



usitt

JANUARY 2000

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UNITED STATES INSTITUTE FOR  
THEATRE TECHNOLOGY, INC.

# sightlines

## LEGENDARY ARTISTS GO ON SALE TO BENEFIT ENDOWMENT FUND

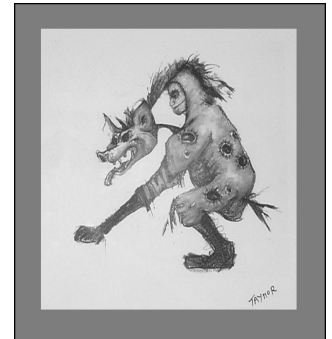
**WARNING!** Denver Conference attendees, if you have any willpower don't bother packing it for your trip to Denver. It will be rendered useless as you find your way into the 4<sup>th</sup> Triennial Endowment Art Auction at Stage Expo. For those of us who want to be surrounded in our homes and offices with beautiful and creative works of art, the Art Auction is the place to be.

Through the extraordinary generosity of a good number of our colleagues, we are able to offer a collection of theatre artwork that will give wings to your self-control. Among other riches, you will find two beautiful costume renderings by Carolyn Ross from *A Little Night Music*. Wait until you see the bold colors in Charles Berliner's costume design for Doctor Pinch from *The Comedy of Errors*. Emporia alumni .... we have a painting by Karl Bruder. Do you want to take home a piece of the PQ? We have Ralph Funicello's set model for *She Stoops to Folly*. Try as you might to stay away from this one you can't; Michael Gillette is donating a piece of his own work AND one of his father's Arnold Gillette! Another dynamic duo? You'll be coming in from both sides of the Mason Dixon line to vie for these two by the Brothers Brockman. And there's more, much more.

As the fun of the Awards Banquet gets rolling on Saturday night, we'll learn who the real art collectors are. This year's live auction will feature two fabulous costume renderings designed by Julie Taymor for the Broadway production of *The Lion King*. Rarely, if ever again, will you have an opportunity to purchase a treasure like either of these signed pieces. The third live auction piece is a blue line drawing from *Guys and Dolls* which bears the stamp and initials of the legendary Jo Mielziner.

There are three ways in which you may participate: 1) Make a \$5 donation and receive an auction catalogue and bid number. 2) Ply your bidding skill and steely tenacity in the Silent Auction during Stage Expo. 3) Get into the thick of it when our professional auctioneer pits player against player in the Live Auction at the Awards Banquet. All of the proceeds of the Art Auction will go to the Edward F. Kook Endowment Fund and will assist in financing the Grants & Fellowship Program. You **win**, the G&F Program **wins**, the Institute **wins**.

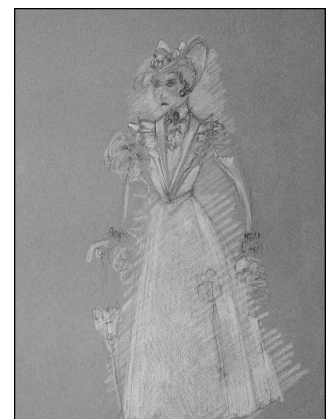
**Tim Kelly**  
Chair - Endowment Committee



**Julie Taymor**  
The Hyena  
Broadway Production of  
*The Lion King*



**Charles Berliner**  
Doctor Pinch from  
*The Comedy of Errors*  
1998 production by the Oregon  
Shakespeare Festival



**Carolyn Ross**  
*A Little Night Music*  
Produced at Emerson College

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

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

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

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

Annual membership dues are:

Individual - \$85, Professional - \$130,  
Joint - \$125, Senior - \$68, Student - \$51,  
Organizational - \$130, Sustaining - \$500,  
Contributing - \$900

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##### EDITORIAL STAFF

**Carol B. Carrigan**, *Finance Manager*  
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**Tricia A. Neuburger**, *Data Services Manager*

**Michelle L. Smith**, *Membership & Ad Sales Manager*

##### MANAGING EDITOR

**Christine L. Kaiser**

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

6443 Ridings Road  
Syracuse, NY 13206-1111 USA  
phone: 800-93USITT (800-938-7488)  
315-463-6463  
fax: 315-463-6525  
e-mail: [info@office.usitt.org](mailto:info@office.usitt.org)  
web: [www.usitt.org](http://www.usitt.org)

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*The first issue of a USITT Newsletter was published in 1961. In celebration of our 40th anniversary, we are re-publishing the first article in our first newsletter, together with the listing of Institute leadership appearing in that first issue. In 1961 Individual dues were \$8.00 and Commercial members were non-voting, but our purpose continues.*

## USITT NEWSLETTER

United States Institute for Theatre Technology, Inc.

Vol. I, No. I

MAY, 1961

### THE USITT

The United States Institute for Theatre Technology (USITT) is established to promote the circulation of useful information and ideas between the various groups of technicians serving the theatrical arts as well as between these groups and the playwrights, actors and directors who achieve the final result upon the stage. The Institute's members are convinced that no other society exists precisely for this purpose and that it should accordingly perform a valuable function.

Existing organizations, of course, contribute much to this end but do so almost left-handedly, so much more are they devoted to the aesthetic problems of acting, playwriting and directing, to the selection and evaluation of plays, the improvement of standards of production and the participation of an appreciative audience in its direct experience of the theatre. Wide-spread official recognition exists that our country should acquire wider recognition for our drama, opera and dancing throughout the world. The Institute applauds all these enterprises and recognizes the institutions, publications and societies devoted in these terms to theatrical progress as senior partners in quest of the ultimate goal of all - better plays, better productions, and a larger and more appreciative theatrical public.

Nevertheless theatrical thinking often aspires hastily to build a roof without a foundation, creating a structure of many compartments and wings separated by bulkheads through which transit becomes increasingly difficult. The ultimate spiritual and aesthetic problems are rightly subjects of zealous study and speculation. Contrary to a common misconception regarding Americans, we are by no means an exceptionally materialistic people. On the one hand we attempt to assault the goal of artistic perfection by direct action, on the other we industriously amass material contrivances without knowing clearly how they can serve ends for which they are supposedly created. We stumble over the mass of our materials quite as often because we are looking at the stars (very literally in the theatre) as because we are staring at the ground. Uncertainty exists as to what contrivances are to be used, as to when they are helpful and when cumbersome. Theatrical workers hasten in different directions, moving with

almost disturbing speed but unclear of their direction. This is not through any particular fault of the theatrical directors themselves but because at all points the theatrical system lacks sound coordination. Accelerated activity ends in a breakdown of communications. The USITT aims to aid both in better equipment and ideas and in better communication.

A century ago our present condition had not arisen. Any presentational art, to be sure, demands to some extent a division of labor and of technical skills other than the work of the performers themselves. Someone must make a costume, a puppet or a violin, prepare a dancing place or design and build a theatre. But modern technology vastly increases the complexity of all that lies behind the scene itself - not to mention the scene as well. The actor remains but not his environment. We have also a more complex society and hence, more complicated problems for the public relations of the theatre. We are building many theatres and endowing them with far more equipment than theatres have ever enjoyed before. The stage, for example, has undergone in the twentieth century a technological revolution far greater than that of the orchestra in the nineteenth century. The equipment of the lesser world of the theatre can easily become not its blessing but its bane, somewhat as the superior military equipment in the greater world may, if uncontrolled, become its destruction. No Americans wish regimentation in the bleaker sense of that word but rational organization we do require.

In the most specific terms our problem is only too clear. It is a matter of common concern that owners of theatres have too often had little fruitful communication with architects, architects with producers, engineers with theatre administrators, and technicians in general with playwrights and actors. Each group has advanced without adequate acquaintance with its neighbors, often creating a technical language difficult for the outsider to understand. The result has been a widespread malformation in the body and limbs of the theatre. Many theatres are badly equipped for the functions which they perform. Operas are given where they should not be and not given where they should be heard to advantage. The complex problems of the multi-purpose stage are still inadequately studied and there remain serious problems under certain con-

ditions as to the efficacy of such theatres. Technical progress in almost all mechanical fields has been so rapid that in many instances theatres have fallen far behind their best potential. Playwrights, working in a vacuum, have too seldom known for what stages they may be expected to write or actors on what stages they may be expected to perform. The travelling theatre today faces radically different problems from those of a generation ago, problems that it is often unprepared to meet. New types of drama, opera and dance are created without remotely adequate facilities for their performance. Our shortcomings in all these cases are essentially defects in communication. We have lacked a roundtable about which leaders with vision in various fields may meet and exchange their views.

The Institute aims to provide such a table. The trite image of the roundtable has some apology here in that success in the theatre is overwhelmingly a question of cooperation where if any hierarchy has a right to exist it is only on a basis of mutual generosity, cordiality and respect. The greatest actor obviously depends on supporters of many kinds, by no means alone those of his own cast. There can be in the historic sense of the word no caste system in the modern theatre. Only by a clasping of hands is the ring maintained. It is even important that the theatre itself be a pleasant place, well located in the town, good to see, approachable to its visitors, sociable in spirit, with facilities for audience as well as for actors, an attractive lobby, good cloak and rest rooms, as well as store rooms, work rooms and the proper equipment for the stage. Lighting may be as much a factor as any actor. Problems of acoustics and visibility have always presented technical difficulties; it is only to be hoped that modern science can resolve these as successfully as technical wisdom and sagacity solved them in ancient Greece and medieval India. No theatrical problem can be resolved in isolation. The theatre today and at all times relies on the association of its technicians.

Of all technicians aiding creative artists in the theatre the architect is possibly the chief, if only because his high position within the creative arts themselves has traditionally been secure. The Institute includes within its membership a large number of architects, though they comprise but one of its many groupings. They are keenly aware of the desirability, or it may even be said, the responsibility of an over-all grasp of technical problems. Yet today all technical fields tend, of course, to ever-increasing segmentation and much that a century ago was accomplished by the architect himself is now achieved by the engineer, the specialist in acoustics, in sight-lines, in color design and the many other departments engaged in theatrical con-

struction and equipment. Any art is a synthesis of, even more, an organism. More than in the design of most buildings, the architect for theatre must be in active collaboration with his associates and they with one another. Here is his supreme problem in synthesis, the creation of a free world for the imagination. Since the material foundation of the theatre supports its spiritual being, technicians must further be expected to seek the company and conversation of the actors, dancers, singers, and directors and conductors in our presentational arts.

The Institute provides a meeting-place for all. It is based equally on the view that each department demands a specialized knowledge and all require a constant exchange between one another. By definition the Institute is a society of specialists and by principle an association of liberal-minded thinkers aiming to bring technical skills into focus with the greatest of the arts which man knows to project his ideals, his emotions and his very soul. It is believed that members will find the Institute's activities stimulating to themselves and that the American theatre will find the Institute stimulating to itself. The first initials of the Institute must not mislead us. We even hope that its influence may in some measure be felt across the seas, much in the proportion to which it proves able to bring itself the theatrical wisdom and skills of the world. In short, it aims to promote within the theatre both precision and vision.

#### OFFICERS OF THE INSTITUTE

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Vice-President ..... Ben Schlanger  
Technical Secretary ..... Joel E. Rubin  
Secretary-Treasurer ..... John Cornell

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Presentation ..... Peter Cott  
Standing Committee on Theatrical Architecture,  
Engineering and Construction .. Felix Graham  
Sub-Committee on Theatre  
Architecture ..... Eric Pawley  
Sub-Committee on Theatre  
Engineering ..... Hans Sondheimer  
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Communication ..... Norman Redmon  
Membership Committee ..... Robert Rowe Paddock  
Assisted by ..... Robert Cahlman  
Program Committee ..... Ben Schlanger

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

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

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

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<b>Louis Bradfield</b>	<b>James Moody</b>
<b>Bill Sapsis</b>	<b>Monica Weinzapfel</b>
<b>Konrad Winters</b>	<b>Thomas Young</b>

1998 - 2001

<b>C. Lance Brockman</b>	<b>Timothy Hartung</b>
<b>Timothy Kelly</b>	<b>LaLonnie Lehman</b>
<b>Sylvia J.H. Pannell</b>	<b>Richard Stephens</b>

1999 - 2002

<b>Richard Devin</b>	<b>Ralph Funicello</b>
<b>Mitchell Hefter</b>	<b>Cindy Limauro</b>
<b>Lisa Westkaemper</b>	<b>Craig Wolf</b>

## GLIMPSES FROM NEWSLETTERS OF THE PAST

**January 1962** - The Second Annual Conference of "the USITT" is announced, with the general subject of "Building the Theatre: the Community Theatre; the Theatre in the Civic Center."

**January 1965** - During a tour of the "glamorous New York State Theatre in Lincoln Center" Joel Rubin's opening remarks described the Institute as a "round-table about which those with vision in the various disciplines may meet and exchange their views."

**January 1966** - The deadline for applications to the Peace Corps for their March *Latin American Performing Arts Program* is January 15.

**January/February 1969** - Preparations for TOTAL, the Ninth Annual USITT Conference in Los Angeles, March 17-20 are nearing completion according to Mert Cramer, Conference Chairman.

**January/February 1970** - Chicago Sets Record - over 120 people attended the Midwest Section meeting held at the Goodman Theatre Scene Shop.

**January/February 1971** - Bylaws for New York and Texas area sections were approved by the Executive Committee. USITT's first Student Chapters were formed at Bucknell University and University of Texas at Austin.

**January/February 1974** - As part of the Conference program this year, there will be time set aside for a New Products Seminar. Commercial firms who wish to present any new items related to theater technology will be able to give short demonstrations of their products during this Seminar.

**January/February 1979** - Conference registration fees are \$45 before February 20 and \$50 after, banquet tickets are \$18 and a standard hotel room is \$34 a night for a single and \$44 for a double or twin.

**January/February 1980** - Dr. Randall W.A. Davidson produced an extensive report on Health and Safety which touched upon the need for Epidemiological Data and Stress in the

(continued on page 6)

## STAFF CHANGE

It is with regret that we announce that Lisa Grady-Willis is no longer with us as USITT Executive Director. Although things did not work out as we had envisioned, Ms. Grady-Willis wishes USITT continued success.

The Board of Directors has asked the original Executive Director search committee to review the Executive Director job description, our organizational requirements, as well as the Institute's plans for the future and report back to the Board at their next meeting in March. There is general optimism among the Executive Committee, Directors at Large, our office staff, and members of the search committee that we will effectively build on our experience as we mobilize a successful new search for an Executive Director.

**Leon I. Brauner**  
*President*

## GRANTS & FELLOWSHIP PROGRAM

After a number of years of cultivating the USITT Grants & Fellowship program, I believe that it has finally matured to a point where significant work can be funded. The new timetable calls for Project Support Grants to be submitted in October and both Project Grants and Fellowship requests to be submitted in January. The upcoming deadline for Project Grant and Fellowship requests is January 27.

During the fall round the Grants & Fellowships Committee had to make some very difficult choices from the eleven grant proposals received. The committee recommended, and the Board ratified, funding for the following:

**Eric Fielding (\$5,070)**, using the six Prague Quadrennials he has photographed, will create a series of interactive CD-ROMs to be made available to other designers, students and instructors.

**C. Otis Swezey (\$6,200)** will work toward creating the International Theatre Design Archive. This will consist of two thousand scenic, costume, and lighting designs to be made available on the web in readily accessible form.

**Gregory Poplyk and Lynne Gregory (\$10,000)** for a project that will digitally photograph the costumes in the Theatre Development Fund's collection; create a searchable database to view costumes online; barcode and inventory costume items; allow user access on the web.

It is a very difficult task to determine which

projects to fund when so many innovative and creative ideas are put forth. The Institute dollars allocated to Grants & Fellowship are stretched to their limits by the Committee's desire to provide funding. Although it may be discouraging to submit a proposal and not be funded, I trust everyone understands the finite budgets and the desire to assist projects that will provide the maximum return to the Institute's membership. Advice for future submissions? The Institute is not a source of funding for your purchase of new computer equipment. Grant projects should be creative ideas that will be valuable knowledge made accessible to a broad spectrum of the Institute's membership.

There are a lot of people who should be recognized for their work on this program. The Grants & Fellowships Committee, USITT Board of Directors, and USITT Commissions all put a good deal of effort into the success of this venture. It is however the Institute's membership who, through their dues, donations and conference attendance, finances this extraordinary undertaking.

**Tim Kelly**  
*Grants & Fellowships Chair*

## GUIDELINES ISSUED FOR OBITUARY NOTICES IN SIGHTLINES

The following is taken in part from the *Athens Daily News*, Athens, GA: "Of all that appears in the news, there's probably no more important part of our publication—as well as in news publications across the country—than obituaries.

"Sooner or (hopefully) later, we'll all have our names listed because of our death. There is an old adage that everyone will usually have their name in the newspaper at least three times; when they're born, when they're married and when they die. But it's perhaps that last of those three that is the most important, because it will be the final word written about most people and it will be the way we remember loved ones."

With this advice in mind, and to assure the best job, the Publications Committee has developed the following guidelines for obituary columns that appear in *Sightlines*.

## RECOMMENDED GUIDELINES FOR OBITUARY COLUMNS IN SIGHTLINES

Obituaries carried in *Sightlines* will announce the death of USITT members.

Obituaries of non-members who have made a difference in our profession at regional, national, or international levels such as well-known designers, industry leaders, or scholars should be included as well. It shall be the responsibility of the *Sightlines* editor(s), per these guidelines, to determine whom to include. When in doubt, the matter will be referred to the VP Communications.

*Sightlines*, our most timely news publication, is the appropriate place to publish brief obituaries. Memorials or tributes that define the individual's contributions and personality are suitable for *TD&T*. It is acceptable to publish both a brief obituary in *Sightlines* and a longer article in *TD&T*. The authors need not be the same.

Information that should be included in the obituary:

Name

Date of Death

Contributions to the Profession and/or

Occupation and Employment History

Honors and Awards

USITT and Other Professional Affiliations

Optional information:

Age

Place of Birth

Cause of Death

Service and Burial Information

Memorial Information (including where donations may be made if known)

A Photo

Parents' Names

Spouse

Survivors (parents, spouse, children, siblings, grandparents)

Background Information

Along with the above information, we encourage the author of the obituary to include remembrances and anecdotes about the person. If this information is not immediately available, it should be solicited by the editor(s) of *Sightlines*. In cases where more information must be sought, the publication of the article may be slated for the next issue of *Sightlines*.

A short obituary should be no more than 300 words. For a longer piece, one that includes stories about the person's lifetime achievements, the obituary should be no more than 800 words.

**Sylvia Hillard Pannell**

*Chair, Publications Committee*

## ESTA THANKS USITT FOR STANDARDS SUPPORT

*USITT received the following letter from ESTA acknowledging USITT's \$10,000 contribution. USITT has contributed \$10,000 to ESTA to support the Technical Standards Program for the past four years.*

On behalf of the ESTA Board of Directors and Technical Standards Committee, we would like to express our sincere appreciation to USITT for your continued generosity to ESTA's Technical Standards Program. Your on-going commitment to support the work of the program has allowed us to undertake projects with the confidence that we will be able to complete them. We currently have over a dozen standards in process and have just received approval for our first published American National Standard - *ANSI E1.1-1999, Entertainment Technology - Construction and Use of Wire Rope Ladders*.

This Program represents a major commitment by the Association and you are playing a significant part through your financial support and involvement. We will make sure that your important contribution is prominently acknowledged and displayed at trade shows, meetings and in our publications.

If you have suggestions or questions about our Technical Standards Program, we would welcome your input. Again, thank you for your generous contribution.

**Mike Wood**

*ESTA President*

**Bill Groener**

*Chair, ESTA Technical Standards Committee*

## OISTAT REPRESENTATIVES MEET IN HELSINKI

On August 20, representatives from 15 countries gathered in Helsinki, Finland for the 1999 OISTAT Technology Commission meeting. The next three days proved to be very informative and enlightening for everyone involved.

We began with reports from the various working groups that had been charged with different tasks. The Theatre Atlas will go into Excel format for universal usage. Each country will gather information and store it within its web site. Canada has begun collecting specs on the theatres there and reports a 16% completion. Germany and Austria have also begun. It is hoped that by Christmas, a web site will be begun for dissemination of this information. A

*continued on page 6 ►*

### HONORARY LIFETIME MEMBERS

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

### CONTRIBUTING MEMBERS

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Electronic Theatre Controls (ETC)  
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Sapsis Rigging Entertainment Services, Inc.  
SECOA  
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Syracuse Scenery & Stage Lighting Co., Inc.  
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Vari-Lite, Inc.  
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Airmagic Pyrotechnics & Special Effects  
Altman Stage Lighting  
American Harlequin Corporation  
American Specialty Lighting  
Andersen & Co.  
Apollo Design Technology  
ATM Fly-Ware  
Auerbach + Associates  
Automatic Devices Company  
B.N. Productions, Inc.



## GLIMPSES FROM NEWSLETTERS OF THE PAST

(continued from page 4)

Entertainment Industry. Dr. Davidson urged people to write to him of their interests and ideas.

•  
**Winter 83-84** - Since members like to keep in touch with each other and/or reach manufacturers and distributors by phone, the USITT is publishing the phone numbers of members in the 1984 Directory. If you do not want your number listed, please contact the USITT national office immediately.

•  
**January/February 1986** - First Endowment Fund Grant Awarded - The Institute has awarded the University of Wisconsin-Madison Dept. of Theatre & Drama a grant of \$2,350 in support of the project entitled "Modernization of Design and Construction Practice for Theatre Staging." This support is made possible by the many contributions of Institute members and corporate supporters to the USITT Endowment Fund.

•  
**January 1989** - The second issue of the newly renamed *Sightlines* featured photographs, and wrap-up coverage of the Banff Conference held the previous April. Design Expo '88's tour schedule includes Towson State University, Miami Dade Community College, University of South Florida, Lincoln Center, Sweet Briar College, Kennedy Center, University of South Carolina, Performing Arts Center in Fort Wayne, Indiana and Detroit Institute of Art.

•  
**January 1990** - The 30<sup>th</sup> Anniversary Celebration begins. USITT Treasurer Chris Kaiser is shown greeting guests to the USITT booth at LDI '89.

•  
**January 1993** - Kryolan, a long-time Contributing Member of USITT, is providing the corporate sponsorship for a special exhibit *The Art of the Theatre Mask* which starts its North American tour at the USITT Conference in Wichita. Technical Source Guide reports on Wire Rope Tools: the Haven Grip and the Strandvise.

•  
**January 1997** - Helen Willard, USITT Sales Manager, reports that 80 exhibitors have already signed up for Stage Expo in Pittsburgh. She encouraged everyone to visit the USITT web page and find the links to exhibitors' web sites.

**OISTAT Meeting** ▶ continued from page 5  
questionnaire will be posted on the OISTAT web site, which will be used as a universal questionnaire for theatres.

The Radio-Microphone project has gathered information regarding bands from eight countries and plans to have that information posted on the Commission's web site by Christmas. The project hopes to continue collecting more information so the requirements will be available for all countries.

A great deal of discussion centered on the workgroup dealing with standards for stage equipment. It was discovered that very few countries have written standards for stage equipment. One topic that was brought up was what to do with any standards that do exist. Do we gather this information with the goal to bring about change, or to use as a guide? The Netherlands has just ruled that no line can be manually loaded to over 75 kilos. The purpose of this rule is to eliminate the physical exertion put upon a loader. This means that all counter-weight lines must be electronic within three years. Australia is also pondering this rule. Do we make this a universal guideline? We realize that many guidelines serve a very useful and important purpose, but are all countries ready to enact them?

Commission elections were held. John Mayberry of Canada was elected Chairperson of the Commission. Louis Janssen of the Netherlands and Bruno Groesel of Austria were elected Vice-Chairs. All will serve four-year terms. Congratulations to all three.

Two representatives from Hong Kong attended the meeting and requested the Commission's help with a project they have undertaken, called the Hong Kong Project. They are attempting to gather information to be used as a guideline for the operation of theatres in Hong Kong. Currently the government assigns people to hold the various positions within a theatre. These assignments are done exclusive of that individual's knowledge of theatre or its functions. These representatives are organizing and defining the structures to be used to hire and operate the theatres in Hong Kong including job responsibilities, relationships with unions and guilds, funding, government interaction, etc. Anyone who would like to provide information that will help in this massive endeavor, please contact them through the Technology Commission's web site.

Jon Darling and Timo Tuovila of Finland will be working on a side program for the 2001 OISTAT World Congress in Berlin.

This meeting was very productive for everyone involved. Most representatives had attended

previous meetings and came dedicated to cooperation and developing and collecting information that will be useful to theatre world. We established a set of guidelines for the commission and acknowledged the benefit of establishing a minimum four-year term for all representatives. In the future, there will be a continuation of work groups that are and will be able to carry a task through to completion. There was also a sense of cooperation that can only be established by people that see and work with each other on a regular basis.

**David Ramsey**

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## AN INVITATION TO ALL USITT MEMBERS

The International Theatre Design Archive is a directory of theatre designs that are on the World Wide Web. As part of Project 2000, the goal is to encourage designers to place their designs on the Internet. Through the generosity of the USITT Grants & Fellowship Program, funds are now available to assist designers who do not have the resources to create their own web pages. This is an invitation to USITT members to submit their designs. A custom home page will be created and placed on the Internet for each designer. Send design work and production photos in the form of slides. Include name of designer, type of design (scene design, costume design, lighting design), name of production, author of production, producing organization, date of production, return mailing address, and telephone number to Project 2000, c/o C. Otis Sweezey, Southern Illinois University, Edwardsville, Illinois, 62026-1777. For further information, call C. Otis Sweezey at 618-650-3111 or e-mail at [osweeze@siue.edu](mailto:osweeze@siue.edu). The International Theatre Design Archive can be visited on the Web at [www.siue.edu/PROJECT2000/](http://www.siue.edu/PROJECT2000/).

**C. Otis Sweezey**

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## COSTUME POSTER SESSION SLOTS STILL AVAILABLE

Great ideas have been coming in for the Costume Design & Technology Commission's Poster Session at the Denver Conference & Stage Expo. A few slots however are still available. This is a great opportunity to be involved. For some, doing a poster session may enable you to get funding to attend the conference.

The poster session will take place on Thursday, March 23 from 12:15 to 1:35 PM. Presenters will stand beside their posters, each illustrating an innovative or imaginative design or construction technique, a solution to a problem, the results of research, or other ideas, discoveries, or developments in the field of costuming. In order to participate you will need to send a brief summary of the information you plan to exhibit on your poster to: Gwendolyn Nagle, Theatre Dept., Western Michigan University, Kalamazoo, MI 49008, phone: 616-387-3215, fax: 616-387-3222 or e-mail: gwendolyn.nagle@wmich.edu.

Each submission will be juried by a committee of three. The deadline is February 15, 2000. If you have any questions please contact Gwen and ask for the "guidelines" and information.

**Gwen Nagle**

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## **COSTUME DESIGN & TECHNOLOGY COMMISSION TO "SHOW AND TELL"**

Commission members are invited to participate in the 9th Annual "Show and Tell" at the Wednesday night Costume Design & Technology Commission Meeting at the 40th Annual Conference & Stage Expo in Denver. Show and Tell gives members the opportunity to share some of their recent work with each other.

Design, construction, crafts, wig, and makeup projects are welcome. This is a good opportunity to have your work presented at a national conference. Please send three to five slides from a single production that was mounted during the past two years. The slides might be renderings, process shots, or production shots. Also include a brief statement which might discuss such things as the approach to the design, a particular construction technique, a solution to a problem, etc. Information about the producing circumstances and producing group is also relevant. Please identify what we will be viewing in each slide. The slides will be returned to you at the conference, if you attend, or by mail immediately following the conference. The slides should be sent to the following address by Friday, March 17: Annie O. Cleveland, 220 Johnson Hall, Fort Collins, CO 80523-1779.

Questions may be addressed to Dennis Parker at 614-292-3599 or parker.11@osu.edu or Annie O. Cleveland at 970-491-5612 or acleveland@vines.colostate.edu.

**Dennis Parker**

*Show & Tell Coordinator*

## **LIGHTING STUDENT VOLUNTEERS NEEDED**

Two energetic students are needed to assist with Concert Lighting, a session in the Light Lab as part of the 40th Annual Conference & Stage Expo in Denver. They will be asked to design the lighting for a live band and have the design critiqued by professionals such as Jim Moody, one of the industry's leading concert lighting designers and the author of *Concert Lighting Techniques, Art and Business*.

To apply, send a resume, a letter of recommendation, and a one page essay on your thoughts and views on concert lighting design stating why you wish to participate in this session to Jay S. Rozema, Scenic and Lighting Designer, Northwest Missouri State University, Mary Linn Performing Arts Center 126, Maryville, MO 64468. You may also fax to 660-562-1911. For questions e-mail jrozema@mail.nwmissouri.edu or call 660-562-1171. Deadline is January 18.

**Jay S. Rozema**

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## **EXHIBITOR SPONSORED PROGRAMS AT DENVER CONFERENCE**

Several program sessions at the 40th Anniversary Conference & Stage Expo in Denver have been developed and are being sponsored by Stage Expo exhibitors. Rosco is sponsoring three program sessions, and if past experience is any indication, each of these sessions will be standing room only.

The first program, A WORKSHOP ON FINISHING AND TREATING SETS AND SCENIC PIECES, deals with the practical requirements of technical directors, set and prop builders, painters and shop craftsmen. Working with a scenic artist, workshop leader Tracey Cosgrove will demonstrate how to create a faux stained glass window, a theatrical stone deck, a wall of mud plaster over adobe brick and a variety of other common finishes. Included in the program is painting effects on rear projection screens and how special paints will produce varying effects under black light.

The second Rosco-sponsored session, LIGHTING WITH GOBOS, will be presented by Ken Billington, a Tony Award winner and a USITT Distinguished Lighting Designer. Ken will offer his own unique ideas on how he designs with gobos. He'll show examples from his past work and create effects and "looks" on stage, working

*continued on page 8 ►*

## **SUSTAINING MEMBERS**

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

with glass and steel Rosco gobos and ellipsoidal reflector spotlights. This is a unique opportunity to see how one of our most successful designers approaches his craft and creates lighting that is true artistry.

Richard Pilbrow, widely regarded as the dean of Broadway and West End lighting designers, will provide his own perspective on LIGHTING WITH COLOR OR COLOUR on both sides of the Atlantic. Working in a theatre setting, he'll show how he blends, mixes and adds layers of color on stage. Using examples from his own work and a few lighting instruments, he'll show you how he thinks about colored light and how he uses it to add vibrancy and life to his work. This will be a true Master Class by a master designer!

In addition to the three sessions sponsored by Rosco, other exhibitor-sponsored programs include: a HANDS-ON 'BEAST' MAKEUP WORKSHOP, sponsored by Graftobian Theatrical; PRECISION SOUND SYSTEM ALIGNMENT FOR MAXIMIZED INTELLIGIBILITY, sponsored by Meyer Sound; and STUMP THE RIGGERS, sponsored by Sapsis Rigging.

### **Helen Willard**

*USITT Stage Expo Sales Manager*



## **STAGE EXPO EXHIBIT SPACE ADDED TO ACCOMMODATE NEW EXHIBITORS**

Several more booths have been added to Stage Expo in order to meet the growing need for exhibit space at our 40<sup>th</sup> Anniversary show. If sales continue at the current pace, Stage Expo 2000 will be USITT's third-largest show, following Toronto '99 and Anaheim '88. Here is a preliminary list of the exhibitors for Stage Expo 2000 in Denver:

A.C. Lighting, Inc.  
David L. Adams Associates, Inc.  
Advanced Devices Inc.  
Alcone/Mutual Hardware  
Alpha Interiors Inc.  
American Harlequin Corporation  
Apollo Design Technology  
ATM Fly-Ware  
Automatic Devices Company  
AVAB Transtechnik  
Baer Fabrics  
Barbizon  
BMI Supply

Boston University  
Brandeis University  
CAE, Inc.  
California Institute of the Arts  
California State University, Fullerton  
Carnegie Mellon  
University of Cincinnati  
City Theatrical, Inc.  
J.R. Clancy, Inc.  
Clear-Com Intercom Systems  
Columbus McKinnon Corporation  
Cornish College of the Arts  
Costume Computer Software Consortium  
Costume Couture of Cambridge, LLC  
Crescit Software Inc.  
The Crosby Group, Inc.  
Custom Rigging Systems, Inc.  
Dazian LLC  
University of Delaware  
EDU-WELD, INC  
Electronic Theatre Controls, Inc.  
Entertainment Design/LD/LDI  
ESTA  
Farthingales  
Florida Atlantic University  
Florida State University  
Flying By Foy  
Future Light  
GALA, a division of PACO Corporation  
GAMPRODUCTS, INC.  
Graftobian Theatrical  
H&H Specialties Inc.  
Handloomed Textiles of Nepal  
High End Systems  
High Output/Vermont Theatrical Supply  
Hy-Safe Technology  
University of Illinois at Urbana-Champaign  
Irwin Seating Company  
Joyce Dayton  
Kinetic Artistry  
Kryolan Corporation  
LEE Filters  
Lightronics, Inc.  
Limelight Productions, Inc.  
Mann Brothers  
M<sup>Cued</sup>  
MDG Fog Generators

Mehron Inc.  
Meyer Sound Laboratories, Inc.  
Milliken & Company  
Minnesota State University, Mankato  
University of Nebraska - Lincoln  
NORCOSTCO  
Norris-Whitney Communications  
North Carolina School of the Arts  
Northern Arizona University  
NSI/Colortran  
Ben Nye Makeup  
University of Oklahoma  
Osram Sylvania Ltd.  
Palladia Passementerie  
PCPA TheaterFest  
Pegasus Ventures  
Penn State  
Production Intercom Inc.  
Rosco  
Rose Brand  
San Diego State University  
Sapsis Rigging Inc.  
Savannah College of Art & Design  
Sculptural Arts Coating, Inc.  
Show Distribution  
Selecon  
Semple Brown Roberts, PC  
University of Southern California  
Southern Illinois University at Carbondale  
SSP Group  
Stage Directions Magazine  
Stage Research, Inc.  
StageRight Corporation  
Stage Technologies  
Steeldeck, Inc.  
Strand Lighting Inc.  
Surety Manufacturing & Testing Ltd.  
Syracuse Scenery & Stage Lighting Co., Inc.  
University of Tennessee  
TerraSonde  
Texas Scenic Company  
TexasTech  
Theatre Arts Video Library  
James Thomas Engineering Inc.  
Tools For Stagecraft  
Union Connector  
UNLV  
United Scenic Artists Local 829  
Wenger Corporation  
University of Wisconsin - Milwaukee  
Wybron  
Yale School of Drama  
Zeidler Roberts Architects

### **TECHNICAL DIRECTOR OVER 50?**

Are you a member of that most endangered of species, the Technical Director over the age of 50? If you are, we would like to hear from you. Please contact: Richard D. Stephens, University of Texas at Austin, Performing Arts Center, P.O. Box 7818, Austin, TX 78713, e-mail [rstephens@mail.utexas.edu](mailto:rstephens@mail.utexas.edu)

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



exhibitors' home pages.

An exhibitor prospectus, including detailed information about exhibiting at Stage Expo 2000 in Denver is available to anyone interested in reserving exhibit space at the show. Please send a request with your name and address to [hpwillard@aol.com](mailto:hpwillard@aol.com), or contact me by phone at 800-398-EXPO (3976) or by fax at 315-461-9087.

**Helen Willard**

*Stage Expo Sales Manager*

**USITT**

CONFERENCE  
&  
STAGE EXPO

**DENVER**

**SPECIAL  
EXHIBITIONS  
AT STAGE  
EXPO 2000  
IN DENVER**

Stage Expo is a unique combination of exhibits, with commercial exhibitors displaying their products in booths and at commercial tables, colleges and universities promoting their graduate and undergraduate programs at non-commercial tables, and Special Exhibitions showcasing theatrical art and design work. During our 40<sup>th</sup> Anniversary Conference & Stage Expo in Denver, Special Exhibitions at Stage Expo will include Design Expo 2000, PQ '99 – "The World of Design," The Endowment Art Auction, Historic Designers of Colorado Theatre and Colorado Designers on Display.

A biennial project of USITT, Design Expo 2000 will include costume, scenery, and lighting designs by students, educators, and working professionals who are members of the Institute. Thanks to a joint effort by Barbizon and USITT, ACTF regional design competition winners are being invited to display their designs at Design Expo 2000 before moving on to the KC/ACTF National Festival. Design work will be adjudicated at the conference by a team of professional designers, directors and producers. The adjudication team will identify outstanding design work for inclusion in the Design Exposition Catalog which will appear in the Summer 2000 issue of USITT's journal, *TD&T – Theatre Design & Technology*. The USITT designer's

work selected during Design Expo 2000 and 2002 may be featured in the United States 2003 Prague Quadrennial Exhibit.

Conference attendees have a special opportunity this year to view the US entry in the Prague Quadrennial, which will be on display at Stage Expo. Just as the theme of PQ '99 – "Our Common World: The World, Nations, Individuals" – illustrates, the "world" of the theatrical designer in America encompasses many fields. The US exhibit, "The World of Design," features the work of designers of entertainment "theme" parks, outdoor theatre, and live performance for television, as well as more traditional theatrical forms from Broadway and our many spectacular regional and educational theatres.

You will see the work of designers in our "World of Design" exhibit who have established reputations throughout the world as well as those young designers whose first opportunity for world exposure was the Prague Quadrennial '99. Thirty-six of America's finest designers were invited to participate in the USA's entry in the 1999 Prague Quadrennial. Eighteen of these designers had also been award-winning exhibitors in the 1996 and 1998 USITT Design Expositions.

One of the many highlights of Stage Expo 2000 will be the Edward F. Kook Endowment Art Auction. This year over twenty pieces of theatre artwork will be featured in a Silent Auction, which will take place during the hours that Stage Expo is open. You will be able to bid against your colleagues in an effort to purchase one of these spectacular pieces. A \$5 donation will get you a bid number that conceals your identity as you vie for your prized treasure. When Stage Expo comes to a close, the highest bidders will take home the beautiful works of art. All proceeds from the Art Auction go to the Kook Endowment, which helps to fund the Grants & Fellowships program.

Two special regional exhibits will also be mounted at the Denver Conference. The Historic Designers of Colorado Theatre display will showcase the design work of Robert Edmund Jones, Donald Oenslager and Joseph Urban, who all have designed in Colorado mountain resorts. Their design work has been restored for display at Stage Expo. Colorado Designers on Display is a juried exhibit of the work of designers who live or do their primary design work in Colorado.

**Normand Bouchard**

*VP-Special Operations*

**Helen Willard**

*Stage Expo Sales Manager*

## **SUSTAINING MEMBERS**

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

## **COMMERCIAL ENDORSEMENT POLICY**

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

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

**REMINDER  
ADVANCE REGISTRATION,  
HOTEL RESERVATION &  
DESIGN EXPO APPLICATION  
DEADLINE  
FEBRUARY 17, 2000**



## USITT OFFICE REPORT

December was very festive around the USITT Office. We conducted an informal decorating contest, won by Monica Merritt for her creative use of both lights and ornaments supplemented by her own wreath and tree. All of this cheerful décor helped on the Winter Solstice when we celebrated the shortest day of the year.

Earlier in December, we were able to have an intensive work day with Bill Byrnes, Vice-President for Marketing & Development and John Uthoff, Vice-President for Conferences. The main reason for the visit was to have John and Bill, along with Treasurer Chris Kaiser, work on plans for the 2003 Conference & Stage Expo. However, we were able to update planning for the coming year, discuss several programs and develop a few more ways to improve USITT's visibility in the worlds of performing arts and entertainment.



Michelle Smith, Bill Byrnes, Helen Willard and John Uthoff work at the office conference table

Since Bill and John were here on the last day for early Conference Registration, they got a fairly good idea of exactly how busy our phones, fax machine and e-mail accounts can get on a deadline. Now that the incoming communications have slowed down, we can report that more people than ever took advantage of the discount that accrues when they register early. Tricia Neuburger reports that all of our very early deadline registrations have been processed, including many new members. We welcome you all.

On a sad note, we have received a contribution to the Edward F. Kook Endowment Fund in honor of Robert Dugan, husband of Kate Wulle, who was killed in an automobile accident November 30. The Midwest Regional Section, which made the contribution, noted that Bob was "a frequent contributor to section programs and was instrumental in educating Section members in CAD systems and programs. Bob

was one of those no fanfare, behind-the-scenes, get it done people."

## LOST MEMBERS & ADDRESS UPDATES

In our continuing efforts to provide outstanding member services to all parts of the Institute, we are seeking the following current members for whom mail has been returned. Lost are: Scott Zematis, Greg Gillette, Edward Francis, Mark DeLorenzo, and Danielle Wilton. E-mail changes to Tricia A. Neuburger at [tricia@office.usitt.org](mailto:tricia@office.usitt.org) or call 800-93USITT. All members are urged to review their listing in the Directory & Resource Guide and the label on this issue of *Sightlines* to see if the information is correct. Please use the prepaid postcard to update contact information whenever you change jobs or addresses.

## 40TH BIRTHDAY BASH SPONSORS

We are most pleased to report the addition of several 40th Birthday Bash sponsors. Sponsors as of December 31 are listed below. USITT has invited all our Contributing and Sustaining members to sponsor our conference kick-off birthday party in Denver. Sponsors will be specially acknowledged at the Bash, at Stage Expo and throughout our anniversary year. Many thanks to all our sponsors for their contributions!

A.V. Pro, Inc.  
Altman Stage Lighting  
Automatic Devices Company  
The Barbizon Companies  
J.R. Clancy, Inc.  
Denver Center for the Performing Arts  
Digitronics, Inc.  
Entertainment Design/Lighting Dimensions  
Entertainment Services & Technology Association (ESTA)  
High End Systems, Inc.  
KM Fabrics, Inc.  
LEE Filters  
Limelight Productions, Inc.  
Alcone/Mutual Hardware Corp.  
Production Arts Lighting, Inc.  
Protech  
STAGEWORKS  
Syracuse Scenery & Stage Lighting Co., Inc.  
Texas Scenic Company  
Wenger Corporation

## REGIONAL SECTION NEWS

Northern California and Southern California Regional Sections will sponsor joint section activities at the Region VII – Kennedy Center/American College Theatre Festival in Las Vegas

February 8 to 12. Planned are industry themed roundtable discussions and tours. Details will be forthcoming closer to the date.



## NEWS

Long-time member **Walt Disney World** has upgraded its support level to that of a Contributing Member. We look forward to Walt Disney World's continuing participation in USITT.

**Sapsis Rigging, Inc.** was chosen for the second year to install holiday decorations at the White House. Designer Robert Isabell created the very large wreath which Sapsis suspended from the two center columns of the Truman Balcony overlooking the South Lawn. Weighing more than 1,500 pounds and more than 20 feet in diameter, the wreath has 120 strobe lights and thousands of C7 lamps entwined around vines and branches. The rigging team, including President Bill Sapsis, used a 50 ton crane and a 60 foot snorkel personnel lift to complete the installation.

**Lighting Dimensions International '99** broke records for attendance and exhibitors, with a reported attendance of 12,446, representing all 50 states and 73 countries. A total of 406 exhibitors occupied 130,000 square feet at the Orange County Convention Center in Orlando from November 19 to 21. Intertec Exhibitions, which manages and produces LDI, is now gearing up for the second annual ExpoLatina which targets the Latin American entertainment technology market. ExpoLatina will be held May 23 to 25 at the Miami Convention Center.

Downtown Cleveland was glowing New Years Eve with help from **Vincent Lighting Systems**. First Light 2000, a seven-story lightbulb donated by GE Lighting, was displayed on the front of Cleveland's historic Terminal Tower. Vincent Lighting provided 120 fixtures to light the main stage on Public Square for the night's events plus **VariLite** VL-7s and Space Cannon searchlights for the rest of the square and buildings.

The show used 24Kw of HMI projection lighting, 17Kw of MSR automated lighting, 106Kw of Xenon searchlights and 120Kw of conventional lighting to enhance First Light 2000, which used 100,000 watts and was fully illuminated at the stroke of midnight.

The people at **InterAmerica Stage, Inc.** have turned that "napkin sketch" into a full-fledged design competition. The company has been passing out napkins complete with a grid so that quick sketches of that piece of hardware to make your job easier can be compared and

shared. Not only did InterAmerica create the special napkins, but they're giving prizes for Most Imaginative and Promising Design; Most Promising Design and Most Imaginative Design.



## NEWS

Playdium Toronto, a four-story, 54,000 square-foot themed Festival Hall has officially opened. **Scéno Plus** of Montreal acted as project architect and specialized equipment experts for the whole Playdium Canadian rollout.

Four new products have been introduced by **Lighting & Electronics, Inc.** The MR-16 Mini Strip is manufactured in aluminum with welded construction to ensure durability.

L&E also introduced its light weight black-light, the "Blackbird," a Fresnel style and a PAR style fixture utilizing the 70W CDM lamp which offers 10,000 hours of life, high color rendering index, 3,000 degree K color temperature, cool operation, high light output, low operating costs, and blends well with halogen lights. For European markets, the Mini Strip, Broad Cyc, "The Runt" and the Micro Fill have received their CE approvals, valid for both 110V and 220V configurations.

## INDUSTRY NEWS

The staff at **League of Historic American Theatres** wants to know: is it spelled theatre or theater? LHAT is asking its members whether the word should be one way or the other and, more interestingly, why! Results are to be reported in their January issue of *inLeague*.

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

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*

## GOOD TIMES ROLLED IN SHREVEPORT

USITT-SW and Southwest Theatre Association co-convoked in Shreveport, Louisiana, No-

vember 11-13, 1999. The conference theme was "Let the Good Times Roll" and many of the over 100 sessions and meetings featured a Mardi Gras theme. Conference Chair Stephen Slaughter and his invaluable team created an atmosphere of festivity—from the oversized Mardi Gras masks at the registration desk to the closing event, a Mardi Gras ball—that created a genuine sense of revelry for all. The conference's featured guests were Dawn Wells who played Marianne on *Gilligan's Island*, and David Wood, renowned children's theatre playwright. The conference also featured readings of a number of new plays, including *Godot Arrives*.

Design-Southwest '99, the annual design exhibit, featured the works of Forrest A. Newlin as the 1999 Featured Artist of the Southwest. This year's exhibit was the largest ever, including the works of a number of professionals and 13 students. This year's student awards were: First Place, Mai Sakai from Texas Christian University; Second Place, Nina Silfverberg from University of New Mexico; and Third Place, Meredith Mangum from Texas Christian University. Ms. Sakai received a cash award and a free early registration to the USITT Conference & Stage Expo in Denver. Ms. Silfverberg and Ms. Mangum also received cash awards.

As a part of the section's membership drive, each person that renewed their membership at the conference received a classic black T-shirt with the USITT-SW logo on the front. Expect to see a number of these being worn proudly at the USITT Conference and Stage Expo in Denver!

Chair Don Henschel presented the USITT-SW awards which included the Glenn Martin Jr. Annual Service Award to Christine Wager, Editor of *BACKSTAGE*, the USITT-SW newsletter; the Founder's Award to Richard Denning for his continuing work on Design Southwest; and the Presidential Commendation Award to Elizabeth Lewandowski for her lifetime of work for the section.

Plans are already underway for the 2000 conference to be held in Little Rock, Arkansas. Ya'll come!

**Elizabeth Lewandowski**

*Past Section Chair*



**DEALER MEMBERS  
PICK THE BEST NEW  
PRODUCTS OF 1999**

The Dealers' Choice Awards, sponsored by the Entertainment Services and Technology As-

sociation (ESTA), recognize outstanding entertainment technology products in two categories: Expendable/Widget and Equipment. The awards are presented each year at the Lighting Dimension International trade show, which is co-sponsored by ESTA.

"Innovation is the hallmark of the fast-evolving entertainment technology industry, and relationships between dealers and manufacturers are critical to the success of new products," noted ESTA President Mike Wood. "ESTA is proud to be part of developing these relationships and helping all our members make the most of new technologies."

### Equipment Category Winners:

Product: AutoYoke™

Manufacturer: City Theatrical, Inc.

Description: The Auto-Yoke is a precision lighting accessory which turns any Source Four or Strand SL into a full featured moving light. Features include 16 bit pan and tilt, iris, focus, and the ability to control nearly any color scroller through the AutoYoke power supply.

Product: Source Four PARNel™

Manufacturer: Electronic Theatre Controls (ETC)

Description: Innovative patented technology. ETC's new Source Four PARNel™ combines the unique qualities of a PAR and a fresnel, using proven Source Four technology. Compact design puts the new PARNel into those tight, hard to reach places. Soft, blendable wash light maintains efficiency from spot to flood.

### Expendable/Widget Category Winner:

Product: Colour Scenic Gobos

Manufacturer: Apollo Design Technology, Inc.

Description: High-resolution colored glass gobos produced at 10,000 dpi. The new, tighter resolution allows for outstanding detail when projecting logos or actual photographs. Patterns are available in all sizes for any lighting unit. Turnaround time is 5-7 business days.

Only ESTA dealer members can vote for the Dealers' Choice Awards. Products are nominated by exhibitors at the LDI trade show, and more than one product can be nominated in each category. Exhibitors must nominate products they manufacture or distribute exclusively, and the products must be both new and market ready. For the 1999 awards, products were eligible if they came on the market after LDI98 and were available for shipment at the time of LDI99.

**DEPARTMENT HEAD.** The University of Tennessee, Knoxville, seeks an administrator to provide leadership for BA and MFA programs, the department's international theatre component, and artistic directorship of the LORT and university theatre production programs. Candidates must hold a terminal degree in some area of theatre, have an established record of excellence in his/her area of expertise, and should be eligible for appointment at the rank of Professor. The successful candidate must have demonstrable excellence in academic administration, budget management, human resource management, and familiarity with the LORT theatre system. Experience in international theatre is desirable. Salary and benefits are competitive. Initial screening will begin December 1, 1999, and remain open until the position is filled. A letter of application, curriculum vitae, and three letters of recommendation should be sent to: John Zomchick, Chair, Theatre Head Search, University of Tennessee, 206 McClung Tower, Knoxville, TN 37996-0420 UTK is an EEO/AA/Title VI/Title IX/Section 504/ADA/ADEA Employer.

**THE UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE**, the undergraduate public liberal arts institution of the UNC system, invites applications for a tenure track position in Design/Technology with emphasis in Costuming to begin in August, 2000. Responsibilities include teaching Costume Construction, Costume Design, Makeup, designing and supervising construction of costumes for 4 productions per year, mentoring student designers and crew, sharing scenic/lighting design and/or stage management responsibilities with other design faculty depending on areas of expertise, and participation in team teaching of an interdisciplinary Arts course for general education. Qualifications include an MFA in Design/Technology with emphasis in Costume Design with professional and/or academic experience. Collaborative skills are essential. Send letter of application, vita with references, three letters of recommendation, and a statement of undergraduate teaching philosophy to: Search Committee, Department of Drama, Carol Belk Theatre, UNIVERSITY OF NORTH CAROLINA AT ASHEVILLE, One University Heights, Asheville, N.C., 28804. No portfolios will be accepted until requested. Reviews will begin January 30, 2000. UNCA is an AA/EEO em-

ployer and seeks applications from women and minority candidates. Further information on the program can be accessed at: <http://www.unca.edu/drama/>

**FACULTY THEATRICAL DESIGNER, (SCENIC SPECIALIST WITH SECONDARY SPECIALTY IN LIGHTING OR COSTUMING) - THE UNIVERSITY OF CALIFORNIA, SANTA BARBARA** seeks a Lecturer with Potential of Security of Employment, to teach and mentor students in the design program, beginning July 1, 2000. Responsibilities include courses in Computing for the Theatre Arts, and various Design and Technical support courses depending on expertise. Design or supervise student designers in the areas of scenic, lighting, costuming, (depending on design specialty and departmental needs), for up to five drama productions and two dance concerts annually. Participate in department committees, recruitment, and development activities. M.F.A. in Theatrical Design, with emphasis in Scenic Design or equivalent professional experience required. Experience shown in secondary area of design, (either lighting or costuming), necessary. Minimum of two year's university teaching experience preferred and computer literate in theatre design software highly desirable. Salary commensurate with credentials. Excellent benefits package. Send cover letter summarizing qualifications, resume, 3 current letters of recommendation, a short statement outlining your approach to designing for educational theatre and a minimum of 20 slides/photos representative of scenic design work, and a minimum of 10 slides/photos representative of other design area(s) work to: Jay Michael Jagim; Chair, Theatrical Design Search Committee; Department of Dramatic Art/Dance; University of California, Santa Barbara, CA. 93106-7060, (please include self-addressed stamped envelope for return of slides/photos). Deadline for receipt of application and materials is January 28, 2000. The University of California is an Equal Opportunity / Affirmative Action employer.

**THEATRE.** Colorado State University. Assistant Professor/Scene Designer, tenure-track. Qualifications: MFA, Design or Scene Design, or equivalent professional experience required. Evidence of successful teaching and potential

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

**ASSISTANT/ASSOCIATE PROFESSOR OF LIGHTING DESIGN AND TECHNOLOGY, PENN STATE** - invites applications for a full-time, tenure-track position at the Assistant/Associate Professor level. Position starts August 2000 in the School of Theatre. Successful candidate will be responsible for teaching all levels of lighting and serve as head of the MFA Lighting Design program. Expertise in lighting design, automated lighting, and demonstrated excellence in teaching is required. Some knowledge of digital media is desirable. MFA (or equivalent degree), high-end technology expertise, professional experience, teaching experience, and computer skills are required. Salary competitive. Submit letter of application vitae, and

three letters of reference to Travis DeCastro, Chair, Search Committee, School of Theatre, Penn State, 103 Arts Building, Box C, University Park, PA 16802. Applications will be accepted until the position is filled, but those received by February 15, 2000 will receive priority consideration. AA/EOE

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**SAN FRANCISCO OPERA CENTER** seeks qualified individuals for technical production staff positions for our 2000 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, Assistant Stage Manager, Lighting Designer/Electrician, Carpenter, Wardrobe, Wig/Make-up, Props, Intern (early June-mid-August only). Send résumé to Kelly Zakis, Production Manager, San Francisco Opera Center, 301 Van Ness Ave., San Francisco, CA 94102. January 15, 2000 deadline. NO CALLS PLEASE. Equal Opportunity Employer.

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**UNIVERSITY OF ALBERTA DEPARTMENT OF DRAMA** - Theatre Design Position. The University of Alberta invites applications for a new tenure track position in Production Design. Applications are invited from Designers with expertise in all facets of Stage Design, although it is recognized that professional expertise may be stronger in any 2 of the 3 areas. The successful applicant will be prepared to teach design and design studio techniques, with an emphasis on the American style of rendering and drafting. In addition to teaching in at least one other area of design, s/he will supervise student designers and design for the main stage season. Designers work with students, staff and faculty from a variety of theatre programs, including two designers and 7 production support staff. An external review committee rated the teaching and production facilities as top in the country and among the top five in North America. Capacity and commitment to working well within team situations is essential. For further details about the department, this position and application procedures, contact our web site <http://www.ualberta.ca/~drama/> or the Chair, Jan Selman, (780) 492-2271. Deadline: Jan. 28, 2000. The appointment will be as

Assistant Professor; in 1999/2000 the salary range for this rank starts at \$42,054 and there is an excellent benefit package. In accordance with Canadian Immigration requirements, this advertisement is directed to Canadian citizens and permanent residents. If suitable Canadian citizens and permanent residents cannot be found, other individuals will be considered. The University of Alberta is committed to the principle of equity in employment. As an employer, we welcome diversity in the workplace and encourage applications from all qualified women and men, including Aboriginal peoples, persons with disabilities, and members of visible minorities.

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**WEBSTER UNIVERSITY**, located in St. Louis, Missouri, has a one year ATD position available in the Conservatory and Opera Theatre. Responsibilities include teaching Technical Production I/Scene Shop techniques, supervising Conservatory scenery, lighting, props, paints and sound and assisting the Technical Director as needed. Will also assist the Production Manager with four mainstage opera productions. Requires an M.F.A. or the appropriate professional experience in theatre. This is a full-time, non-tenure track position. Please mail a letter of application with supporting materials (curriculum vita, transcripts, teaching evaluations, list of references) to Human Resources, Re: ATD position, Webster University, 470 E. Lockwood, St. Louis, MO 63119-3194. Deadline to apply is February 15, 2000. Webster University is an Equal Opportunity/Affirmative Action Employer. Women and minority are strongly encouraged to apply. [www.websteruniv.edu](http://www.websteruniv.edu)

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**AUDIO ENGINEER/TECHNICAL SUPERVISOR** - Sought for new, state of the art \$23 million Gallagher-Bluedorn Performing Arts Center at University of Northern Iowa, a three-hall complex (1600, 300, 125 seats) opening April 2000. Will be the primary audio engineer for the main hall, facilitating over 150 events per season, including touring Broadway musicals, opera, dance, orchestral, jazz, and popular music events. Will assist the Technical Director with advancing events, and the scheduling and supervision of student crews. Must be able to fill-in in any crew head position. Must have a desire to work with and

teach student crews. This position requires a BA/BFA plus a minimum of 2 years professional audio experience. This is a full-time, 12 month position with a very competitive salary and excellent benefits. Cover letter, resume, and 3 references must be received no later than 4:00 p.m., Jan. 31, 2000 at Human Resources, 111 Gilchrist, University of Northern Iowa, Cedar Falls, IA, 50614-0034. Fax: 319-273-2927. Email: [HRS-Applications@uni.edu](mailto:HRS-Applications@uni.edu), [www.uni.edu/hrs](http://www.uni.edu/hrs), AA/EOO

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**ASSISTANT TECHNICAL DIRECTOR/HEAD ELECTRICIAN** - Sought for new, state of the art \$23 million Gallagher-Bluedorn Performing Arts Center at University of Northern Iowa, a three-hall complex (1600, 300, 125 seats) opening April 2000. Will assist with the technical support and supervision of over 150 events per season, including touring Broadway musicals, opera, dance, orchestral, jazz, and popular music events. Will serve as the head lightboard operator/programmer (Obsession II). Will serve as the Head Electrician during focus call and maintenance periods. Must be able to fill-in in any crew head position. Will assist with scheduling, supervision and training of student crews. Position requires a BA/BFA plus a minimum of 2 years professional theatrical experience. This is a full-time, 12 month position with a very competitive salary and excellent benefits. Cover letter, resume, and 3 references must be received no later than 4:00 p.m., Jan. 31, 2000 at: Human Resources, 111 Gilchrist, University of Northern Iowa, Cedar Falls, IA, 50614-0034. Fax: 319-273-2927. Email: [HRS-Applications@uni.edu](mailto:HRS-Applications@uni.edu), [www.uni.edu/hrs](http://www.uni.edu/hrs), AA/EOO

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**CHAIR/ARTISTIC DIRECTOR, DIRECTING/ACTING PROFESSOR** - The Department of Theatre at Southwestern University is seeking nominations and applications for a distinguished theatre educator and artist whose academic and professional accomplishments warrant a full-time, tenure track appointment at the senior level. This position will begin in fall of 2000. The department seeks a highly motivated teacher-artist, artistic director, and theatre administrator who will collaborate with current department faculty to develop long-term programmatic goals. An interest in integrating an active production pro-



gram, including a summer theatre program, with a rigorous academic curriculum is essential. The program has both B.A. and B.F.A degree tracks. Facilities include a 325-seat thrust stage and a 775-seat proscenium house. The chair must be a stage director with a proven record of successful production work in the academy and in professional theatre. Demonstrated skills and experience in actor-training and musical theatre are required. An interest in teaching playwriting is desirable. Strong administrative skills and commitment to excellence in undergraduate liberal arts education are prerequisite. An interest in interdisciplinary collaborations with theatre colleagues and with faculty across the University is desirable. M.F.A in Acting/Directing with extensive professional and academic directing credits and experience as an Artistic Director in academic and/or professional settings are required. Deadline for receipt of applications is January 31, 2000. Only applications which include all requested information will be considered. Please send a letter of application, curriculum vitae, statement of teaching and administrative philosophy, and three current letters of recommendation to: Theatre Chair Search, Southwestern University, Job #9918, P.O. Box 770, Georgetown, TX, 78627-0770. EOE/M/F

**SCENIC DESIGNER, ASSISTANT PROFESSOR** - The Department of Theatre at Southwestern University is seeking a scenic designer to teach design and design productions in an undergraduate liberal arts environment, beginning in the fall of 2000. This is a full-time, tenure track appointment at the assistant professor level. Excellent skills in scene painting are essential. Teaching areas include scenic design, scene painting, and properties design as well as team-teaching an introduction to design course with the resident lighting designer and costume designer. Production responsibilities include designing four mainstage productions and mentoring student designs during the academic year. Designing for a summer theatre program is an optional opportunity. The program has both B.A. and B.F.A degree tracks. Facilities include a 325-seat thrust stage, a 775-seat proscenium house, and a fully equipped scene shop. M.F.A in scenic design, evidence of excellent teaching skills, and an outstanding record of extensive and highly successful designs in both academic

and professional settings is required. Deadline for receipt of applications is January 31, 2000. Only applications which include all requested information will be considered. Please send a letter of application, curriculum vitae, statement of teaching and design philosophy, and three current letters of recommendation to: Scenic Designer Search, Southwestern University, Job #9919, P.O. Box 770, Georgetown, TX, 78627-0770. EOE/M/F

**PRODUCTION STAFF - STAGES ST. LOUIS**, a non-profit professional musical theatre in its 14<sup>th</sup> year is looking for a qualified technical staff for Season 2000. Technical staff begins mid April/May to work on three large scale musicals and ends early September/October. Positions available are: Technical Director, Master Carpenter, Carpenter, Charge Artist, Painters, Electricians, Wardrobe, Stitchers, Drapers, Props Technicians, Sound Technicians, Deck Crew, and Equity Stage Managers. Salary is commensurate with experience and housing is available. Interested persons should send, fax or email a cover letter, resume and references to M.T. Schmidt, Production Associate. Stages St. Louis: 104 N. Clay, St. Louis, MO 63122. Fax: 314-821-2191 Email: stagesstl@il.net Website: www.stagesstlouis.com

**TECHNICAL DIRECTOR, LIGHTING AND SOUND DESIGNER**, UNC Wilmington is seeking an energetic, multi-talented individual for a tenure-track appointment as assistant professor, beginning Fall 2000, for its liberal arts BA theatre program. Responsibilities: Teach three courses a semester from among beginning/advanced technical production, beginning/advanced lighting design, sound design, computer aided drafting, applied theatre, and introduction to theatre. Design lighting and sound for one to two University Theatre productions per semester. Supervise scene shop operations, student lighting and sound designers, and construction/running crews. Requirements: MFA in technical direction or lighting design. College-level teaching experience required. Demonstrated skills in related areas and production planning, metalworking, computer aided drafting, computer design applications. Application review begins February 1, 2000. Send letter of appli-

cation, resume, names of three current references with telephone numbers, and a separate statement of teaching philosophy to: Theatre Search Committee, Department of Art and Theatre, UNCW, 601 S. College Rd., Wilmington, NC 28403-3297. This growing comprehensive university is located in an historic port city situated between The Cape Fear River and the Atlantic Ocean. The University of North Carolina at Wilmington is an Equal Opportunity/Affirmative Action employer; women and minorities are especially encouraged to apply.

**STAFF, TECH, DESIGNERS WANTED FOR SUMMER STOCK & REGIONAL THEATRES**. Summer theatres from across the country, both Equity and non-Equity, are seeking production staff. Register for StrawHat OnLine & Interviews and your resume and portfolio appear for one full year at [www.strawhat-auditions.com](http://www.strawhat-auditions.com). Send a #10 SASE to: StrawHat Staff/Tech, 1771 Post Road East, #315, Westport, CT 06880 or visit [www.strawhat-auditions.com](http://www.strawhat-auditions.com).

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

**TEXTILE FABRIC CONSULTANTS, INC.** - A manufacturer of fabric swatch kits that are used as an educational tool to provide textile knowledge. These kits are used in colleges, universities, high schools and by professionals in the textile and theatre industries. Please call 800-210-9394 for more information. Textile Fabric Consultants, Inc., 5499 Murfreesboro Rd., Suite D, La Vergne, TN 37086, [textilefc@aol.com](mailto:textilefc@aol.com) [www.textilefabric.com](http://www.textilefabric.com)



## CLASSIFIED ADS

**MFA DESIGN/TECHNOLOGY GRADUATE ASSISTANTSHIPS** are available beginning Fall 2000 in Florida State University School of Theatre. [www.fsu.edu/~theatre](http://www.fsu.edu/~theatre) The School is recruiting in MFA Technology, Scene Design, Costume Design and Lighting Design. The three-year programs of study provide extensive production opportunities and advanced specialized study. Tuition waivers and assistantships averaging \$7,500 per year are available for qualified students. FSU is a member of NAST and U/RTA. For application and interview information call (850) 644-5548, or e-mail: [sot-info@mailers.fsu.edu](mailto:sot-info@mailers.fsu.edu)

**ZEIDLER ROBERTS PARTNERSHIP INC. ARCHITECTS** - Major International Award Winning Architectural firm, West Palm Beach office, seeking Architects experienced in Performing Arts Centers. Excellent CADD and organizational skills required. Salary/ Benefits commensurate with experience. No calls. Fax to (561) 832 8876 E-mail to [ZRP@gate.net](mailto:ZRP@gate.net) or [ZRPA@bellsouth.com](mailto:ZRPA@bellsouth.com).

**ASSISTANT PROFESSOR/TECHNICAL DIRECTOR** - Kansas State University Theatre Program invites applications for a new tenure track position of Assistant Professor/Technical Director - Fall 2000. KSU is an AA/EOE employer. KSU actively seeks diversity among its employees. Portfolios by request only. For a complete position description contact John Uthoff at 785-532-6875 or [jsutd@ksu.edu](mailto:jsutd@ksu.edu).

**THEATER SERVICES GUIDE** wants to help you start the new millenium right. If you're serious about your production and time is important, you should be using Theater Services Guide to find everything you need. If you're serious about promoting your business or have information to post pertaining to the entertainment industry, you should be listed with Theater Services Guide. For more information, visit our site at [www.theaterservicesguide.com](http://www.theaterservicesguide.com) or contact [info@theaterservicesguide.com](mailto:info@theaterservicesguide.com). Bringing the entertainment industry together on one web site, we're changing the way the web works.

**CHICAGO'S GALLERY 37 CENTER FOR THE ARTS** seeks Technical Director to provide production management for 99-seat black-box theater, supervise staff, execute lighting/sound design, manage budgets, oversee use and maintenance of theater. Must possess BA in Technical/Production Theater, two years experience. \$29,000 - 34,000/year; fax resume/letter to Colleen Sims, 312-744-8921.

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

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



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## CLASSIFIED ADVERTISING

The classified ads section of *Sightlines* is an effective, cost-efficient means to advertise a position vacancy, product or service. All classified ads printed in the newsletter also appear on USITT's Web site - at no additional cost. Advertisers have the option of requesting their classified ad not be published on the Web, but all ads submitted for publication will appear in *Sightlines*. Classified ad deadline is the fifteenth day of the month prior to publication. Classified ads will be posted on the Web site prior to the *Sightlines* publication date and will remain posted for at least 30 days.

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



## USITT CALENDAR: January 15 - April 30, 2000

### JANUARY

- 15 **Conference:** Program recommendations for 2001 Long Beach due to VP Programming  
*Sightlines:* February editorial deadline
- 27 **Grants & Fellowship:** Project Grant & Fellowship application deadline
- 29 **Midwest Section:** Matinee Day in Chicago

### FEBRUARY

- 2 **Institute Business:** Denver meeting Call for Reports issued
- 8 **Conference:** VP Programming distributes Long Beach Conference sessions proposal list and FINAL Denver Conference program schedule
- 8-12 **Northern California & Southern California Sections** – Joint events in Las Vegas
- 15 *Sightlines:* March editorial deadline
- 17 **Conference:**  
Advance Registration deadline  
Hotel reservations deadline  
Design Expo application deadline
- 22 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit Board Reports to officers
- 29 **Institute Business:** Officers' Board Reports due

### MARCH

- 7 **Institute Business:** Board Reports distributed

- 19-21 **Conference:** Professional Development Workshops

- 21 **Institute Business:** Board of Directors Meeting - Denver

- 22 **Denver Conference & Stage Expo begins**

USITT 40th Anniversary/Birthday Bash

- 23 **Stage Expo begins**

- 24 **Institute Business:** Board of Directors Meeting - Denver

- 25 **Conference:** Long Beach Conference Programming Session - oral presentations of proposed sessions presented to Commissioners

### APRIL

- 14 *TD&T:* Spring editorial deadline

- 15 *Sightlines:* April/May editorial deadline

- 17 **Conference:** Long Beach Conference scheduling information due to VP Programming

- additions and changes for Long Beach Conference sessions

- changes in priority

- Professional Development Workshop proposal forms

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

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

usitt sightlines

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