETIME MEMBERS

RICHARD L. ARNOLD  
WILLARD F. BELLMAN  
TED W. JONES  
JOEL E. RUBIN  
SAMUEL H. SCRIPPS  
TOM WATSON

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Altman Stage Lighting  
American Harlequin Corporation  
American Specialty Lighting  
Apollo Design Technology  
ATM Fly-Ware  
Auerbach + Associates  
Automatic Devices Company  
B.N. Productions, Inc.  
Baer Fabrics  
Ballantyne of Omaha/  
Strong International



funding to attend the conference.

If you are interested please email or phone me and I will send you the guidelines and help any way I can. An abstract must be written for submission to the session's juried committee. My contact information is: Gwendolyn Nagle, Theatre Dept., Western Michigan University, Kalamazoo, MI 49008; phone: 616-387-3215; fax: 616-387-3222; e-mail: gwendolyn.nagle@wmich.edu.

**Gwen Nagle**

*Costume Design & Technology Commission*

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## **SCENE DESIGN A MILE HIGH!**

One of the most professionally gratifying and personally enjoyable aspects of my yearly calendar is the USITT Conference & Stage Expo. This year will be no exception. The Institute celebrates its 40th birthday with a Mile High party, the local nightlife in Denver offers great entertainment from jazz clubs to country swing dancehalls and the Scene Design Commission is set for what will be another year of programming with YOU and YOUR INTERESTS in mind. What more can one ask for?

The vice-commissioners, based on your requests, have planned programming which addresses the many and varied crafts and disciplines which are represented by our Commission including scene design technology, scene painting, properties, heritage, and health and safety. Many members of USITT have volunteered extensive hours to chair these sessions, find the best available panelists to share their expertise, and devote their time to the planning and presentations on the variety of topics which constitute the programming.

Programming will begin on Wednesday, March 22 with a round-table discussion of SCENIC ARTIST HIRING SURVEY WRAP UP, a project chaired by Jason Phillips. This session will be of interest to all scenic artists who hire or would like to be hired! SCENERY & PROPERTIES OF THE SANTA FE OPERA is chaired by Robin Payne. Robin will share her expertise gained from her many years experience in the SFO Prop Shop. The first of a two-part session VISUALIZATION – THE SCENIC IDEA will address two-dimensional visualization approaches for the designer. The second part, scheduled for Friday, will add a dimension to look to the varied methods in three-dimensional presentations. Attend one or both to get what you most need as a beginning or

seasoned designer.

Thursday's programming will take a look at some of the tried and true solutions of props crafting and acquisition with the session PROP MASTERPIECES FOR PRACTICALLY NOTHING. In collaboration with the Costume and Lighting Commissions the session COLOR THEORY FOR THE THEATRE (COMMUNICATION BETWEEN COSTUME, LIGHTING AND SCENE DESIGNERS) will investigate the process of avoiding those unsightly color disasters before it's too late to change the palette!

Also on Thursday will be two sessions of particular interest to scenic artists and those wanting to brush up their skills: MAKING FRIENDS WITH YOUR PAINT BRUSH will provide some introductory, hands-on practice for those who are looking to try techniques without the pressure of a complete project. Three local artists from the Denver area; Mary Lucas, Cathy MacNeil and David Wallace will take the floor for the session OUT OF THE PAINT SHOP. SCENIC ARTISTS AS FAUX PAINTERS. Each will share their backgrounds of theatre training and how they have applied that training and experience to move into lucrative careers in decorative painting, illustration, display work and mural painting.

In a continuing sequence spanning the past three years, 3-DIMENSIONAL COMPUTER MODELING WITH A NEW LOOK AT DESIGNING SCENERY will kick off Friday morning. This session invites anyone interested in computer modeling regardless of experience to see the advances and applications in modeling software. Friday evening, EASY SCENE DESIGN SOLUTIONS TO DIFFICULT PROBLEMS will revisit many of the simple solutions for those pesky scenic problems. RESOURCES AND NETWORKING FOR THE PROP MASTER will provide a forum for addressing questions, resources and problem-solving for properties managers and craftspeople.

Dan MacNeil of the Denver Center for the Performing Arts will share his expertise in a Saturday session on BLACKSMITHING FOR THE THEATRE. Also on Saturday will be PROP WEAPONS HANDLED PROPERLY chaired by Properties Vice-Commissioner John Lavarney.

Not to be overlooked is the opportunity for all of you to participate in the business and socialization of the commission. Each of the two commission meetings will be open discussions to plan the programming for 2001 when the annual conference returns to Long Beach. In addition to programming, the commission meetings are the perfect time to renew acquaintances present and discuss commission projects and socialize!!

Scene Design Commission Meeting I is

scheduled at 4 p.m. on Wednesday afternoon and will be a great way to begin the Conference! Scene Design Commission Meeting II will be on Friday at 4:45 p.m. preceding the annual joint reception with the Lighting Commission, a favorite event for all who attend.

Sounds like a lot? There will still be ample time to enjoy all the conference has to offer; Stage Expo, the exhibits, programming by the many other outstanding commissions, the local sites, great restaurants and the 40th Birthday Bash!

I hope you're looking forward to Denver 2000 as much as I am. I'm looking forward to seeing you there!

**Kim Williamson**

*Co-Commissioner Scene Design*

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## **SCENE DESIGN SEEKS LONG BEACH SESSION TOPICS**

Long Beach a long-way off? Not really! What would you like to see for programming in Long Beach next year? Won't you take a few minutes now to ponder what you think you would most like to have available in the sessions. The sooner we can begin to get ideas for next year the more we can offer in diverse, interesting and in-depth programming. Sending us your ideas now will get them on the agenda for the Scene Design Commission Meeting I in Denver in a few weeks.

Send your program ideas to either Scene Design Commissioner Nadine Charlsen at nadineLC@aol.com or Kim Williamson at kim.williamson@sccmail.maricopa.edu.

And thanks for your program ideas.

**Kim Williamson**

*Co-Commissioner, Scene Design*

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## **HEALTH & SAFETY IN DENVER**

At this year's Conference in Denver, the Health & Safety Commission sessions will begin with two Professional Development Workshops.

The first will be a two-day session, on Monday and Tuesday, chaired by Dr. Randall Davidson (a.k.a. Dr. Doom) dealing with chemical safety. The Doctor claims that chemical

exposure is the number one hazard in the entertainment industry. His topics will include; regulations, waste, and safety and health concerns of the chemicals used in the various theatre shops and productions.

The second PDW, led by Jerry Gorrell, will focus on the process and regulations for developing a safety program for commercial and educational facilities. This will be a "how-to" workshop with checklists, handouts, and resources provided.

The daily sessions include:

RECREATIONAL CLIMBING EQUIPMENT AND THEATRE RIGGING looks at the hazards, regulations, and the pros and cons of using recreational climbing gear for theatre rigging, presented by John Mayberry.

CAN YOU READ AND SPEAK MSDS? trains us to translate Material Safety Data Sheets into a recognizable language that may help save our lives, and the lives of those around us, presented by Dave Glowacki.

WHAT ARE THE UNIONS DOING ABOUT SAFETY? led by Merel Ray, will have representatives from several of the entertainment industry unions to discuss some of the latest technologies, practices, and materials, and how to deal with them safely.

DUST COLLECTION & FILTRATION SYSTEMS (which is co-sponsored with the costume commission) covers the engineering, work practice controls, and equipment necessary to protect your staff from exposure to hazardous airborne substances, presented by Shawn Paul Evans.

Also, Health & Safety will hold two commission sessions, open to everyone, for the purpose of planning sessions for Long Beach. If anyone has ideas, or wishes to become more involved, please feel free to attend.

## Jim Cooper

*Vice-Commissioner for Programming,  
Health & Safety Commission*

## LIGHTING PROGRAMS: DENVER AND MORE

The Denver 2000 Conference & Stage Expo is rapidly approaching. I have booked my flight and even my hotel (a detail I neglected when we were in Las Vegas.) I'm looking forward to seeing those friends and colleagues I unfortunately see only once a year. I'm excited about the programming we have lined up for this year. As I review the advance publicity for the Conference, I am struck by how much more USITT offers be-

yond the national conference. I'll touch on just a few programs that may have escaped your notice.

If you know of an outstanding graduate student specializing in lighting design you should investigate the Barbizon Award for Lighting Design. This award is a part of the annual Awards for Young Designers & Technicians in the Performing Arts. This program started in 1994 with the Technical Production Award and has grown to encompass Scene Design, Costume Design and Technology, Sound Achievement, Scenic Technology, and Makeup Design as well as Lighting Design. Members of USITT are encouraged to make nominations for these awards. Each award winner is presented \$500 to \$1,000 from USITT. This is a wonderful program for our student members and not as well known as it should be. More information can be found in the Membership Directory & Resource Guide starting on page 183.

The Personal Portfolio Reviews, although hardly a new program, always seem to catch a number of conference attendees by surprise. The PPRs offer professionals and students an opportunity to present their portfolios and receive guidance on how they might improve that portfolio and presentation. Designers and technicians get a chance to present themselves and their work without the pressure of a job interview. Many of the commissions support these reviews and solicit the assistance of qualified designers and technicians to serve as reviewers. If you would like to receive some feedback on your portfolio sign up for a review. The form for registration can be found on USITT's web site at [www.usitt.org/den.conf/portfolio.form.html](http://www.usitt.org/den.conf/portfolio.form.html). Bring your portfolio to Denver; we would like to see your work.

The Lighting Commission is kicking off this 40<sup>th</sup> anniversary conference with a hands-on WYSIWYG Professional Development Workshop. WYSIWYG generated a good deal of attention and interest in Toronto. The folks at CAST Lighting ran out of demo discs long before the conference was over. Here is a chance to get expert guidance on the use of this cutting edge control and visualization software. There is still time to take advantage of this special opportunity. Join us in Denver a day early. Sign up now.

The position of webmaster for the Lighting Commission home page has changed. We thank Jim Allen for his many years developing and maintaining the page. David Zemmels has agreed to take over as webmaster. We thank him for volunteering and lending his expertise to the cause. As you might expect, with a new

*continued on page 12 ►*

## SUSTAINING MEMBERS

Bandit Lites, Inc.  
Ben Nye Makeup  
Big Image Systems AB  
BMI Supply  
CAE, Inc./Leprecon/Littlite  
California Institute of the Arts  
Center Theatre Group  
Chicago Spotlight, Inc.  
Christie Lites Manufacturing Ltd.  
Cinema Secrets  
City Theatrical Inc.  
J.R. Clancy, Inc.  
Coffing Hoists  
Columbus McKinnon Corp.  
The Crosby Group, Inc.  
Crouse-Hinds Molded Products  
Custom Rigging Systems, Inc.  
Darcor Casters  
Design Lab Chicago  
Digitronics, Inc.  
Electronics Diversified Inc.  
Engineering Harmonics, Inc.  
Entertainment Lighting Services  
Farthingales  
Foy Invention Enterprises, Inc.  
GALA, A Division of Paco Corp.  
Geni Electronics Co., Ltd.  
George & Goldberg Design Associates  
Gerriets International Inc.  
Graftobian Theatrical Make-up  
Grand Stage Company, Inc.  
heatshrink.com  
High End Systems, Inc.  
Hoffend and Sons, Inc.  
Hollywood Lights, Inc.  
Hy-Safe Technology  
I. Weiss & Sons, Inc.  
Interstate Consolidation, A Service  
of Pacer International  
Irwin Seating Company  
Jeamar Winches Inc.  
Joel Theatrical Rigging  
Contractors (1980), Ltd.  
Johnson Systems, Inc.  
Joyce/Dayton Corp.  
Kinetic Artistry, Inc.  
LEE Filters  
Lehigh Electric Products Co.  
Lighting & Electronics, Inc.  
Lightronics, Inc.  
Limelight Productions, Inc.  
Lite-Trol Service Company, Inc.  
The MAGNUM Companies, Ltd.  
Mainstage Theatrical Supply, Inc.  
Mann Brothers  
Martin Professional, Inc.  
MDG Fog Generators  
MDI  
Mehron, Inc.  
Meyer Sound Laboratories, Inc.  
Milliken & Company  
Mole-Richardson Company  
Moonlight Illumination Co.

## USITT HONORS HARVEY LICHTENSTEIN

A lifetime devoted to cutting edge, contemporary performing arts will be honored when Harvey Lichtenstein receives the USITT Award. The USITT Award is given to recognize a lifetime contribution to the performing arts community. The award will be given in absentia during the Annual Awards Banquet at the conclusion of the Denver Conference & Stage Expo on March 25.

Mr. Lichtenstein began his arts administration career at the New York City Ballet in 1964, having logged several years as a professional dancer. While at the ballet he created their subscription campaign, an uncommon practice for dance companies at the time. He returned to his native Brooklyn and the Brooklyn Academy of Music in 1967 and quickly set a new course for the century-old institution.

Early activities including the New York premiere of Alban Berg's *Lulu* performed by Sarah Caldwell's American National Opera Company; Merce Cunningham Dance Company's first major New York season and the return of The Living Theatre in 1968 after five years in exile.

Twyla Tharp, Jerzy Grotowski, and Robert Wilson were also presented by BAM in the late 1960s. A few highlights from the 1970s were Peter Brook's production of *A Midsummer Night's Dream*, the introduction of minimalist composer Steve Reich and the residency of The Chelsea Theater Company for 10 years.

From 1971 to 1973, while still head of BAM, Mr. Lichtenstein also served as American Director of Italy's Spoleto Festival.

One of Mr. Lichtenstein's proudest achievements is the Next Wave Festival, established in 1983. Next Wave has produced or presented works by many leading performing artists of the last two decades. Under his leadership, BAM has provided a firm footing for hybrid theatre involving many disciplines: the Artist in Action Program, in which visual artists guide theatre works, and productions incorporating the use of advanced technology, such as Robert Lepage's *The Seven Streams of the River Ota* and Robert Wilson and Philip Glass' *Monsters of Grace*.

In 1989, Harvey inaugurated BAM Opera and the opening of the BAMcafé and the four-screen BAM Rose Cinemas which is Brooklyn's only first-run movie house for independent and foreign films.

Mr. Lichtenstein stepped down as BAM's leader on July 1, 1999 and now leads BAM's Local Development Corp. which is working to turn Fort Greene into an active cultural district.

## USITT 2000 AWARDS OUTSTANDING PEOPLE AND ACHIEVEMENTS RECOGNIZED

Among the numerous awards and honors already conferred on Mr. Lichtenstein are the National Medal of the Arts, the American Academy of Arts and Letters' 1999 Award for Distinguished Service to the Arts, the American Music Center's Letter of Distinction, and a special award from the Arts and Business Council. At The Harvey Gala in June 1999, performers included Paul Simon, Lou Reed, and Mark Morris.

International honors include the Royal Swedish Order of the Polar Star, The Federal Republic of Germany's Officer's Cross of the Order of Merit and the French Officer of L'Ordre National du Merite.

The BAM Majestic Theatre, winner of numerous awards, was renamed the BAM Harvey Lichtenstein Theatre in July 1999 in his honor.

## INSTITUTE HONORS THREE WITH DISTINGUISHED ACHIEVEMENT AWARDS

Three outstanding individuals will be honored with Distinguished Achievement Awards at the USITT 40<sup>th</sup> Annual Conference & Stage Expo. Slated to be honored are Deborah M. Dryden for her accomplishments in costuming; Charlie Richmond for his accomplishments in sound design and Robert Scales for his accomplishments in technical production.

All will be honored as part of the Conference, with special recognition at the Annual Awards Banquet to be held Saturday, March 25.

DEBORAH DRYDEN has designed costumes for theatres including the American Conservatory Theatre in San Francisco, La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, Alliance Theatre in Atlanta, Alley Theatre in Houston, Berkeley Repertory Theatre, Denver Center Theatre Company, Intiman Theatre in Seattle, Indiana Repertory Theatre, Guthrie Theatre in Minneapolis, Huntington

Theatre in Boston, Asolo Theatre in Sarasota, Alaska Repertory Theatre, Portland Center Stage in Oregon, Milwaukee Repertory Theatre, Minnesota Opera Company, and the Mark Taper Forum in Los Angeles.

She has also designed for the Hong Kong Repertory Theatre and the San Diego Opera. Last season her designs for the Oregon Shakespeare Festival's production of *Magic Fire* were produced at the Kennedy Center in Washington, D.C.

Ms. Dryden is currently Resident Costume Designer for the Oregon Shakespeare Festival in Ashland. Her costume designs for the 2000 season at OSF include *Night of the Iguana*, directed by Penny Metropolis, *Hamlet*, directed by OSF Artistic Director Libby Appel, and *Trojan Women*, directed by Liz Diamond.

For the American Conservatory Theatre in San Francisco, Deborah is designing the American premiere of Tom Stoppard's *Invention of Love*, directed by ACT Artistic Director Carey Perloff. In the spring of 2000, she will be designing a production of *Mary Stuart* at the Huntington Theatre in Boston and a new dance performance work for the Malashock Dance Company in San Diego.

Deborah is one of the 1999 recipients of the national Michael Merritt Award for excellence in design and collaboration. She is the author of the book *Fabric Painting and Dyeing for the Theatre* and her fabric designs have been seen at the Guthrie Theatre, the Mark Taper Forum, the Smithsonian Museum of American History, and in exhibitions nationwide.

Deborah taught in the design program at the University of California in San Diego for more than 20 years and is currently Professor Emeritus of Design at that university.

Ms. Dryden will be presented the Distinguished Achievement Award by Deborah Krajec, Commissioner of the Institute's Costume Design & Technology Commission.

CHARLIE RICHMOND says his life has been a series of love affairs. His love of theatre came with acting at 11 and the one with music began at 12.

He taught himself electronics and started a home-based repair service at 13. He built his own stereo system at 14 because of his love of good sound. At 15, he designed sound at a community theatre and worked on the Monterey Jazz, Folk and Pop Festivals over the next two years.

A trip to Europe and a stay in Vienna at 17 engendered a love of opera, musical theatre and traveling. He assumed his first professional sound design position at the American Conservatory Theatre after studying engineering at



Berkeley. He designed sound for over 50 productions at various theatres in North America over the next few years. He fell in love with Vancouver at 19 and with his life partner one month after moving there.

He loved being the first Sound Design Commissioner, a Director and becoming a Fellow of USITT. And he loved being the owner of a major recording studio for 19 years.

He loves that the equipment and software his company produces has enhanced theatre technology around the world since 1972. In fact, the very first console Richmond Sound Design built was rented continuously for 27 years. And Charlie loves working on standards-making processes which help push industry-wide advances such as the MIDI Show Control Standard which he spearheaded under the auspices of USITT.

Charlie loves awards—especially the recent EDDY awards for his sound and show control systems. And now he really loves his new office where he bicycles almost every day. It's right on the river and on a clear day he can see four mountain ranges. He loves to enjoy the view while networking.

And the internet is his latest love because it allows him to be in a beautiful place while communicating with everyone in this incredible world - and the mailing lists he and others host allow people everywhere to do the same.

So that's it for the first 50—years tons of love and no regrets, just like it should be.

Mr. Richmond will participate in a session discussing the theatrical applications of the AudioBoxDM161HD Virtual Matrix and Hard Disk Playback System. That session is scheduled for Thursday, March 23 from 12:15 to 1:35 p.m.

ROBERT SCALES is Dean of the University of Southern California School of Theatre, a position he has held since 1993. He was theatre consultant, vice president, and technical director with Theatre Projects Consultants, Inc., in Ridgefield, Connecticut. Across the years, Bob has taught or been an instructor at places as diverse as a Pueblo, Colorado public high school to Yale University and University of Washington. He has been a technical production director at the Seattle Repertory Theatre, Stratford Festival Theater and Guthrie Theatre in Minneapolis.

Mr. Scales' involvement with the theatre community has been extensive, with affiliations with the Illuminating Engineering Society, Society of Motion Picture & Television Engineers and, of course, USITT where his latest assign-

## USITT 2000 AWARDS

ment was as a judge for the 1998 USITT Architecture Awards. He served three terms as a Director at Large, has been a member of numerous Institute committees, and served as Co-Commissioner of the Technical Production Commission. When the Institute celebrated its 35<sup>th</sup> Anniversary in 1995, he and Richard Thompson presented the Fellows Address.

In 1997, Bob was selected as one of 30 people who had made a significant contribution to theatre production over the last 30 years for *Theatre Crafts International* (now *Entertainment Design*), where he served as a contributing editor from 1979 to 1992. Way back in 1958, he was included in Who's Who in American Colleges and Universities.

For more than 30 years, Bob has been an independent lighting designer, working extensively on the West Coast from Winnipeg to Portland to Palm Desert. As a theatre consultant, he was worked with a wide variety of national and international architects on projects going back in time to 1969. Bob has also served as special production coordinator for projects ranging from construction and opening of a theatre to touring as a technical director.

Bob has always been willing to share his vast knowledge with others in the theatre. He was the keynote speaker for the Canadian Institute for Theatre Technology's National Conference in Edmonton, Alberta, but his interest is not limited to land-based ventures. In 1984 and 1986, he was a judge for the Yacht Parade, Seattle's opening day of boating.

## DONALD R. SEAWELL RECEIVES SECOND USITT ACCOLADE

Lawyer, publisher, producer, chairman of the board, chief executive officer and founder of The Denver Center for the Performing Arts. Donald R. Seawell, who will receive the 2000 Thomas DeGaetani Award from USITT, is all that and more.

Mr. Seawell is a native of North Carolina and graduate of the University of North Carolina. He studied law and went to Washington, D.C. as an early staff member of the Securities and Exchange Commission. At the outbreak of World War II, he served as Director of the Anti-Subversion Division of the Justice Department and Executive Secretary of the Combined

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## SUSTAINING MEMBERS

Musson Theatrical, Inc.  
Mutual Hardware Corp.  
Norcostco, Inc.  
Norris-Whitney Communications, Inc.  
NSI/Colortran A Leviton Company  
NY Fire-Shield, Inc.  
Olson Sound Design  
Ontario Staging Limited  
OSRAM SYLVANIA  
PNTA, Pacific Northwest  
Theatre Associates  
Portacom/Anchor Communications  
Production Advantage  
Production Arts Lighting, Inc.  
Production Intercom, Inc.  
Quality Stage Drapery LTD  
Quinette France  
R. Lawrence Kirkegaard & Associates  
Reel EFX  
Sceno Plus Inc.  
Schuler & Shook, Inc.  
Sculptural Arts Coating, Inc.  
Selecon  
Semple Brown Roberts, P.C.  
Sound Ideas  
South Dakota State University  
Spotlight S.R.L.  
Stage Decoration & Supplies, Inc.  
Stage Equipment and Lighting, Inc.  
Stage Research, Inc.  
Stage Technologies  
Stagecraft Industries, Inc.  
STAGEWORKS  
Steeldeck Inc.  
The Studio School of Stage Design  
Surety Mfg & Testing Ltd.  
Theatre Arts Video Library  
Theatre Projects Consultants, Inc.  
Thomas James Productions  
James Thomas Engineering  
Tiffin Scenic Studios, Inc.  
TMB Associates  
Tobins Lake Studio  
TOMCAT USA, Inc.  
Union Connector Co., Inc.  
United Stage Equipment, Inc.  
White Radio - A Division of Cygnal  
Technologies Ltd.  
Wybron, Inc.  
Zeidler Roberts Partnership Architects

## COMMERICAL 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.**

American and British Intelligence Organizations.

In 1943, he entered the armed services and served on General Eisenhower's staff until after V-E day when he transferred to the Judge Advocate General's Department. He then entered the private practice of law in New York.

While he was head of his firm's corporate and international divisions, his work as attorney became increasingly involved with the theatre. His theatrical clientele began with Ruth Draper, growing to include Noel Coward, Alfred Lunt, Lynn Fontanne, and Tallulah Bankhead among others.

He became involved with theatrical presentation, on Broadway and in London, producing or co-producing *A Thurber Carnival*, Noel Coward's *Sail Away*, *The Affair*, *The Beast in Me*, and dozens more Lunt/Fontanne hits and other shows in addition to television and motion picture productions.

He was first to bring the Royal Shakespeare Company to America. In 1962, he directed and presented the RSC production of *The Hollow Crown* on Broadway and on tour and, in 1964, he imported the RSC's *King Lear* and *The Comedy of Errors* which opened the New York State Theatre.

Helen G. Bonfils, principal owner of *The Denver Post*, was his partner in many Broadway shows and other ventures. She asked him to become the attorney both for her and *The Denver Post*. In 1966, Mr. Seawell became President and CEO of *The Post* and it was not long before he became Chairman and Publisher of *The Denver Post* and a full-time resident of Denver.

In 1982, he brought the Royal National Theatre of Great Britain to Denver to participate in a Festival of World Theatre sponsored by the DCPA. He sat on the boards of the Denver Art Museum, the Denver Symphony Orchestra, and Central City Opera, was president of the Denver Opera Foundation and helped create the Mayor's Commission on the Arts (now the Mayor's Office of Art, Culture and Film).

Finding himself at the crossroads of 14th & Curtis streets in downtown Denver one day, looking at the 1908 Auditorium Theatre and the surrounding four blocks, Mr. Seawell had an idea for a performing arts center that could utilize some of the existing buildings. Before the day was out, he had secured the approval of his fellow Bonfils Foundation Trustees to form The Denver Center for the Performing Arts as a public foundation and make the Bonfils Foundation a satellite of the DCPA, thus creating a permanent endowment for The Center.

Ground was broken in December 1974. By

## USITT 2000 AWARDS

1978, the 2,700-seat Boettcher Concert Hall—the nation's only in-the-round concert hall—was completed. By 1979, The Auditorium Theatre had been renovated, two cabaret spaces and four more theatres had been added: The Stage, Space, Source and Ricketson—comprising the Helen G. Bonfils Theatre Complex contained within the larger complex. The 2,830-seat Temple Hoyne Buell Theatre was completed in 1991 and the Grand Ballroom atop The Space Theatre was added in 1998.

Mr. Seawell is a governor of the Royal Shakespeare Company, was an early and vigorous proponent for the creation of the National Endowment for the Arts, and served on the NEA's theatre panel.

As chairman of the American National Theatre and Academy, he played a role in creating the American National Theatre in Washington, D.C. As Chairman of ANTA and the DCPA, he was largely responsible for establishing the National Theatre Conservatory as a unit of the DCPA's Theatre Company.

Awards for Mr. Seawell have been numerous. He has received the Arts & Entertainment Cable Award, the Voice Foundation, Research and Awareness Award and, in 1983, a Tony Award for co-producing *On Your Toes*.

This will be Mr. Seawell's second award from the Institute. In 1982, the last time USITT held a Conference & Stage Expo in Denver, he was honored with the USITT Award for all of his contributions to the industry.

The Thomas DeGaetani Award was first awarded in 1983. It is named in honor the first USITT President, and is given to honor a lifetime contribution to the performing arts community in a particular region of the country.

## SPECIAL CITATION TO BE PRESENTED TO

# VARI\*LITE®

The Automated Lighting Company

In recognition of Vari-Lite's contribution to growth and innovation in the performing arts and entertainment industry, USITT will present the company with a USITT Special Citation.

Vari-Lite, Inc., was founded in 1981 on the belief that creative engineering can join with creative lighting to bring a new dimension to any performance or presentation.

Inspired by the magic of moving light and changing color, the company set about creating complete lighting systems that can bring subtle nuance or brilliant spectacle to any event, offering designers a tool for creating lighting moments to remember.

Vari-Lite is a pioneer in automated lighting technology. Lighting professionals in theatre, television, concerts, motion pictures, corporate shows and advertising look to Vari-Lite for inspiration, and USITT honors this innovative company.

## STRUCTURAL DESIGN FOR THE STAGE WINS USITT GOLDEN PEN AWARD

An advanced-level textbook which works to make complex concepts understandable has been named the winner of the USITT Golden Pen Award for 2000. *Structural Design for the Stage* by Alys E. Holden and Bronislaw J. Sammler will be honored at the 40<sup>th</sup> Annual Conference & Stage Expo Awards Banquet.

The Golden Pen Award is given for an outstanding book that makes a significant contribution to the body of literature in the field of design, production, and technology for the performing arts. The award is granted periodically when a work is deemed to be particularly significant and meaningful. Previous award winners include *Costume Design: Techniques of Modern Masters* by Lynn Pecktal, *The Theatre Art of Boris Aronson* by Frank Rich and Lisa Aronson and, most recently, *The New Amsterdam: The Biography of a Broadway Theatre* by Mary C. Henderson.

"*Structural Design for the Stage* has been received with a great deal of excitement and assumes its rightful place among the invaluable research publications so important to members of the theatrical technology profession," said Eric Fielding, Interim Vice-President for Communications.

Alys Holden is currently a Theatrical Systems Designer with Walt Disney Imagineering and teaches at the California Institute of the Arts. She studied at Yale School of Drama. Ben Sammler, Chair of the Department of Technical Design and Production at the Yale School of Drama, will present his second Professional Development Workshop based on the book during the 2000 Annual Conference & Stage Expo.

Alys and Ben will sign copies of *Structural Design for the Stage* at the USITT Booth & Boutique at Stage Expo. The book-signing is scheduled for 1:35 to 2:30 p.m. on Friday, March 24. Copies of the book will be sold in Denver at the USITT Boutique and by Focal Press, publishers of the text.

Although structural design is not considered an "easy" subject, reviewer Loren Schreiber noted that "What sets this book apart from several similar texts gathering dust on the shelves in my office, is that the authors do not presume that their readers are engineers."

Readers will find there is a need for mathematical formulas in *Structural Design*, so the book includes a review of the needed algebra, geometry, and trigonometry as an appendix. Other appendices include case formulas and reference values. The text presents many scene construction examples with additional problems following each of the 10 major chapters.

*Structural Design for the Stage* has been acclaimed for its intelligible approach to what is, for many, an intuitive understanding of why and how things stand up.

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## TD&T WRITING AWARDS ANNOUNCED

At the Winter 1999 Board Meeting, the USITT Board of Directors voted to give the Herb Gregg Award for writing excellence in *TD&T* to Beeb Salzer for his article, "Teaching Design in a World Without Design, Part 2." The nomination of Mr. Salzer was made by a judging panel comprised of *TD&T* editors and members of the Publications Committee.

Beeb Salzer is a writer. He's also a professor at San Diego State University, a life member of United Scenic Artists, a graduate of Yale School of Drama, a painter, and a proud grandfather. But with some regularity, he is possessed with a need to write. In addition to *TD&T*, his work is published in *American Theatre*, the *Chronicle of Higher Education* and *Lighting Dimensions*. A collection of his pieces, *The Skeptical Scenographer: Essays on Theatrical Design and Human Nature*, was published in 1995.

This year makes the fourth time Beeb has been given the Gregg Award. The first was in 1990 for "Teaching Design in a World Without Design" (Winter 1990), the second time in 1993 for "Regarding Chaos and the Theatre" (Spring 1992), and again in 1995 for "There is No Blue in Vladivostok" (Spring 1994).

## USITT 2000 AWARDS

In his foreword to *Skeptical Scenographer* Edward Albee wrote: "As I was making notes for this brief foreword I put together a list of words I might want to use to describe Beeb Salzer's mind and method: honor, ethic, humanism, old-fashioned liberalism, irony and humor were some I came up with." For these qualities, and more, which infuse Salzer's *TD&T* articles we are most grateful.

In addition to receiving the Herb Gregg Award, Beeb is also the recipient of one of three *TD&T* Author Honoraria. These honoraria, which are for \$1000 each, recognize outstanding writing and encourage contributions to the journal. The honoraria are given to the three authors receiving the most votes in the Herb Gregg Award voting. Also receiving a *TD&T* Author Honoraria this year are Constance Campbell for "Inventing Josephine: The Influence of the Designers of the Paris Music Halls on the Stage Persona of Josephine Baker" (Winter 1999) and Frank Mohler for "Survival of the Mechanized Flat Wing Scene Change: Court Theatres of Gripsholm, Český Krumlov and Drottningholm" (Winter 1999).

We look forward to presenting these honors to all three authors at the Awards Banquet in Denver.

**David Rodger**  
*TD&T Editor*

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## USITT REWARDS WORK OF YOUNG DESIGNERS

Young designers and technicians from throughout the country will have their achievements recognized when they receive USITT's Awards for Young Designers & Technicians for 2000. These talented award winners will be presented with their \$1,000 cash awards at the Awards Banquet which concludes the Annual Conference & Stage Expo in Denver.

The KM Fabrics Inc. Technical Production Award will go to Scott Conn of the Yale School of Drama in New Haven. He was nominated for the honor by Ben Sammler. Scott's work experience includes the Des Moines Metro Opera and the Yale Repertory Theatre. He received his undergraduate degree in theatre with a design and technical concentration from SUNY-Albany

and will receive his graduate degree this May.

KM Fabrics, sponsors of the award which bears their name, began the USITT tradition by establishing the first award in 1995.

Bryan R. Schlegel, a graduate student at the University of Cincinnati College, Conservatory of Music, will receive the Clear-Com Intercom Systems Sound Achievement Award. He was nominated by Eric D. Cronwall and has created sound design for musical, dramatic, and concert/orchestral productions. Brian did his undergraduate work at the University of Arizona and has worked with the Arizona Opera and Colorado Shakespeare Festival.

The Barbizon Award for Lighting Design will be presented to Ann Courtney, a 1999 graduate of the University of South Carolina. Ann received her bachelor's degree from Fordham University and has worked as a lighting designer at the Berkshire Theatre Festival, Bradley University and Walnut Hill Summer Theatre School, among other venues. She was nominated for the Barbizon Award by James Hunter.

Andrea Varga will receive the Zelma H. Weisfeld Costume Design & Technology Award for her work. Andrea, a 1999 graduate of Florida State University, received her undergraduate degree from Utah State University. She is a past participant in USITT's Young Designer's Forum and was nominated for the prize by Colleen Muscha. She is working in her first professional position, a shopper for Barbara Matera Ltd. in New York City.

Winner of the 2000 Frederick A. Buerki Golden Hammer Scenic Technology Award is Chuck Adomanis, who is also a graduate student at Yale nominated by Ben Sammler. Chuck received his undergraduate degree from Harvard University. He will receive his graduate degree this spring with a concentration in scenic automation and motion control including coursework in structural design for the stage, finite-element analysis, stage machinery, and stage rigging.

Young Designer & Technician Awards are given to individuals who have demonstrated excellence or outstanding potential in the area of their specialization while pursuing a graduate degree. Two of the Institute's awards will not be presented this year. No qualified nominations were received for The Rose Brand Award for Scene Design and the Kryolan Makeup Design Award. As part of its commitment to encourage students in the first years of their professional lives, USITT encourages members to nominate promising graduate students for these yearly awards.

webmaster the home page has a new look. Check it out at [www.usitt.org/commissions/light.html](http://www.usitt.org/commissions/light.html).

Please attend our Lighting Commission meeting on Wednesday evening, March 22 immediately following the DISTINGUISHED LIGHTING DESIGNERS '94 TO '99 double session. This is your chance to find out what is being planned for the future and give your input. The commission exists to serve its members. We strive to present programming to fit the wide range of experience and development represented by our membership. The hope is to program something for everyone, some things for all. Bring your ideas to the meeting. As an example, our Lighting Skills series was prompted by a suggestion at a commission meeting. If you can't make the meeting, please talk to a Commissioner or Vice-Commissioner at a reception or even in the hallway. Let us know what you want and, if you can, volunteer your services and expertise. Please don't be discouraged if your idea isn't used for the next conference. We receive many suggestions and it is not possible to fit them all in to one year. Be assured that no idea is ever discarded. Your suggestions join the list of potential programming sessions and provide direction for the future. Your "vote," so to speak, matters. So vote, and vote often.

Finally, I would like to thank the hundreds upon hundreds of volunteers who make USITT the organization that it is. I remember attending my first conference as a student in need of a job. Getting a job was the only thing on my mind. Little did I know that USITT would have such a long-lasting and positive effect on my professional life. Thank you to the people of USITT for creating and sustaining this remarkable organization. Oh, by the way, I got that job.

#### **Mike Ingraham**

*Vice-Commissioner Programming for Denver*

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### **AN ONLINE RESOURCE FOR TEACHING TECHNIQUES**

But they never taught me THAT in grad school! Finding yourself pulling your hair to find a better way of teaching? The Creative Teaching Project of the Education Commission is building an online resource for improving teaching and learning. Cornerstone of the website will be a compendium of creative teaching ideas. It will be unveiled at the Denver Conference & Stage Expo, and will offer help to seasoned veterans and beginning teachers alike. But

we need your help.

Have a teaching technique or a class assignment you would like to share with your colleagues? We're getting started with submissions from the archives of the project, but to make this work we need more good ideas. Submissions will be juried, so inclusion in the website could help your tenure and/or promotion documentation.

It's simple. Soon, like, today, send a request for a submission form to Brian Jones; e-mail: [brjones@grove.iup.edu](mailto:brjones@grove.iup.edu), or fax 724-357-7899. I'll send you a form and you can fill it out and return it to me before March 7. Within a few weeks the project will be juried and posted to our website, you'll look really smart, and your colleagues will have a great new resource for improving their courses.

#### **Brian Jones**

*Project Director,*

*The Creative Teaching Project*

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### **DENVER SESSION TO INTRODUCE INTERNATIONAL DIRECTORY**

The International Committee will be holding a session at the Denver Conference entitled INTERNATIONAL RESOURCES AND OPPORTUNITIES. The panel members will include International Committee members Marianne Custer, Barry Cleveland, James Taylor, and Alexandra Bonds. Each panelist will present information about their overseas theatre activities, including appointments through the Fulbright organization, sponsored research, and productions. Also at this session will be the debut of the International Resources and Opportunities addition to the USITT web page. Started in 1996, the information collected is designed to keep the USITT membership informed about international experiences of colleagues.

In a Costume Design & Technology Commission session in Las Vegas, the audience was asked to indicate who among them had had international theatre experience. It was surprising to find that while more than half the people in the room raised their hands, none of us was aware of our colleagues' activities in other countries. From this rough survey, it was decided to find a way to collect and organize those experiences, and to create a database that would be available to other mem-

bers looking for information about international experiences. With funding from the Commissioners' and the New Initiatives funds, a survey was created and distributed through *Sightlines* and at subsequent conferences.

The data was entered and the web page designed by a student group from the University of Oregon under the guidance of Alexandra Bonds. Information categories include: Education, both teaching and study; Productions, including tours; Events, such as festivals and workshops; and Resources, both people and places. In addition to a summary about each entry, there is also a link to contact the member who submitted the information.

At this writing, we have collected information on 47 countries from 43 members. A special feature of the web page will be an interactive section where you will be able to update and add additional data. In this way, we hope that this web page will become an even more valuable resource for members needing help planning overseas theatre adventures. This page will be linked to the USITT page through a security lock so that information will be available only to USITT members.

We hope that you will join us at this session and then look for the new link to this page on the USITT web page after the conference. And, if you haven't submitted your overseas theatre experiences, please add them to the collection.

#### **Alexandra Bonds**

*International Committee*

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**USITT**  
CONFERENCE  
&  
STAGE EXPO  
**DENVER**  
2000

### **MILD MARCH PREDICTED FOR USITT'S VISIT TO DENVER**

Impressions and perceptions are funny. They can create a thought in your brain that just won't budge no matter how much you may have learned to the contrary. We know impressions develop from associations learned over time, maybe from the subtle conditioning spoon fed us daily in our culture of advertising. In some cases impressions can indeed have a basis in reality.

Sometimes an impression can lead us to overreact. An impression exists about the weather in Denver, particularly that Denver has much snow. People are very aware that Denver is near the Rocky Mountains, and they pick up on western themes and the prominence of winter sports in

our local culture. Visual images are created of the SUV climbing up a snow packed mountain road, and the heavy parka-clad skiers swooshing through the snow with lit torches.

For those of you in a mental debate over attending the upcoming 2000 USITT Conference & Stage Expo in Denver in March—there is no need to fear the weather. The popularity of winter sports does not by any means equate to snow in the city. Come because it will be a great conference and because Denver is an exciting city. Definitely do not stay away because the advertisers of the world have impressed you into thinking that you'll need Sorel boots, Bolle goggles and snow shoes to navigate your way in downtown Denver. If however, playing hooky to travel up into the mountains to ski is on your agenda, then that's where you'll find some snow, maybe fresh powder if you are lucky, but at the minimum you'll be able to take advantage of the very best in snow-making technology.

We know, however, that most of you are dedicated members looking forward to all the opportunities offered at the USITT Annual Conference & Stage Expo, down in the city.

Certainly, Denver enjoys four seasons and from time to time we experience snow, cold and occasionally all the strength Mother Nature can send our way. Remember, the heavy snow scenario is the advertisers' way of showing how well their cars and trucks can handle the worst of weather and of course it is destined to appeal to the skiers desire for fresh powder.

It is simply not correct when thinking of Denver to assume there will be a foot of snow and harsh cold weather. In a world full of misleading impressions, this is one of those most off-base.

At this writing, at the turn of the Millennium, in January, which is often considered in many US cities to be the harshest of the winter months, Denver has seen cold days some with light snowfalls as well as sunny, very mild days where people were out and about in shirt sleeves rather than parkas.

Good common sense should prevail in March. Bring a coat and consider dressing in layers. That way you'll be ready for a chilly morning or a late night of socializing—or you can peel off a layer or two and enjoy the mid-afternoon warmth. I'll be wearing the same rain coat with the zip-in, zip-out lining that I wore in Pittsburgh and Toronto with a sweater in my pack just in case.

Unfortunately, if you are a skier, we cannot promise you fresh snow for your arrival in March. We can more likely promise you a week of cold, crisp mornings, bright sunny days,

with temperatures reaching into the sixties on a fairly regular basis and maybe some wind. And we might just find you a pint of green beer left over from the celebrations of the week before your arrival.

The Farmers Almanac predicts colder temperatures for the region with below normal snowfall for the month of March. In Colorado we often say—the weather, it's changeable just wait a little bit and it will change. But overall we are spoiled by mild winter weather with over 300 days a year of sunshine.

**Donna E. Smith**

*Denver Promotions Coordinator  
Annual Conference & Stage Expo Committee*

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### **OH.... BY THE WAY HAVE YOU CHECKED YOUR AV NEEDS?**

At the January meeting of the Annual Conference Committee, I was asked to write an article regarding the importance of communication. Each year, at about this same time, pleas/cries/requests go out to Commissioners, Vice-Commissioners for Programming, session chairs, panelists, or presenters asking them to confirm the accuracy of the audio visual requests as I have them. This information is essential to ensure that the upcoming conference is as successful as possible.

Generally I hear back from most individuals concerned, confirming that we have all the pertinent information. Audio-visual equipment is ordered and final preparations are made for the Conference.

Zoom ahead a couple of weeks and we are at the Conference. The equipment has been delivered. PDW's are well under way. Exhibitors are preparing the Stage Expo floor. Wednesday arrives and the programming sessions begin. Things are going well and then I hear those dreaded words....

Oh, By The Way..... I need a left-handed monkey wrench/sky hook/whatever. I told (someone) and they assured me that you would have it for me.

It is the sound of these words that makes me want to go screaming into the desert. It means that I will probably have to disappoint someone and bear the brunt of his or her anger. I realize that this might sound like a minor inconvenience, but multiply this sort of request by the eight or ten times as day it happens for the four days that the programming sessions

are in progress, and you can see the difficulties that can arise.

While we do our best to plan for the audio-visual needs of the conference, we are often put in the untenable position of having to tell someone that their needs can not be met because the information wasn't relayed in a timely manner.

"What has this got to do with me?" you might ask. Well, if you are a panelist, a presenter, a session chair, a Vice-Commissioner for Programming, or a Commissioner, it is your responsibility to confirm that I have the correct equipment requests for the programming sessions that you are involved with. We are less than six weeks out, and now is the time to contact me to confirm that your requests are correct and accurate. The cost of renting additional equipment outside of the original bid often makes it prohibitive to do so after the fact. With your help, the last-minute requests can be avoided and we can all enjoy the Conference. Please e-mail me at [aldridge@ccmail.nevada.edu](mailto:aldridge@ccmail.nevada.edu) to confirm your equipment needs as soon as possible, but no later than three weeks before the conference. This will allow us to adjust our order accordingly.

**Joe Aldridge**

*Media Resources Coordinator  
Annual Conference & Stage Expo Committee*

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### **DON'T MISS THE PQ '99 EXHIBIT AT STAGE EXPO**

If you didn't get a chance to travel to Prague this summer to see PQ'99, you will have a second opportunity to see the American entry, *The World of Design*, on the Stage Expo floor at the Denver Conference. *The World of Design* is a significant exhibit for at least two reasons: it embraces the multiple worlds in which theatre design occurs in the United States, including Broadway, regional theatre, outdoor theatre and theme parks, and it honors USITT designers and their work from a range of professional and academic venues.

Among the designs representing theatre on Broadway are Julie Taymor's costume and puppet designs from *The Lion King* and Eugene Lee's set model for *Ragtime*. Regional theatre designs from coast to coast are represented by Richard Hay's set design for *Les Blancs* at the Oregon Shakespeare Festival, Ralph Funicello's

*continued on page 14 ►*



set model for *She Stoops to Folly* at South Coast Repertory Theatre and Charley Berliner's costume designs for *The Italian Straw Hat*, produced at the National Theatre for the Deaf, among others.

Paramount Parks' designs for *Titanic: The Movie Tour* and *Star Trek: The Experience* add an interesting breadth to the venue of designs selected for the exhibit.

A significant component to this year's American entry is the mission to include USITT members' work from the Design Expo exhibits of 1996 and 1998. This choice added another span of venues and artists to the cross section of the representation. Of the 36 designers included, 18 were selected from the Design Expo participants.

A sampling indicates the representation of USITT membership. Costume designs from Laura Crow's production of *The Heiress*, produced at Berkeley Rep, and Michelle Ney's version of *Elixir of Love*, from the University of Idaho are included in the display, along with set designs from Marie Cloud, *To Be Young, Gifted and Black* mounted at the University of Oklahoma, and Eric Fielding, *Quilters* from Brigham Young University.

The diversity of the designs selected is a tribute to all designers working throughout the country who work to create theatre in all corners of the United States.

The exhibit itself, artfully designed by Bruce Brockman, Marie Cloud, Dick Durst and Arden Weaver, and constructed at the Ohio State University under the technical direction of Mark Shanda, reflects the world concept in arched steel trusses which create a global display area. A ground cloth in the exhibit area blends the world image with theatre design in a pattern that looks like a ground plan for the planet.

The open plan created by the span of the trusses allows for both close and distant viewing of the work displayed, while providing space for the many designs. The design exhibits are always an important component of the Stage Expo displays as they remind us of the creative bond that we share as USITT designers and technicians.

Plan to include a visit to *The World of Design* during Stage Expo time at the Denver Conference. Your world of design will be enlarged from the experience.

**Alexandra Bonds**

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## STAGE EXPO EXHIBIT SPACE NEARLY SOLD OUT

Stage Expo 2000 will be USITT's third-largest show, following Toronto '99 and Anaheim '88. With over two months until the conference, just a handful of booths are available, and both Commercial and Non Commercial Tables have been added to meet the need. Here is a preliminary list of the exhibitors for Stage Expo 2000 in Denver:

A.C. Lighting, Inc.  
Actiontraction  
David L. Adams Associates, Inc.  
Advanced Devices Inc.  
Alcone/Mutual Hardware  
Alpha Interiors Inc.  
American Harlequin Corporation  
Apollo Design Technology  
ATM Fly-Ware  
Automatic Devices Company  
AVAB Transtechnik  
Baer Fabrics  
Barbizon  
The Base  
BMI Supply  
Boston University  
Brandeis University  
CAE, Inc.  
California Institute of the Arts  
California State University, Fullerton  
California State University, Long Beach  
Carnegie Mellon  
University of Cincinnati  
City Theatrical, Inc.  
J.R. Clancy, Inc.  
Clear-Com Intercom Systems  
Columbus McKinnon Corporation  
Coffing Hoists  
Cornish College of the Arts  
Costume Computer Software Consortium  
Costume Couture of Cambridge, LLC  
Crescit Software Inc.  
The Crosby Group, Inc.  
Custom Rigging Systems, Inc.  
Dazian LLC  
University of Delaware  
EDU-WELD, INC  
Electronic Theatre Controls, Inc.  
Entertainment Design/LD/LDI  
ESTA  
Farthingales  
Florida Atlantic University  
Florida State University  
Flying By Foy  
Focal Press

Future Light  
GALA, a division of PACO Corporation  
GAMPRODUCTS, INC.  
Graftobian Theatrical  
H&H Specialties Inc.  
Handloomed Textiles of Nepal  
heatshrink.com  
High End Systems  
High Output/Vermont Theatrical Supply  
Hy-Safe Technology  
University of Illinois at Urbana-Champaign  
Irwin Seating Company  
Johnson Systems  
Kinetic Artistry  
Kryolan Corporation  
LEE Filters  
LeMaitre  
Lightronics, Inc.  
Limelight Productions, Inc.  
Mann Brothers  
M<sup>Cued</sup>  
MDG Fog Generators  
Mehron Inc.  
Meyer Sound Laboratories, Inc.  
Milliken & Company  
Minnesota State University, Mankato  
University of Nebraska - Lincoln  
NORCOSTCO  
Norris-Whitney Communications  
North Carolina School of the Arts  
Northern Arizona University  
NSI/Colortran  
Ben Nye Makeup  
University of Oklahoma  
The Opera Shop  
Osram Sylvania Ltd.  
Palladia Passementerie  
PCPA TheaterFest  
Pegasus Ventures  
Penn State  
Portacom/Anchor Communications  
Production Intercom Inc.  
Production Resource Group  
Protech  
Quinette France  
Rosco  
Rose Brand  
San Diego State University  
Santa Fe Opera  
Sapsis Rigging Inc.  
Savannah College of Art & Design  
Sculptural Arts Coating, Inc.  
SECOA  
Selecon  
Semple Brown Roberts, PC  
Show Distribution  
University of South Dakota  
University of Southern California  
Southern Illinois University at Carbondale

Stage Directions Magazine  
 Stage Research, Inc.  
 StageRight Corporation  
 Stage Technologies  
 Steeldeck, Inc.  
 Strand Lighting Inc.  
 Surety Manufacturing & Testing Ltd.  
 Syracuse Scenery & Stage Lighting Co., Inc.  
 University of Tennessee  
 TerraSonde  
 Texas Scenic Company  
 University of Texas at Austin  
 Texas Tech  
 Textile Fabric Consultants  
 Theatre Arts Video Library  
 Theatre Service & Supply  
 Theatrix  
 James Thomas Engineering Inc.  
 Tools For Stagecraft  
 Union Connector  
 UNLV  
 United Scenic Artists Local 829  
 Wenger Corporation  
 University of Wisconsin – Milwaukee  
 Wybron  
 Yale School of Drama  
 Zeidler Roberts Partnership Architects

To learn more about any of our exhibitors in advance of the show, visit USITT's award-winning web site at [www.usitt.org](http://www.usitt.org). Proceed to the Stage Expo pages, where the list of exhibitors includes company descriptions and contact information, with a direct link provided to most exhibitors' home pages.

Join us at Stage Expo 2000 March 23-25 in Denver.

### Helen Willard

*Stage Expo Sales Manager*



### USITT OFFICE REPORT

Our visitors keep showing up on deadlines! We're always glad when Bill Byrnes, President Elect and VP for Marketing & Development comes to visit. In January he was joined by Eric Fielding, Interim Vice-President for Communications and they were both in the office for the February *Sightlines* deadline.

It seemed appropriate, since Bill is from



Warmly dressed staff and visitors pose for photo

Florida, to have the coldest stretch of weather we've experienced so far descend at the same time our guests did. We offered moonlight snow shoeing as a recreational opportunity, but we were not too surprised to receive polite rejection of the idea. We've promised both that we'll dream up something uniquely suited for Upstate New York when they visit again.

Next major deadline on our horizon is the Early Registration and Housing Deadline on February 17. We'd consider it an early Valentine if we received everyone's Conference materials before that date, and in return we'll make sure confirmations and information are complete before we all leave for the 40<sup>th</sup> Annual Conference & Stage Expo in Denver.

### 40TH BIRTHDAY BASH SPONSORS

Our list of 40th Birthday Bash sponsors continues to grow. Sponsors as of January 21 are listed below. USITT has invited all our Contributing and Sustaining members to sponsor our conference kick-off birthday party in Denver. Sponsors will be specially acknowledged at the Bash, at Stage Expo and throughout our anniversary year. Many thanks to all our sponsors for their contributions!

A.V. Pro, Inc.  
 Alcone/Mutual Hardware Corp.  
 Altman Stage Lighting  
 Automatic Devices Company  
 The Barbizon Companies  
 J.R. Clancy, Inc.  
 Denver Center for the Performing Arts  
 Digitronics, Inc.  
 Entertainment Design/Lighting Dimensions  
 Entertainment Services & Technology Association (ESTA)  
 High End Systems, Inc.  
 KM Fabrics, Inc.  
 LEE Filters

Limelight Productions, Inc.  
 The MAGNUM Companies, Ltd.  
 Production Arts Lighting, Inc.  
 Protech  
 STAGEWORKS  
 Steeldeck, Inc.  
 Syracuse Scenery & Stage Lighting Co., Inc.  
 Texas Scenic Company  
 Wenger Corporation

### REGIONAL SECTION NEWS

We thank the Northern Boundary Regional Section for sending in a copy of their charter so that we can improve the records we maintain in the USITT Office. Their charter says, in part, that Northern Boundary Section is welcomed into section or chapter status by the Board of Directors to provide greater breadth and depth to the programs of the Institute. Jean Montgomery, that ace record-keeper was kind enough to send in the material. We look forward to similar correspondence from all our Regional Sections.

### LOST MEMBERS & ADDRESS UPDATES

More than 30 people have already used the update card mailed in the Directory & Resource Guide to let us know about changes in their contact information. We urge all members to use the card, visit the web site, or call us with any changes of address, phone or e-mail. We would much rather keep track of our member that way than to have to list them as lost.

The Office is seeking the following members for whom mail has been returned: George Corrin, Sr., Dan Scoedel and Norman Williams. E-mail changes to Tricia A. Neuburger at [tricia@office.usitt.org](mailto:tricia@office.usitt.org) or call 800-93USITT.

One change to the Directory & Resource Guide, Mitch Hefter's e-mail address has changed to [mitch@DesignRelief.com](mailto:mitch@DesignRelief.com) and we do not want anyone to be out of touch with our energetic Engineering Commissioner and Director at Large.



### NEWS

**SSP International**, formerly **SSP Group**, has announced the appointment of Fred Lindauer as Director of United States Operations. SSP will open a new office and training facility in Las Vegas in April and has been named exclusive North American distributor for Compulite and Robert Juliat products. Their new toll-free number is 877-777-0645.



## NEWS

We welcome new Sustaining Member **Coffing Hoists** of Charlotte, NC. The manufacturer offers high performance lifting and a wide variety of hoists and support gear for industrial duty, material lifting and pulley applications. Coffing Hoists' web site is at [www.coffinghoists.com](http://www.coffinghoists.com). They can also be visited at Stage Expo in Denver.

**Quinette France** has joined USITT as a Sustaining Member. The company, based in France, is a manufacturer of seating for drama, auditoriums, theatres and other uses. Quinette will also have an exhibit at Stage Expo. Their web site is under construction at [www.quinette.fr](http://www.quinette.fr).

**Portacom/Anchor Communications** has upgraded its membership to the Sustaining level. They specialize in high performance, low cost, two channel intercom systems used for theatre and television production communications. Portacom is proud of its comfortable headsets and easy-to-use equipment which operates with standard mic cable.

**heatshrink.com**, formerly Shrink Markers, has also upgraded its level of support to USITT to that of Sustaining member. The company offers an exhaustive variety of heat-shrinkable tubing including a special clear for 19 pin connectors and heavy wall and glue-lined types. Visit Heatshrink at Stage Expo or at their web site, which has the same address as the company's name.

For the past six years, **Limelight Productions, Inc.** has provided the lighting equipment and a location crew for ABC's live telecast of Dick Clark's Rocking New Years Eve from Times Square in New York City, the program which rings in the new year with the annual countdown and lowering of the lighted ball at One Times Square. For the millennium, a new ball designed and made by Waterford Crystal made its debut.

Production Resources Group has announced that Atlanta-based Lighting Technologies will become part of Light & Sound Design (LSD), another PRG company, and will now be known as LSD Atlanta. Bryan Gazo has joined the Atlanta staff.

**Stage Research, Inc.**, developer of SFX the award-winning theatrical sound playback and show control software, has announced that the Lilly Tomlin Tour used SFX for its audio playback. "We created a showcase for the Lilly Tomlin Tour on our web site that includes screen shows of each cue list, a general overview

of the show and equipment specifications," said Carlton Guc, Stage Research President. "It's a very impressive design, and we would like to encourage our customers to log on and take a look at it." The company's web site is at [www.StageResearch.com](http://www.StageResearch.com)

**Wybron's Eclipse Dowsers** are providing special lighting effects for the Minnesota Timberwolves basketball games. The Eclipse Dowsers provide the arena with the ability to blackout their stadium lights and create many other special effects including 200 millisecond strobing, slow fades and "light waves." The Target Center installed 264 5K Eclipse units on the Lithonia Stadium HMI lights. A DMX controller dawner, the Eclipse does mechanically what cannot be done electronically: dimming of HMI and other "non-dimmable" lamps.

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

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

## UPDATE



As many of you may know, the goal of this project is to compile an oral history of the theatrical and entertainment lighting industry as seen through the eyes of those who have worked as manufacturers, distributors, designers, consultants, and technicians. This past summer I was appointed to the position of Project Manager.

After a short period of organizational work, the project really took off this past fall. We now have over 20 completed interviews. Many of these were conducted during three intensive days of interviews at LDI in Orlando. I am now in the process of transcribing these interviews in order to be able to share them with everyone in the industry. We are also continuing

## VISIT THE USITT WEB PAGE

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

## FOR THE MOST UP-TO-DATE CONFERENCE INFORMATION

to arrange individual interviews throughout the United States and Canada.

In addition to the ongoing interviews, members of the Industry History Committee are actively pursuing the necessary funding. Some companies have already helped. The project has also received a \$5,000 donation from the Wally Russell Award committee. It is our hope that others in the industry will also recognize this unique and important project and support it so that we can continue the positive work that has been started.

One of the most important goals we have is to find an appropriate home for this valuable and growing archive. Although we are currently focusing on the compiling of interviews, the project has received and will be receiving considerable source materials covering the entire history of the lighting industry. It is our hope that as this material is collected it will be organized in a manner that would allow its greatest distribution. Clearly the internet opens many options. It could be very exciting for a school or university to be the home for this type of multimedia archive.

At our session during the USITT Annual Conference & Stage Expo in Denver, we will discuss this further and a more comprehensive update will be available. The project is still seeking potential interviewers and, as always, suggestions for industry people to be interviewed. The project session is open to all and we hope many of you will find the time to be there and share your ideas.

**Jared Saltzman**  
Project Manager

## WADING ON THE WEB

This is another in my series of compilations of sites on the World Wide Web of interest to theatre professionals. Go to the "WOW!" homepage at [www.siu.edu/COSTUMES/WOW/WOW\\_INDEX.html](http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html) to visit the sites listed below.

The following sites were sent in this month so that they can be shared with members of USITT. Please continue sending in web sites that would be of interest to other theatre professionals and educators. ABWAG to Learn Acting—information on Acting; Theater Services Guide Directory—an international, on-line directory of businesses, organizations and individuals who provide products and services to the entertainment industry and/or the general public; and *The Winter's Tale*—costume designs by Suk Chang.

I would like to encourage all of you to place your theatre designs on the Internet, so that they can be shared. If you do, please let me know the URL of your site so that they may be included in the "International Theatre Design Archive." If any of you need help, you can contact me at [osweeze@siue.edu](mailto:osweeze@siue.edu) or call 618-650-3111.

### C. Otis Sweezey



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For a free usitt member  
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**800-93USITT  
(800-938-7488)**

**usitt**  
The Association of Design, Production, and  
Technology Professionals in the Performing  
Arts and Entertainment Industry

## CLASSIFIED ADS

**THEATRE.** Colorado State University. Assistant Professor/Scene Designer, tenure-track. Qualifications: MFA, Design or Scene Design, or equivalent professional experience required. Evidence of successful teaching and potential for research. Demonstrated commitment to training, supervising and mentoring undergraduate students in a liberal arts-based B.A. program. Mastery of CAD skills, scene painting, and set construction methodology required. Self-motivated, creative individual with positive, energetic attitude and strong interpersonal skills. Duties: Teach rotating combination of undergraduate courses in design, technical production, and general theatre. Design or support and oversee design of all University Theatre productions. Research current philosophies and innovations in scenic design/technology. Implement effective fiscal/time management policies. Supervise student designers, monitor student crews in conjunction with a full-time technical director. Assist in planning/implementation in recruitment, retention, and achievement in design/technical production. Facilitate interdisciplinary links with on- and off-campus performing arts groups. Participate regularly in regional and national professional organizations. Do not send portfolio until requested. Send letter of application, vita, all academic transcripts, three recent letters of recommendation, and other supportive materials to: Chair of the Scene Designer Search Committee, Theatre Arts Program – 220 Johnson Hall, Department of Music, Theatre, and Dance, Colorado State University, Ft. Collins, CO 80523. Applications will be considered until the position is filled; however, applicants should submit applications postmarked by February 29, 2000, for full consideration. Colorado State is a EEO/AA employer. E.O. Office: 101 Student Services Building.

**ALLEN LEE HUGHES FELLOWS PROGRAM**—Arena Stage offers full-season fellowships to individuals of color/ethnic minorities pursuing careers in the professional theater. Opportunities exist in all artistic, administrative and technical areas except for performance. \$11,600 stipend. Contact: A. Lorraine Robinson, Arena Stage, 1101 Sixth Street SW, Washington, DC 20024. 202-554-9066. APPLICATION DEADLINE: April 1, 2000.

**LIGHTING SUPERVISOR:** Supervising electrician for 7 shows, 10 studio productions and 2 dance concerts per year. Maintenance of equipment, light lab and training students in basic theatrical standards and safety. 12 month full time position with excellent benefits. Salary approximately \$33,000. B.A or B.F.A. and 3 years professional experience required. Send resume to Michael Miller, Department of Theater Arts, Rutgers University, 2 Chapel Drive, New Brunswick, NJ 08901-8527.

**ASSISTANT PROFESSOR OF COSTUME DESIGN**—The University of the South seeks a tenure track Assistant Professor of Costume Design in the Department of Theatre Arts, beginning August 2000. The University, consistently ranked among the top tier of national liberal arts institutions, is located on a striking 10,000-acre campus on Tennessee's Cumberland Plateau between Chattanooga and Nashville. The university comprises a College of Arts and Sciences, with 1,300 undergraduate students, and a School of Theology, with eighty graduate students pursuing master's and doctoral degrees. The department has four full-time faculty, two part-time faculty, and two professional staff members. The program offers the Bachelor's degree to approximately 25 undergraduate majors, and works with 150 to 180 students on eight mainstage productions each year. The new Tennessee Williams Center includes the 200-seat flexible-space Proctor Hill Theatre, a 60 seat Studio Theatre, a Mac G-3 based CAD design studio, a costume studio, and a scenic studio. Candidates must possess an M.F.A. in Costume Design, strong design and technical abilities in costuming, and a potential for excellence in college teaching. Professional design experience, experience in dance costume design, and proven skills in a second design area are highly desirable. Teaching responsibilities include four courses per year in costume design, costume technology, design history, and other courses based on interest and experience. Production responsibilities include the design of one or two shows in theatre or dance per semester, and supervision of student designers, technicians, costume studio, and staff for the remaining mainstage and studio productions. Review of candidates will begin March 1, 1999, and continue until the position is filled. The University of the South is an Equal Opportunity Employer. Minorities and women

are encouraged to apply. Interviews will be conducted at the SETC and USITT conferences in March. Please send a letter of application, résumé, three current references, and academic transcripts (copies acceptable) to Dan Backlund, Chair, Department of Theatre Arts, Tennessee Williams Center, 735 University Avenue, Sewanee, TN 37383.

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**ASSISTANT PROFESSOR, THEATRE – THEATRE DESIGN** Design college theatre productions; teach undergraduate courses in stagecraft, introduction to theatre and theatre practicum; develop design courses; conduct research and/or produce creative achievement. Masters degree in a related discipline plus significant theatre design and teaching experience required; M. F.A. or Ph.D. strongly preferred. Evidence of research/creative achievement in theatre design, knowledge of CAD, and teaching experience in theatre is expected. CODE: THEATRE SALARY RANGE: \$32,703 - \$57,049. Send letter of application, curriculum vitae, and the names, addresses and telephone numbers of three (3) references by March 3, 2000 to: Mr. Anthony Melendez, York College – Room 2H05, 94-20 Guy R. Brewer Blvd., Jamaica, NY 11451, FAX: 718-262-2717. Visit our website [www.york.cuny.edu/~hmr](http://www.york.cuny.edu/~hmr) for more details. An Equal Opportunity/Affirmative Action/IRCA/Americans With Disabilities Act Employer

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**CREW MANAGERS** – Sotheby's, the premiere Manhattan-based fine Arts and decorative Arts auction company, has new full-time career opportunities for Production Managers or Stage Managers with strong leadership and organizational skills. Primary role is to serve as crew leader for a team of art property handlers; Responsible for coordination of exhibition, storage, public access, life safety, emergency egress and general maintenance issues for areas assigned. This involves leadership of and coordination with several different departments within Sotheby's. Qualifications include demonstrated success in managing union crews in fast-paced, high-pressure situations, high-energy and ability to work independently. Must have superior organizational and communications skills and a thorough understanding of spacial relationships;

a background in design is extremely helpful. Requires a process-oriented, and detail-oriented approach, and flexibility in hours to work some weekends and evenings. Candidates please fax resume with cover letter indicating salary requirements to Sotheby's HR, attention Director, Recruitment-Crew at 212-606-7388 or email [janet.wooten@sothebys.com](mailto:janet.wooten@sothebys.com) as soon as possible. Only qualified candidates will be contacted.

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**TECHNICAL DIRECTOR/LIGHTING DESIGNER** – St. Mary's College of Maryland, a public honors college in St. Mary's City, Maryland, seeks an immediate replacement for full-time staff Technical Director/Lighting Designer in the Department of Dramatic Arts. A non-sectarian college for the liberal arts, St. Mary's is located an hour and a half southeast of Washington, D.C. Its student body is co-educational and numbers approximately 1600. Tech/Design MFA preferred; equivalent professional experience considered. CADD expertise desirable. Ability to teach beginning courses in technical theatre and design highly desirable. Salary is in the mid-thirties plus full benefits. Send letters of application, resume, and three current letters of recommendation to Merideth Taylor, Chair, Department of Dramatic Arts, St. Mary's College of Maryland, St. Mary's City, MD 20686, or E-mail: [mmtaylor@smcm.edu](mailto:mmtaylor@smcm.edu). St. Mary's College is an Affirmative Action/Equal Opportunity Employer.

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**THE SCHOOL OF THEATRE, UNIVERSITY OF SOUTHERN CALIFORNIA**, is inviting applications for the full-time faculty position of assistant professor, tenure-track. The candidate should possess a Ph.D. in theater, cinema, or English and be prepared to function in a multi-dimensional capacity. Other Ph.D. degrees shall be considered only if the candidate's research and dissertation show a meaningful consideration of theater studies. Instructional responsibilities shall include the teaching of general education theater courses, theater for young audiences, and theater in the community. School and University service responsibilities shall include committee assignments and outreach projects. The candidate must demonstrate a collegial attitude, active and quality research capability and accomplish-

ment, commitment to teaching and to academic integrity, commitment to playing an active role in maintaining the excellence of the School and University; creative thinking regarding curriculum, instruction, and development; and a commitment to the strategic objectives and critical pathway initiatives designated by the University. A cover letter, current curriculum vitae, and list of three references with full contact information should be submitted by March 1, 2000, to: Velina Hasu Houston, Chair, Appointments, Promotion, and Tenure Committee, School of Theatre, University of Southern California, Los Angeles, California 90089-0791. Telephone questions may be directed to the Office of the Dean, c/o Dr. Robert Scales, (213) 740-8686. The University of Southern California is *Time* magazine's College of the Year for the year 2000. AA/EOE

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**TECHNICAL PRODUCTION AND STAGE MANAGEMENT FELLOWSHIPS** – The University of Delaware, Professional Theatre Training Program (PTTP) is currently interviewing students interested in an MFA in either Technical Production or Stage Management. The PTTP is an intense three year conservatory style graduate training program which is focused on the classic repertoire. Training is only offered in the disciplines of Technical Production, Stage Management and Acting. Professional experience in lieu of an undergraduate degree is acceptable for admission. Financial support in the form of tuition waiver and monthly stipend is available to qualified applicants. Interviews will be conducted at URTA, SETC, USITT, and on campus. Call (302)831-2201 for an application or apply on-line at [www.udel.edu/theatre](http://www.udel.edu/theatre).

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**ASSISTANT TECHNICAL DIRECTOR** – Lied Center for Performing Arts. Please send resume, cover letter and the names, addresses and telephone numbers of three professional references to: Susie Ahlberg, University of Nebraska-Lincoln, Lied Center for Performing Arts, PO Box 880151, Lincoln, NE 68588-0151  
Basic Function and Responsibility - Under general supervision, works independently overseeing the regular activities of the technical department including event planning and



## CLASSIFIED ADS

management, staff management, individual event supervision, and operation of all theatrical mechanical systems or devices including training and supervision of staff. Assists Production Manager/Technical Director in budgeting, event advance, supervision of all aspects of event presentation, and technical needs for outreach activities. Acts on behalf of Production Manager/Technical Director in his absence or at his direction. Advises Production Manager/Technical Director on issues of day-to-day operation and production or event management. Perform additional duties as assigned.

### Characteristic Duties and Responsibilities-

- Assists Production Manager/Technical Director in supervising the operations of all Lied Center productions areas. This includes supervision of all technical activities in all venues used by the Lied Center, actively advancing touring shows, University, rental, community events, and production needs for Lied Center Outreach activities.

- Supervision of all prep, load-ins, rehearsals, performances, load-outs and hall restores as coordinated with the Production Manager/Technical Director.

- Hiring, training, scheduling, and managing the activities of the regular/professional and student/hourly crews. Works closely with senior technical staff to coordinate the needs for equipment and personnel.

- Responsible for supervision of working staff, coordination of use, maintenance, and safety of all theatrical systems and equipment including mechanical/rigging, lighting, and audio. Oversees general upkeep of production area.

- Advance work with users and Lied staff to develop and coordinate show schedules, line and light plots, staging and crew needs, prehangs, load-ins, rehearsals, performances, load-outs and theatre restores.

- Insures adherence to all applicable health, safety, ADA, OSHA, and University guidelines, policies, and standard practices.

- Participate with the Production Manager/Technical Director in developing and monitoring the production budget and production department schedule.

### Requirements-

- Bachelor's in fine arts or related degree plus three years professional theatrical experience required; equivalency considered.

- Experience with stage production management and knowledge of the technical aspects of performance venues and applicable safety

regulations essential.

- Supervisory skills necessary.

- Production budget management experience and computer skills preferred.

The Lied Center for Performing Arts – University of Nebraska-Lincoln. The Lied Center, currently celebrating its 10<sup>th</sup> year, consists of 3 theatres, rehearsal rooms, conference rooms, scene shop, 2 bay loading area, and dressing rooms for 132 performers. The largest theatre seats 2300, has a proscenium opening of 70' x 28' and a stage 170' x 60'. The Johnny Carson Theatre is a fully equipped 70' x 50' x 24' black box space seating up to 300. Kimball Recital hall is an 850 seat recital hall with excellent acoustics used primarily by the UNL School of Music. The Lied tech staff has 5 full-time and 4 part-time professionals and also uses student and IA stagehands. The 130-150 performances/events per year range from Broadway tours to world orchestras, ballet and opera to performance art and commercial parties.

Application screening begins March 1, 2000 and will continue until a suitable candidate is found. Women and minorities are encouraged to apply. AA/EOE

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**ESTA PUBLICATIONS** – ESTA, the Entertainment Services and Technology Association offers the following publications which belong in the well-informed technician's library: *Introduction to Modern Atmospheric Ef-*

*fects, 2<sup>nd</sup> Edition; Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications; Supplement to the Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications; and American National Standard E1.1-1999, Entertainment Technology - Construction and Use of Wire Rope Ladders.* ESTA Publications are produced by the ESTA Technical Standards Program which actively works to establish standards and recommended practices that will facilitate the use of new and existing equipment, improve communication, and promote safe working practices in the industry. For additional information on ESTA membership, services and Technical Standards Program, please contact the ESTA office by phone: 212-244-1505, fax: 212-244-1502, or email: [info@esta.org](mailto:info@esta.org). To order ESTA publications, please contact the ESTA Publications office by phone or fax: 315-463-6467.

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

## CLASSIFIED ADVERTISING

The classified ads section of *Sightlines* is an effective, cost-efficient means to advertise a position vacancy, product or service. All classified ads printed in the newsletter also appear on USITT's Web site – at no additional cost. Advertisers have the option of requesting their classified ad not be published on the Web, but all ads submitted for publication will appear in *Sightlines*.

Classified ad deadline is the fifteenth day of the month prior to publication. *Sightlines* is published monthly, except bimonthly in April/May and July/August. Mailing date for *Sightlines* is the fifteenth of the month of publication (May 15 for the April/May issue, August 15 for the July/August issue). Classified ads will be posted on the Web site prior to the *Sightlines* mailing date and will remain posted for at least 30 days.

Classified ads are \$1 per word with a \$50 minimum. Ads should be sent via mail, fax or e-mail to Michelle L. Smith at USITT. Please contact Michelle for additional information or assistance with classified ads. Phone: 800-93USITT (800-938-7488) or 315-463-6463; fax: 315-463-6525; e-mail: [michelle@office.usitt.org](mailto:michelle@office.usitt.org).



## USITT CALENDAR: February 15 - May 31, 2000

### FEBRUARY

- 15 *Sightlines*: March editorial deadline
- 17 **Conference**:  
Advance Registration deadline  
Hotel reservations deadline  
Design Expo application deadline
- 22 **Institute Business**: Commissioners, Committee Chairs, Section Chairs submit Board Reports to officers
- 29 **Institute Business**: Officers' Board Reports due

### MARCH

- 7 **Institute Business**: Board Reports distributed
- 19-21 **Conference**: Professional Development Workshops
- 21 **Institute Business**: Board of Directors Meeting - Denver
- 22 **Denver Conference & Stage Expo begins**  
USITT 40th Anniversary/Birthday Bash
- 23 **Stage Expo begins**
- 24 **Institute Business**: Board of Directors Meeting - Denver
- 25 **Conference**: Long Beach Conference Programming Session - oral presentations of proposed sessions presented to Commissioners

### APRIL

- 14 *TD&T*: Spring editorial deadline
- 15 *Sightlines*: April/May editorial deadline
- 17 **Conference**: Long Beach Conference

scheduling information due to VP Programming  
- additions and changes for Long Beach Conference sessions  
- changes in priority  
- Professional Development Workshop proposal forms

- 29 **Midwest Section**: Scenic Painting & Fabric Dyeing Workshop, University of Wisconsin, Whitewater

- 30 **Commissions**: Prioritized Long Beach Conference session lists due to Commissioners for final pre-scheduling review

### MAY

- 1 **Commissioners**: Confirm contact information for all Vice Commissioner appointments  
**Regional Sections**: Section funding vouchers due to VP Sections & Chapters
- 15 **Commissioners**: Obtain status reports on project progress and financial expenditures
- 15 *Sightlines*: June editorial deadline
- TBA **Conference**: Preliminary Long Beach Conference program scheduling meeting in Long Beach

**SPECIAL CALENDAR NOTE**: April 15, 2000 is the deadline for the combined April/May *Sightlines* issue. This issue is scheduled to be mailed May 15.

usitt sightlines

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.  
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