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

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

sightlines

**Winners Announced for
USITT Young Designers &
Technicians Awards**

Students and recent graduates from nine different institutions will receive awards for their creative work and outstanding potential as part of the USITT Awards for Young Designers & Technicians in the Performing Arts.

Established in 1994, the first was a gift from Richard K. Heusel, Founder and CEO of KM Fabrics, Inc. The YD&T awards bring recognition and support to young designers and technicians at the beginning of their careers. Mr. Heusel continues to encourage other members of the Institute to establish and support YD&T Awards, and eight additional awards have been created by individuals and companies who have made generous gifts to the Institute.

The 2002 YD&T awards will be presented as part of the Awards Banquet on February 16, 2002, which concludes the 2002 Annual Conference & Stage Expo in New Orleans.

Each winner was nominated by a USITT member. Portfolios were reviewed by a panel



Work by Camille R. Connolly

of experts who evaluated them based on criteria specific to each award and the general criteria that the candidate demonstrate excellence in creative, innovative, and imaginative approaches to design, management, and production.

“The depth of understanding demonstrated by the portfolios which were submitted for these awards shows what extraordinary work is being done across the country,” said Elynmarie Kazle, Vice-President for Membership & Development, who oversees the program.

“Members of the review panels were es-
(Continued on page 2)

**Institute to Honor
Scenic Designer Karl Eigsti**



Photo/Berkley Boffler

Karl Eigsti

Noted scenic designer Karl Eigsti will be honored at the 42nd Annual Conference & Stage Expo with a Distinguished Achievement Award in Scenic Design. Mr. Eigsti’s work in American theatre spans four decades, beginning in the 1960s.

He has worked with the leading directors in American theater and has produced designs for scores of original productions, including John Guare’s *The House of Blue Leaves*, Athol Fugard’s *Boesman and Lena*, and Arthur Miller’s *The American Clock*.

He has worked on more than 20 Broadway productions including *Grease*, *Accidental Death of an Anarchist*, and *Yentl*. His work on *Joseph and the Amazing Technicolor Dreamcoat* led to a Tony nomination and a Joseph Maharam Award.

Karl has also received the Los Angeles Dramalogue Award and the Helen Hayes

Award for his work in the resident professional theatre. He has designed at most of the major resident theaters in America, including The Guthrie Theater, the Mark Taper Forum, the Long Wharf Theatre, Lincoln Center, the Cincinnati Playhouse, the Pittsburgh Public Theater, and the Milwaukee Repertory Theater. At the Arena Stage in Washington, D.C., he has designed over 40 productions since 1964.

His career also includes work on industrials for clients such as IBM and for television. More recently, he designed several productions for the Huntington Theater Company in Boston, Massachusetts.

Mr. Eigsti’s work is described in detail in *American Set Design* (volume 1) by Arnold Aronson. The critical biography which appears in this book describes Mr. Eigsti’s creative work on Broadway, Off-Broadway, and in the resident professional theatre.

Karl is an adjunct professor and head of design at Brandeis University in Waltham, Massachusetts.

A retrospective of Karl’s designs will be part of Stage Expo, where more than 40 works will be on display, and his work for the Arena Stage was featured in a *TD&T* article (Fall 2001) by Arden Weaver.

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

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

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

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

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Volume XLII Number 2

© 2002, United States Institute for Theatre Technology, Inc.

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

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

USITT Awards

(Continued from page 1)

pecially impressed by the level of technical skill and imaginative use of processes in the more than 35 submissions, and had the enviable task of selecting from several strong candidates."

Winner of the Barbizon Award for Lighting Design is **Camille R. Connolly**, who is scheduled to graduate in May from Carnegie Mellon University. She was nominated by Cindy Limauro.

The Clear-Com Intercom Systems Sound Achievement Award will be presented to **Ian Hunter**, who will graduate in August from Purdue University. He was nominated by Richard K. Thomas.

Dan Eslinger, who graduated in 2000 from University of Missouri - Kansas City, will receive the Frederick A. Buerki Golden Hammer Scenic Technology Award, an honor he was nominated for by Chuck Hayes.

Joshua W. Peklo, who will receive his degree from Yale School of Drama in May, will receive the KM Fabrics, Inc. Technical Production Award. Ben Sammler nominated him for the award.

The Kryolan Makeup Design Award will be presented to **Brook D. Carl**, who will graduate in May from the University of Minnesota, Duluth. She was nominated by Patricia Dennis.

A 2000 graduate of New York University, **Nathan Heverin**, will receive the Rose Brand Award for Scene Design. He was nominated by Gerard J. Leahy.

The Stage Management Award — given in honor of Thomas Kelly for 2002 — will be presented to **Timothy R. Semon**, who received his degree in December 2001 from the University of Cincinnati College Conservatory of Music. He was nominated by Suellen Childs.

The Zelma H. Weisfeld Costume Design



Work by Olivera Gajic

& Technology Award will be presented to **Olivera Gajic**, a student at the University of Connecticut who is scheduled to receive her degree in May. Laura Crow nominated her for the award.

Newest award for Young Designers & Technicians, the W. Oren Parker Award for Scene Design which is designated specifically for a student receiving an undergraduate degree, will be presented for the first time in 2002.

Brian Koehler, a student at Cardinal Stritch University, was nominated for the Parker Award by David Krajec.

Elynmarie expressed her appreciation for the experts who evaluated the portfolios: William J. Byrnes, Dennis Dorn, Alexandra Bonds, Laura Love, Rachel Keebler, Lisa Westkaemper, Stephanie Young, Elizabeth Lewandowski, Sylvia Hillyard Pannell, Richard Pilbrow, Charles E. Williams, Craig Wolf, and Zelma Weisfeld.

Barbara E.R. Lucas

Public Relations & Marketing Manager

We're Still Finding Long-time Members

We continue to express our appreciation for members who have been supporting the Institute for more than 30 years. We heard from Eric Kinkkonen of Mill Valley, California, who joined in October 1969 but was not included in the acknowledgements for people who have been with us for many years.

Eric, who was a founder (with Chuck Williams) of what has become the Northern California Regional Section, also was chair of the scene design expo held at USITT's 1972 Annual Conference & Stage Expo in San Francisco.

We are glad to acknowledge Eric's long-time contributions and welcome hearing

about any other members who were not noted in our year-long series on those who joined the organization more than 30 years ago. Please contact Barbara E.R. Lucas, PR & Marketing Manager, barbara@office.usitt.org, or call 800-93USITT. This will help us update our records for the future.

In creating this series, we have discovered that major computer conversions may have created false dating on some member records. If you believe your member record may be incorrect or incomplete, please contact Barbara.

William J. Byrnes

President

Elynmarie Kazle

Vice-President for Membership & Development



We are less than four weeks from the 42nd Annual Conference & Stage Expo, so while others may be thinking about finding stray pieces of holiday decorations, we are concentrating on letting the good times roll in New Orleans.

If you are attending the Conference, you will find hundreds of things to do, many people to talk to, and lots of exhibits and exhibitors doing fascinating things. In the midst of all that, we urge you to take time to say hello to the USITT staff members, since we will all be on hand for this star-studded event. That way you can put a face to the voice on the other end of the phone or the e-mail messages you receive from us.

We hope all of our members were able to enjoy the holiday season in the appropriate manner of their choice. General Manager Tom Scharff was off to Vienna, Austria, to try skiing around in the Alps while PR & Marketing Manager Barbara E.R. Lucas was off to California to experience January without snow.



NEWS

Sapsis Rigging, Inc., provided a full rigging package including design, equipment, and management services for the Victoria's Secret Fashion Show. The event, which was shot in Bryant Park in New York City, was produced by Bureau BETAK and aired on ABC-TV. Michael J. Sapsis, head rigger for the event, described the rig as a 100,000 pound roof system utilizing more than 50 chain motors for the production elements. Installation took eight days, while the strike lasted 30 hours.

Entertainment Design celebrated the 10th annual EDDY Awards on December 7, 2001. Among the winners were Acme Sound Partners Tom Clark, Mark Mendard and Nevin Silvestri; Batwin + Robin, Linda Batwin and Robin Silvestri; costume designer Arianne Phillips and hair and makeup designer Mike Potter for the film version of *Hedwig and the Angry Inch*; the design and technical team for the Seattle Opera production of the Ring Cycle; Showmotion; and Willie Williams for show design for the U2 *Elevation* tour. Jules Fisher and Abe Jacob were keynote speakers, and the evening included a special tribute to past EDDY winners.

Artec Consultants, Inc., of New York, New York, will provide theatre planning, theatre equipment consulting, and comprehensive acoustic consulting services for the National Philharmonic Hall in Budapest, Hungary. The concert hall will seat approximately 1,900 audience members. This government project, in the heart of downtown Budapest, will include a 550-seat opera house, several rehearsal halls, and a museum of Hungarian folklore. Architect is Zoboki Demeter and Partners, based in Budapest. Artec will open an office in Budapest to assist in the administration of this project.



NEWS

We welcome **Charles Cosler Theatre Design** as an upgrading Sustaining member of the Institute. The company, which provides complete theatre consulting and architectural lighting consulting services, recently announced the appointment of Michael Mell as Vice President. Michael has more than 30 years of industry experience as a consultant, designer, and educator. He has been involved in the development of many theatres, including Carnegie Hall in New York; Benedum Center for the Performing Arts in Pittsburgh, Pennsylvania; and Sala Sao Paolo in Sao Paolo, Brazil. To learn more, visit the company's web site at www.cosler.com.

We also thank **Big Apple Lights** for increasing their level of support to that of Sustaining member. The company is based in New York City as its name implies, and is a full service lighting rental and sales company for theatrical equipment and special effects, with 25 years experience in the business. Find out more at www.balny.com. We also thank Patrick O'Rourke and all the people at Big Apple for their generous support of the Edward F. Kook Endowment fund.

The combination of **Wybron's** award-winning Eclipse II and **TMB Associates'** PowerPar attracted much attention from the professional lighting community during **ETC's** New York Open House in early December. The Eclipse II is a dimming shutter that works like an iris, giving smooth light output and consistent color temperatures at all intensities. The PowerPar combines the convenience and optics of ETC's Source 4 PAR with a high output HMI source.

Both **ETC** and **Wybron** are part of the United Kingdom tour of *Chicago* which began in Manchester and is expected to run

(Continued on page 4)



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

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

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

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Around the Office

Continued from page 3

for several years. Lighting designer for the show is Ken Billington who chose an ETC Obsession II for the tour. Lighting rig for the tour is comprised of Source Fours — profiles, pars, and PARNels — used in conjunction with Wyborn Coloram IIs, also specified by Ken.

Wybron also announced that its color scrollers have been specified for *Kiss Me Kate* when it opened at Victoria Palace Theatre in London's West End theatre district.

Bob Moody will be guest instructor for **Cobalt Studio's** spring Specialty Pro-Seminar, Painting, Translucent Backdrops. Bob, who is master scenic artist at Brandeis University, has extensive experience including work for repertory theatres, television, opera, professional scenic studios, colleges, and universities. The Specialty Pro-Seminar will be held April 8 to 12 at Cobalt Studio's White Lake, New York facilities. For more information or to register call 845-583-7025 or e-mail cobaltstuios@fcc.net.

Featured in the December issue of **Stage Research, Inc.'s** newsletter were several interesting articles, including Carlton Guc's account of *Peter Pan* and the second part of Bruce Richardson's look at sound design and *Christmas Carol*. Visit their web site at www.stageresearch.com. Follow the In the Spotlight link to subscribe to the newsletter.

Finding Members

We thank all those who helped provide information so we could reconnect with members whose dues are current, but for whom the postal service returns mail. This month we seem to have an abundance of student members who have moved and not told us of their new location. So, if you know how we can find **Rodney Barge, Matt Carpenter, Melissa Cooper, Eric Deng, Genny Fleming, Jeannette Gardea, Duane Gardella, Erin Green, Vanessa Guerrero, Jennifer Hall, Mary Beth Hollman, Christopher James, Shelli Kinsley, Rob Kovarik, Dawn Marks, Morgan McCauley, Carrie Mossman, M. Jason Pruzin, Betty Puchalla, Jorge Reyes, Andrea Shockling, Eric Stevie, Leu Strope, Rachel Stubbs, Kenneth Thompson II, Abigail Trarbach, Chris Trupe, Ryan Wells, Kristeen Willis Crosser, or Jason Young** please call the USITT Office at 800-93USITT or write to Barbara E.R. Lucas at barbara@office.usitt.org so that we can again communicate with these valued members.

As a reminder, any member can update contact information including address, telephone numbers, or e-mail simply by going to www.usitt.org and filling in the information change form.

Barbara E.R. Lucas
Public Relations & Marketing Manager

Corporate Members Support Conference Events

USITT is fortunate to have great corporate supporters on board to help make the 2002 Annual Conference & Stage Expo in New Orleans a success. All slots have been taken for both Opening Night and the Stage Expo Nosh.

Sponsors for Opening Night, which will fill the Hyatt Regency New Orleans atrium with fun and networking on Wednesday, February 13 from 9 to 11 p.m. are:

Apollo Design Technology; AV Pro, Inc.; Bandit Lites, Inc.; Electronic Theatre Controls (ETC); Entertainment Design/Lighting Dimensions; KM Fabrics, Inc.; Texas Scenic Company, Inc.; and Theatre Projects Consultants, Inc.

Stage Expo Nosh, which will provide a refreshing snack during Stage Expo only time on Friday, February 16, is sponsored by: **Ben Nye Makeup, Foy Invention Enterprises, Inc.; High Output, Inc.; James Thomas Engineering; Kryolan Corporation; Landry & Bogan, Theatre Consultants; Le Maitre Special Effects Inc.; Lightronics, Inc.; Pro Lights & Staging News; Stageworks; The Talaske Group, Inc.; and Wenger Corporation.**

These two events would not be possible without the additional support provided by their generous sponsors. If you see representatives of these organizations in New Orleans or during the course of business, please join us in expressing our thanks for their assistance.

Michelle L. Smith
Membership & Ad Sales Manager

In New Orleans, Sample What the Lighting Commission is Offering

This is our last chance to entice you to sample some of the Lighting Commission's programming for the New Orleans Conference . . . hopefully the weather is cooperating in regard to your travel arrangements. As I write this, we are having unseasonably high temperatures for early December and I hope that our friend, Winter, hasn't saved up all its bluster for February!

In addition to giving you some specific information regarding this year's Distinguished Lighting Designer, Beverly Emmons, and some other conference highlights, I want to also make you aware of several other activities that we will be conducting during the conference.

This year the Lighting Commission welcomes Ms. Emmons, who will receive the USITT Distinguished Achievement Award in Lighting Design. She has a long history of design contributions, with many Broadway, Off-Broadway and regional theatre credits.

In addition to her design for traditional theatrical productions, she is also sought after internationally for her design of both dance and opera. She has also worked with many avant garde artists such as Joseph Chaikin, Meridith Monk and Robert Wilson. *Quarry* and *Einstein on the Beach* are examples of such collaborations.

For regional theatre she has lit well-known productions of *Tartuffe*, *The Wild Duck* and *The Cherry Orchard* at the Guthrie and Arena Stage, working with directors Lucian Pintilie and Liviu Ciulei. Her career began with lighting for dance with such artists as Merce Cunningham, Lucinda Child, Trisha Brown, and Martha Graham.

Beverly has earned seven Tony nominations, the 1976 Lumen Award, Bessies in 1984 and 1986, and an Obie in 1980 for Distinguished Lighting. She has taught lighting design and stagecraft at the Julliard School, Yale, New York University School of the Arts, Brooklyn College, Pratt Institute, and Parsons School of Design.

Ms. Emmons will be with us for the entire week of the conference and will be featured at two important sessions. The first, at 2 p.m. on Wednesday, February 13, will address her career and personal design philosophies as a lighting designer. The second, at 12:15 p.m. on Friday, February 15, will focus on her contributions and role as Artistic Director of the Lincoln Center for the Arts in Education. This second program will be of interest to our members across many of USITT's commissions since it will focus on how a successful program trains and educates its participants across many

different applications of the performing and visual arts.

Other programming highlights of this year's conference include: a session on some of the hazards related to new lighting technology, negotiating a lighting contract, the use of fiber optics and special effects on Mardi Gras floats, and an evening session focused specifically on software packages and platforms available to lighting designers. For educators, there is a session on tenure. For students we are providing information and networking possibilities through a session specifically tailored to functioning as an assistant LD in a touring situation (once again co-sponsored through our partnership with the Gilbert Hemsley Jr. Internship Program). Our annual networking/mentor reception is on Saturday, STUDENTS MEET ESTA. This reception, co-sponsored again by ESTA, is a wonderful opportunity to meet professionals in all aspects of the lighting business — more than one initial contact for future employment has come through introductions made at this reception!

Everyone, no matter how experienced or inexperienced, is invited to all of these sessions.

Finally, the Lighting Commission has some important business that we conduct over the course of the conference. First, this is *your* Commission and we both want and need your input and participation. Throughout the conference you will see several sessions listed as Lighting Commission Meetings I, II and a combined reception with the Scene Design Commission. We welcome anyone interested in our commission to each of these meetings!

These sessions let us introduce you to our leadership and inform you of our current projects. More importantly, these sessions allow us to solicit input for both future projects and sessions to be included in upcoming conferences. If you have any ideas for something that we have not been providing to you, or would like to suggest future sessions, this is your opportunity.

If you can't attend this year's conference but still have an idea for Minneapolis (2003), you can contact me or any of the commission leaders prior to our conference and meetings in New Orleans. While projects aren't on a set deadline for submissions, conference sessions are generally set for a future conference (i.e. Minneapolis) by the time we leave the current conference (New Orleans).

In any case, for all of you who are coming to New Orleans, I hope that you have a safe trip and that you will fully enjoy all the offerings that this city has to offer. Hope to see you at our sessions and meetings!

Rich Dunham
Lighting Co-Commissioner

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

Preparations Underway for Scene Design Symposium at The Tobin Collection

The room was buzzing with excitement as Linda Hardberger, curator of the Robert L.B Tobin Collection described a collection of theatre design work that is seldom equaled in its magnitude or diversity. Participants at the 2001 USITT Annual Conference & Stage Expo in Long Beach were seeing slides and hearing descriptions of original works by Leon Bakst, Robert Edmond Jones, Jo Mielziner and Bibiena which delighted and amazed all those in attendance. Actually *seeing* and *witnessing* the pieces first hand is something most of us would only dream about.

That dream is now a reality!

USITT's first Scene Design Symposium will bring together leading scholars in the history of stage design to give us a special look into the collection that Mr. Tobin amassed over a period of years. Housed in the Marion Koogler McNay Museum in San Antonio, Texas, the collection spans four centuries of manuscripts, books, rendering, and maquettes. The collection has been and remains accessible to educators, students, and freelance designers as a means to research the archives of our craft.

San Antonio's Riverwalk will be the venue to kick off the Symposium the evening of August 15, 2002, with a **big** traditional Texas steak house dinner. The next two days will be spent enjoying a first-hand

look at some of the greatest designers' work from the vaults of the McNay.

Pieces dating from the Renaissance through the 19th century will be featured. Ms. Hardberger will provide an introduction, and there will be sessions providing in depth look into a specific designer, period of theatre history, or milieu. The symposium will conclude on the evening of August 17 with a leading scholar's insight into the significance of the Tobin archives.

For a look into the myriad exhibits which have been mounted from the Tobin Collection over the last 40 years, Dr. Forrest A. Newlin's beautifully illustrated article in the Fall 2000 issue of *TD&T* gives a glimpse of the immense gift that Mr. Tobin has provided for us to know more of our design history.

In Tobin's own words, taken from Dr. Newlin's article "We live in a world of microfilm and microfiche, but neither of these, nor a reprint, nor a facsimile can provide the thrill or sensation of using the real thing, of touching the original . . . I just want the materials to be available to people," explained Tobin. "I don't want the collection to be a shrine to myself. I want it to be a living useful, workable tool — something alive . . . exciting."

Plan now to join other USITT members for this rare opportunity. Registration materials will be included in an upcoming issue of *Sightlines*, and will also be available at www.usitt.org.

Kim Williamson

Scene Design Symposium Coordinator

High Voting Rate For USITT's Elections

Election of officers and Directors at Large for the Institute drew an impressive response of 848 ballots by the December 15, 2001, deadline. President William J. Byrnes, President-Elect Bruce Brockman, VP for Membership & Development Elynmarie Kazle, and I were on hand in Syracuse to open and count ballots.

It is exciting to know that so many members of USITT showed interest in the process and took the time to cast ballots to determine the future leadership of the organization. Ballots were received from our members throughout the world.

Elected for two-year terms were: Lawrence J. Hill, Treasurer; Carl Lefko, Vice-President for Programming; and Joe Aldridge, Vice-President for Special Operations.

Re-elected for two-year terms were: LeRoy Stoner, Vice-President for Sections & Chapters; and Eric Fielding, Vice-President for Communications.

Elected as Directors at Large to serve

three year terms were: Dick Block, Nadine Charlsen, Richard Devin, Martha Marking, Lisa Westkaemper, and Kim Williamson.

Those elected to new positions will take office on July 1, 2002, and will be acknowledged at the Annual Conference & Stage Expo in February.

The election process for future officers and Directors at Large starts even before the 2002 Annual Conference & Stage Expo in New Orleans. There will soon be a downloadable form in the Members_Only section of the USITT web site, www.usitt.org, which can be filled out and returned to me to have an individual considered for a position on the 2003 ballot. At the Conference, members of the Nominations Committee will meet and discuss additional names of potential candidates, and determine the interest level of those whose names have been suggested.

If you would like more information on the process, please contact me at lewane@nexus.mwsu.edu.

Elizabeth Lewandowski

USITT Secretary

Prepare Your Programming Proposal Now For the Minneapolis Conference in 2003

USITT Commissions - Mission Statement

The function of the USITT Commissions is to conduct and encourage communication of and about shared interests of the membership by providing forums for professional growth through conference programming, by developing research projects, and by collecting and disseminating information.

(Adopted by the commissioners at the 1994 Summer Commissioners Retreat.)

Commissioners are always on the lookout for possible future programming ideas, but they can't do it by themselves. They need the support and initiative of commission members to spawn new ideas and to explore ways in which such programming can be facilitated.

Wednesday, February 13, 2002, is the first day of the New Orleans Conference & Stage Expo. On that day and the two that follow, commissions will begin to seriously plan programming for the Minneapolis and future conferences. During those three days, there are commission membership meetings (in many cases two or three) devoted to soliciting member program interests. On Saturday morning, February 16, commissioners and programming vice-commissioners will gather with VP-Programming Bill Teague to establish a first draft of the 2003 Conference's programming sessions.

Those three days are busy ones for everyone and often allow too little time to plan with the level of depth that program vice-commissioners would like to see. This being the case, if at all possible, come to the conference with ideas already percolating.

The process of forwarding program ideas is simple. Obviously, you can contact your commissioner(s) prior to the conference to alert them to your interests, something I would encourage you to

do. As noted earlier, at the conference, ideas are solicited at commission meetings and reviewed for their probable attractiveness to other commission members.

If an idea is interesting, but there are too many good ideas put forth, it is possible that your session might have to wait until the following year. Members should not be discouraged. Eventually, most proposals make their way into a commission's list of sessions. Frequently, ideas become better developed because of the extra preparation time.

Projects that are done under the auspices of a commission are a good way to advance programming chances. If the commission funded the project, it is because leadership feels that this topic will be of widespread interest to members. Getting the idea out early can draw other members into the project team and assist in creating a well-prepared and thoughtful session. So, come to New Orleans with your ideas for possible projects as well.

What sort of information is needed to make a programming proposal? Go to the USITT home page at www.usitt.org and click on the **COMMISSIONS** menu box on the left. That page lists the various commissions, commission leadership, and three forms, one of which is labeled Conference Program Proposal. If members come to the conference with proposals already prepared or at least begun, many of the little details that often hold up programming will have already been determined, and the proposal will look that much more attractive.

Obviously much of the activity will happen right on the conference site, but begin now to prepare your own ideas and ways to sell them. For many people, programming is the number one reason for attending the conference. Determine to be part of that effort this year and in years to come.

Dennis L. Dorn
VP-Commissions

International Resources and Opportunities Web Page Launched

A new component has joined the Members_Only section of the USITT web page. The inspiration for this web page happened in an International Session at a USITT Conference & Stage Expo when the slide projector went out in the middle of a member's presentation. To fill the time while the repair took place, the audience was asked how many of them had international theatre experience. More than half the people in the room raised their hands. This was surprising, as we knew nothing of their adventures.

With all this valuable knowledge available, we wanted to find a way to make this resource of experiences available to the USITT membership. With support from the New Initiatives Fund and the Commissioner's Fund, the International Resources and Opportunities web page was begun. The web page, which I created, will have Judith Jager in the USITT office as site administrator.

To peruse the IRO page in the Members

Only section of the USITT web page, you will need your USITT member number to use as the login name. Your last name, including capitalization, is your password. To date, information has been collected from 39 USITT members.

The information is searchable by Destination, Member, and Opportunity. In the Destination section, you can choose the country that you would like to learn more about and check to see if any members have filed reports on that destination. If you would like to find out if a member has submitted information, that data can be found in the Search By Member section. The Opportunity section has four subcategories: Education, which includes both teaching and education; Production, which covers tours as well; Events, which includes a listing of theatre-related conferences, festivals, etc.; and Resources, which includes libraries, collections and destinations that might not be listed in regular tour books. This area also includes people contacts in other countries. The names of the contacts are not included for privacy reasons, but you can contact the USITT member for further information.

Most importantly, on the front page, there

is a link so that you can tell us about your experiences. There must be hundreds of other USITT members with international connections and recollections that would be useful for both first time and returning travelers. So please take a few minutes and tell us about your experience so that we can keep the information up to date and complete.

To learn more about the web page and international possibilities, come to the International Resources and Opportunities session which will be held as part of the Annual Conference & Stage Expo in New Orleans. It is scheduled for Friday, February 15 at 12:15 p.m. Three presenters will be talking about their overseas theatre work, Sabrina Hamilton on lighting design in Europe, Charles Erven on touring in Russia, and William Morse on designing in Africa. We will also go over the web site and demonstrate how to find the information that you are looking for to start planning your own international theatre adventure.

Alexandra Bonds
International Committee

USITT CONFERENCE & STAGE EXPOSM



*Let the
Good Times
Roll!*



New Orleans February 13-16 2002

**Jennifer Tipton
Kent Thompson
Tony Meola
...and you!**

**Be part of the
2002 Annual Conference
& Stage Expo**

Wondering what there is to do?

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

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

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

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

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

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

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

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

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

Sound designer Tony Meola will discuss **Creative and Technical Challenges in Sound Design for Musical Theatre** including his designs

(Continued on page 9)

Photo/Tom Thatcher



Continued from page 8

for Tony Award-winning *The Lion King*, equipment choices, implementation, and the creative process.

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

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

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

What does it take to attract and keep qualified, entry-level employees and middle managers? What do prospective employees and employers expect of each other in the area of compensation and benefits? Find out when **Artistic and Managing Directors Discuss Compensation And Benefits** to recruit or retain staff.

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

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

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

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

Line arrays are the latest rage in speaker design, but the concept is not a new one.

Using Line Arrays for Theatre Sound is a tutorial explaining design and function while providing methodology for their application in an effective sound system design.

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

Spend a session with noted composer **Michelle DiBucci** who has created award-winning compositions for the theatre, film, and opera. She is an owner of Bilous & DiBucci, a commercial music production house in New York City, and a teacher at Juilliard. Invited commercial companies will give hands-on demonstrations of motor control equipment at the **Commercial Motor Control Shoot Out**.

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

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



Photo/Tom Thatcher

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

There are only a few spots left on the **New Orleans Ghost Tour**, a guided tour of the hauntingly interesting French Quarter on Friday evening, February 15. The Crescent City is said to be the most haunted place in America. Ghosts, witches, vampires or voodoo practitioners may all be part of the two and a half hour walking tour. Fee is \$25. Bring a camera. The spirits may be with you.

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

Professional Development Workshops

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

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

SMAART LIVE SOUND MANAGEMENT Monday, February 11 9 a.m. to 5 p.m., Tulane University

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

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

Spend Sunday afternoon with Georgia Gresham on a tour of some of Magazine

Street's various antique and vintage clothing shops, with "detours" into nearby furniture and decorative arts establishments. Bus will depart from the New Orleans Hyatt Regency.

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

Tired of splintering wood and crunching metal? Want to remove just a little of the "human touch" when it comes to changing scenes? Wish you could move scenery at the push of a button? Explore the world of programmable logic controllers (PLCs) – the workhorses of stage automation. PLCs are the brains of most industrial automation control systems. The introductory workshop will cover programming in relay ladder logic and state-based languages, interfacing PLCs with stage machinery, and strategies for automating scenery. Topics will include sensors, timers, counters, wiring, motion control, safety systems, distributed I/O and much more. Each participant will receive a new, state-of-the-art micro PLC and programming software to take home for continued study and practical application.

REGISTRATION INFORMATION

• Please complete all of the information requested on the REGISTRATION FORM. The DATABASE INFORMATION will be used to update or establish member records. Complete BADGE INFORMATION. Please copy the REGISTRATION FORM and complete an additional BADGE INFORMATION for joint member or guest conference registrants.

• Fill in circles for the coded items you select and indicate the total amount for each section and the TOTAL DUE for all items. Mail forms with check or credit card payment, fax forms with credit card payments.

• School purchase orders are accepted for payment. USITT will invoice schools when the purchase order is received. In order to take advantage of advance discounts, actual payment from the school must be received by the deadlines noted. IF YOU ARE USING A PURCHASE ORDER FOR PAYMENT, SUBMIT YOUR PAPERWORK EARLY.

• Children under the age of 12 are not allowed at Stage Expo.

• Complete conference information, including registration forms, is available on the USITT Web page at www.usitt.org

• You will receive a registration confirmation within 30 days.

QUESTIONS? Call USITT: 800-93USITT

1 CONFERENCE REGISTRATION FEES

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

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

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

Please Bring to
New Orleans
amount code

FULL CONFERENCE

USITT Member	\$330	A3
USITT Student Member	\$175	B3
Non-Member	\$445	C3
Non-Member Student	\$245	D3
Joint Member/Guest	\$270	E3

(second person, same residence)

ONE DAY ONLY \$270 F3

STAGE EXPO ONLY \$40 G3

CANCELLATION AND WAIT LIST POLICIES

• **Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets:** 80% refund will be made if you cancel your registration prior to January 15, 2002. 50% refund will be made if you cancel your registration prior to February 1, 2002. NO REFUNDS are available if you cancel your registration on or after February 1, 2002.

• There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.

• ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE IN WRITING BY LETTER, FAX OR E-MAIL.

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

River Road Plantation Tour

February 11 - 9 a.m. to 5 p.m. \$80 H1

SMAART Sound Measurement

February 11 - 9 a.m. to 5 p.m. \$205 K1

Introduction to Programmable Logic Controls

February 17 & 18 - 9 a.m. to 5 p.m. each day \$500 L1

New Orleans Shopping Tour

February 17 - Noon to 5 p.m. \$30 N1

3 OTHER FEES

New Orleans Ghost Tour

Friday, February 15 \$25 Z1

Design Expo

Individual	\$30	Z3
Student	\$20	Z4
Shelf	\$5	Z5

4 AWARDS BANQUET TICKETS

Saturday, February 16, 2002 - Hyatt Regency New Orleans
Happy Hour - 6-7 pm, Dinner - 7 pm

Filet Mignon	\$48	S1
Chicken Breast Nachez	\$45	S2
Grilled Salmon Steak	\$43	S3

5 USITT MEMBERSHIP DUES RENEWAL

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

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

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

6 ENDOWMENT DONATIONS

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

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

**CHECK OUT THE LATEST
CONFERENCE INFORMATION AT
www.usitt.org**

USITT STAGE EXPO New Orleans February 14-16 LOUISIANA SUPERDOME



HOURS

Thursday, February 14 ● 9:30am - 5:00pm
 Friday, February 15 ● 9:30am - 5:00pm
 Saturday, February 16 ● 9:30am - 3:00pm



INFORMATION

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

Stage Expo Exhibitors as of 12/28/2001

- | | | | |
|-------|--|-----|---|
| 240 | A.C. Lighting, Inc. | 61 | University of Massachusetts, Amherst |
| 13 | A.C.T. Enterprises, Inc. | 270 | MDG Fog Generators Ltd. |
| 96 | University of Alaska Anchorage | 703 | Mehron Inc. |
| 631 | Alcone/Mutual Hardware | 650 | Meyer Sound |
| 420 | American Harlequin Corporation | 68 | Minnesota State University, Mankato |
| 140 | Apollo Design Technology, Inc. | 65 | University of Minnesota – Twin Cities |
| 84 | University of Arizona School of Theatre Arts | 630 | MSA Surety |
| 604 | Automatic Devices Company | 81 | University of Nebraska - Lincoln |
| 661 | Bandit Lites | 62 | University of Nevada, Las Vegas |
| 320 | Barbizon | 77 | New Jersey Shakespeare Festival |
| 740 | Ben Nye Company | 340 | Norcostco Inc. |
| 693 | Big Apple Lights | 130 | Norris-Whitney Communications |
| 810 | BMI Supply | 55 | University of North Carolina - Chapel Hill |
| 50/51 | Boston University | 88 | Northern Arizona University |
| 87 | Brandeis University | 11 | Palladia Passementerie |
| 770 | CAE/Leprecon | 842 | W.E. Palmer Co. |
| 66 | California Institute of the Arts | 71 | PCPA Theaterfest |
| 58 | California State University, Fullerton | 85 | Penn State University |
| 53 | University of California, Davis | 15 | Period Corsets by Kaufman-Davis Studio, LLC |
| 73 | University of California, Irvine | 863 | Pro Lights & Staging News |
| 52 | California State University, Long Beach | 350 | Production Intercom Inc. |
| 61 | University of California San Diego | 82 | Production Managers Forum |
| 69 | Carnegie Mellon School of Drama | 640 | Protech |
| 63 | University of Central Florida | 89 | Purdue University |
| 850 | City Theatrical, Inc. | 570 | Quinette Gallay |
| 310 | J.R. Clancy | 591 | RAT (Music Stands) Ltd. |
| 405 | Clear-Com Intercom Systems | 505 | Rosco |
| 80 | Cobalt Studios | 410 | Rose Brand |
| 701 | Columbus McKinnon | 59 | San Diego State University |
| 464 | Costume Computer Software Consortium | 56 | Santa Fe Opera |
| 360 | CRS Technologies, Inc. | 955 | Sapsis Rigging Inc. |
| 633 | Dazian LLC | 91 | Savannah College of Art and Design |
| 64 | University of Delaware | 333 | Sculptural Arts Coating, Inc. |
| 262 | Demand Products, Inc. | 105 | Selecon |
| 234 | Designlab Chicago | 935 | SECOA |
| 200 | Electronic Theatre Controls (ETC) | 764 | Smooth-On, Inc. |
| 540 | Entertainment Design/Lighting Dimensions/LDI | 331 | Sound Associates, Inc. |
| 450 | Entertainment Services and Technology Association (ESTA) | 97 | University of South Dakota |
| 510 | Entertainment Technology | 75 | University of Southern California |
| 17 | Farthingales | 83 | Southern Illinois University at Carbondale |
| 67 | Florida State University School of Theatre | 833 | Stage Directions Magazine |
| 925 | Flying By Foy | 110 | StageLight, Inc. |
| 861 | Focal Press | 831 | Stage Research, Inc. |
| 120 | Future Light | 440 | StageRight Corporation |
| 330 | GALA, a division of PACO Corporation | 550 | Steeldeck, Inc. |
| 610 | GAMPRODUCTS, INC. | 500 | Strand Lighting Inc. |
| 76 | Glimmerglass Opera | 520 | Syracuse Scenery & Stage Lighting Co., Inc. |
| 532 | Graftobian Theatrical Make-up Co. | 264 | Techni-Lux, Inc. |
| 561 | GWWO, Inc./Architects | 720 | Telex Communications |
| 401 | H&H Specialties Inc. | 90 | University of Tennessee |
| 734 | High Output, Inc. | 79 | University of Texas at Austin |
| 86 | Humboldt State University | 250 | Texas Scenic Company |
| 534 | Hy-Safe Technology | 57 | Texas Tech University |
| 72 | University of Illinois at Urbana-Champaign | 10 | Textile Fabric Consultants Inc. |
| 820 | Irwin Seating Company | 800 | Thern Inc. |
| 235 | Johnson Systems Inc. | 225 | James Thomas Engineering |
| 732 | Kinetic Artistry | 762 | Tools For Stagecraft |
| 304 | Kryolan Corporation | 60 | Tulane University |
| 400 | LEE Filters | 361 | Union Connector |
| 670 | Le Maitre Special Effects, Inc. | 563 | United Scenic Artists Local 829 IATSE |
| 830 | Lightronics, Inc. | 54 | University College Extension Services |
| 462 | Limelight Productions, Inc. | 78 | Utah Shakespearean Festival |
| 562 | Mainstage Theatrical Supply, Inc. | 470 | Walt Disney World Company |
| 363 | Make-Up Designory | 710 | Wenger Corporation |
| 750 | Mann Brothers | 74 | University of Wisconsin – Milwaukee |
| | | 860 | Wybron, Inc. |
| | | 232 | XS Lighting, Inc. |
| | | 70 | Yale School of Drama |

VISIT WWW.USITT.ORG FOR THE MOST UP-TO-DATE
 STAGE EXPO MAP AND EXHIBITOR LIST

OISTAT Commissions Meet in Manila

The International Organization of Scenographers, Technicians, and Architects of Theatre commissions for Scenography (SC) and Publications & Communications (PCC) were invited to meet in Manila, the Philippines, during November 2001. The meetings were hosted by the Philippine Association of Theatre Designers and Technicians. PATDAT is the Philippine OISTAT Centre and a sister organization to USITT. Delegates from some 14 of the 31 OISTAT member nations participated; USITT was represented by Laura Crow (SC Costume Working Group), Eric Fielding (PCC), Michael Ramsaur (OISTAT Education Commission), Bob Schmidt (SC), and Rick Thomas (SC Sound Working Group).

The conference began on Monday, November 12, 2001, with a presentation of traditional folk dance and performance at the community cultural center in Parañaque, located on the southern end of Metro Manila. The performance — that included portions of a komedya or moro-moro presenting a Romeo and Juliet style story about the Christian and Moorish or Muslim cultures in the Philippines of the 17th century through live music, dance and dialog — was followed by a dinner hosted by the mayor of Parañaque.

The conference continued on Tuesday, November 13, 2001, at the Metropolitan Museum. After a welcome from Salvador F. Bernal (President of PATDAT and the Philippines OISTAT Centre), introduction of the delegates, and other announcements from the Filipino hosts, the first event of the conference was a symposium on the topic of the influence of traditional arts on contemporary performance.

Laura Crow (USA) spoke on multicultural influences on two design projects. First, she showed images from the recent production of *Spirit*, with music by Jimmy Buffet and designed by Cheryl Stewart, where the designer incorporated influences from native American cultures into the transparent masks worn by the dancers. She then showed images from her own design for the Minneapolis Children's Theatre's production of *The Lion, the Witch, and the Wardrobe*. She illustrated how she had incorporated images from a variety of cultures around the world (India, Indonesia, designer Mario Rivoli, etc.)

Other presenters included Miodrag Tabacki (Yugoslavia) whose work utilized a variety of influences, such as for furniture created for *The Minister's Wife* that incorporated a mixture of Louis XIV style and contemporary textiles from the southern Balkans; Sunniva Thelestan (Sweden) who spoke of the creation of *Kejsar Jones*,

an opera version of *The Emperor Jones*, created for the National Opera in Stockholm, for which her costumes incorporated elements of African culture, textiles, masks, headdress, and voodoo imagery; SungChul Kim (Korea) who showed images of several current productions that reflect traditional and contemporary Korean art and culture including *The Last Empress* (which was performed at Lincoln Center in NYC); and Bienvenido Lumbera (Philippines) who presented a lecture that established some context for the performance of the traditional komedya that the delegates had attended the evening before. He illustrated how these Filipino dramas developed from the importation of medieval Spanish theatre.

Following a luncheon hosted at the Cultural Center of the Philippines (CCP), the afternoon of November 13 was spent in a joint meeting of the OISTAT Scenography and Publications & Communications commissions. Topics of discussion included overview of recent SC activities, an update of recent PCC events and challenges, the upcoming Prague Quadrennial 2003, the development of a web-based international designer database, and activity reports of the SC costume and sound working groups.

In the evening, delegates participated in the official opening of a major exhibition of Filipino scenography, "Hugis at Hubog" (Shape and Form), held at the Manila Metropolitan Museum. The exhibit, the largest ever mounted in the Philippines, was a handsome and rich collection of scenic maquettes, costumed mannequins, and original artwork. The success of the exhibit — and the conference — is a wonderful tribute to PATDAT, an organization that only became a full member of OISTAT in 1997 and that was hosting its first OISTAT commission conference.

On Wednesday, November 14, the working session of the Scenography Commission continued at the CCP — chaired by Laura Crow — and covered such topics as invitations and agendas for future meetings, plans for the 2002 election of the commission chair, fundraising possibilities, and the creation of a working group to support the scenographer database. This meeting was followed by the working session of the Publications & Communications Commission — chaired by Eric Fielding — which dealt with the challenges facing the commission, several proposals for new projects, and the election of Jerome Maeckelberg of Belgium as the new interim PCC chair.

Following a luncheon, the group was taken on a tour of the theatres and facilities of the CCP after which we went on a tour of historic Manila. Highlights included the Casa Manila (a beautifully restored and furnished house from the Spanish colonial era) and Intramuros (gardens, museums, and churches, surrounded by the remnants of a medieval fortress). For those who arrived early in Manila, our Filipino hosts took delegates to the videotaping of the Miss Asia Pacific 2001 pageant (the production designer for the pageant was Rollie de Leon, one of the conference organizers).

The conference concluded with a wonderful dinner party at the beautiful home of Irene Marcos Iraneste, a musician, patron of the theatre, and daughter of the former president of the Philippines. The Filipino hosts did a terrific job in hosting their first-ever OISTAT meeting.

Minutes and further details of the conference should be available shortly at the OISTAT website (www.oistat.nl).

Eric Fielding

Vice-President for Communications

IATSE Aides USITT In Conference Efforts

Again in 2002, the International Alliance of Theatrical Stage Employees (IATSE) will be an active part of USITT's Annual Conference & Stage Expo. IATSE representatives will participate in sessions and other members will be found at the USA table at Stage Expo.

The collaboration between the two organizations was positively noted at IATSE's General Executive Board meeting in Chicago. Henry Tharp, delegate from Local 443, Columbia and Jefferson City, Missouri, rose and spoke to the issue of the positive relationship saying "Mr. President, I rise as one of the many IATSE members who are also USITT members to thank the IA and especially representatives Lalor and Trombetta as well as Local 829 for their participation in the Institute's Annual Conference. As a Fellow of USITT as well as a former Vice President for Conferences, I know well how very useful and important such participation is, and strongly urge continuation of this joint effort. Our two organizations, the Alliance and the Institute, although quite different, can be most helpful to each other. We each have much to learn from (and give to) the other. I look forward to seeing many of you in New Orleans for USITT's 2002 Conference..."

We thank IA International President Short for his assurance that IA will continue to work with USITT as long as he is president.



Using chemicals is a part of our jobs in the theatre industry, whether we are stripping finish, degreasing metal, gluing shoes, removing Sharpie markings, or spray-painting. Either through inhalation or absorption, these chemicals affect our physical condition. Toluene and Xylene cause organ damage and have narcotic effects. N-Hexane degenerates the nervous system. Glycol ethers cause organ and blood damage and may have reproductive hazards. Solvents with and without these dangerous effects defat the skin, leading to irritation, rashes, an allergic sensitivity to that solvent, or chemical burns. OSHA found that contact dermatitis constitutes 15 to 20 percent of all reported occupational disease, making it the second most common, after hearing loss.

The OSHA standard covering hand protection (29 CFR 1910.138) states:

General requirements. *Employers shall select and require employees to use appropriate hand protection when employees' hands are exposed to hazards such as those from skin absorption of harmful substances; severe cuts or lacerations; severe abrasions; punctures; chemical burns; thermal burns; and harmful temperature extremes.*

Researching the options makes it possible to choose a less harmful substance, as often there is more than one chemical that will perform a function. Odorless paint thinner can replace turpentine. Metal degreasing can be done with Simple Green (available unscented for industrial use) rather than with other solvents that are flammable, can damage skin and organs, or degenerate into toxic gases. The latter, methylene chloride, is also one of the fastest paint strippers. When exposed to heat or ultraviolet light it decomposes into gases including phosgene and hydrogen chloride. That's why the label mandates that all flames be extinguished when it is used. It's also a suspected carcinogen, and to quote the MSDS, "Inhalation and ingestion are harmful and may be fatal," especially for users with heart conditions.

Woodzone.com explains the trade-offs between various stripper types; the more toxic chemicals are replaced by time and/

or effort. This can lead to frustration because in our industry we never seem to be given enough time for project completion, but are our paychecks *really* enough to compensate for using more hazardous products? When the recommended respiratory protection for methylene chloride is a full-face airline respirator?

Whichever chemical or product is chosen, research will indicate the necessary safety gear and precautions. This article focuses on researching chemical hazards and how to select appropriate gloves.

Each glove material works well in some situations and poorly in others. Wearing the wrong glove may harm one more than wearing no glove, because it may give a false sense of security, leading to longer dermal contact. The disposable thin laboratory-type latex gloves, or even thicker "dishwashing" type gloves, are completely transparent to many chemicals — acetone breaks through in "0 minutes," as an example. Disposable nitrile gloves offer at least a few minutes of protection against many chemicals, but if the gloves are not replaced immediately after contact, they, like the latex gloves, (or any other inappropriate or degraded glove) hold the chemical close to the skin in a warm moist environment that makes the skin more permeable to the chemical.

Understanding how some solvents group together can make things less confusing. Monona Rossol lists solvents by groups such as alcohols, aliphatic hydrocarbons, and ketones, making the relationships between solvents a little more clear. Both *The Health & Safety Guide for Film, TV and Theatre*, and *The Artist's Complete Health and Safety Guide* include these charts and information on solvents' effects on the body, as well as information on how to choose safer solvents.

Knowing which solvents are similar may lead one to believe that one glove type is appropriate for all in a class, but there are numerous exceptions where a glove material resistant to several of the chemicals may be very vulnerable to another in the same category.

Selection of gloves should be done with a chart that matches the appropriate gloves with a specific chemical rather than with a chemical category.

OSHA regulations note: (b) **Selection.** *Employers shall base the selection of the appropriate hand protection on an evaluation of the performance characteristics of the hand protection relative to the task(s) to be performed, conditions present, duration of use, and the hazards and potential hazards identified.*

Identifying hazards is done through the Material Safety Data Sheet. For each product, a MSDS is required on the premises where the chemical is used. If your facility

lacks proper documentation, manufacturers can be contacted for replacement MSDS, or it may be printed from an online source (use a search engine and type in the product name and "MSDS"). If you are unfamiliar with extracting the information on a MSDS, contact the safety officer or other staff person in charge of MSDS, or search online for one of the many "how to read" articles.

There is even a seven-part tutorial with quizzes available at ilpi.com. Even chemicals generally classified "For Household Use Only" will have an MSDS or ingredient list available, and one can discover the potential reproductive hazards and blood-damaging chemicals included in products like Fantastik and 409.

Some MSDS, either in the section on Spills or on Personal Protective Equipment, specify a glove material that is appropriate for use with the chemical(s). Sometimes it's even the right choice!

Once chemical hazards are identified, other factors in glove selection are: level of contact (immersion vs. limited/splash exposure); necessary dexterity (as in thinness or non-slip texture); resistance to cuts or abrasion; duration of use; cost; and area protected (hand, wrist or full arm).

When researching gloves and performance, the following terms are used:

Breakthrough Time: The amount of time it takes for a specific chemical to pass through the glove. If times are given using the "greater-than" (>) symbol, it means that testing ceased after that point, and the manufacturer views that glove as impervious to the chemical. Since some manufacturers test for longer than others, don't assume that a >8 hour glove is more vulnerable than a >17 hour glove.

Permeation Rate: Once a chemical has broken through, the rate at which it leaches through the material is measured in either milligrams per square meter per minute, or by the new standard of micrograms per square centimeter per minute. Gloves that had no breakthrough will have "ND," No Data, under permeation.

Degradation: Physical change in the glove material. This can be change in color or texture, or reduction in strength. Gloves with very low breakthrough times may have good or excellent resistance to degradation, meaning they still look intact as your skin absorbs the chemical!

Glove size: Measure your hand's circumference at the palm, below the fingers. The number of inches is your glove size. XS=6-7, S=7-8, M=8-9, L=9-10, XL=10-11.

Different manufacturers have different product formulations, so there is a possibility that a similar glove from two manufacturers will break through at different times. The best glove selection help comes

(Continued on page 15)

(Continued from page 14)

from the websites of glove retailers, where one is given the specific product names of the gloves that perform best with a chemical. A few sites with excellent glove-selection sections are at NorthSafety.com and Chemrest.com, whose product line is called "Best." Both allow one to look up a chemical by name or by CAS Number (the Chemical Abstract Service number assigned solely to one chemical). North offers a glove chart in its catalog, and online has a downloadable program that is also a respirator guide, while Chemrest's guide is online.

Chemrest's site also offers options for learning about toxicity and risk information. By visiting the section on "All Data for Glove," one can select a glove product and read a chart giving breakthrough and permeation data for that glove with dozens to hundreds of chemicals.

Both companies' tests comply with ASTM F739, a total immersion testing. Chemrest additionally uses ASTM F138 3-92 in a test of gloves for intermittent chemical contact.

Looking up the ketone solvent acetone on both sites, North recommends both its Butyl glove and its Silver Shield. Neither had breakthrough by the end of their varying test times. The Chemrest site also recommended Butyl, as well as a Butyl/Viton glove where the Viton will delaminate off the glove.

While one wouldn't wish to buy a glove specifically for acetone that is going to partially dissolve, if a facility already had that glove in stock, one could confidently use it for acetone.

Another site for selecting gloves is at Michigan State, orcbs.msu.edu/chemical/chemical.html. At this site, one can select a chemical and then view the gloves available from four different companies - North, Best, Ansell, and MAPA. The information is compressed onto small charts, so it's best to have visited the bigger version at another site, or to take some time with the key to decipher the abbreviations. Ansell color-codes its products by degradation data, not its resistance to breakthrough, so the chart takes some focusing in order to choose.

The Chemistry Laboratory at Oxford (physchem.ox.ac.uk/MSDS/) offers British MSDS on 5,200 chemicals and provides 13,000 synonyms to help find them. The information given is very clear, but US MSDS include much more information, such as on firefighting and spills cleanup, so these should not be used to replace them. The Oxford site also has a chemical-specific glove selection guide that is not brand-specific.

When reading the toxicity information available through the Chemrest site or others, there is a "ACGIH Skin Notation" that for most chemicals which states that the chemical does not permeate intact skin to cause toxic effects. This can lead to the belief that the chemical has no adverse effect on the skin. OSHA clarifies this, explaining that "Based on the health effects which result from exposure, dermal hazards can be classified as: Primary Irritants, Allergic Sensitizers, Photosensitizers, Skin Carcinogens, or Substances with an ACGIH 'skin' notation." Having a Skin Notation indicates that toxic absorption may occur through skin contact, so measuring only the airborne levels of a chemical may not be sufficient.

The process of selecting a glove for use with one chemical, such as acetone, has become clear, but what about products that are chemical mixtures?

Many spray paints contain multiple chemicals and hazardous solvents such as toluene and xylene. Lacquer Thinner is a generic name for solvent soup. It is sometimes made of acetone, toluene, and methanol, but can be made of any ketone, aromatic solvent, and alcohol. It may even be solvent mixtures left over from other industrial processes. With so many chemicals combined, almost all gloves are incompatible with at least one ingredient. When trying to find a glove suitable for a lacquer thinner with only three ingredients, methyl ethyl ketone, toluene and methyl isobutyl ketone, Michigan State's four-in-one site is especially useful, and indicates three options; "Barrier" and PVA gloves from Ansell, and Silver Shield from North. Interestingly, that lacquer thinner's MSDS specifies nitrile/rubber gloves for use with the product, which are possibly the least suitable material, lasting about five minutes.

North's Silver Shield glove has been replaced by "4H." Both laminates, 4H and Ansell's Barrier may be the "magic bullet" gloves that will protect from almost all chemicals. North's glove guide program does not yet include 4H, but their site has a lengthy 4H chemical chart listing breakthrough times for two different temperatures of each chemical, and includes chemical mixtures under "mixture" and "acetone" that may be useful.

Browsing down the chart indicates that few chemicals actually broke through 4H. Ansell does not provide a similar chart, and chemicals must be looked up individually. Both companies' gloves are about 3 mil thick, about as thick as a sandwich bag. Ansell's are hand-specific and have a comfort lining, while North's are ambidextrous and unlined. While several sizes are avail-

able, the gloves fit hands imperfectly.

For added dexterity (and because these gloves have very poor cut and scrape resistance) many people wear an overglove. Either a stretchy glove like nitrile, which will be destroyed, or a fabric glove, which will be disposed of as a solvent rag, can be used to better conform the gloves to the hand and to increase the gloves' durability. Pricing on these gloves is between \$4 and \$5 per pair. They are available singly and in multiples, depending on the vendor.

With sufficient research, an understanding of the hazards associated with a chemical can be achieved, a less hazardous chemical possibly substituted, and personal protective equipment selected.

While this article covers the selection of gloves, the information gathered to select one piece of safety equipment can be applied to selection of others, and even help with the decision on which chemicals to use.

Annette Levgard

Health & Safety Commission

This column is provided by the Health and Safety Commission to help inform or remind our readers of important matters. If you would like a particular topic addressed or would like to submit an article, please email Annette Levgard at levgard@yahoo.com.

Update for CultureNet E-Mail Addresses

Anyone who has been using CultureNet or Callboard to send e-mail should be aware that changes are being implemented that require your attention. E-mail addresses that end in "@mail.culturenet.ca" need to be changed to "@uts.ffa.ucalgary.ca."

The change recognizes that the culturenet.ca domain is being phased out, and the CallBoard FirstClass Server is now owned and operated by University Theatre Services of the University of Calgary. This server also hosts USITT's forums including Board of Directors, Commissions, Conference Committee, and others.

Anyone currently using CallBoard should update computer settings to reflect the change by either downloading the new settings file for FirstClass, or changing current settings to use the new domain name of the server, which is: fc.ffa.ucalgary.ca.

Technical assistance for USITT members using CallBoard is available from Judith Jager, USITT Data Services Manager, at judith@office.usitt.org or by calling 800-93USITT (800-938-7488.)

REGIONAL SECTION NEWS

MIDWEST

The Midwest Regional Section held two events this fall. The first was, a co-sponsorship of a showcase of technical products with Mainstage Theatre Supply of Milwaukee celebrating their 20th anniversary. The showcase was held at Cardinal Stritch University in Milwaukee on September 15. In spite of the unfortunate timing, a number of high school and college students as well as others participated in workshops on lighting, sound, properties, and makeup set up by suppliers that Midwest handles. David Krajec did an excellent explanation and demonstration of lighting for the arena stage. At the closing dinner, several ecstatic participants left with hefty door prizes such as breakaway bottles, fog machines and spotlights.

On November 3, about 30 members toured the new Goodman theater space led by Goodman staff member Jeff Muscivan. The Goodman is interesting because it utilizes the facade and part of the structure of the old Selwyn and Harris theaters. The building also presented some interesting acoustic problems as part of the Chicago subway system runs right under the build-

ing making sound isolation a must. The smaller Owen theatre utilizes the Selwyn structure. The only part of the Harris that was retained was the distinctive facade. The large Albert was entirely new construction, but built on the site of two other theatres that had been demolished a number of years ago.

The Owen is a flexible space with a maximum of 420 seats. Most of those seats are on the main floor, but there are two balconies around three sides of the space which look and feel very Elizabethan/Jacobean. There is no fly loft as the Owen is built to fit the Chicago Fire Code definition of a "playhouse in the round" instead of a "theatre."

Most of the group returned after lunch to attend the Goodman's production of the musical version of "The Visit" which certainly put the facilities of the Albert to use.

In spring the Section plans to travel to Southern Illinois for a workshop by High End Systems at Southern Illinois University in Edwardsville. We hope to be able to include something in St. Louis at the same time.

Kate Wulle
Midwest Section

Costume Research Journal Seeks Editorial Help

The resignation of one of the co-editors of *Costume Research Journal*, the quarterly devoted to costume and dress, has created an opportunity for others who would like to become involved with the leadership and direction of the journal.

Kathleen Gossman has been co-editor of CRJ since March 2000 and helped rename and transform the publication. *CRJ* has increased its circulation by more than 50 percent since Kathleen and Susan Brown-Strauss became co-editors. They changed the size, name, and direction of the publication, including encouraging more illustrations, more information about the use of technology in costume creation, and a more colorful presentation. A group of associate editors and review board members regularly contribute to the journal, lending their expertise in both writing and reviewing articles and books.

CRJ, started as a project of USITT's Costume Design & Technology Commission and originally called *Cutters Research Journal*, continues to receive strong support from the Institute, including financial backing and technical service assistance.

In accepting Kathleen's resignation, USITT President Bill Byrnes said in part, "I am sorry we will be losing your services as co-editor of *CRJ*. You clearly have made

a significant effort on *CRJ* and have contributed much to USITT over the years." Bill also praised Susan for her contributions as she continues as editor.

While Kathleen's resignation leaves a void in the volunteer leadership of *Costume Research Journal*, Susan plans to continue many of the projects already in place while considering the overall management structure of the publication, including spreading the editorial duties among several people.

Susan is looking for volunteers who would be willing to undertake part of the process of guiding authors from manuscript to completed piece. "I am sorry not to be working with Kathleen on *CRJ*, but I am hopeful there are others who wish to see this publication succeed and evolve. While Kathleen will be sorely missed as co-editor, she already has several ideas for articles, so her support of *CRJ* will continue, but with a different voice."

Introducing *CRJ* to a broader audience continues to be a goal.

To learn more about *Costume Research Journal*, or discuss becoming a part of its leadership structure, please write Susan Brown-Strauss, Communication & Theatre Arts, Western Carolina University, Cullowhee, NC 28723 or e-mail bstrauss@email.wcu.edu.

Barbara E.R. Lucas
Public Relations & Marketing Manager

Members Receive Discount On Rigging Seminars

Take advantage of your USITT membership, and receive a discount when you register for any of three Rigging Seminars being offered this spring and summer.

Learn from Harry Donovan, an engineer and well-known rigger, and Jay O. Glerum, USITT Fellow and author of *Stage Rigging Handbook*.

Four-day classes will be offered March 11 to 14 in Las Vegas, Nevada; April 29 to May 2 in Orlando, Florida; and June 24 to 27 in Denver, Colorado. Topics to be covered include liability, OSHA regulations on rigging equipment, engineering principals of rigging, inspection procedures, characteristics of rigging materials, rigging components, and operation procedures. Learn about rigging permanent installations, arena rigging principles and techniques, stage rigging systems, and, of course, safety.

The Las Vegas course will also include personal safety and fall protection with Rocky Paulson of Stage Rigging, Inc. In Orlando and Denver, hands-on practical rigging will be taught with practice only on the ground.

Course size is limited for each of these sessions, and there are also discounts for groups of participants from the same company.

More information, including more details on course content, are available at www.riggingseminars.com or by phone at 812-278-3123.

Include your USITT membership number on the registration form to receive the member discount.

Michelle L. Smith
Membership & Ad Sales Manager

New Benefit for Members

Sapsis Rigging Entertainment Services, Inc. is offering USITT members a \$75.00 discount off the regular price for hosting a day-long rigging seminar presented by Sapsis Rigging. You negotiate the contract, provide the facility and invite as many people as you want. For additional details or to schedule a seminar, contact Sapsis Rigging at (800) 727-7471, info@sapsisrigging.com or www.sapsis-rigging.com

PRODUCTION MANAGER/LIGHTING DESIGNER The Dept. of Theatre & Dance at Cal State Fullerton seeks an individual to share teaching responsibilities in stage, production, & business mgmt; lighting design; computer-aided & hand drafting. MFA in Design for the Theatre, Theatre Production, or Theatre Mgmt. preferred. University teaching & professional experience required. Starting date Aug. 2002. Non-Tenure OR Tenure Track. Salary & rank dependent on qualifications & experience. For full info. & application procedures contact: John Fisher, Chair, Search Committee; Dept. of Theatre & Dance; California State University; Fullerton, CA 92850-6859; FAX: 714/278-7041 or email jfisher@fullerton.edu. Review of applications will begin 2/15/02 and will continue until position is filled. AA/EOE/Title IX.



SCENE SHOP SUPERVISOR - The Department of Theatre at the University of Nevada, Las Vegas is seeking a Scene Shop Supervisor. Full-time, non-tenure track, professional staff, 12-month position commencing July 1, 2002. Responsibilities include: Schedule and supervise all undergraduate and graduate student and volunteer labor for Theatre Department productions; serve as head carpenter as needed. Maintain stage and scene shop areas, equipment, and related supply inventory. Provide such additional assistance to the Technical Director as is needed. Department is NAST accredited. Baccalaureate with emphasis in technical theatre production or equivalent professional experience required. Carpentry, welding, and rigging skills are essential. Salary commensurate with qualifications and experience. UNLV has an excellent benefits package. Position contingent upon funding. For more information, please visit www.unlv.edu. Review of applications began November 1, 2001, and will continue until position is filled. Send letter of interest, resume, and contact information for three professional references to: Professor Joe Aldridge, Chair of Search Committee for Scene Shop Supervisor, Department of Theatre, University of Nevada, Las Vegas, 4505 Maryland Parkway, Box 455036, Las Vegas, NV 89154-5036. Phone: (702) 895-3096. E-Mail: aldridge@ccmail.nevada.edu. UNLV is an Equal Opportunity/Affirmative Action employer. Persons are selected on the basis of ability without regard to race, color, sex, age, national origin, sexual orientation, religion, disability, or veteran status.

SOUND DESIGNER/THEATRE TECHNICIAN - Florida State University School of Theatre seeks full-time sound designer/theatre technician to design/engineer sound for up to twelve productions per year, including two musicals; maintain equipment; manage budgets; and train students. Equipment includes Soundcraft K3/32x8, DDA/32x8 and Mackie 1604 consoles, Digicart System, CD burners, and a full complement of other audio equipment. MFA or MA in sound design/engineering or technical theatre preferred. BA/BFA and two years experience required. Teaching sound design course an option. Salary is in the high 20s with full benefits. Cover letter, resume, three current references to University Human Resources, 6200A University Center, Tallahassee, FL 32306-2410 by February 14, 2002. Refer to position #56085 in cover letter. EEO/AA/ADA.



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

ALLEN LEE HUGHES FELLOWS PROGRAM Arena Stage's Allen Lee Hughes Fellows program offers full-time apprenticeships for the 2002-03 season to individuals of color/ethnic minorities pursuing careers in the professional theater. Opportunities exist in Directing, Communications/Marketing/Media Relations, Costumes, Development (Fundraising/Special Events), Dramaturgy, Executive Director, Finance/Personnel, Information Systems, Lighting Design, Production, Properties, Set Construction/Paints, Sound Design, Stage Management, Ticket Operations and Community Engagement in Education, Administration, Living Stage Artistic or Production. \$11,600 stipend. APPLICATION DEADLINE: April 1, 2002. Contact: A. Lorraine Robinson, Arena Stage, 1101 Sixth Street SW, Washington, DC 20024. 202-554-9066. Lrobinson@arenastage.org. www.arenastage.org.



THE METROPOLITAN STATE COLLEGE OF DENVER - Technical Director of Theatre Faculty Tenure-track. QUALIFICATIONS: Required: A MFA in theatre design and technology plus three years of theatre experience in a professional setting; or Master's Degree plus four years of professional experience; or Doctorate Degree plus two years of professional experience. Preferred: One year of successful teaching at the college level. A working knowledge of both manual and computer aided drafting so that s/he can read, develop and execute plans and drawings. Ability to apply current technology in teaching. APPLICATION: Applicants must send a letter of application, which relates the applicant's education and experience and addresses the qualifications of the position. Include a current resume with the names, addresses and telephone numbers of three references that can address the candidate's qualifications of the position. Official transcripts from all colleges and universities attended will be required of the person hired. Dr. Marilyn A. Hetzel, Director of Theatre, Department of Communication Arts and Sciences, Campus Box 34, The Metropolitan State College of Denver, P.O. Box 173362, Denver, CO 80217-3362. DEADLINE: Screening will begin December 12, 2001 and continues until interviews are scheduled. Visit Metro State at www.mscd.edu. The Metropolitan State College of Denver is an equal opportunity employer.

WESTERN NEW MEXICO UNIVERSITY IS RECRUITING FOR AN ASSISTANT PROFESSOR OF TECHNICAL STAGE MANAGEMENT, EXPRESSIVE ARTS DEPARTMENT. RE-ADVERTISED. RESPONSIBILITIES: Under general supervision of the Director of the Drama Program, with rank of Assistant Professor (10 month tenure-track position) teaches, trains and mentors students/work-studies/graduate assistants/community crews in design, implementation and evaluation of productions in the Webb Theater and Fine Arts Center Theater (F.A.C.T) as well as technical lighting/audio/backstage and front house assistance for one major and 2-3 minor performances. Teaches 3-6 hours of technical classes per semester. Manages events for the F.A.C.T for tour, community and academic clients. Maintains production schedules for F.A.C.T tour, community and academic events. This faculty member will teach and assist in the training, coordinating, and supervision of students (i.e. student crews, work-studies and/or graduate assistants) engaged in the staging of theatrical productions, concerts, recitals, or other special events in the facilities; advises students in the application of staging techniques and event production planning; oversees scheduling and distribution of Audio Equipment to Campus venues; prepares for and oversees the staging of theatrical productions, concerts, recitals, or other special events as appropriate including the operation of all staging equipment at the Webb theater and F.A.C.T for individual performances; maintains an inventory of materials and equipment needed for the operation of performance spaces; creates and implements a program of preventive maintenance; coordinates building and equipment as appropriate to ensure optimum functionality, identifies, assesses, negotiates as necessary and resolves building maintenance issues with the Maintenance department through the department secretary; schedules, organizes and coordinates the facilitation of special events held in the F.A.C.T. and the Webb Theater by external constituencies with program director; schedules space usage of the Webb Theater and F.A.C.T. with the program director; controls key issuance through department secretary to insure building security. Prepares calendars and maintains records; provides billing information for rental clients to department secretary for payment; ensures adherence to established University and departmental policies and procedures, objectives, qual-

ity assurance programs, and safety standards; sits on Graduation Committee (other Committee participation to be approved through supervisor). Performs other duties as assigned.

MINIMUM EDUCATION AND EXPERIENCE: Master's in Fine Arts (MFA) or better in Technical Theatre Production with a commitment to academic theatre, professional skill in technical theatre including construction, lighting, audio, set design and high organizational skills and ability to work with a diverse customer population. **PREFERRED QUALIFICATIONS:** Experience with diverse groups and proficiency in Spanish. **SALARY:** \$34,067 - \$35,298 DOQ.

TO APPLY: Submit a letter of intent, resume, official transcripts and five references with addresses and telephone numbers to: Western New Mexico University, Human Resources Department, P.O. Box 680, Silver City, NM 88062 or fax to 505-538-6338. Review of application documents will begin on February 15, 2002 and continue until filled. Western New Mexico University serves a diverse multicultural population of nearly 3,000 students including non-traditional students. Exemplary teaching, quality programs, commitment to diversity, and enhanced regional service characterize WNMU's mission. All qualified applicants will receive consideration without regard to race, color, religion, gender, age, handicap, or national origin. WNMU is an affirmative action/equal employment opportunity employer.



ASST. PROF. STAGE MANAGEMENT. MFA degree or equivalent professional experience required. Previous University level teaching experience preferred. Teach undergraduate and graduate students in Stage Management; supervise students functioning in management capacities on College of Fine Arts productions. Salary commensurate with qualifications. Review of materials will begin January 14, 2002; search to continue until filled. Send letter of application, resume, and names/addresses of 3 persons who can be contacted to: Chair, Stage Management Search Committee, Department of Theatre and Dance, The University of Texas at Austin, Austin, TX 78712-1168.

POSITION: TECHNICAL DIRECTOR/LECTURER IN DRAMA; full-time, entry-level position. **APPOINTMENT DATE:** September 1, 2002. Initial one-year contract, renewable. Possibility of additional summer employment. **QUALIFICATIONS:** Tufts University is an institution with a national reputation for excellence. MFA in Technical Theatre required. (MFA candidates encouraged to apply.) Strong commitment to undergraduate teaching; comprehensive knowledge of scenic materials and construction techniques, including welding and rigging; CAD proficiency; ability to create and record sound designs; experience in safe and effective supervision of student scene shop staff; excellent communication skills; collaborative approach to theatre. **RESPONSIBILITIES:** 1-2 Technical Theatre courses annually; technical direction and sound design for 3 department major productions annually; supervise/maintain scene shop, construction schedules and budgets; supervise part-time ATD and student scene shop employees; supervise/advise student TDs for department productions; contribute to the continuing development of the technical production curriculum in response to department's mission; some facility maintenance (including department van); oversee health and safety in shop and theatre spaces; some departmental administrative duties and committee assignments; academic advising of majors and undeclared students; support the University's ongoing commitment to service and outreach. **APPLICATIONS:** Send letter of application, resume, three recommendation letters, phone numbers and e-mail addresses of references, and non-returnable supporting materials (slides, drawings) to: Judy Staicer, Chair, TD Search Committee, Tufts University, Department of Drama and Dance, Aidekman Arts Center, Medford, MA 02155. Review of applications begins January 15, 2002, and continues until position is filled. Tufts University is an AA/EOE, committed to increasing the diversity of our faculty. Members of underrepresented groups are strongly encouraged to apply.

TUFTS UNIVERSITY'S DEPARTMENT OF DRAMA AND DANCE

is seeking applications for a non-tenure-track position starting September 1, 2002. Initial one-year contract, with possibilities for renewal. **QUALIFICATIONS:** Master of Fine Arts in Theatre Design and strong commitment to undergraduate teaching required. (MFA candidates are encouraged to apply.) Candidates must demonstrate expertise in scene design and ability to design in secondary emphasis: costumes or lights. Background appropriate to teaching introductory theatrical design course, scene design courses (perspective, rendering and model-making), drafting courses (hand drafting as well as CAD), and scene painting course. Candidates must possess excellent communication skills and a collaborative approach to design. Prior experience working with undergraduate students preferred. **MAIN RESPONSIBILITIES:** (1) Teach two undergraduate courses per academic year according to the needs of the department and the qualifications of the individual. (2) Design scenery for at least two departmental major productions a year with ability to design costumes and/or lights. (3) Supervise/advise student scenic designers for departmental productions. **SUBSIDIARY DUTIES:** (1) Provide academic advising for majors and non-majors. (2) Assume some administrative duties and committee assignments within the department. (3) Support the university's ongoing commitment to service and outreach. **APPLICATION:** Send letter of application, resume, three letters of recommendation, phone numbers and e-mail addresses of references, and non-returnable supporting materials (slides, drawings, color copies of renderings, photos of models) to: Virginia Johnson, Chair of Search Committee for Scene Designer/Lecturer, Tufts University Department of Drama and Dance, Aidekman Arts Center, Medford, MA 02155. Review of applications begins January 15, 2002, and continues until position is filled. Tufts University is an Affirmative Action/Equal Opportunity employer. We are committed to increasing the diversity of our faculty. Members of underrepresented groups are strongly encouraged to apply.

ASSISTANT/ASSOCIATE PROFESSOR - VOICE

The University of Southern Mississippi Department of Theatre and Dance seeks an energetic, innovative voice teacher (retirement replacement) for our vital and growing B.F.A.-M.F.A. program, pending funding. Training in a recognized method of vocal production and facility with IPA required. Candidate will teach voice and stage dialects, and serve as vocal/dialect coach for department productions. Ability to teach other performance skills (e.g., acting or movement) desirable; interest in teaching in other areas of theatre welcome. M.F.A. required. In exceptional cases, significant professional credentials may be acceptable in lieu of a terminal degree. Salary competitive. The theatre program, accredited by NAST, is housed in a new, fully equipped facility. Submit cover letter, curriculum vitae, transcripts, list of references, and three current letters of recommendation to Frank Kuhn; Chair, Department of Theatre and Dance; University of Southern Mississippi; Box 5052; Hattiesburg, MS 39406-5052. AA/EOE/ADAI.



GRADUATE ASSISTANTSHIPS

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



SAN FRANCISCO OPERA CENTER

seeks qualified individuals for technical production staff positions for our 2001 Showcase, Merola summer program and Western Opera Theater National Tour. Positions available mid-March to early May and early June to end of November: Assistant Production Manager, Stage Manager, Lighting Designer/Electrician, Carpenter, Wardrobe, Wig/Make-up, Props, Production Assistant/Supertitles, Intern (early June - mid-August only). Send resume to Erika Okunak, Production Manager, San Francisco Opera Center, 301 Van Ness Ave., San Francisco, CA 94102 or by fax, 415/255-6774. NO CALLS PLEASE. Equal Opportunity Employer.

TECHNICAL DIRECTOR/TEACHER

The University of Southern Mississippi seeks an energetic, innovative technical director/teacher to fill a new position in our vital, growing B.F.A.-M.F.A. program, pending funding. M.F.A. in technical direction required, good collaborative skills necessary, professional experience an advantage. Teach undergraduate and graduate students in scenic technology, technical direction, and additional courses in one or more related areas. Interest in teaching in other areas of theatre welcome. Serve as technical director for all department productions; opportunity available with the summer repertory. New, fully equipped theatre complex! Tenure-track appointment, with competitive salary. NAST accredited. Send application, resume, all transcripts, list of references, and minimum three current letters of recommendation to Frank Kuhn; Chair, Department of Theatre and Dance; The University of Southern Mississippi; Box 5052; Hattiesburg, MS 39406-5052. Deadline is February 1, 2002. AA/EOE/ADAI



ASSISTANT/ASSOCIATE PROFESSOR - LIGHTING AND SOUND

The University of Southern Mississippi seeks an energetic, innovative lighting and sound designer/ teacher for our vital, growing B.F.A.-M.F.A. program, pending funding. Tenure track, retirement replacement. M.F.A. in design required, good collaborative skills necessary, professional design and teaching experience an advantage. Teach undergraduate and graduate lighting and sound design and technology, and additional courses in one or more related areas. Design, or supervise student designs, for all department productions; opportunity available to design for summer repertory. New, fully equipped theatre complex! Salary competitive. NAST accredited. Send application, resume, all transcripts, list of references, and minimum three current letters of recommendation to Frank Kuhn; Chair, Department of Theatre and Dance; The University of Southern Mississippi; Box 5052; Hattiesburg, MS 39406-5052. Deadline is February 1, 2002. AA/EOE/ADAI

USITT CALENDAR: February 1, 2002 - May 15, 2002

February 2002

- 1 **Costume Research Journal:** Summer editorial deadline
- 4 **Institute Business:** Board Reports distributed
- 10-11 **Conference:** Professional Development Workshops
- 12 **Institute Business:** Board of Directors meeting – New Orleans
- 13 **New Orleans Conference & Stage Expo begins**
- 15 **Institute Business:** Board of Directors meeting – New Orleans
Sightlines: April/May editorial deadline
- 16 **Conference:** Presentation of Minneapolis Conference Programming
- 19-23 **Inland Northwest Regional Section:** NWDC/KC-ACTF/USITT Joint Conference, Western Washington University, Bellingham, Washington
- 23 **New England Regional Section:** REPA Job Expo, noon to 4 p.m., LaSala Room, Stratton Student Center, MIT, Boston, Massachusetts

March 2002

- 2 **Rocky Mountain Regional Section:** Regional Conference, University of Wyoming, Laramie, Wyoming
- 6-10 **Southeast Regional Section:** meeting with SETC, Mobile, Alabama

April 2002

- 15 **Sightlines:** June editorial deadline
TD&T: Spring editorial deadline
- 17 **Conference:** Session, Professional Development Workshop, and Special Exhibition forms due

May 2002

- 1 **Commissioners:** Confirm contact information for all Vice Commissioner appointments
Regional Sections: Section funding vouchers due to VP Sections & Chapters
Awards: Deadline for Commission to submit proposed candidates for Distinguished Achievement Awards. Requires name and brief biography/justification.
- 15 **Commissioners:** Obtain status reports on project progress and financial expenditures
- 15 **Sightlines:** July editorial deadline
- TBA **Conference:** Preliminary Minneapolis Conference program scheduling meeting in Minneapolis, Minnesota

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February 13-16
2002**

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