

# Sightlines usitt

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

FEBRUARY 2003

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### SPECIAL NOTE!

Early Conference  
Registration Deadline  
February 13

## 2003 Architecture Awards Highlight Diversity of Projects

Four outstanding examples of theatre architecture have been chosen by a panel of experts to receive USITT Architecture Awards for 2003. Two projects, the Roda Theatre in Berkeley, California, and the Coronado Theatre in Rockford, Illinois, will receive Honor Awards, the highest designation. Two others, the Miller Performing Arts Center in Alfred, New York, and the Royal Academy of Dramatic Art in London, England, will receive Merit Awards.

The USITT Architecture Awards, a project of the Architecture Commission, will be presented at the Institute's Annual Conference & Stage Expo in Minneapolis, Minnesota at the Awards Banquet on March 22, 2003. A discussion of all entries

**ARCHITECTURE AWARDS** (See page 2)



Miller Performing Arts Center - Alfred University

Photo/Peter Vandewater



The Roda Theatre at Berkeley Repertory

Photo/Tim Hursley

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

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

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

Annual membership dues are:

Individual .....	\$90
Professional.....	\$140
Joint .....	\$150
Senior .....	\$72
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## ARCHITECTURE AWARDS (from page 1)

submitted for consideration will be held earlier that day as part of the Conference programming.

The Roda Theater — with ELS Architecture and Urban Design as architect; Auerbach•Pollock•Friedlander as theatre consultant, and Charles M. Salter Associates, Inc. as acoustical consultants — is an \$11 million project completed in 2001. The new 600-seat proscenium theatre that complements the existing 400-seat thrust stage.

The Coronado Theatre's historic revitalization and expansion was completed in 2001 at a project cost of \$13 million. The Rockford, Illinois facility was design by van Dijk Westlake Reed Leskosky as architect with Richard L. Johnson Associates, Inc. as associate architects, Sachs Morgan Studio, Inc., as theatre consultants and The Talaske Group as acoustical consultants. The Coronado Theatre was originally built in 1927 as a movie house and vaudeville theatre. It re-opened in 2001 after 18 months of renovation.

The Miller Performing Arts Center, on the campus of Alfred University, was designed by Kallmann McKinnell & Wood as architect with David Weiss as theatre consultant, and Lewis Goodfriend & Associates as acoustical

consultant. The Miller Performing Arts Center, designed as a university performing art center, features dance studios, individual and group rehearsal rooms, and a theatre. The center was completed in 1995 with construction costs of \$8 million.



Photos/Brian Avery

Royal Academy of Dramatic Art

Royal Academy of Dramatic Art in London, England is a new theatre within the renovation of an existing facility. Avery Associates Architects were architects for the £17 million project with Theatre Projects Consultants as theatre consultants, and Paul Gillieron Acoustical Design as acoustical consultants. The project was completed in 2000.

All 36 theatres nominated for the 2003 Architecture Awards Program were reviewed by a diverse panel of jurors. William L. Rawn

III, FAIA, principal with William Rawn Associates, Architects, chaired the panel which included Benton Delinger, senior theatre consultant with Theatre Projects Consultants; Peter Altman, producing artistic director with the Missouri Repertory Theatre, and David Dillon, architecture critic with the *Dallas Morning News*.

Each of these unique projects will be depicted in a special exhibit as part of Stage Expo in Minneapolis.

**Barbara E.R. Lucas**  
*Sightlines* Editor



Coronado Theatre

# Allen Lee Hughes Honored as Distinguished Lighting Designer

A man whose career has included enormous success in all areas of the country, including Broadway, will be honored with USITT's Distinguished Achievement Award in Lighting Design. Allen Lee Hughes, who will participate in two featured sessions at the Minneapolis Conference & Stage Expo, is someone whose work has been seen in almost every major regional theatre including the Denver Center, Mark Taper Forum, and the Guthrie Theater.

His work at the Arena Stage in Washington, DC, where he is a member of the artistic staff, included lighting design for musicals including *Animal Crackers*, *Sunday in the Park With George*, *Candide*, *A Community Carol*, *Of Thee I Sing*, *A Wonderful Life*, *Merrily We Roll Along*, *Abyssinia*, *On the Town*, *The Cocoanuts* and *Tomfoolery*. Arena Stage created the Allen Lee Hughes Fellows Program to honor him. It is described as one of the few theatre-run apprenticeship programs in the country designed to offer people of color personalized training opportunities in production and administration.

Mr. Hughes also has a well-established reputation in the field of dance where his credits are extensive and include the Boston Ballet, American Ballet Theatre, New York Arts Ballet, and Pilobolus Dance Theatre.

On Broadway, his credits include *Having Our Say*, *Mule Bone*, and *Once On This Island* which earned him a third Tony Award nomination. Among his other design work on Broadway are *K2*, *Strange Interlude*, *Accidental Death of An Anarchist*, and *Quilters*.



Allen Lee Hughes

Mr. Hughes has received numerous awards including the 1997 Michael Merritt Award for Excellence in Design and Collaboration, and two Washington Helen Hayes Awards. Mr. Hughes also teaches at New York University.

Rich Dunham, USITT Lighting Commissioner, noted that he looks forward to hearing Mr. Hughes' views on his three decades of varied and impressive work, and his design philosophy and aesthetic. Mr. Hughes will be the focus of DISTINGUISHED LIGHTING DESIGNER 2003 which will be held beginning at 2 p.m. on Wednesday, March 19 at the Annual Conference & Stage Expo in Minneapolis. He will also be featured in MASTER CLASS ON USING GOBOS IN MODERN STAGE LIGHTING scheduled for 12:15 p.m. on Thursday, March 20.

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



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

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

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

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# Officers, Directors Chosen For 2003 USITT Leadership



Photo/Barbara E.R. Lucas

Counting ballots at the USITT Office in Syracuse, New York, are Secretary Elizabeth Lewandowski and Director at Large Kim Williamson.

Election of officers and Directors at Large for the Institute drew a notable response of 946 ballots by the December 16, 2002, deadline. President Bruce Brockman, VP-Commissions Dennis Dorn, VP-Membership & Development Elynmarie Kazle, Director at Large Kim Williamson, Immediate Past President William J. Byrnes, and I were on hand in Syracuse to open and count ballots.

It is gratifying so many members of USITT were willing to take time to express their preferences and vote to determine the leadership of the organization. Ballots were received from members around the globe, as well as North America.

John S. Uthoff was elected President-Elect. He is currently VP-Conferences. Patricia Dennis was elected Secretary to succeed Elizabeth Lewandowski. Vice Presidents, all of whom will serve two year terms, are: Dennis Dorn, re-elected VP-Commissions; Joe Alridge, elected VP-Conferences to succeed Mr. Uthoff; and Elynmarie Kazle, re-elected VP-Membership & Development.

Elected as Directors at Large to serve three year terms were: Lea Asbell-Swanger, Mitch Hefter, Debra Krajec, Jean Montgomery, Richard Pilbrow, and Donna Ruzika.

Those elected to new positions will take office on July 1, 2003. They will be acknowledged at the Minneapolis Conference & Stage Expo in March.

The election process for future officers and

Directors at Large starts even before the 2003 Annual Conference & Stage Expo in Minneapolis. A form is now available in the Members\_Only section of the USITT web site, [www.usitt.org](http://www.usitt.org). This can be downloaded, filled out, and sent to William J. Byrnes, Chair of the Nominations Committee, to suggest an individual be considered for a position on the 2004 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 Mr. Byrnes at [bbyrnes@mail.fsu.edu](mailto:bbyrnes@mail.fsu.edu).

I'd like to take this occasion to thank each of you for the opportunity to serve you as Secretary for the last six years. It has been an exciting and rewarding challenge that has allowed me to learn a great deal about USITT, meet many fascinating people, and discover new interests. Along the way, I have discovered the real heart of USITT, the passion of the members for theatre and for the Institute. I am honored to have served among so many talented, intelligent people. Again, thank you for this opportunity. I look forward to seeing you in Minneapolis!

**Elizabeth Lewandowski**  
*USITT Secretary*

# Around the Office

Congratulations to **William J. Byrnes**, our Immediate Past President, on the publication of the third edition of his *Management & the Arts*. This updated version, again printed by Focal Press, includes all-new case studies providing background and perspective on management, relations, and budgeting. We look forward to seeing the new edition and to having Mr. Byrnes on hand at the USITT Booth & Boutique in Minneapolis during the 43<sup>rd</sup> Annual Conference & Stage Expo where he will sign copies of the book.

It was extremely busy around the office in mid-December when a number of members of our Board of Directors were in Syracuse to start the adjudication process for Awards for Young Designers & Technicians in the Performing Arts. The overwhelming response generated by the program continues to grow, and **Stacy Darling**, Awards & Special Projects Coordinator, reports that we had 46 entries this year. On hand for the adjudication process, and to count ballots for the 2003 election, were President **Bruce Brockman**, Immediate Past President **William Byrnes**, Secretary **Elizabeth Lewandowski**, VP-Membership & Development **Elynmarie Kazle**, VP-Commissions **Dennis Dorn**, and Director at Large **Kim Williamson**. Look for winners of the YD&T Awards in the March issue of *Sightlines*.

## CONTRIBUTING MEMBERS

**American Harlequin** has added Woodspring, a professional quality basketweave floor for permanent installation to its line of sprung sub-floors. The company notes that Woodspring is installed by Harlequin's Contract Division, eliminating the need to find installers in the local area with the expertise needed for these floors. Basketweave floors were recently installed at Chapman University in Orange, California and Princeton University in Princeton, New Jersey. More information is available at the company web site, [www.harlequinfloors.com](http://www.harlequinfloors.com).

John Mullen and Niles Sayre have purchased the assets of **SECOA's** catalog division. The new company, Stage Technology, will be headquartered in Minneapolis,

Minnesota. Mr. Mullen was Catalog Division Manager and Director of Sales and Marketing at SECOA. Mr. Sayre had been with Norcostco for 23 years and had been Vice President of Sales. SECOA President Jim Kunz said "This is a strategic move to afford SECOA to continue to grow its contracting business while allowing John, Niles, and their employees the opportunity to optimize the distribution business."

Richard Cadena has been named editor of **Pro Lights & Staging News**. Terry Lowe, PLSN publisher, made the announcement. Mr. Cardena had been technical editor and contributing writer for the magazine since its inception three years ago. His *Focus on Lighting Technology* was published in April 2002 by Entertainment Technology Press.

## SUSTAINING MEMBERS

**City Theatrical's** entire staff and their families attended the December 14, 2002, performance of the hit Broadway musical *Urinetown* at the Henry Miller Theatre on Broadway, and after the show attended a private demonstration of the City Theatrical equipment used in the production.

"Although our manufacturing staff is highly skilled in making our products, many of the staff had never actually seen them in use," said City Theatrical President Gary Fails. "We chose *Urinetown* because designer Brian MacDevitt's Tony Award nominated lighting uses 12 of our AutoYokes. But even more than that, nearly every lighting fixture in the theatre utilizes one of our accessories, as do nearly all Broadway shows and touring productions. We felt it was a great way to see a wide range of our products in use on a typical Broadway show."

**Theatre Projects Consultants** is starting work on-site for the new arts complex in Ningbo, the largest deep water port in China. Designed by Theatre Projects in conjunction with French architects Frederic Rolland & Partners, the arts complex will bring Ningbo into line with other Chinese regions and includes a 1,400-seat opera house and 800-seat theatre in the city about three hours' drive from Shanghai. "This project is unique because we have been engaged for the full project," said David Staples, managing director of Theatre Projects Consultants, London. He noted that, because the site is in a flood plain, the arts complex is being built on top of a huge

**AROUND THE OFFICE** (See page 6)

# Members

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

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

## AROUND THE OFFICE (from page 5)

supermarket to lift it above flood level.

When Ingmar Bergman films his television film project *Saraband*, the director and his production team will use environments created with the help of large digital images printed on fabric from **Big Image**. Maria Tapper, marketing director for the Swedish company said, "It feels wonderful to make scenery for one of the world's most recognized and successful directors." *Saraband* features the couple from *Scenes from a Marriage* 30 years after that production takes place. Ms. Tapper noted, "Having our scenery featured in the new Bergman series gives us an excellent opportunity to show even more what can be achieved using digitally printed scenery for TV productions."

David Buerer has been named associated product manager for **Leviton Manufacturing Co., Inc.'s** Lighting Control Division which designs, develops, and brings to market state-of-the-art theatrical and architectural dimming systems and advanced box-mounted controls. Mr. Buerer studied architecture and computer science at Portland State University and architectural engineering at the University of Colorado in Boulder. He is responsible for the design and development of new lighting control products.

Barbara Barnum is the latest addition to **TMB's** sales department. The company notes she is "the quintessential Texas girl," but is making the transition from Dallas to Los Angeles. It was the balance of her technical experience, intelligence, and bravado that TMB was looking for, and she has become TMB LA's resident expert on mov-

ing lights, controllers, CAD, and image manipulation systems such as Catalyst and RADLite.

**Prolyte Products**, manufacturer of high quality truss, started 2003 by launching a permanent price reduction of 25 percent on the standard lengths and corners from its X30 series. The company notes it has always invested heavily in its production facilities and sought ways to make the production process more efficient. Permanent productivity gains were made possible based on insights into the complete production process and intelligent routing of the production line of standard truss in the X30 range. Complete information and a recommended end-user price list will be available at [www.prolyte.com](http://www.prolyte.com) starting February 1.

## Missing Members

We seem to have an unusually large contingent of members who have moved but not told us where to send their mail and other communications. We are still trying to catch up with **Kathleen Abbott, Kevin Anderson, Jay DeLane, Sara Doak, Greg Gillette, Peter Schoenthal, Craig Trachtenberg, Brendon Vierra, Brad Ward, and Charlotte Yetman**. We would appreciate current contact information on these individuals because they have paid their dues but are not receiving all their member benefits. Please call Barbara E.R. Lucas at 800-93USITT or e-mail her at [barbara@office.usitt.org](mailto:barbara@office.usitt.org) if you can assist.

### Barbara E.R. Lucas

*Public Relations & Marketing Manager*

## Judging Awards for Young Designers & Technicians



Dennis Dorn reviews the material submitted for an Awards for Young Designers & Technicians in the Performing Arts. A record 46 submissions were received for the nine awards.



Reviewing Awards for Young Designers & Technicians entries are, standing from left, Elizabeth Lewandowski, Dennis Dorn, and Elynmarie Kazle, with Kim Williamson, seated.

Photos/Barbara E.R. Lucas

# The Coolest Carnival on Earth!

As reported in the very first article I submitted for *Sightlines* last year, and as proclaimed by the very nature of this year's slogan, Minnesotans of the *REAL Great White Way* love their winter! They rejoice in it, revel in it, make up tall tales to tell about it, and celebrate it in just about every way possible. And while many of us spend winter time enjoying indoor fun by exploring all the fabulous theatres, museums, art galleries and concert venues that Minneapolis and the Twin Cities have to offer, there are those "winter enthusiasts" who won't be happy until there's snow on the ground, ice on the lakes, and outdoor activities to be had!

Many of these polar people can be found each year at one of the region's oldest and most historic festivals — the Saint Paul Winter Carnival. Billed as the nation's oldest and coldest civic celebration, the Winter Carnival has been going strong for over 114 years. Make no mistake — Rio and New Orleans may have their hot weather versions firmly ensconced as premier celebrations of royalty and revelry, but that great Winter Carnival across the river from Minneapolis doesn't fail to deliver in these categories either. For 10 days, beginning in

late January and running through the first weekend of February, the Twin Cities are taken over by an Arctic King and Queen whose days are numbered as the chaotic Krewe of Vulcanus Rex readies to overthrow the rulers of Winter and throw some heat back into the party (and the season!).

How did it all get started? In 1886, Saint Paul was America's fastest growing city increasing its population from 39,000 residents in 1880 to 120,000 residents in just six years. It became the third largest rail center in the country. To celebrate their city's success and winter in a big way, city leaders produced the first Winter Carnival held the last week of January 1886. In fact, good weather helped make the 1886 winter carnival such a success it was extended to run the entire month of February. In addition to celebrating Saint Paul's success (and I think, the more likely reason for starting the Carnival), the business leaders wanted to disprove a *New York Times* reporter who had described their beloved city as "another Siberia, unfit for human habitation in the winter." Those were definitely fightin' words!

The first Winter Carnival activities included parades, skiing, snow-shoeing, a



Photos/Pat Laurel, Saint Paul CVB

Ice sculptures make a virtue out of cold weather at the Saint Paul Winter Carnival.

blanket-tossing contest, and push ball, a game played with giant balls. Today, some of the contests headlining the 2003 Carnival include a skijoring race (cross-country skiing while harnessed to a dog), softball, a car race on ice, a broomball tourney, a international ice carving and snow sculpting (drawing artists in from all over the world), and the disc golf challenge. Other features are Vulcan Fire Truck rides and a giant snow slide.

The Carnival is a massive undertaking of design and production. Modern Carnivals feature some of the finest ice and snow sculpture in the world, and the entire city becomes the setting for hundreds of events, some full of pageantry, others full of playfulness.

The biggest hit of the first Winter Carnival was its immense ice castle, which featured six large toboggan slides incorporated into the design. The ice castle was 180 feet by 154 feet at its base and stood 106 feet tall. Its interior boasted bigger-than-life ice statues with arches connecting all the rooms while on the outside the toboggan slides extended more than 1,500 feet. The ice castle, its toboggan slides, a Sioux Indian Village of 75 residents, an exhibition hall, a baseball diamond and ice rinks were all enclosed with a fence near the current state capitol site, then called Central Park. Once inside the fenced area,



Photos/Pat Laurel, Saint Paul CVB

People love to see what new creations will appear at the Saint Paul Winter Carnival.

**COOLEST CARNIVAL** (See page 8)

## COOLEST CARNIVAL (from page 7)

carnival goers could enjoy all of the revelry. As for the royalty, the castle was built for the Winter Carnival King, King Boreas - the King of all Winds.

Every year, on the last day of the Winter Carnival, Vulcanus Rex, the god of fire goes to King Boreas' castle. Frozen from the winter's cold, Vulcanus Rex threatens to overthrow King Boreas and his Queen of Snows and bring warm weather back to Saint Paul. Following a huge Torchlight Parade led by the Vulcans, and a battle between the Vulcan Krewe and the King's Royal Guard, King Boreas accepts defeat by turning his ice castle over to Vulcanus Rex and his crew. Vulcanus Rex makes his victory known by letting off a large display of fireworks, a sign that spring will soon return.

The Carnival had a sporadic early history missing some winters because of overly warm weather, others because of World Wars I and II and the Great Depression. Finally in 1946, the Carnival was firmly re-established and has remained a constant for the last 57 years.

The Winter Carnival's rich and quirky history has made it a popular event among Minnesotans. Here are just a few fun facts about this great Winter get-together:

- A popular feature in the ice palaces of the 1800s was the number of people choosing to get married in them. The first was George G. Brown and Eva N. Evans in 1888. A brass band on snowshoes furnished wedding music for the ceremony in the Ice Palace, which held over 6,000 wedding guests.

- In 1917, competitors finishing the first dog-sled race from Winnipeg to Saint Paul were honored by being judges for the Queen of the Snows pageant. Unfortunately, they did not agree on who should win the title and a fist fight broke out until the carnival authorities called the contest off. The following year, 108 contestants vied for the title of Queen of Snows. King Boreas (who was judge that year) was so reluctant to choose a winner that he made all 108 women his queens!

- Since 1951, a popular attraction of the Saint Paul Winter Carnival has been car racing on ice featuring high performance, showroom stock and modified race cars competing on specially studded tires allowing them to hit speeds of over 100 mph on an icy surface. They have never had to cancel a race due to cold, but in several recent years the race has been canceled due to the warmth! One year it was nearly 60 degrees!



Photo/Pat Laurel, Saint Paul CVB

- The Saint Paul Winter Carnival hosts a Frozen 5K and Half Marathon in which thousands of participants run during the last weekend of the Carnival festivities. This race has even been run at or below 0 degrees and has only had to be postponed once, in 1996. The temperature on the scheduled day of that race was between minus 28 to 30 degrees!

See, what did I tell you? We can't help but brag about the winter and celebrate it to its fullest. However, I propose we start a new tradition in Minnesota for the year 2003. What better way to welcome spring than by celebrating with the Annual Conference and Expo? Many of you will be on Spring Break anyway, and of course, I promised in my first article that nary a snowflake would cross your path while you were here; so join us! Because you and I both know that Minneapolis is definitely The place for theatre. And the only cold temperatures you will experience are the ones in the tall tales the native Minnesotans will try to feed you!

**Sherry Wagner**

*Promotions Coordinator*

## Conference Sponsorships Almost Sold Out!

Sponsorship opportunities are still available at the upcoming 2003 Annual Conference & Stage Expo. We only have three spaces still available at \$500 each for sponsors of *Tech Expo*, an exciting and unusual exhibition of solutions to different technical or production problems. If you prefer to sponsor the *Stage Expo Nosh*, a delicious snack offering at Stage Expo, we have five spaces left at \$400 each. For additional details or to secure the sponsorship of your choice, contact Michelle Smith in the USITT office at 800-938-7488 or michelle@office.usitt.org today.

**USITT** thanks our generous members who have already signed on to sponsor these great events:

### **Stage Expo Continental Breakfast**

Texas Scenic Co.

### **Opening Night**

AV Pro, Inc.; Electronic Theatre Controls (ETC); KM Fabrics, Inc.; Production Advantage, Inc.; SECOA; and Wenger Corporation.

### **Tech Expo**

Bandit Lites, Inc.; Landry & Bogan, Theatre Consultants; Pro Lights & Staging News; STAGEWORKS; and Telex Communications Inc.

### **Stage Expo Nosh**

Ben Nye Makeup; Kryolan Corporation; Lightronics, Inc.; The MAGNUM Companies, Ltd.; and The Talaske Group, Inc.

Submissions still needed  
for the  
**Education Commission Poster Session  
at the 43<sup>rd</sup> Annual  
Conference & Stage Expo**

Contact David Krajec at:  
**drkrajec@stritch.edu**  
or **414-410-4170**





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



*the Real*  
GREAT **WHITE** WAY  
MINNEAPOLIS  
March 19-22  
**2003**

usitt

# Annual Conference & Stage Expo

Come to Minneapolis  
March 19 to 22 for the

**SIZZLING SESSIONS**  
**ELECTRIFYING EXHIBITS**  
**HOT TOPICS**



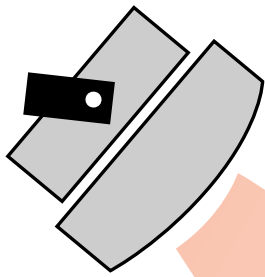
Wrap up your time at the

*the Real* ❄️  
GREAT **WHITE** WAY  
❄️

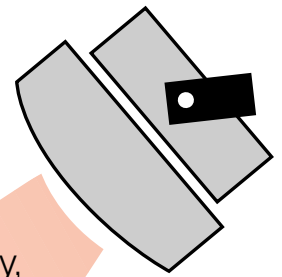
with the Polka Dots,  
an amazing polka band.

Providing entertainment and music for  
dancing after the Awards Banquet

**Saturday, March 21**



# Why Minneapolis?



Choose from the hundreds of sessions offered by USITT's Commissions - architecture, costume design and technology, education, engineering, health and safety, lighting, management, scene design, sound, technical production; international committee events, sessions with a regional flare; offerings in conjunction with exhibitors and collaborating organizations such as ACTF, ESTA, LORT, USA, and a smorgasbord of opportunities to meet and discuss specific interests.



USITT SESSIONS



MINNEAPOLIS

## And the top ten reasons,

(Other than sessions, meetings, and workshops)

### to come to Minneapolis for USITT's Annual Conference & Stage Expo

- 10** Spam Museum is only 100 miles away
- 9** almost as many Conference sessions as lakes
- 8** amazing giant puppets at Stage Expo
- 7** you can wear your polka shirt to the Awards Banquet
- 6** no snow planned for Opening Night
- 5** USITT President will sing "You are my sunshine"
- 4** save on cab fare — ski to remote locations
- 3** The Polka Dot band will be in the building!
- 2** sun screen not needed until Long Beach 2004
- 1** giant spoon hijacked for the Art Auction!

# Professional Development Workshops

## Structural Design For The Stage Part I

March 16, 1:30-5:30 p.m. & 7-9:30 p.m.;

March 17 & 18, 9a.m.-1 p.m. & 2:30-6:30 p.m.- Hyatt Regency \$375  
Ben Sammler, Chair of the Department of Technical Design and Production of Yale School of Drama, presents this three-day workshop which covers the first five chapters of *Structural Design for the Stage*, a textbook co-authored by Alys Holden and Mr. Sammler. Technical Directors of resident performance companies and academic institutions will leave with the tools necessary to design wooden beams and more importantly, basic structural design procedures providing the background necessary for further study.

Each participant will need: a copy of the text which is available from USITT's web site or by calling 1-800-93USITT (ISBN 024080354X); a calculator, a magic marker, and a pad of paper. Course material requires basic math, algebra, trigonometry, and geometry.

## Shop Til You Drop at the Mall of America

9:30 a.m. to 6 p.m. Monday, March 17 \$25 OR Tuesday, March 18 \$25 each day

Join us for a free-for-all as we turn you loose at the nation's largest shopping and entertainment complex. Over 400 retail shops, restaurants, and exhibits including an indoor amusement park await your disposable income.

## An Introduction to Show Control

March 17 & 18, 9 a.m.-5 p.m. - University of Minnesota \$425

Show Control technology, which is increasingly affordable for even the smallest venue, interconnects multiple entertainment control systems, allowing cueing complexity and precision not otherwise possible. John Huntington, author of *Control Systems for Live Entertainment*, covers the basics in his DVD. In addition to classwork, participants meet and learn from state-of-the-art show control systems, including (at press time) Media Manager, Richmond Sound Design ShowMan, Stage Research SFX, and Wet Electrics Production Designer. Hosted by Professor Martin Gwinup, sessions take place at the University of Minnesota. Bus transportation, lunches, coffee breaks, and a copy of the book included.

## An Introduction to Architectural Lighting

March 18, 9 a.m.-6 p.m.- Hilton \$125

Entertainment lighting designers who wish to explore additional career opportunities available in architectural lighting design will interact with working professionals from Schuler & Shook as they discuss how to make the transition from lighting for theatre to lighting architecture. The workshop will cover examples of exterior and interior design, employment opportunities, and avenues for training. Part of the day will be spent on the nuts and bolts of architectural lighting design, including photometrics and architectural lighting fixtures. Also up for discussion will be a breakdown of the design process, covering issues of time, budget, and collaboration. Special attention will be given to lighting design for themed environments.

## Collaborating For Dance - Stage Managers & Lighting Designers

March 18, 8:30 a.m.-9:30 p.m. - University of Minnesota  
\$100 Participant \$100 Observer

Geared for young professionals or any professionals looking to branch out into stage managing or designing for dance, the workshop will feature two master classes in dance: one on "how-to" and the other on touring for dance. Eight management/lighting design teams will be formed and guided by industry professionals. Each team will view a dance piece prepared by University of Minnesota dance students, collaborate to develop a design approach, and then tech their efforts culminating in a performance for the entire workshop. Industry mentors will offer assistance.

Observers may attend the two master classes in addition to watching

and listening to the tech rehearsals of as many groups as they wish. Registration includes transportation and lunch. Dinner, on your own, is built into the day's schedule.

## The Foam: The Other Costume Material

March 18, 8:30 a.m.-6 p.m. - University of Minnesota

\$160 includes all materials. Participants will learn to pattern and construct three-dimensional shapes to create oversized costumes or props in foam. This technique, used extensively in *The Lion King*, can also be used to create body padding, animal costumes, and props. All supplies will be provided.

## Preserving Our Heritage: Historic Scenic Art

March 18, 8 a.m.-6 p.m. \$50

Join Lance Brockman as he shows examples of preserving the artifacts of scenic art and American design. Participants will travel to the Anderson Library Archives on the University of Minnesota campus, home of the Twin Cities Scenic and Masonic collections, to focus on digital and rendered images of their collections. The afternoon will be spent exploring the Scottish Rite scenery of the St. Paul Masonic Temple and the Mabel Tainter Theatre in Menomonie, Wisconsin, which boast extensive collections of historic drop scenery.

## Trompe L'Oeil Scene Painting Made Simple

March 18, 9 a.m.-5 p.m. - off-site

Participant \$175

Observer \$75

Does the very idea of trompe l'oeil painting seem daunting? Scene designers and scenic artists who are interested in (yet may fear) trompe l'oeil scene painting techniques will discover an approach that is not traditional methods and straightforward technique. Presenters will show how to create accurate cartoons or convincing textures, as well as describe the effects of light and shadow in paint. Participants and observers will leave the workshop with a

new level of confidence in painting skills and a handout with step-by-step instructions. Participants will take home a completed trompe l'oeil sample on 4' by 6' muslin, and a scenic painting brush kit. There may even be a door prize! Presenters are Clare P. Rowe who teaches scene painting at the University of Arizona, Peter Beudert who is co-author of *Scenic Art for the Theatre*, and Kim Williamson who is guest instructor of scenic art at Cobalt Studios.

## Backstage & Onstage at the Guthrie Theater

March 18, 2:30 - 11 p.m. \$85

Matt Lefebvre, frequent costume designer at the Guthrie, leads an in-depth tour of the shops and backstage areas of the Midwest's most prestigious regional theatre. Session includes time for dinner at a local eatery and a ticket to Tuesday night's performance of *Six Degrees of Separation*.

## Fabric Outlet Shopping Tour

March 23, 9:30 a.m.-3:30 p.m. \$50

Take a bus tour that visits two local fabric outlets; S.R. Harris Fabric Warehouse and Mill End Textiles. A box lunch will be provided on the bus, and tour ends with transportation to the Minneapolis-St. Paul airport in the afternoon.



Participants in *Structural Design for the Stage* in Denver found the information invaluable.

Photo from Theater



# UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC. 2003 CONFERENCE & STAGE EXPO

## REGISTRATION INFORMATION

- Registration form **MUST** be filled in completely. Incomplete forms will be returned
- Online registration available at [www.usitt.org](http://www.usitt.org)
- School purchase orders are accepted for payment
- Children under 12 are not allowed at Stage Expo
- You will receive a registration confirmation within 30 days

## CONFERENCE REGISTRATION FEES

**FULL CONFERENCE MEMBER RATES:** Includes all conference sessions, events, and Stage Expo. Excludes banquet, PDWs, and special cost events.

	Advanced	Late/Onsite
POSTMARK DEADLINES	12/06/02 to 2/13/03 amount code	2/14/03 or on site amount code
USITT Member	\$285 A2	\$335 A3
USITT Student Member	\$165 B2	\$210 B3
Joint Member/Guest*	\$230 C2	\$275 C3

\*Joint Member/Guest categories reserved only for second member of Joint Membership or companions of members not directly involved in the industry who would like to attend the conference.

**NON-MEMBER RATES:** Includes one year of membership. If you are not currently a USITT member, you **MUST** register at this rate

Non-Member	\$450 D3
Student Non-Member	\$285 E3

**ONE DAY ONLY:** Includes all conference sessions, stage expo, special exhibits, and all conference events for ONE DAY of your choice: Wednesday, Thursday, Friday, or Saturday

One Day Only	\$225 F2	\$275 F3
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**STAGE EXPO ONLY:** Provides admittance **ONLY** to the exhibit area and special exhibits in the exhibit area. It is not necessary to be a USITT member to register for Stage Expo Only

Stage Expo Only	\$35 G2	\$40 G3
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## CANCELLATION POLICY

**ALL CANCELLATIONS MUST BE MADE IN WRITING BY FAX, MAIL, OR EMAIL**

**Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets:**

- 80% refund will be made if you cancel prior to Feb 15, 2003
- 50% refund will be made if you cancel prior to March 1, 2003
- **NO REFUNDS ARE AVAILABLE IF YOU CANCEL AFTER March 1, 2003**

### Professional Development and Wait List Policy

There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be notified as soon as possible if a PDW you are registered for is cancelled.

You will be placed on a waiting list if you register for an over-enrolled workshop. You may elect to register for an alternate PDW or cancel your registration for a full refund.

## PROFESSIONAL DEVELOPMENT WORKSHOPS

### Structural Design for the Stage

March 16, 1:30-5:30 p.m. & 7-9:30 p.m.;  
March 17 & 18, 9 a.m.-1 p.m. & 2:30-6:30 p.m. \$375 H1

### Shop 'til You Drop at the Mall of America

9:30 a.m. to 6 p.m. Monday, March 17 \$25 IA  
OR Tuesday, March 18 \$25 IB

### An Introduction to Show Control

March 17 & 18, 9 a.m.-5 p.m. \$425 J1

### An Introduction to Architectural Lighting

March 18, 9 a.m.-6 p.m. \$125 K1

### Collaborating For Dance - Stage Managers & Lighting Designers

March 18, 8:30 a.m.-9:30 p.m.  
\$100 Participant L1 \$100 Observer L2

### The Foam: The Other Costume Material

March 18, 8:30 a.m.-6:30 p.m. \$160 M1

### Preserving Our Heritage: Historic Scenic Art

March 18, 8 a.m.-6 p.m. \$50 N1

### Trompe L'Oeil: Scene Painting Made Simple

March 18, 9 a.m.-5 p.m.  
\$175 Participant P1 \$75 Observer P2

### Fabric Outlet Shopping Tour

March 23, 9:30 a.m.-3:30 p.m. \$50 R1

### Backstage & Onstage at the Guthrie Theatre

March 18, 2:30 p.m.-11 p.m. \$85 Q1

## OTHER FEES (separate forms required)

Cover the Walls \$20 Z1 Young Designer's Forum \$30 Z3  
Digital Design (each) \$5 Z4

## AWARDS BANQUET

Saturday, March 22 - Minneapolis Convention Center  
Happy Hour - 6-7 pm, Dinner - 7 pm

### Roasted Garlic Beef Filet

with oven baked rosemary potatoes, seasonal vegetables, house salad and New York cheesecake with berry garnish \$42 S1

### Rosemary Grilled Chicken

with white rice & almond pilaf, green beans & carrots, house salad and New York cheesecake with berry garnish \$32 S2

### Lemon-Dilled Salmon

with a fresh dill & lemon pesto, garlic mashed potatoes, snap peas & diced red pepper, house salad and New York cheesecake with berry garnish \$40 S3

## USITT MEMBERSHIP DUES, RENEWAL ONLY

**If you are a current USITT member, you may renew your membership.**

Individual	\$90 J1	Student	\$55 J2
Professional	\$140 J3	Senior	\$72 J4
Joint	\$150 J5	Organizational	\$150 J6
Sustaining	\$600 J7	Contributing	\$1,000 J8

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

## 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 donation to the USITT/Edward F. Kook Endowment Fund.

\$10 K1  \$25 K2  \$50 K3  \$100 K4  other \_\_\_\_\_ K5

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

First Name	MI	Last Name	Membership #
Title			
Organization/Company/School - include in mailing address <input type="checkbox"/> yes <input type="checkbox"/> no			
Mailing Address			
Mailing Address			
City	State/Province	Zip/Postal Code	Country
Home Phone	Fax:		
Work Phone	E-mail:		



*Information provided on this form will be used to create your conference badge.*

**Return this form by mail to:**

**USITT**  
**United States Institute for Theatre Technology**  
**6443 Ridings Road**  
**Syracuse, NY 13206**

or fax to:  
**866-FXUSITT - toll-free**  
**866-398-7488**  
**or 315-463-6525**

**Questions?? Call 800-93USITT**  
**or 315-463-6463**

**CONFERENCE REGISTRATION FEES**

**FULL CONFERENCE/MEMBER RATES**

- |                      |                                   |                                   |
|----------------------|-----------------------------------|-----------------------------------|
| USITT Member         | <input type="checkbox"/> \$285 A2 | <input type="checkbox"/> \$335 A3 |
| USITT Student Member | <input type="checkbox"/> \$165 B2 | <input type="checkbox"/> \$210 B3 |
| Joint Member/Guest   | <input type="checkbox"/> \$230 C2 | <input type="checkbox"/> \$275 C3 |

**FULL CONFERENCE/NON-MEMBER RATES**

*(Includes one year membership in USITT)*

- |                    |                                   |                                   |
|--------------------|-----------------------------------|-----------------------------------|
| Non-Member         | <input type="checkbox"/> \$400 D2 | <input type="checkbox"/> \$450 D3 |
| Student Non-Member | <input type="checkbox"/> \$240 E2 | <input type="checkbox"/> \$285 E3 |

**ONE DAY ONLY**

- |                                   |                                   |
|-----------------------------------|-----------------------------------|
| <input type="checkbox"/> \$225 F2 | <input type="checkbox"/> \$275 F3 |
|-----------------------------------|-----------------------------------|

**STAGE EXPO ONLY**

- |                                  |                                  |
|----------------------------------|----------------------------------|
| <input type="checkbox"/> \$35 G2 | <input type="checkbox"/> \$40 G3 |
|----------------------------------|----------------------------------|

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

**PROFESSIONAL DEVELOPMENT WORKSHOPS**

- |                                   |  |   |   |   |
|-----------------------------------|--|---|---|---|
| <input type="checkbox"/> \$375 H1 | <input type="checkbox"/> \$25 IA                       | <input type="checkbox"/> \$25 IB                        | <input checked="" type="checkbox"/> <del>\$425 J1</del> | <input type="checkbox"/> \$125 K1                       |
| <input type="checkbox"/> \$100 L1 | <input type="checkbox"/> \$100 L2                      | <input checked="" type="checkbox"/> <del>\$160 M1</del> | <input type="checkbox"/> \$50 N1                        | <input checked="" type="checkbox"/> <del>\$175 P1</del> |
| <input type="checkbox"/> \$85 Q1  | <input checked="" type="checkbox"/> <del>\$75 P2</del> | <input type="checkbox"/> \$50 R1                        |   |   |

**OTHER FEES**

- |                                  |                 |                                  |                |
|----------------------------------|-----------------|----------------------------------|----------------|
| <input type="checkbox"/> \$20 Z1 | _____ @ \$35 Z2 | <input type="checkbox"/> \$30 Z3 | _____ @ \$5 Z4 |
|----------------------------------|-----------------|----------------------------------|----------------|

**AWARDS BANQUET TICKETS**

- |   |   |   |
|---|---|---|
| <input type="checkbox"/> #_____ \$42 S1 | <input type="checkbox"/> #_____ \$32 S2 | <input type="checkbox"/> #_____ \$40 S3 |
|---|---|---|
- If purchasing more than one banquet ticket, please include name/s of others attending.*

**USITT MEMBERSHIP DUES RENEWAL**

- |                                   |                                   |                                   |                                    |
|-----------------------------------|-----------------------------------|-----------------------------------|------------------------------------|
| <input type="checkbox"/> \$90 J1  | <input type="checkbox"/> \$55 J2  | <input type="checkbox"/> \$140 J3 | <input type="checkbox"/> \$72 J4   |
| <input type="checkbox"/> \$150 J5 | <input type="checkbox"/> \$150 J6 | <input type="checkbox"/> \$600 J7 | <input type="checkbox"/> \$1000 J8 |

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

**ENDOWMENT DONATION**

- |                                  |                                  |                                  |                                   |   |
|----------------------------------|----------------------------------|----------------------------------|-----------------------------------|---|
| <input type="checkbox"/> \$10 K1 | <input type="checkbox"/> \$25 K2 | <input type="checkbox"/> \$50 K3 | <input type="checkbox"/> \$100 K4 | <input type="checkbox"/> other _____ K5 |
|----------------------------------|----------------------------------|----------------------------------|-----------------------------------|---|

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

**TOTAL DUE**

**\$** \_\_\_\_\_

**PAYMENT INFORMATION**

- Check enclosed (in US funds payable to USITT)

- Charge *Circle one*



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

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

Signature \_\_\_\_\_

**PROFILE INFORMATION**

- Do you or anyone registering jointly with you require special assistance to participate in conference activities? A  **Yes** B  **No**
- Is this your first USITT Conference? A  **Yes** B  **No**
- Previous to this conference, how many USITT Annual Conferences have you attended?  
 A  **1** B  **2-5** C  **6-9** D  **10-15** E  **over 15**
- Which of these events have you attended in the past 2 years?  
 A  **ATHE** B  **IAAM** C  **LDI** D  **LightFair**  
 E  **ShowBiz Expo East** F  **ShowBiz Expo West** G  **None**
- Please fill in **ONE** box below indicating your **PRIMARY** area of employment or study: (ONE SELECTION ONLY FOR THIS QUESTION)  
 Live Performing Arts: (Theatre/Opera/Dance)  
 A  **Costume** B  **Lighting** C  **Scene Design**  
 D  **Management** E  **Sound** F  **Technical**  
 Other Performance Fields  
 G  **Television** H  **Motion Pictures** I  **Theme Parks**  
 Professional Services  
 J  **Architect** K  **Consultant** L  **Engineer**  
 Performing Arts Related Business  
 M  **Dealer** N  **Manufacturer** O  **Rental**  
 P  **Other** \_\_\_\_\_



# USITT

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

### MINNEAPOLIS

# 2003

#### INFORMATION

For information on exhibiting contact:

**Helen Willard**

Stage Expo Sales Manager

800-398-EXPO (3976)

or 315-458-3780

F: 315-458-1371

e: [hwillard@aol.com](mailto:hwillard@aol.com)

#### Stage Expo Exhibitors

- |       |  |       |  |     |   |
|-------|--|-------|--|-----|---|
| 44    | University of Alabama                                    | 390   | heatshrink.com                         | 700 | Rosco                                       |
| 730   | American Harlequin Corporation                           | 514   | High Output, Inc.                      | 330 | Rose Brand                                  |
| 910   | American Pro Audio                                       | 56    | Humboldt State University              | 86  | San Diego State University                  |
| 230   | Apollo Design Technology, Inc.                           | 830   | I.A.T.S.E. Local One                   | 89  | Santa Fe Opera                              |
| 31    | University of Arizona                                    | 73    | Univ. of Illinois, Urbana-Champaign    | 660 | Sapsis Rigging Inc.                         |
| 341   | Automatic Devices Company                                | 39    | Indiana University                     | 59  | Savannah College of Art and Design          |
| 773   | AutoStage  | 35    | University of Iowa                     | 304 | SCULPTURAL ARTS COATING, INC.               |
| 570   | Barbizon   | 690   | Irwin Seating Company                  | 711 | SECOA                                       |
| 572   | Ben Nye Company  | 272   | Kenmark                                | 371 | Selecon                                     |
| 811   | Big Apple Lights   | 63    | Kent State University                  | 983 | Serapid Scenic Technologies, Inc.           |
| 780   | BMI Supply   | 810   | Kryolan Corporation                    | 912 | Shure Inc.                                  |
| 50/51 | Boston University Theatre                                | 500   | LEE Filters                            | 813 | Smooth-On, Inc.                             |
| 76    | Brandeis University                                      | 590   | Le Maitre Special Effects, Inc.        | 87  | Society of Properties Artisan Managers      |
| 310   | CAE/Leprecon   | 343   | Level Control Systems                  | 84  | University of South Dakota                  |
| 74    | California Institute of the Arts                         | 380   | Leviton/NSI/Colortran                  | 53  | University of Southern California           |
| 70    | University of California, Davis                          | 530   | Lightronics, Inc.                      | 52  | Southern Illinois Univ. at Carbondale       |
| 68    | California State University, Fullerton                   | 671   | Limelight Productions, Inc.            | 771 | Stage Directions Magazine                   |
| 78    | Carnegie Mellon School of Drama                          | 430   | Mann Brothers                          | 610 | StageLight, Inc.                            |
| 34    | University of Central Florida                            | 630   | Martin Professional                    | 140 | StageRight Corporation                      |
| 38    | Central Lakes College                                    | 45    | University of Maryland                 | 480 | Staging Concepts                            |
| 36    | University of Cincinnati                                 | 77    | University of Massachusetts            | 400 | Steeldeck, Inc.                             |
| 260   | City Theatrical, Inc.                                    | 390   | MDG Fog Generators Ltd.                | 900 | Strand Lighting                             |
| 520   | J.R. Clancy  | 421   | Mehron Inc.                            | 740 | Syracuse Scenery & Stage Lighting Co., Inc. |
| 812   | Clear-Com Intercom Systems                               | 220   | Meyer Sound                            | 540 | Telex Communications                        |
| 72    | Cobalt Studios   | 75    | Minnesota State Univ., Mankato         | 30  | University of Tennessee                     |
| 302   | Columbus McKinnon  | 57    | University of Memphis                  | 37  | University of Texas-Austin                  |
| 54    | Cornish College of the Arts                              | 62    | University of Minnesota -Twin Cities   | 69  | Texas Tech University                       |
| 473   | Costume Computer Software Consortium                     | 64    | University of Montana                  | 282 | Theatre Arts Video Library                  |
| 930   | d&b audiotechnik   | 61    | Univ. of Nebraska - Lincoln            | 284 | Theatrix Costume House                      |
| 471   | Dazian LLC   | 58    | University of Nevada Las Vegas         | 490 | Thematics                                   |
| 85    | University of Delaware                                   | 71    | New Jersey Shakespeare Festival        | 440 | Thern Inc.                                  |
| 874   | Design & Drafting  | 411   | Norcostco Inc.                         | 360 | James Thomas Engineering                    |
| 522   | Designlab Chicago  | 79    | Univ. of North Carolina at Chapel Hill | 474 | Tiffin Scenic Studios                       |
| 444   | Electronics Diversified Inc.                             | 40    | North Carolina School of the Arts      | 981 | Tools For Stagecraft                        |
| 600   | Electronic Theatre Controls (ETC)                        | 33    | Northern Arizona University            | 32  | Tulane University                           |
| 560   | Entertainment Design/Lighting Dimensions/LDI             | 43    | Opera America                          | 442 | United Scenic Artists Local 829 IATSE       |
| 640   | Entertainment Services and Technology Association (ESTA) | 10/11 | Palladia Passementerie                 | 274 | Union Connector                             |
| 300   | Entertainment Technology                                 | 872   | W.E. Palmer Co.                        | 88  | Utah Shakespearean Festival                 |
| 12    | Farthingales   | 201   | Pathway Connectivity                   | 55  | Wayne State University                      |
| 66    | Florida State University                                 | 16    | Patternmaker Software                  | 580 | Walt Disney Entertainment                   |
| 203   | Flying By Foy  | 60    | PCPA Theaterfest                       | 840 | Wenger Corporation                          |
| 373   | Focal Press  | 67    | Penn State University                  | 83  | University of Wisconsin-Milwaukee           |
| 800   | Future Light   | 17    | Period Corsets                         | 460 | Wybron, Inc.                                |
| 240   | GALA, a division of PACO Corporation                     | 13    | Prism Production Services              | 790 | XS Lighting, Inc.                           |
| 760   | GAMPRODUCTS, INC.  | 772   | Production Intercom Inc.               | 80  | Yale School of Drama                        |
| 81    | Glimmerglass Opera                                       | 870   | Pro Lights & Staging News              |     |   |
| 512   | Graftobian Theatrical Make-up Co.                        | 673   | Protech                                |     |   |
| 820   | H&H Specialties Inc.                                     | 82    | Purdue University                      |     |   |
|       |  | 880   | Quinette Gally                         |     |   |
|       |  | 65    | Regent University                      |     |   |

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



# USITT

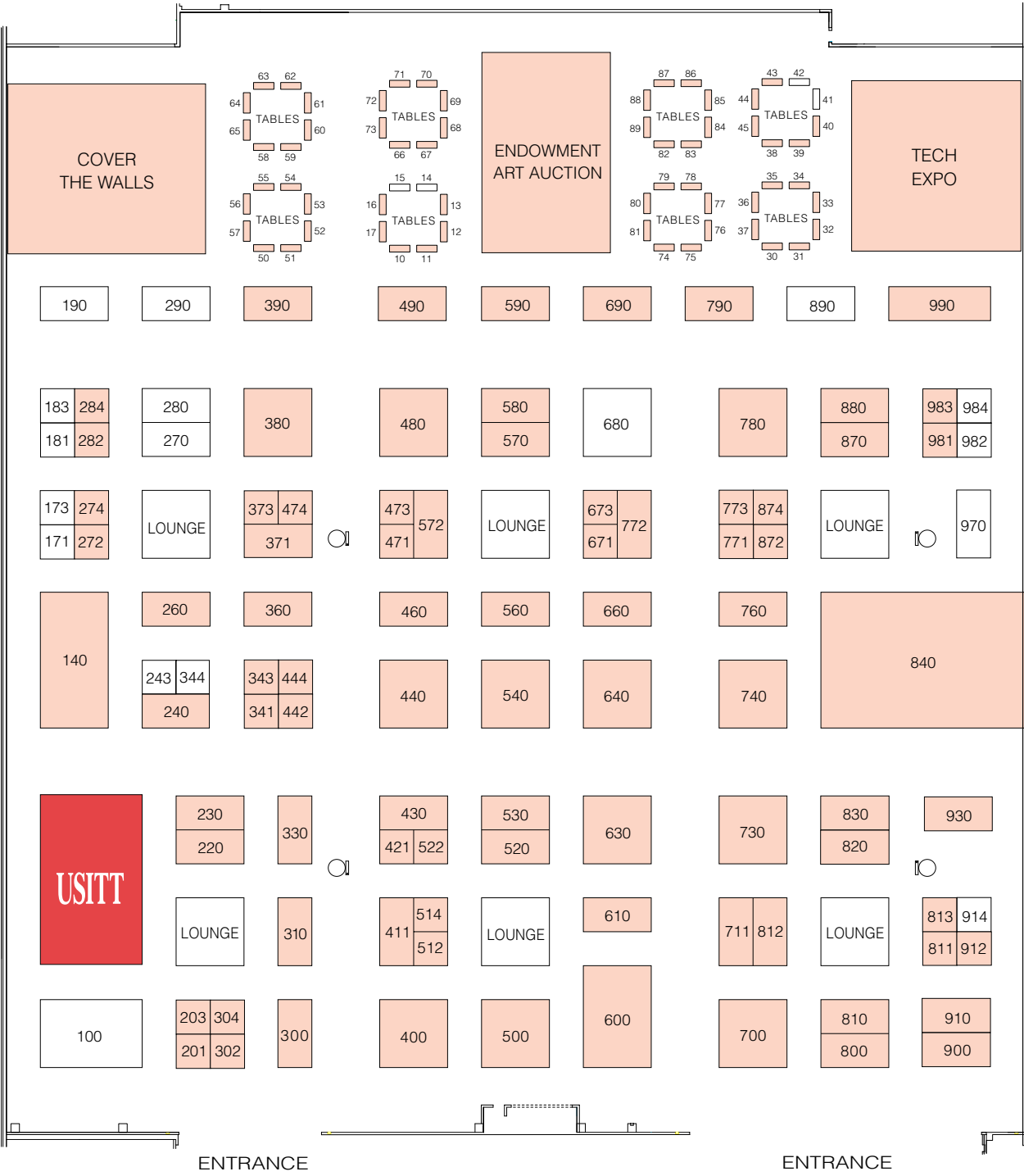
## STAGE EXPO<sup>SM</sup>

# 2003

MINNEAPOLIS  
MARCH 20-22



*the Real*  
**GREAT WHITEWAY**



# USITT Minneapolis

March 2003

## HOTEL OPTIONS

- |  |  |
|--|--|
| <p><b>1</b> Hilton Minneapolis &amp; Towers<br/>1001 Marquette Avenue</p> <p><b>2</b> Hyatt Regency Minneapolis<br/>1300 Nicollet Mall</p> <p><b>3</b> Best Western Downtown<br/>405 South Eighth Street</p> | <p><b>4</b> DoubleTree Guest Suites Minneapolis<br/>1101 LaSalle Avenue</p> <p><b>5</b> Holiday Inn Express Hotel &amp; Suites<br/>225 South Eleventh Street</p> <p><b>6</b> Quality Inn &amp; Suites Minneapolis Downtown<br/>41 North Tenth Street</p> |
|--|--|

## OFFICIAL HOUSING RESERVATION FORM

Name: \_\_\_\_\_

Company/Affiliation: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_

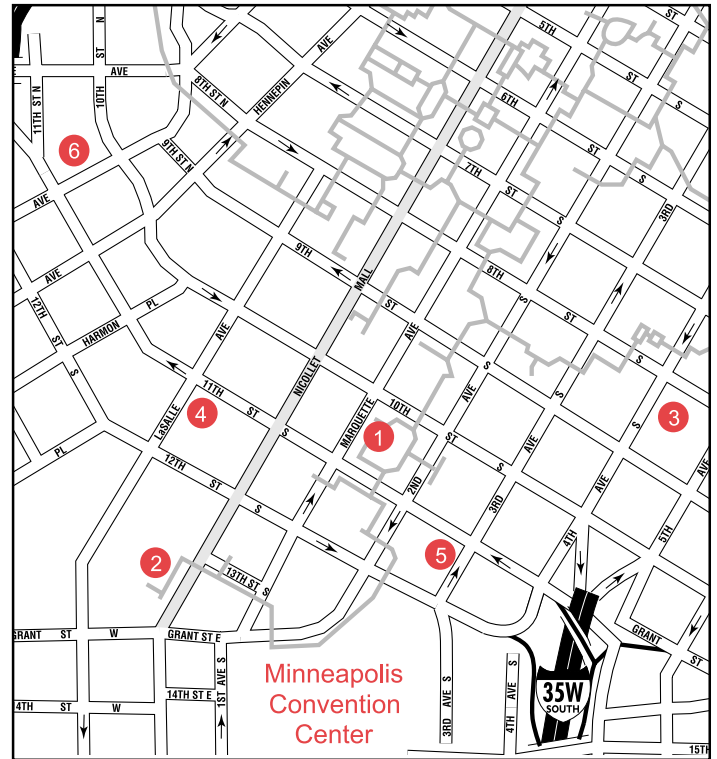
State: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Country: \_\_\_\_\_

Phone: ( ) \_\_\_\_\_ Fax: ( ) \_\_\_\_\_

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

Confirmations are available by mail, fax, or e-mail. Confirmations will be e-mailed when e-mail addresses are provided unless otherwise indicated.

Arrival Date: \_\_\_\_\_ Departure Date: \_\_\_\_\_



— Skyway System (check with concierge for hours)

## HOUSING DEADLINE FEBRUARY 7, 2003

## ROOM RATES

Place Rank Here	Hotel	Single	Double	Triple	Quad	1 Bdr. Suite	2 Bdr. Suite
	Hilton	\$154	\$154	\$174	\$194	-	-
	Hyatt	\$148	\$148	\$168	\$188	-	-
	Best Western	\$104	\$104	\$114	\$114	-	-
	DoubleTree	\$128	\$128	\$128	\$128	-	-
	Holiday Inn	\$133	\$133	\$143	\$143	\$153 <sup>S</sup> /\$163 <sup>D</sup>	\$203 <sup>S</sup> /\$213 <sup>D</sup>
	Quality Inn	\$ 94	\$ 99	\$110	\$120	\$135*	\$230+

Suite: **S** single occupancy, **D** double occupancy, additional person \$10 each; \* 1-4 occupants, + 2-6 occupants

Check your room choice in the block at right  
LIST ALL ROOM OCCUPANTS

Single
  Double
  Triple
  Quad
  Suite
  Suite

_____	_____
FIRST	LAST
_____	_____
FIRST	LAST
_____	_____
FIRST	LAST
_____	_____
FIRST	LAST

**SPECIAL REQUESTS:** (all special requests must be confirmed at check-in)

Non-smoking room
  Rollaway bed
  Double Double  
 Wheelchair accessible
  Other \_\_\_\_\_

**DEPOSIT** - A \$125.00 deposit is required (US Funds) for each room before a reservation may be processed. With your housing form, please include a major credit card number or a check, made payable to the GMCVA. After February 7, 2003, all cancellations will be charged a \$25.00 Event Cancellation Processing Fee. All cancellations within 72 hours prior to day of arrival will forfeit their entire deposit. Early departures or changes after February 7 are subject to penalty fees set by the hotel. Credit Cards will only be charged if cancelled within the penalty period. A charge of first nights room and tax will be applied and/or forfeited if you do not cancel or do not arrive (no-show).

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

Exp. Date \_\_\_\_\_

Circle one:

Cardholder Signature \_\_\_\_\_

Name on card \_\_\_\_\_

All rates are subject to a 13% tax. \$5 is included in each room rate to help defray USITT's Minneapolis Convention Center rental fees.

Contact:

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

or

**USITT Housing Bureau**  
**4000 Multifoods Tower**  
**33 South Sixth Street**  
**Minneapolis, MN 55402**

Phone: 888-547-3801 • Fax: 612-335-5842

Hours: 9am-3pm CST M-F

### INSTRUCTIONS AND NOTES

- Complete one housing reservation form for each room reserved. If extra forms are needed, photocopies are acceptable.
- Please do not mail a hard copy of this form if you have already made a reservation by fax. For your own records, please keep a copy of your original housing reservation form.
- If you are sharing a room, send only one form listing the names of all persons occupying the room.
- Reservations will be acknowledged by the USITT Housing Bureau within seven to 10 days of receipt of this form.
- Reservations received by the Housing Bureau by 5 p.m. on February 7, 2003 will be processed at Conference rates. After that date rooms and rates may be based on availability.
- Reservations are assigned on a first-come, first served basis and according to room availability.
- Changes and cancellations prior to February 7, 2003 are to go through the Housing Bureau and must be made in writing. After March 6, 2003 contact hotels directly for changes or cancellations.



# Spotlight on International Sessions

The International Committee will present four sessions with global topics at the 2003 Annual Conference & Stage Expo in Minneapolis. On Friday, March 21 at 12:15 p.m. Alexandra Bonds will present the annual International Opportunities and Resources session. This year's panelists include three USITT members from different commissions. Costume designer, Marianne Custer, will talk about the graduate program at the University of Tennessee that travels to Austria annually to augment design training. Kathy Perkins will present her experiences on conducting lighting workshops and working with theatre companies throughout Africa. Annie O. Cleveland, who published an article about the Tallinn Linnateatre in *TD&T*, will expand on this topic, while including information about researching in foreign countries. In addition, an introduction to the International Opportunities and Resources web page will be provided. Members with international theatre related experiences are invited to sign on to be part of this session at the 2004 conference.

Sessions highlighting international

guests begin with Tolis Papazoglou's presentation at 6:15 p.m. on Friday, **DESIGNING WITH INDIGENOUS CULTURES.**

Mr. Papazoglou, a Greek New Zealander, will discuss designing within multicultural contexts. The visual lan-

guage constructed about or for indigenous peoples sometimes requires a process which differs from standard ways of working in the United States. Mr. Papazoglou will discuss the integration

**INTERNATIONAL SESSIONS** (see page 17)

## Tech Olympics to Challenge Skill Levels of Students

USITT's own version of technical competition, Tech Olympics, will be held again in 2003 as part of the Annual Conference & Stage Expo. Students, either as individuals or teams, are invited to take part in the seven events geared to tasks performed by theatre technicians and/or show crew members. Teams, representing either a Student Chapter or a school, may have from two to five students.

For 2003, a new event, Make Some Sound, has been added. Competitors will be asked to set up a mixing board, speakers, and inputs, and conduct a test of the system. Other continuing events are: Costume Change, where contestants assist a performer in a scene costume change and then correctly hang and return the costume which is removed; Props Shift, where contestants strike and set up a table full of plates, utensils, and other amenities; and Wiring a 2P&G Connector, where contestants must use proper techniques to strip the rubber-covered cable and attach it to a connector.

Also continuing are Thimble & Sleeve Swaging, where participants make a loop on 1/8" cable around the thimble and put the sleeve on correctly; knot tying where contestants use sash cord and hemp line to demonstrate various knots and techniques; and Light a Geometric Shape where participants hang a Source 4 donated by ETC, turn it on and then create a tightly focused beam on a rectangle, rhomboid, or parallelogram.

This year's Tech Olympics will be held Friday evening, March 21, in Ballroom A of the Minneapolis Convention Center. For more information about specific events, please contact R.J. "Mike" Nielsen at MW\_USITT@frontiernet.net.

## Costume Commission Programming Promises Excitement in 2003!

Program planning for the 2003 USITT Conference in Minneapolis has been underway for several months now and this Conference is shaping up to be a banner year! There will be two professional development workshops, over a dozen conference sessions and other events to keep us busy for the week.

The Professional Development Workshop, *FOAM: THE OTHER COSTUME MATERIAL!* with Zoë Morsette is already sold out. Participants will learn how to create unusual and oversized costume shapes, including creating the shape on a miniature mannequin and then enlarge that shape to fit an actor. Foam cutting, construction, covering and coloring techniques will also be taught so that participants will be able to pattern and construct just about any shape in foam. This technique was used extensively in the creation of costumes for *The Lion King* and is also useful when building props.

On the Sunday following the Conference, March 23, the Costume Design & Technology Commission will conclude its activities with the **FABRIC OUTLET TOUR Professional Development Workshop.** Organizers note that there could be no better way to end the 2003 USITT Conference than with a shopping trip! This bus tour takes you to two legendary Minneapolis fabric stores, SR Harris Fabric Outlet and Mill End Textiles. Participants will have time to browse or shop at both stores and enjoy a delicious box lunch before the bus takes them to the Minneapolis - St Paul Regional Airport. Cost of the lunch and bus transportation is included in the workshop fee. Registration information on the tour is included on the Conference & Stage Expo registration forms found on page 12.

A full listing of Costume Design & Technology Commission sessions, includ-

ing times, is available at [www.usitt.org](http://www.usitt.org). Just follow the links to the Conference & Stage Expo pages. In planning your activities, keep in mind that Commission meetings and the **BREAKFAST RECEPTION** on Friday morning, March 21 provide a special time to network and catch up with colleagues. On Wednesday, March 19, the special session to welcome and orient new members will be followed by the commission meeting, a time to conduct the business of the commission and begin our planning for the 2004 Annual Conference & Stage Expo.

We hope that you are already making plans to attend the 2003 USITT Conference in Minneapolis, Minnesota. We'll be looking for you!

**Donna C. Conrad**  
*Vice-Commissioner for Minneapolis 2003 Programming*  
*Costume Design & Technology Commission*

## IN MEMORIAM:

# Forrest A. Newlin

Dr. Forrest A. Newlin, much beloved theatre educator, died December 16, 2002 in Ft. Worth, Texas. He was born Oct 16, 1938 in Emporia, Kansas. He held several degrees including a doctorate from the University of Nebraska. His background in art led him to the art of the theatre where he made lights, scenery, and costumes an outstanding visual statement. He taught theatre design at Idaho State University in Pocatello, Idaho; Emporia State University in Emporia, Kansas; The University of Nebraska at Lincoln; Southern Methodist University in Dallas, Texas; Texas Tech University; The University of Oklahoma, and Texas Christian University where he was serving as chair of the Theatre Department at the time of his death.

Dr. Newlin, fondly known as Doc by his many students, taught for 42 years with the student at the core of his vision. His teaching philosophy includes the statement, "I sometimes think that good teachers teach themselves (their attitudes, their opinions and their excitement) as much as they do a discipline. Good teachers are passionate about learning and about their discipline, and the best teachers impart this passion to their students. There is no limit to what a passionate student can learn about a subject."

He joined USITT in 1973 and contributed by arranging and giving many ses-



Photo/From Thatcher, USITT Archives

**Dr. Forrest A. Newlin**

sions, serving as Vice-Commissioner for Heritage and chair of the Annual Conference & Stage Expo in Ft. Worth. He held many positions on the board of the USITT Southwest Regional Section and planned many symposia and conferences. He was active in Southwest Theatre Association where he was a member of the College of Fellows, Texas Educational Theatre Association, and Association for Theatre in Higher Education. He was a member of Masonic Lodge # 38 in Norman, Oklahoma and an adjudicator/critic for the American College Theatre Festival.

His work was featured in solo exhibitions at USITT-Southwest, Southwest Theatre Association, and Kansas State Teachers College. His awards included both the Lifetime Achievement Award and Distinguished Service Award from the Southwest Theatre Association, the Glenn

Martin, Jr. Service Award and Outstanding Annual Service Award from USITT-Southwest, the Distinguished Alumni Award from Emporia State University, and an Award of Appreciation from University of Oklahoma

Dr. Newlin was extremely interested in international study both for himself and students. He served as a Fulbright Scholar at the National Institute for the Arts, Taipei, Taiwan and his travels included Budapest, Scotland, Ireland, England, France, Peru, Mexico, and Russia.

He instituted a teaching/performance exchange program with Theatre Koleso in Togliatti, Russia and taught theatre at the TCU London Center for several summers.

Scholarship endowments have been established at Texas Christian University and Emporia State University. Contributions can be made to The Forrest A. Newlin Memorial Theatre Endowment at TCU through Adam Baggs at TCU, Box 297044, Ft. Worth, Texas 76129 and Emporia State University Foundation, 1500 Highland, Emporia Kansas 66801.

He is survived by his wife, Charlene of Fort Worth; a daughter, Cynthia Newlin; a son, Mark A. Newlin and wife Denise all of Lubbock, Texas; his mother, Velma Collins; a sister, Nelda Ellington; and a brother, Terry Newlin all of Wichita, Kansas; and a brother Alfred Newlin of Marysville, Kansas.

### **La Lonnie Lehman**

*Texas Christian University*

## **INTERNATIONAL SESSIONS** (from page 17)

of Maori elders in the production process in New Zealand. Issues of appropriation and colonization of indigenous visual images in the theatre can change meaning and even change an audience's perception of culture. Mr. Papazoglou was trained in London and designs all over the world. In 1999, he was an integral participant in New Zealand's award-winning entry in the Prague Quadrennial. The session is chaired by Margaret Mitchell.

On Saturday, March 22 at 10 a.m. Marianne Custer will present Petr Matasek, a puppeteer and scenographer from the Czech Republic. His designs were represented in the Czech National exhibit at the Prague Quadrennial in 1999, winner

of the Golden Triga Award. He has been a guest at several international theatres and festivals throughout the world and has received grants from the Czech Ministry of Culture. Mr. Matasek incorporates classical marionette style puppet and human interaction to create his theatre works. One of the pieces he will share is an award-winning production of *Faust* which was performed in a quarry near Prague.

Later on Saturday, at 2:30 p.m., Sierk Janszen, from the Göteborg, Sweden Stadsteatern will present a mini-session on the Show Controls Project that is also being offered as a Professional Development Workshop before the conference. What began as a new desk for their stage manager evolved into an integrated

system capable of communicating with and coordinating the actions of all the sound, lighting, and fly systems, as well as the fire alarms, air conditioning, and ventilation systems for the theatre. A show control system called the Medialon Manager allows all the systems to be tied together, as well as to the Ethernet for more flexibility.

Anyone interested in learning more about the scope and projects of the International Committee and its activities is welcome to participate in a meeting scheduled for 4 p.m. Wednesday, March 19.

### **Alexandra Bonds**

*Chair, International Committee*

# Forrest A. Newlin: *A Reflection*



USITT Archive

Forrest Newlin leads a workshop at the 1997 Annual Conference & Stage Expo in Pittsburgh, Pennsylvania.

Sadly, USITT has lost an important member with the recent passing of Forrest A. Newlin. A member since 1973, Mr. Newlin made many wonderful contributions to the Institute. He chaired the Fort Worth conference and made numerous contributions to programming throughout the years as a program presenter. Because of his special passion for, and knowledge of the history of design, Mr. Newlin taught numerous generations of members through the Heritage Sessions at USITT conferences, which always play to filled rooms.

He leaves his own substantial heritage of former students who have gone on to be teachers and professional theatre artists. An amazing number of his students are active members of USITT, and an ever-increasing number of members are students of his students.

I am proud to be able to say that Mr. Newlin was my teacher. He was Forrest to many, Woody to some, FAN to a few, and Doc to others, but even some 30 years after I graduated from Kansas State Teachers College, I could never call him anything but Mr. Newlin. His mastery of design, his knowledge of art and architectural history, and his love of theatre inspired his students beyond words and commanded our respect. He was always teaching. He kept us in the theatre for hours on end to get it right, and he stayed there working beside us, away from his

family. It was his life. He instilled in us and demanded of us professional discipline and an expectation for quality and craftsmanship. In return for the hours we gave him, he invested himself in us; he knew our families, watched our careers, came to our weddings, and reveled in our successes.

I count myself luckier than most of his students, in that I knew him as a teacher twice: first when my brother was his student, and then during my own time as his student. I first met him when I was 14 and visiting my brother Lance, who was in the throes of summer theatre in Emporia, Kansas.

This was at a time when it was not unusual to have 60 or more students pay tuition for the privilege of doing six plays in eight weeks. If you weren't cast, you worked on a crew. It was an environment of collective effort and community that I found intriguing and intoxicating. (And besides, Lance let me drink his home brew!) It was something that I wanted to be part of. That first summer, Mr. Newlin let me help cartoon a foliage drop they were working on for *Night Must Fall*, and I was impressed that he would let a kid who had never drawn before make charcoal marks on what appeared to me to be the biggest piece of paper I had ever seen.

He was a patient, gentle teacher. He corrected my errors, and when I started to really feel over my head, he mercifully let me off the hook. I never thought of going to college anywhere else or studying anything other than theatre at Kansas State Teachers College after that summer.

His passion for the history of stage design was infectious. Ask any one of his students who Lemuel Ayers was. His master's thesis compared the New Stagecraft to the Impressionists movement. He brought Jo Mielziner and Eddy Kook to Emporia where I, and many of Mr. Newlin's students, had the opportunity to sit at the feet of these two legends and listen to them describe their collaboration on *Cat on a Hot Tin Roof*.

Mr. Newlin taught me how to design scenery, costumes, and lights. He taught me how to paint scenery, build props, and how to be a technical director - jobs that he did routinely on almost every show while he was at Emporia. It was a load that would have most of us defeated in a year, and Mr. Newlin loved it. I believe it probably frustrated him as he moved on in

his career, that he couldn't continue to have that kind of involvement in every aspect of mounting a production.

When someone asked me what Scenography (a new buzzword at the time) was when I attended URTA's in 1975 and then explained it to me as if it were some major revelation, I couldn't figure out what the big deal was. I thought designing an entire production was what you did. Mr. Newlin worked that way for the 15 or so years he was at Emporia. His portfolio of work from that time in his career is filled with amazingly beautiful designs, works of art crafted with passion, and created through the energies of his students, usually willingly, and occasionally through motivations of other kinds.

He was a taskmaster with amazingly high standards for whom I willingly spent thousands of hours in the theatre. He had high expectations for his students, and he was not someone anyone wanted to disappoint. I told him I was going to get married before I told my parents or anyone else. His approval for those things was also important to me.

His office was always filled with students. When I had the opportunity to visit him at TCU last year, Mr. Newlin's office was still filled with students who wanted to share some time with "Doc." It was great to see that, and I envied them their time with him. Refreshing to see, at a time when we have become so professionally focused that too often being a college theatre teacher is more about career preparation and less about teaching the whole person.

Mr. Newlin was a consummate artist, scholar, and educator. He gave of his time and knowledge so freely. We are all eternally grateful for the hours he spent with us, the energy he expended on us, the artwork he created for us to learn from, and the theatre he taught us how to create. He was our teacher. We will miss him greatly.

Forgive this personal indulgence. How do you acknowledge a man that has given you so much? Every member of this organization has a Mr. Newlin in their past or at least I hope you do. Don't miss the opportunity to let them know how much you appreciate what they gave you.

**Bruce Brockman**  
*USITT President*

# Regional Section News

## Chesapeake's Cattle Call

Klyph Stanford, a Member at Large for the Chesapeake Regional Section, is coordinating the section's yearly Technician Cattle Call. The event brings together representatives from theatres and production companies in the Washington/ Baltimore area, and people working freelance or students in area colleges. People have the opportunity to get their resume out and allow people to put a name to the face, and ask a few questions. This year's call will be held at the Clarice Smith Performing Arts Center on the campus of the University of Maryland, from 9 a.m. to 6 p.m. Saturday, February 15. Each person is given 15 minutes in front of the group. If you know anyone from the Baltimore/ Washington area who may be interested, either in being represented or having an interview time, please have them contact Mr. Stanford via e-mail at klyphs@earthlink.net.

## Midwest Workshops a Success

The Midwest Section had a successful pair of workshops in November hosted by

Northern Illinois University. Some of the participants visited the Chicago Opera Scenic collection led by Sahin Sahinoglu, who is on the design staff at NIU. Then they tried their hands at creating similar drops under Sahin Sahinoglu's guidance using modern paints donated by Mainstage Theatrical Supply in Milwaukee.

The rest of the group participated in a hat making workshop led by Tim Dial which was well attended.

Members of the Midwest Section participated in staging a version of the Tech Olympics at the Illinois High School Theatre Festival in Champaign/Urbana in January. Approximately 3,000 high school theater students attend this festival where they see a variety of productions (including one by an All State Cast and Crew) and participate in a number of workshops. USITT Midwest has been attempting to give the technical students more to do at this festival. Steve Jacobs of Glenbard North High School is coordinating the Tech Olympics event.

## Seeking Costume Proposals for Long Beach

Fall foliage is but a memory and the holidays are past. We all embarked on the New Year with great resolve and determination that barely make it through the first spring thaw. Well there is one New Year resolution that you can easily and quickly accomplish to set you up with a great feeling for 2003! It's simple. Just put together a program proposal for the USITT Annual Conference & Stage Expo 2004 in Long Beach. It's not hard; you can fill out the forms in a matter of minutes, e-mail or fax them off and then bask in the warm feeling of accomplishment and satisfaction that accompanies the completion of a New Year's Resolution! It doesn't get any better or easier than that!

Programming is the backbone of our conference and our members make that programming happen. We need the involvement of individuals to make sure the Costume Design & Technology Commission has interesting and informative sessions at the conference. Since we will be in the heart of movies, television and the grand daddy of theme parks, it would be great to focus some of our programming on these areas.

Wouldn't it be great to learn more about special effects makeup for TV or film? Programs dealing with wigs and hair, or wardrobe procedures for TV, film and especially theme parks would be of great interest and benefit. Discussions of entry level skills for getting jobs in TV, film or theme park costuming would provide useful information we can pass on to our students as well as help our programs to better meet the needs of the industry.

The process to propose a session is quite simple. Just download a proposal form from [www.USITT.org](http://www.USITT.org), fill in some basic information about the program you would like to present, and send it to me: Bob Haven, 114 Fine Arts Bldg., University of Kentucky, Lexington KY 40506-0022, 859-257-7506 or e mail it to [rwhave2@uky.edu](mailto:rwhave2@uky.edu)

Since all the information on programs needs to be organized and prepared for voting at 2003 Annual Conference in Minneapolis, please send in those proposals by February 10, 2003. Remember great programming makes for a great conference.

**Bob Haven**

## Portfolio Review A Valuable Tool

One of the most valuable parts of the USITT Annual Conference & Stage Expo can be a Personal Portfolio Review. Each Commission organizes reviews by professionals and educators who volunteer to spend time looking at and responding to portfolios. These can be students although the opportunity is open to all. In the past, Costume Design & Technology Commission members have scheduled 30 to 40 review sessions.

Students are encouraged to bring their work and take time to have "fresh eyes" look at it. When I was a student, ages ago, I attended USITT and timidly shared my portfolio with two strangers who were faculty from universities that I can't even remember. They were amazingly candid about what they saw of my skills and design aesthetic and talked to me about the layout and content of the portfolio. In preparing for graduate school my previous reviews had been done by my own teachers, who were kind and loved me as well as my work. This objective, third-party response affirmed some of my choices and made me consider how I might change that portfolio to better show my art.

Anyone preparing for a review should consider content, organization, and quality/meaning. Briefly, the content should show variety and breadth of experience and understanding. Show various genres or styles and demonstrate the handling of elements and principles of design showing skills and scope of abilities.

Work does not have to be in chronological order, and the "best foot forward" approach, with two to four pages per show, ought to be enough. With at least one show include the research, some preliminary sketches, color swatches, and other paperwork.

Clear labels should include title of the play, name of the character, location of the production, and whether you were designer, draper, technician, etc. (If the work is from a class project, be sure that is indicated.) If your work was as the technician, be sure to give the designer credit for any of his/her artwork.

For quality and meaning, select the best work you can for inclusion, such as the

**PORTFOLIO REVIEW** (see page 23)

# usitt Classifieds

**PRODUCTION STAGE MANAGER:** 12 month position; Teach courses in stage management and supervise productions; Stage manage theatre, opera and dance; PSM Iowa Summer Rep. (AEA); Salary commensurate with experience. Member of AEA and MFA in stage management or equivalent experience required. Record of successful teaching experience is desirable. Submit cover letter, resume and names of three references to: PSM Search Committee, University of Iowa, 107 TB, Iowa City, IA, 52242. Screening begins February 1. The University of Iowa is an Affirmative Action/Equal Opportunity Employer. Women and minorities are encouraged to apply.

**GRADUATE ASSISTANTSHIPS:** The M.F.A. program in design and technical production at San Diego State University is pleased to announce the availability of Graduate Assistantships for the Fall Semester, 2003. Study with a superb teaching faculty in the center of the West's most exciting theatre community. Contact Professor Craig Wolf; Head, Design Area; San Diego State University; San Diego, CA; 92182-7601 - cwolf@mail.sdsu.edu

**CALIFORNIA STATE UNIVERSITY, LONG BEACH,** is offering graduate assistantships in set, lighting, and costume design. Study in the heart of the entertainment industry with leading professional designer/mentors at Southern California's most exciting theatre company, CalRep. Private interviews will take place in New York (1/31 - 2/2), Chicago (2/7 - 2/9), San Francisco (2/14 - 2/16) and Minneapolis (3/19 - 3/22). Call 562-985-5423 to schedule an appointment. Visit our website at [www.calrep.org](http://www.calrep.org) for application and program information.

**TEACHER/DESIGNER-SEARCH:** Kenyon College Department of Dance and Drama, Assistant Professor (tenure-track). One of two designers for dance and drama. Teach one or two courses per semester possibly including Introduction to the Theatre, design courses. With one other faculty designer, share responsibility for designing and/or supervising student designs for season of dance and plays. A demonstrated understanding of the performing arts in the context of a liberal arts education, plus MFA or equivalent required. Broad theatrical and dance interests and experience, both as teacher and designer, highly desirable. Faculty supported by Technical Director and Costumer. Selective national liberal arts college in a rural setting: competitive salary and an excellent benefits package, including spouse and domestic partner benefits. Send letter of application, resume, six to eight examples of representative work, and at least three letters of recommendation to: Andrew Reinert, Chair: Designer Search Committee, Department of Dance and Drama, Kenyon College, Gambier, OH 43022. Application review begins immediately, continues until position is filled. Kenyon College is an equal opportunity employer; applications from women and minority candidates are particularly encouraged.

**DISTINGUISHED PROFESSOR:** The Department of Dramatic Art at the University of North Carolina at Chapel Hill invites nominations and applications for a new position, the David G. Frey Distinguished Professor of Dramatic Art. Candidates must have a distinguished record of recognized professional achievement and scholarship, demonstrated excellence in teaching at the university or professional level, and terminal degree or equivalent experience. Applications are invited from all areas of professional specialization, including performance, playwriting, design, and dramaturgy. Responsibilities and salary to be negotiated based on candidate's specialization and experience. Applicants should submit curriculum vitae including names and contact information of three references to Frey Search Committee, Department of Dramatic Art, CB# 3230 Center for Dramatic Art, The University of North Carolina at Chapel Hill, NC 27599-3230. Review of applications will begin February 15, 2003; search will continue until position is filled. The Department of Dramatic Art has a distinguished faculty of professional theatre practitioners/scholars and operates in conjunction with PlayMakers Repertory Company (LORT/AEA). The Department offers a comprehensive B.A. liberal arts undergraduate major and M.F.A. programs in Acting, Technical Production, and Costume Production. The University of North Carolina at Chapel Hill is an Equal Opportunity Employer. Minorities and women are encouraged to apply.

**SAN FRANCISCO OPERA CENTER** seeks qualified individuals for technical production staff positions for our 2003 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 Chris Bragg, Company 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.

**MARKETING DIRECTOR:** Bandit Lites, Inc., Knoxville, TN. Career Opportunity. Bandit Lites, Inc. seeks highly motivated, detail oriented, seasoned Marketing Professional to join the Knoxville team. Responsible for the development and execution of comprehensive promotional strategies and programs, both short and long range, to support sales and revenue objectives of company. Proven sales or public relations and graphic design record a must. Proficient computer skills including Adobe Publishing Suite. Bachelor's Degree in related field with 5 years experience preferred. Exc benefits package, salary negotiable d.o.e. Start immediately. Send resume with salary requirements to PO Box 4354 Knoxville, TN 37921-001 referencing desired position.

**PROFESSIONAL FELLOWSHIPS:** OPERA America announces the availability of four competitively selected Fellowships in all areas of opera administration. Areas of concentration (Fellowship tracks) include production/stage management, technical direction, artistic administration, general administration, and other administrative specialties. The application deadline is January 31, 2002. Candidates must be committed to a career in North America, able to articulate professional and personal goals, and manifest a high degree of maturity and motivation. The 12-month Fellowship includes hands-on training and residencies with 3-4 professional opera companies. Fellows receive a stipend of \$1,200 per month and health insurance coverage, and travel and housing are covered throughout the Fellowship year. Fellowships begin in September 2003. More information is available on the web site [www.operaamerica.org](http://www.operaamerica.org). To receive an application, visit the web site or contact Jennifer Spitulnik, Fellowship Coordinator, at OPERA America, 1156 15th Street NW, Suite 810, Washington, DC 20005. Telephone: (202) 293-4466, ext. 202; Fax: (202) 393-0735; E-mail: [fellowship@operaamerica.org](mailto:fellowship@operaamerica.org); web site [www.operaamerica.org](http://www.operaamerica.org).

**IRENE COREY DESIGN ASSOCIATES:** 5304 Junius, Dallas, Texas 75214. [www.irenecoreydesign.com](http://www.irenecoreydesign.com). Specializing in custom character costumes since 1983 and selecting a few good people to join our growing business. **DRAPER:** Knowledge of foam construction, excellent pattern making skills and ability to instruct sewing staff to produce costumes of the highest professional standard. MFA or equivalent professional experience required. **SEWING/CRAFTS-PERSON:** Knowledge of crafts and materials such as reticulated foam, closed cell foam, glues, cardboard boxing, plastic, and aluminum. Comfort with small power and hand tools is essential: sewing machine, drill press, band saw, pop rivet, hot glue, sharp blades and needles. Excellent sewing skills and professional experience is required. **INTERNS** will be considered. Send resume, references: Suzanne Lockridge, [suzanne@irenecoreydesign.com](mailto:suzanne@irenecoreydesign.com).

**CAM-PLEX MULTI-EVENT FACILITIES** in Gillette, Wyoming, seeks an experienced, creative Technical Director for its seven facilities. CAM-PLEX produces its own events as well as rents to national and community groups. Qualified applicants must be highly skilled in technical theater and be knowledgeable in communication systems and computers. Position supervises one full-time assistant and several part-time positions. Must be able to work independently with widely varied hours. Salary range is \$37,059 to \$51,882 with excellent benefits. Starting salary not to exceed \$40,000. Qualifications: BA required with MA in Technical Theater preferred and three years of progressive full-time experience. Web Page: [www.cam-plex.com](http://www.cam-plex.com). Mail, fax or e-mail resume to Phyllis Colpitts, Theater Manager, CAM-PLEX, 1635 Reata Drive, Gillette, WY 82718; fax 307-682-8418; e-mail [prc78@ccg.co.campbell.wy.us](mailto:prc78@ccg.co.campbell.wy.us). Closes February 1, 2003.

## Classifieds

**THEATRE FACULTY IN SCENOGRAPHY:** St. Mary's College of Maryland Department of Dramatic Arts invites applications for a tenure track faculty position in scenography to begin fall '03. Position duties include designing sets and costumes for four mainstage productions, supervising the costume shop, and teaching courses in the area of design. Teaching experience, particularly in a liberal arts context, is highly desirable. An M.F.A. or equivalent professional experience is required. St. Mary's College of Maryland, a state-supported Carnegie Baccalaureate Liberal Arts institution, located 70 miles southeast of Washington, D.C. in St. Mary's City, is Maryland's designated public honors college for the liberal arts. With highly selective admissions policies, academically talented students, and a rigorous curriculum, we have been labeled a "public ivy." St. Mary's faculty benefit from a comprehensive program of support for scholarship, research, travel, and curriculum development. The quality of life is enhanced by the recreational opportunities of the Chesapeake region and proximity to Washington, D.C. and Baltimore. To apply, please submit a cover letter, curriculum vitae, and three letters of reference to Merideth Taylor, Chair, Department of Dramatic Arts, St. Mary's College of Maryland, 18952 East Fisher Road, St. Mary's City, MD 20686. Review of applications will begin immediately and continue until the position is filled. SMCM is an affirmative action/equal opportunity employer. Visit our websites at [www.smcm.edu](http://www.smcm.edu) and [www.smcm.edu/drama](http://www.smcm.edu/drama).

**THEATRE MARKET SALES REPRESENTATIVE:** Wenger Corporation, the nation's leading manufacturer of furniture and equipment for the performing arts, is seeking to immediately fill two positions in sales to the Theatre Market. Technical, or managerial experience in Theatre is a big plus, as is experience in sales. A bachelors degree is required. The position is full time, and includes benefits. To apply, please e-mail or phone: Mike Smedstad, VP New Business Development, Wenger Corporation, 555 Park Drive, Owatonna, MN 55060. Phone: (507) 455-4100 ext. 278. E-Mail: [mike.smedstad@wengercorp.com](mailto:mike.smedstad@wengercorp.com).

**LIGHTING DESIGNER/TECHNICAL DIRECTOR:** Visiting faculty, with a yearly renewable non-tenure track position for individual with expertise in lighting and technical direction. Candidate must be able to teach Introduction to Theatre, Lighting, plus other courses in area of expertise. Properties and sound design experience a plus. Some scene design possible. Duties include management of scene shop, supervision of work-study and student volunteers, set construction and lighting design. Four productions, September to April; 3 productions summer theatre, June and July. Department has computerized lighting system. MFA required. Rank and salary dependent on experience and qualifications. Position available August 20, 2003. (Opportunity for Summer 2003) Send letter, vita, letters of recommendation plus name, telephone and email address of references to: Jerry D. Allen, Chair, Theatre Department, Lycoming College Box 73, 700 College Place, Williamsport, PA. Deadline for applications is February 15, 2003. EOE

**ASSISTANT TECHNICAL DIRECTOR:** Krannert Center, University of Illinois. Annual duties MAY include TD, teach technology course, carpenter, safety officer, management duties. REQUIRED - BA/BS, wood/steel construction, TD & CAD experience. PREFERRED - Masters in theatre technology or experience & knowledge in advance technologies & H&S. Academic Professional, 12 Month, (non-tenured), benefits, vacation, salary commensurate with experience. Starts 8/21/2003. For full consideration; send application, resume, and 3 letters by 02/28/2003. Thomas Korder, KCPA - ATD Search Committee, 500 South Goodwin Avenue, Urbana, IL 61801. 217-333-3718. [kordertv@uiuc.edu](mailto:kordertv@uiuc.edu). UIUC is an AA-EOE.

**UNIVERSITY OF SOUTH FLORIDA,** Assistant Professor, Costume Design. 9-month tenure track; Salary/mid-\$30,000's. Require: MA/MFA and professional costume design experience. Secondary teaching qualifications in another design or craft area. Preferred minimum 3 years university teaching experience. Ongoing professional involvement, experience in costume design for dance and USAA membership desirable. Send application letter, vita, 3 letters of recommendation postmarked no later than 2/26/03 to David Williams, Chair/Search, TAR230, USF, Tampa, FL 33620-7350. AA/EA/EO employer. <http://theatre.arts.usf.edu>

**PRODUCTION CO-ORDINATOR:** Palm Springs Follies recruiting for organized, experienced Production Co-Ordinator to create all Production Schedules and oversee that all in house and vendor deadlines are met. Position requires co-ordinating all Production Staff schedules, overtime costs and production budgets to maintain overall efficiency with Production needs. Position requires Bachelor's degree or equivalent. Must possess analytical abilities and have proven problem-solving skills. Full-time, year round position. Computer skills required (MAC preferred). Familiar with Word, Excel, Now Up to Date. Salaried with benefits. Web site at [www.psfollies.com](http://www.psfollies.com). To apply, e-mail to: [aaaaMarkowitz@palmsspringsfollies.com](mailto:aaaaMarkowitz@palmsspringsfollies.com) or fax: (760) 322-3196/mail: resume to Producer, The Palm Springs Follies, 125 E. Tahquitz Cyn Way, #209, Palm Springs, CA 92262

**SCENIC ARTIST:** University of Illinois, Urbana-Champaign, seeks full-time scenic artist for non-tenure-track Lecturer position, beginning 21 August 2003. Yearly, nine-month contract. Teach scene painting and intro to scenic design, serve as charge artist for theater/opera productions, and share supervision of MFA/BFA student projects with large faculty in Krannert Center for the Performing Arts. Opportunity to design one production per year. Qualifications: MFA in scene design or scene painting. Salary negotiable. For full consideration, send interest letter; resume; slides, photographs, or CD; and 3 reference letters by 17 February 2003 to R. Eric Stone, Scenic Artist Search Committee, Theatre Department, University of Illinois, 4-122A KCPA, 500 S. Goodwin, Urbana IL 61801; 217-333-3538. For information: [www.theatre.uiuc.edu](http://www.theatre.uiuc.edu); e-mail: [restone@uiuc.edu](mailto:restone@uiuc.edu). UIUC is AAEOE.

**DIRECTOR OF TECHNICAL THEATRE AND DESIGN,** tenure track appointment, starting August 15, 2003. Required: MFA in Design and Technical Theatre, two years teaching and professional-level experience. Preferred: experience in teaching stagecraft, lighting, stage management, scenic and lighting design, set construction, design software applications. Avila University offers a BFA with concentrations in Acting, Directing, Technical Theatre, and Musical Theatre and a BA in Theatre (see [www.avila.edu](http://www.avila.edu)). Review of applications begins January 31, 2003. Send application, resume, and three letters of recommendation to Marie Harris, CSJ, Avila University, 11901 Wornall Rd., Kansas City, MO 64145. AA/EOE

**PROPERTIES SHOP MANAGER:** The Florida State University School of Theatre seeks a full-time properties shop manager to work in cooperation with the production staff, directors, and designers. Oversee the operation of the prop shop and construction, painting, installation, and utilization of props for productions. Manage budgets, train and supervise students. MFA in theatre with an emphasis in technical production or design, or BA, BFA in the same with two years experience required. Experience working in a university setting desired. Good communication and computer skills needed. Salary is in the low 30s, plus benefits. Send cover letter, current resume, and three current references to University Personnel Services, 6200 University Center A, Tallahassee, FL 32306-2410 by February 20, 2003. Please refer to position #54771 in cover letter. For more information visit <http://hr.fsu.edu/> AA/EOE

**SEARCH EXTENDED.** Tony Award-winning La Jolla Playhouse and University of California at San Diego has an opening for an experienced Technical Director to lead the scene shop at the most exciting time in the theatre's history. TD will help plan the staff expansion for a new building with a black box theater, additional shop space and onsite warehouse storage facilities opening in 2004. Position reports to LJP and UCSD production managers. Candidates should have experience in large scale professional theatre, planning, tracking and managing substantial production budgets. Demonstrate knowledge of complex scenic construction and automation systems. Capable of supervising scenery and production technical staffs. Minimum of three years professional experience as a TD required. Previous LORT experience preferred. University experience helpful. Competitive salary and benefits. To apply contact Joe Martin, LA JOLLA PLAYHOUSE Production Manager, P.O. Box 12039, La Jolla, CA 92039 (fax: 858-550-1075) or Mark Maltby, UCSD Production Manager (fax: 858-534-1080). Applicants may apply on-line at [joblink.ucsd.edu](http://joblink.ucsd.edu). Payroll Title: Sr. Public Events Job #28206.

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

## Classifieds

ESTA PUBLICATIONS - ESTA, the Entertainment Services and Technology Association offers the following publications which belong in the well-informed technician's library: *ANSI E1.9-2001, Reporting Photometric Performance Data for Luminaires Used in Entertainment Lighting (New!)*; *ANSI E1.3-2001, Entertainment Technology - Lighting Control Systems - 0 to 10V Analog Control Specification (New!)*; *ANSI E1.2-2000, Entertainment Technology - Design, Manufacture, and Use of Aluminum Trusses and Towers*; *ANSI E1.1-1999, Entertainment Technology - Construction and Use of Wire Rope Ladders*; *Introduction to Modern Atmospheric Effects, 3<sup>rd</sup> Edition*; *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*; and *Supplement to the Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*. ESTA Publications are produced by the ESTA Technical Standards Program which actively works to establish standards and recommended practices that will facilitate the use of new and existing equipment, improve communication, and promote safe working practices in the industry. For additional information on ESTA membership, services and Technical Standards Program, please contact the ESTA office by phone: 212-244-1505, fax: 212-244-1502, or email: [info@esta.org](mailto:info@esta.org). To order ESTA publications, please contact the ESTA Publications office by phone or fax: 315-463-6467.

THE FOOTHILL-DE ANZA COMMUNITY COLLEGE DISTRICT: Los Altos Hills, California. The Foothill-De Anza Community College District is currently accepting applications for Theatre & Fine Arts Facilities Assistant whose responsibilities will be to assist college staff and outside organizations during their contracted use of Fine Arts facilities and provide work direction to assigned staff. Advise and consult with individuals and organizations during their contracted use of Fine Arts facilities. Assist in the coordination and scheduling of events in the Smithwick Theatre and other Fine Arts facilities. Oversee the set-up and operation of lighting, sound, rigging, and staging equipment for events; coordinate related activities. Operate all theatre equipment, including light board, soundboard, power tools, counterweight fly, rigging systems, and hand tools. Perform minor repairs and maintenance to equipment. Assist in the preparation of contracts and invoices for the use of the Theatre and other Fine Arts facilities. Prepare itemized usage reports of facilities, equipment, and labor for invoice purposes. Prepare and maintain records regarding assigned activities; coordinate schedules and integrate activities with other parties-at-interest. Assist in the development and monitoring of the Fine Arts facilities and Box Office Budgets. Perform related duties as assigned. Our excellent benefits package includes full cost medical coverage for employee and eligible dependents. For more information visit our website at [www.fhda.edu](http://www.fhda.edu) or call (650) 949-6217. To apply on-line visit [www.fhdajobs.net](http://www.fhdajobs.net)

**PORTFOLIO REVIEW** (from page 20)  
most creative designs, or unique projects. Show mastery of skills and techniques such as the ability to draw, paint, make collages, etc. Use clean renderings and strong documentation. If photographs are not clear or are underdeveloped, find a source that has good shots. The portfolio is also a reflection of your personality and lets others know who you are and what you want to be.

To participate in portfolio reviews in Minneapolis, contact Amy RohrBerg at [amy.wilson@uni.edu](mailto:amy.wilson@uni.edu). Portfolio review applications are available at [www.usitt.org](http://www.usitt.org). Reviews are scheduled March 20 to 22 at various times and can conflict with other sessions. Two reviewers usually see one portfolio in half-hour time slots. Please consider taking advantage of this valuable service and enjoy!

**Amy S. RohrBerg**  
*Costume Design & Technology Commission*

## Going to Minneapolis in March? Have you made your housing reservation?

Now is the time to visit [www.usitt.org](http://www.usitt.org) and click on the link for real-time housing reservations for the **43<sup>rd</sup> Annual Conference & Stage Expo** or use the housing form found on page 16

**Housing deadline is coming up soon!**



# Calendar

FEBRUARY 1, 2003 THROUGH MAY 15, 2003

## FEBRUARY 2003

- 1 **Costume Research Journal:** Summer editorial deadline
- 7 **Conference:** Housing Deadline - Minneapolis Conference
- 13 **Conference:** Advance Registration deadline - Minneapolis Conference
- 14 **Conference:** Cover the Walls application deadline - Fill the Screen with your Digital Designs application deadline
- 15 **Sightlines:** April/May editorial deadline **Chesapeake Regional Section** Technician Cattle Call, University of Maryland  
**Grants & Fellowship Program:** Deadline
- 20 **Institute Business:** Officers' Board Reports due
- TBA **Inland Northwest Regional Section:** Meeting

## MARCH 2003

- 1 **Conference:** Personal Portfolio Review application deadline  
- **New England Regional Section:** REPA Job Expo at MIT, Boston, Massachusetts
- 5-9 **Southeast Regional Section:** meeting with SETC, Arlington, Virginia
- 10 **Institute Business:** Board Reports distributed
- 16-18 **Conference:** Professional Development Workshops
- 18 **Institute Business:** Board of Directors meeting - Minneapolis, Minnesota

- 19 **Minneapolis Conference & Stage Expo begins**
- 21 **Institute Business:** Board of Directors meeting - Minneapolis, Minnesota
- 22 **Conference:** Presentation of Long Beach Conference Programming

## APRIL 2003

- 12 **Midwest Regional Section:** meeting in Chicago, Illinois
- 15 **Sightlines:** June editorial deadline  
**TD&T** Spring editorial deadline
- 17 **Conference:** Session, Professional Development Workshop, and Special Exhibition forms due

## MAY 2003

- 1 **Commissioners:** Confirm contact information for all Vice Commissioner appointments  
**Regional Sections:** Section funding vouchers due to VP Sections & Chapters  
**Awards:** Deadline for Commissions 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 Long Beach Conference program scheduling meeting in Long Beach, California

**Sightlines** usitt

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