

**Jennifer Tipton
To be Honored
In New Orleans**

Acclaimed lighting designer and author Jennifer Tipton will be honored with the USITT Award for her lifetime contribution to the performing arts community. Ms. Tipton has been an honored guest at several different USITT Conferences, including the 1997 Conference & Stage Expo in Pittsburgh.

Ms. Tipton has been called one of the stage's most distinguished artists and is the recipient of many honors. Most recently she received the 2001 Dorothy and Lillian Gish Prize for her creative vision and innovative work on productions of all scales in drama, opera, and dance. The honor was presented November 1, 2001.

Ms. Tipton entered Cornell University in 1954 to study astrophysics, but graduated in 1958 with a degree in English and "a resolve to dance." After moving to New York City she studied at the Martha Graham School and performed with the Lucas Hoving Company and the Merry-Go-Rounders.

Jennifer began her lighting career with what she understood best, dance. She has worked with the Paul Taylor Dance Company since 1965 and has created and maintained long alliances with Robert Joffrey, Mikhail Baryshnikov, Jeri Kylian, and Dan Wagoner, among others.

"Ninety-nine and nine-tenths percent of the audience is not aware of the lighting,"



Photo/Beatrix Schiller

Jennifer Tipton

she has said, "...though 100 percent is affected by it."

Her designs have won her numerous awards, including a Drama Desk Award for work on *For Colored Girls who have Considered Suicide/When the Rainbow is Enuf*, Drama Desk and Tony awards for *The Cherry Orchard*, and an Obie for Sustained Excellence at the New York Shakespeare Festival.

Since 1981, she has been an adjunct Professor at the Yale University School of Drama.

The 2002 USITT Award will be presented as part of the 2002 Awards Banquet, on Saturday, February 16, at USITT's Annual Conference & Stage Expo in New Orleans, Louisiana.

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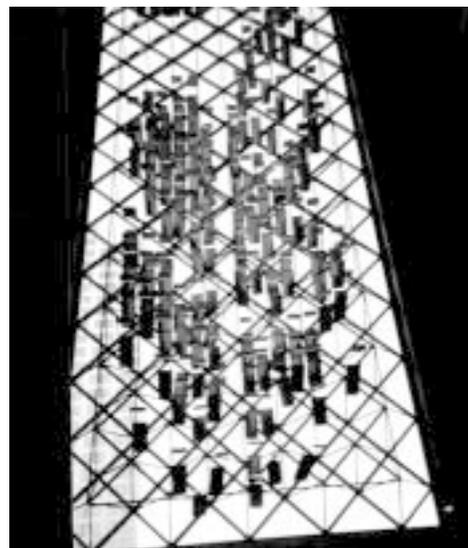
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**UNITED STATES
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FOR THEATRE
TECHNOLOGY, INC.**

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



**A Colorful Spot for
Opening Night 2002**

This multi-story suspended sculpture adds texture to the atrium of the Hyatt Regency New Orleans, site of the 2002 Opening Night festivities for the 42nd Annual Conference & Stage Expo. Come be part of it all this February!

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

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

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

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

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You Can Help USITT *Let the Good Times Roll*

USITT is on track to *Let the Good Times Roll* in New Orleans this February, with special help from several of our corporate members who are sponsoring premium events.

Opening Night, set in the airy and open atrium of the Hyatt Regency, will again allow all conference participants to see and talk with friends old and new in a relaxed atmosphere. **Apollo Design Technology, AV Pro, Inc., Bandit Lites, Electronic Theatre Controls (ETC), Entertainment Design, KM Fabrics, and Texas Scenic** are sponsoring the event, scheduled for 9 to 11 p.m. on Wednesday, February 13,

2002 with light snacks and a cash bar. Opening Night drew a capacity crowd in 2001.

Stage Expo Nosh, after its successful premiere at the Long Beach Stage Expo in 2001, will again provide a special snack offering to perk up Friday afternoon. **Ben Nye Makeup, Landry & Bogan, Lightronics, Inc., and The Talaske Group** have already agreed to sponsor Stage Expo Nosh. Limited to 12 total sponsors, this crowd-drawing event will be a great opportunity for exposure and a chance to tickle the taste buds.

For more information about sponsorship opportunities at either Opening Night or the Stage Expo Nosh, please contact Michelle L. Smith, Membership & Ad Sales Manager, at 800-93USITT or michelle@office.usitt.org.

Institute Continues Providing Grants & Fellowship Support

The USITT Grants & Fellowships program started to provide funding for innovative research and development grants in 1985 and in 1998 began awarding fellowships. The money to support these programs is derived from three funds: Edward F. Kook Endowment, Commissioners, and New Initiatives. These funds are sustained through donations given by members of USITT and through the Institute's annual budget allocations. The purpose of this program is to promote advancement of the knowledge and skills of Institute members.

Project grant proposals are considered for funding in the fall and both project grants and fellowships are reviewed in the spring. There is a standing Grants and Fellowships Committee consisting of seven Institute members along with the VP for Membership & Development, Treasurer, and VP for Commissions as ex officio members. The meetings during which this group considers proposals are generally held in November and March. Depending on available funds a total of up to \$10,000 may be allocated to various grants and a maximum of up to \$15,000 for fellowships.

In 2002, those applying for USITT support for either a project grant or fellowship must have been a member in good standing of the Institute for the 12 months prior to the application date.

In the past 16 years, a variety of projects have been funded including research and documentation of design styles and techniques for scenery and costuming from throughout the world. Other projects have been designs for a practical roller rigging system, position metering and control in

moving scenery, and a virtual reality interface as a scenographic tool. The G&F program has given assistance in the creation of valuable web sites such as those for the Theatre of the Fraternity Exhibit, the Ballard Puppetry Museum, and the International Theatre Design Archive.

Fellowships have been awarded to members in order to assist them in scholarly study and research that will advance their knowledge in the areas of theatre history and technology. By assisting these innovative researchers and developers the Institute membership is given the opportunity to share in their ideas and knowledge.

All of this comes about at no small cost to the Institute and fund raising must take place to support this work. Over the years, Institute members have been superbly generous in giving donations as they renew their USITT Membership. In addition, the much-heralded tri-annual Art Auction that benefits the Kook Endowment has been a good source of income.

The Grants & Fellowships program exemplifies a member benefit by allowing individuals to participate by giving of their time, money, and talents and in turn receiving the warm glow of being a benefactor and the sharing of new knowledge. The G&F Committee will do its best to keep this program productive and vital, but it is your donations that really make it work.

Tim Kelly

Chair, Grants & Fellowship Committee

Deadline for the upcoming round of Grants & Fellowship review is January 4, 2002. Application information and forms can be found at www.usitt.org.



Fun times in Florida

Those of us who traveled to Orlando, Florida, for this year's LDI had a great time talking to the many people who stopped by to say hello, find out about our upcoming Annual Conference & Stage Expo in New Orleans, and even ask about the 2003 Conference which will be held in Minneapolis, Minnesota.

Even though Hurricane Michelle was threatening, we think our Membership & Ad Sales Manager, Michelle Smith, had the stronger personality and was able to keep the tropical storm from interfering with our fun.

Congratulations to Sandy Wadsworth of General Theatrical Supply who was the winner of the free Conference & Stage Expo registration. We'll be looking to say hello to her again when we kick off the 42nd annual event.

We've been busy with other activities beside gearing up for the New Orleans. Don't forget the Costume Symposium this August in Cincinnati or the many regional activities taking place throughout the rest of winter and spring.

The very talented Rachel Keebler, one of our Directors-at-Large and head of Cobalt Studies, is rumored to be traveling to Virginia for the Chesapeake Section's Expo 2002. We're sure section members

will be delighted with all they learn from Rachel.

Another traveling Board member is Elizabeth Lewandowski, whose costume designs were featured in a Focus Gallery exhibit during October and November at the Irving Arts Center in Irving, Texas. The exhibit coincided with the Southwest Theatre Association and USITT-Southwest Conference, also held in Irving, which Elizabeth had to miss to fulfill her duties as Secretary to the USITT Board.

We thank Michael Ramsaur, OISTAT Education Commissioner and active USITT member, for providing us a copy of the Dutch journal, *Zichtlijnen*, which included Frits van den Haspel's coverage of the 2001 Annual Conference & Stage Expo and several US theatres.



NEWS

Peter Lamb has joined **Artec Consultants Inc.**, as Chief Operations Office and Principal Consultant. His appointment was announced by Damian Dora, President of Artec. Peter had worked professionally in the theatre for 30 years, including more than 10 years with Livent Inc. where he was production manager and senior technical director. While at Livent he acted as technical advisor on several theatre renovation and construction projects, including The Pantages in Toronto, Toronto Center for the Arts, and the Ford Center in

(Continued on page 4)



Photo/Barbara E.R. Lucas

Taking a moment to relax in the USITT booth at LDI are, from left, Janet Harreld of Tulane University; Monica Merritt, Membership & Conference Registration Coordinator; Helen Willard, Sales Expo Sales Manager; Michelle Smith, Membership & Ad Sales Manager; and Stacy Darling, Administrative Associate.

usitt

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

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

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

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Around the Office

Continued from page 3

New York, which received a USITT Architecture Honor Award in 1999.

Wenger Corp. has completed the first university installation of its V-Room Rehearsal technology at the University of Louisville School of Music in Louisville, Kentucky. V-Room Rehearsal is a virtual acoustic system that simulates the acoustics of different performance environments using proprietary hardware and software developed by Wenger Corp. in association with LARES Associates and Lexicon Inc. At the University of Louisville, the V-Room Rehearsal system is in a double studio room large enough for an assembly of 20 to 25 musicians and is one of the School of Music's most heavily scheduled rooms. It has 12 different settings, including a custom setting based on the acoustics of the primary performance hall on campus. The system can be tailored to new construction applications, and is designed primarily for rehearsal-size music rooms for 25 to 100 musicians.

SUSTAINING USITT MEMBERS

NEWS

We are pleased to welcome **Thern Inc.** as a new Sustaining member of the Institute. Thern has been making quality winches, cranes, and hoists since 1948 and notes that although its products have changed and its customer list has grown, its commitment to quality and service has remained constant. Find out more about the Minnesota-based company at www.thern.com.

Selecon recently released its 2001-2002 Entertainment Lighting Catalog, which features information about its new MSR dimmers which will be available in January 2002, and the Finelite scrolling image projector which is under development and scheduled to be available in February. Information about the company's Ardiis range of architectural lighting display fixtures can be found at www.ardiislight.com.

In a recent newsletter, **Scéno Plus** highlighted its role in the development of Caesars Colosseum at the Caesars Palace Casino in Las Vegas, Nevada. The 4,000-seat theatre and 2,200-square-foot stage include 10 stage lifts, a modular technical grid, a motorized rigging system, and control room with state-of-the-art show control to allow an infinite variety of theatrical special effects.

Congratulations are in order for **Apollo Design Technology, Inc.**, which was

named one of America's fastest growing private companies by *Inc.* magazine. This is the second consecutive year the Fort Wayne, Indiana company was named. The Johnson Center for Entrepreneurship & Innovation, part of Indiana University's Kelley School of Business, also recognized Apollo as one of Indiana's leading high potential, high growth companies with its Growth 100 Award. Apollo, founded in 1992 by Joel & Keersten Nichols, is a leading producer of custom gobos. They also offer gel, diachroics, rotators, scrollers, pattern holders, and gaffer tape.

John T. LaMontagne has been named North Eastern Regional Sales Manager for **Leviton's** Lighting Control Division. The Lighting Control Division designs, develops, and brings to market state-of-the-art theatrical and architectural dimming systems and advanced box mounted controls.

As part of its booth at LDI, **heat-shrink.com** displayed the new Sound-Plug, developed by David Smith. The spark-plug size device can be used to hold an XLR cable up to your ear and hear if there is sound going through it. To learn more go to www.sound-plug.com.

Missing Members

We are still seeking information about several people who are members in good standing, but whose mail has been returned to us. If these look like any of your friends, colleagues, or students please call the Institute office at 800-93USITT or e-mail us at info@office.usitt.org and tell us where they can be found. We are looking for Jennifer Hill, Erin Green, and Vanessa Guerrero.

It's easy to update us on any change of address, telephone, or e-mail information. Call the office or use the update form available at www.usitt.org.

This column is specifically written for and about USITT members. We are delighted to receive news and press releases about all our members. Please mail, fax or e-mail your news to Barbara E.R. Lucas, Public Relations & Marketing Manager, at the USITT Office or barbara@office.usitt.org. 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

Mount Vernon Student Chapter Continues Workshop Series

The Mount Vernon Senior High School Student Chapter of USITT sponsored a beginning lighting workshop on October 20, 2001. The workshop was held at Evansville North High School, Evansville, Indiana. The clinician was Charles Julius, Technical Director of Evansville Civic Theatre.

Participants gained experience in instrument application, focusing, and using gobos and color media.

The MVHS chapter presents two or three workshops for area high school students each year. Previous workshop topics have included scenic painting, microphone applications, beginning lighting and theatrical makeup.

Dana Taylor

Chapter Sponsor



Officers of USITT's Mount Vernon High School Student Chapter meet with a session presenter. From left are Korrie Upshaw, Charles Julius, Darin Reynolds, and Andrew Bean. Mr. Julius is TD at Evansville Civic Theatre.



Session presenter Charles Julius demonstrates a technique during a recent workshop.

Deadline Approaching for Costume Posters

The deadline is approaching for the juried Costume Poster Session's abstracts. This session is a great opportunity to get involved with the New Orleans Conference & Stage Expo. The Costume Poster Session will be held from 12:15 to 1:35 p.m. on Thursday, February 14, 2002.

Anyone thinking of participating is reminded that this session is considered a presentation by colleges and universities which may enable you to get funding to attend the conference.

For more information contact: Gwendolyn Nagle, Theatre Department, Western Michigan University, Gilmore Theatre Complex, Kalamazoo, MI 49008-5360; phone, 616-387-3215; fax, 616-387-3222; or e-mail: gwendolyn.nagle@wmich.edu.

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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
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Architects and Technicians.**

Board Retreat and Meetings in Orlando

The USITT Board of Directors and committees of the Institute met during the weekend of November 2 to 4, 2001, in Orlando, Florida. There was a full agenda of discussion items for the Executive, Finance, and Grants & Fellowships committees. The Young Designers & Technicians Awards judging also took place over the weekend. In addition, the Board of Directors met Friday evening, November 2, and held a retreat on the topic "Where will our members come from in 2025?"

Retreat Recap

Over the last few years the Board of Directors has been holding Fall planning retreats to discuss important topics and issues facing USITT. This year the topic focused on the future of USITT. Based on the lively discussion by the board and staff at our meeting, it is safe to say we have a group strongly committed to the continued development and improvement of USITT.

As a membership organization, we recognize we will only be as strong and healthy as is our total membership. USITT has shown modest, but steady, growth over the last 10-plus years. However, we must ask ourselves if this will always be the case. Hence, the question "Where will our membership come from in 2025?"

To start the discussion a series of questions were posed about what changes might the entire profession undergo over the next 25 years. Will our mission to advance the knowledge and skills of our members need to be revised or changed? What will USITT's relationship be to international organizations over the next 25 years? How might our Annual Conference & Stage Expo, publications, and member support need to change to serve the member of 2025?

After breaking into small discussion groups, we reconvened to review some of the thoughts and ideas about how we might address these and other related questions. Some of the points raised included:

- Do we really know if there is an increasing or decreasing number of people going in to the field?
- Is the term "Theatre" in our name a handicap to USITT?
- University training is changing and in many cases is becoming more interdisciplinary. Do we really know how this will effect the idea of the traditional "Theatre major"?
- Technology and information distribution is continuing to evolve. How is USITT positioning itself to support its members by responding to these changes?

• International outreach and exchange should continue to increase. What should USITT be doing to be a truly international organization?

• We need to analyze our Conference programming. What do we offer design and production people in allied professions to attract new members? What is preventing us from becoming the organization for training and education for everyone behind the scenes beyond the live performing arts industry?

• USITT is experiencing a graying of its membership that parallels the graying of our audiences in the theatres and concert halls of North America. What should we be doing to address the programming needs of this group as well as the student members?

The discussion was wide-ranging and this list is a sample of the many topics that came out of each group. A consensus developed around a short list of projects and activities we need to tackle to better respond to the changes going on around USITT

First, there was a strong feeling that we have a great deal of exciting and informative programming that many of our members never experience. Taking outstanding programs on the road seems an obvious way to address building a stronger relationship with the membership. Several board members expressed interest in forming a working group to implement a method for getting professional development workshops, conference programming sessions, and international guests regularly touring the United States and Canada.

Second, the need to increase our involvement as an organization in international activities was strongly supported. Engaging and supporting the International Committee seems the obvious path to success in filling this need. The International Committee will be urged to come up with plans and budget estimates to help increase our international networking.

Third, it seems we lack meaningful data about the potential numbers of college graduates and graduate students going into the profession. A lack of hard data on just how many people might be out there in the live performing arts, educational theatre, and allied professions make it hard for us to develop coherent and focused strategies to increase and diversify our membership. Engaging in a more rigorous gathering of facts about our potential membership is a priority.

Our next step will be to translate these ideas into specific goals and objectives and

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EdTA Workshop Highlighted Lighting Technology Basics

The Educational Theatre Association (EdTA) conducted a lighting workshop for high school theatre teachers, *Hands-On Tech: Lighting Technology Basics*, at the recently renovated Walnut Hills High School theatre in Cincinnati, Ohio. The seminar, co-sponsored by two USITT Contributing members, Electronic Theatre Controls (ETC) and Vincent Lighting Systems, was part of EdTA's Professional Development Institutes (PDI) programming. More than 30 high school theatre teachers from around the country participated in the October 19 to 21 weekend of events.

Steve Nelson, technical editor for EdTA's *Dramatics* magazine, was the host for this seminar. Paul Sanow and Matt Klasmeier from Vincent Lighting and Robin Cross,



Photo/Don Corathers, Dramatics

Paul Sanow of Vincent Lighting Systems instructs participants in the fine points of lighting console operation as part of the recent Professional Development Institute.

Brian Yeager, and Dave Irwin from ETC provided expert instruction for the workshop. Topics covered how to use and troubleshoot a wide range of school lighting equipment, from functional antique instruments to the latest models of control

consoles by various manufacturers. Setting the workshop in a high school theatre allowed participants to see how the information could be applied in a practical way to their own situations and spaces.

ESTA Announces Winners at LDI in Orlando

The entertainment technology industry turned out in full force for the recent LDI show in Orlando, Florida, on November 2 to 4, 2001. Over and over again on the show floor, exhibitors were heard to remark how pleased they were with the quality of the visitors who came through their booth. They also commented that the slightly lower attendance, which was expected, allowed them to give extensive product demos and discuss upcoming projects in depth. As we encourage our clients to get on with business, we can point to our own industry as a stellar example.

The LDI show is where new products are typically launched into the marketplace and this year was no exception with exhibitors unveiling a long list of new products including the following ESTA Dealers' Choice Award winners: in the Equipment Category, Electronic Theatre Controls' Obsession@WRFU which turns a handheld PDA into an extension of ETC's Obsession II console, and, in the Expendable Widget category, Lee Filters' Quick Rolls and Dispenser, 25 foot rolls of popu-

lar Lee colors pre-cut to common widths for theatrical luminaires.

The LDI Lighting Products of the Year Awards were presented in the Entertainment category to High End Systems' Catalyst moving image system, with Honorable Mentions to ETC's Emphasis lighting control system and Vari-Lite's VL-1000 automated ellipsoidal reflector spotlight. In the Architecture category the award went to Lighting & Electronics' Orlando Metal Halide wall wash fixture, with Honorable Mention to High End Systems' C-16 color changing luminaire. In the Accessory category the award went to Wybron's Eclipse II DMX iris douser, with Honorable Mention to Tempest Lighting's Storm enclosure for conventional fixtures. The Widget of the Year award was shared by Lee Filter's Quick Rolls, Rosco's Wall Hugger 90° Edison to stagepin adapter, and Lex Product's 19-pin splitter multicable twofer.

Lighting Designer of the Year Honors went to Ken Billington in entertainment, Michael Valentino of Walt Disney Imagineering for Themed Project, and Domingo Gonzalez in Architecture.

The LDI 2002 show will be held October 18 to 20 at the Las Vegas Convention Center.

Board Retreat

(Continued from page 6)

incorporate them into our planning and budgeting process. In the long run what we can do as an organization will be linked to the financial resources we have. It will be a priority for the board to implement a long-range financial plan for the Institute. To that end, the Finance Committee is working to develop various projections about income and expenses to better

inform the board about the options we have available to respond to our future needs.

If you have any questions about our retreat discussion or if you have specific ideas or recommendations you would like me to pass along to the board please feel to contact me at bbyrnes@mailier.fsu.edu or call me at 850-644-557.

Bill Byrnes
President

Students Meet ESTA: A Delicious Idea

Do you want to find out about careers in the commercial end of the lighting business? Are you a company looking for a way to meet young people who might be interested in working for you? If so, please come and join us at the Students Meet Entertainment Services and Technology Association (ESTA) reception, which is currently scheduled for 10 a.m. on Saturday, February 16, 2002, in Superdome 6. The event is co-sponsored by the USITT Lighting Commission.

The reception is not restricted to students. Faculty members who want to take new information back to the classroom are, as always, also welcome.

This informal networking session features many representatives of companies who are members of ESTA, as well as a generous supply of muffins, bagels, coffee, and tea. It's a great way for students to meet industry professionals in the lighting technology, manufacturing, and design and to learn about career possibilities with these companies.

It also provides members of ESTA companies with an opportunity to meet some of the next generation of up-and-coming young talent. For both students and pros, contacts made here can be as simple as a one-time conversation or could result in the opportunity of a lifetime — so be sure to circle this session in your conference program. You never know where a conversation over coffee could lead!

Judy Staicer
Lighting Commission

WANTED!

RESEARCHERS! PROJECT COORDINATORS!

In the November issue of *Sightlines*, I published a list of the projects currently under the wings of the various Commissions and the Standards Committee. That list is only the iceberg tip of the work that could be done that would help USITT meet its mission to gain and disseminate knowledge to our members. Within the past 10 to 15 years, as a group USITT has just begun to assemble a body of written information that can be transmitted from one generation to another. We are looking at "how-to-do" and "how-do-we-do" issues, and recording that information on the web site,

In an organization that is as educationally-oriented as USITT there exists opportunity and motivation to uncover new ground and compare the present with the past (historical research). Many members who participate in USITT attend the Annual Conference & Stage Expo. From there they take away knowledge gained in sessions as well as from the many exhibits and exhibitors present.

Special Session Planned For Conference First Timers

Attention – first time conference attendees!

The New Orleans Annual Conference & Stage Expo is almost here, and all of the old hands are looking forward to meeting you at USITT. We even hold a reception to create that opportunity. The First Timers' Reception hosted by the Caucus on Human Issues will be held from 2:00 p.m. to 3:30 p.m. on Wednesday, February 13 in the Hyatt Regency Foyer.

If 2002 is your first USITT Conference, I urge you not to miss this event. The alphabet soup of USITT abbreviations and the conference program can be overwhelming. This is a chance to ease into the USITT culture.

Representatives from the USITT Office and all of the Commissions will be on hand to describe upcoming programming and projects. USITT is an all-volunteer organization and every member is encouraged to participate in her or his areas of interest. First Timers' allows you to make those initial contacts which we hope will grow into a long term relationship. See you there!

Ellen Jones

*Caucus on Human Issues Co-Chair and
Lighting Commissioner*

All of us need to keep in mind that while it is important to receive, it is also important to give. You can give by working with your favorite Commission or commissioner to develop projects or research that can contribute to future programming and projects.

On the selfish side, for those who at one point or another face the tenure process, the benefits of research can be many-fold. Not only will you have contributed to USITT and its membership, but you have also established a reputation outside your own institution. For larger schools, this national reputation and participation is either requisite for tenure or plays a significant role in these deliberations.

We are all too well aware that there are two all-consuming aspects of this work: time and money. Let me be radical and urge you to find time within your work schedules to explore participation on the project/research level. Easier said than done, you say? That's right. I understand completely, and recognize this is an issue specific to your own situation.

On the other hand, money is something that our commissioners can help you find. If you have ideas for your own research, for student research that you supervise, for widgets that need to be designed and re-designed, then contact a commissioner and submit a short proposal, budget, and

Busy Schedule At the Superdome

The Louisiana Superdome is well known for the number and variety of incredible events that they have hosted, but February 2002 will be an especially busy month at the Dome.

Super Bowl XXXVI will be in the Superdome on February 3, followed by the Endymion Extravaganza on Saturday February 9. This party for 14,000 people, all dressed-up in formal attire, goes into the wee hours of Sunday morning, and then the Superdome crew will have a massive clean-up to perform before USITT Stage Expo 2002 moves into the Dome early Monday morning. The New Orleans Boat Show will be held in the Superdome the week after USITT. We're in good company.

Over 120 exhibitors have already reserved space for Stage Expo 2002, and other companies, organizations, or schools wishing to exhibit in New Orleans should

timetable. If the project could use some fleshing out, a commissioner or I can help polish it. If your idea needs more than \$500 to \$1,000, the Commissions have resources that can be awarded following review by the Commissioners Fund Steering Committee.

Think again of the gains of the last several years. No longer are we limited to the knowledge of general textbooks. Volumes of application-specific information exist or are becoming available. USITT members now have *Tech Expo* catalogs, *CRJ*, the Tech Source Guide, graphic standards, and other similar publications, including a discounted access to Tech Briefs, one of the most comprehensive of these sources.

The idea is to move beyond an experiential or oral tradition and to move into an era of written dissemination of information. In the long run, all of us, you included, will gain both personal and collegial support and satisfaction.

I hope you all had a pleasant holiday season and look forward to hearing from, and seeing, you at the New Orleans Annual Conference & Stage Expo. Bring those ideas to the Commission meetings and receptions. It's time for a new round of research.

Dennis Dorn

Vice-President for Commissions

do so as soon as possible. A list of exhibitors already registered for Stage Expo 2002 may be found in the conference insert in this issue of *Sightlines*. If there are exhibitors who you would like to see at Stage Expo 2002 in New Orleans, but you don't see them listed, please call me at 800-398-EXPO (3976) or send an email message to me at hpwillard@aol.com.

To learn more about any of these exhibitors in advance of the show, visit USITT's web site at www.usitt.org. Follow the link to the 2002 Conference & Stage Expo pages, where the exhibitor listing includes company descriptions and contact information, with a direct link provided to many exhibitors' home pages. Visit USITT on the web and make your plans today to join us in New Orleans February 14 to 16, 2002, for the 42nd Annual USITT Conference & Stage Expo.

Helen Willard

Stage Expo Sales Manager

USITT CONFERENCE & STAGE EXPOSM



*Let the
Good Times
Roll!*

**New Orleans
February 13-16
2002**

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

USITT's 42nd Annual Conference & Stage Expo promises to be four days filled with extraordinary sessions for veteran professionals, first-time Conference attendees, those just starting their careers, students, and everyone in between.

Stop in to a reception. Watch demonstrations of lighting, software, costuming, even leather molding. Become involved with a Commission, cheer on distinguished achievement. Be part of it all when USITT heads for New Orleans to "Let the Good Times Roll." Find out the secrets of the Superdome, float construction, and the unique architecture of the Big Easy.

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

Wondering what there is to do?

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

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

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

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

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

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

Death and taxes may be inevitable, but taxes are completely within our control...or should be, after **Taxes For The Educator**, a brief look at issues facing the educator/artist and our income taxes. A highly suc-

Continued on page 10

Internationally-known designers, experts, and industry leaders are all part of USITT's Annual Conference & Stage Expo.



Photos/Tom Thatcher

Continued from page 7

successful (and profitable) program at previous conferences.

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

A “working session,” as part of USITT’s and ESTA’s efforts to encourage development of criteria for qualified technical theatrical staff, **Qualified Personnel** discusses the skills required to call oneself a qualified stagehand, and the ramifications of the “qualified personnel” requirements of the National Electrical Code.

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

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

Are you **Getting Along with Your Authority Having Jurisdiction (AHJ)**? See how codes, standards, and labs work, with

tips and tactics on how to use and enforce codes in your theatre.

Sound designer Tony Meola will discuss **Creative and Technical Challenges in Sound Design for Musical Theatre** including his designs for Tony Award-winning *The Lion King*, equipment choices, implementation, and the creative process.

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

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

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

Do new fire codes have you **Burning with Desire**? Updates in fire codes are explained.

Not in Your Backyard: Waste disposal for theatres looks at EPA regulations regarding appropriate disposal of wastes, strategies for reducing wastes, and disposal options.

What does it take to attract and keep qualified, entry-level employees and middle managers? What do prospective

employees and employers expect of each other in the area of compensation and benefits? Find out when **Artistic and Managing Directors Discuss Compensation And Benefits** to recruit or retain staff.

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

Explore **Arts Administration: The “Other” Management Field** with a panel of arts management professionals and educators: from marketing the arts to non-profit development; from business management to community relations and everything in between.

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

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

The future of design education and the preservation of archived materials are all part of **Keeping our Heritage Alive**, an investigation of the applications of digital image/preservation techniques, including copyright issues and the concerns of preserving materials that could be forever lost.

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

Find out **What’s in YOUR Coffee?!** How to plan and create healthy and safe working environments in the paint shop, prop shop, and designer studio with nationally-known industrial hygienist Monona Rossol, author of *Artist Beware*, who promotes health and safety practices in all entertainment industries with humor and insight.

Line arrays are the latest rage in speaker design, but the concept is not a new one. **Using Line Arrays for Theatre Sound** is a tutorial explaining design and function while providing methodology for their application in an effective sound system design.

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

Spend a session with noted composer **Michelle DiBucci** who has created award-winning compositions for the theatre, film, and opera. She is an owner of Bilous & DiBucci, a commercial music production house in New York City, and a teacher at Juilliard.

Bring your stuff for the third annual

Sound Playback Party, an open listening session of current, prior or works in-progress, and let everyone listen! Five minute limit, please.

Invited commercial companies will give hands-on demonstrations of motor control equipment at the **Commercial Motor Control Shoot Out**.

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

A highly interactive workshop on the **Hands On Problem Solving Process** looks at the problem solving process in teaching design. Come prepared to work.

USITT's Relationship to the International Community is the topic when Richard W. Durst, a USITT Past President and Dean of the College of Arts and Architecture at Penn State University, presents the Annual Fellows Address. Dean Durst, who

is also immediate past chair of OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians, looks at the ever-changing political, economic, and organizational agenda facing USITT and other arts organizations as they attempt to define their role in the international theatre community. Drawing on his many years of experience in both USITT and OISTAT, Dean Durst shares his appraisal of current conditions and vision for the future. New Fellows of the Institute will be inducted after the address, followed by a reception for all members.

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

There are only 160 spots available on the **New Orleans Ghost Tour**, a guided tour of the hauntingly interesting French Quarter on Friday evening, February 15. The Cres-



Photos/Tom Thatcher

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

cent City is said to be the most haunted place in America. Ghosts, witches, vampires or voodoo practitioners may all be part of the two and a half hour walking tour. Fee is \$25. Bring a camera. The spirits may be with you.

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

Professional Development Workshops

USITT enhances the knowledge and skills of its members through Professional Development Workshops, held in conjunction with its Annual Conference & Stage Expo, either before or after Conference activities.

Plan to enrich your Conference & Stage Expo experience with one or more Professional Development Workshops. Meals during Professional Development Workshops are the responsibility of participants.

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

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

STEEL – CONTEMPORARY PRODUCTS FOR PERIOD COSTUMES Monday, February 11 1 to 4 p.m., Hyatt Regency

Learn to work with various types of hoop steel and boring as required for building hoop skirts, bustles, panniers, and corsets. Hands-on techniques for cutting, finishing, and attaching steel. Cost includes steel for hoops, tips, and connectors. Limited enrollment.



SMAART LIVE SOUND MANAGEMENT Monday, February 11

9 a.m. to 5 p.m., Tulane University

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

INTRODUCTION TO PROGRAMMABLE LOGIC CONTROLS Sunday & Monday, February 17 & 18

9 a.m. to 5 p.m. each day,
Tulane University

Tired of splintering wood and crunching metal? Want to remove just a little of the "human touch" when it comes to changing scenes? Wish you could move scenery at the push of a button? Explore the world of programmable logic controllers (PLCs) – the workhorses of stage automation. PLCs are the brains of most industrial automation control systems. On stage they control the positions of wagons, turntables and rigging, automate the operation of stage machinery

and choreograph complex scene shifts. The introductory workshop will cover programming in relay ladder logic and state-based languages, interfacing PLCs with stage machinery, and strategies for automating scenery. Topics will include sensors, timers, counters, wiring, motion control, safety systems, distributed I/O and much more. Each participant will receive a new, state-of-the-art micro PLC and programming software to take home for continued study and practical application.

THE ART & CRAFT OF LEATHER MASK MAKING Sunday & Monday, February 17 & 18 9 a.m. to 5 p.m. each day, Tulane University

Join Thurston James, master mask maker, as he shows how to craft a wearable mask made of vegetable tanned leather. Day One will concentrate on techniques of leather crafting working over a positive mask form. Day Two the mask will be completed making splices as necessary, sealing the interior, dyeing, trimming, cutting, and finishing the product. Participants will choose from a set of prepared positive forms. Cost includes leather pieces. Participants and observers will be limited.

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

Spend Sunday afternoon with Georgia Gresham on a tour of some of Magazine Street's various antique and vintage clothing shops, with "detours" into nearby furniture and decorative arts establishments. Bus will depart from the New Orleans Hyatt Regency.

REGISTRATION INFORMATION

- Please complete all of the information requested on the REGISTRATION FORM. The DATABASE INFORMATION will be used to update or establish member records. Complete BADGE INFORMATION. Please copy the REGISTRATION FORM and complete an additional BADGE INFORMATION for joint member or guest conference registrants.
- Fill in circles for the coded items you select and indicate the total amount for each section and the TOTAL DUE for all items. Mail forms with check or credit card payment, fax forms with credit card payments.
- School purchase orders are accepted for payment. USITT will invoice schools when the purchase order is received. In order to take advantage of advance discounts, actual payment from the school must be received by the deadlines noted. IF YOU ARE USING A PURCHASE ORDER FOR PAYMENT, SUBMIT YOUR PAPERWORK EARLY.
- Children under the age of 12 are not allowed at Stage Expo.
- Complete conference information, including registration forms, is available on the USITT Web page at www.usitt.org
- You will receive a registration confirmation within 30 days.

QUESTIONS? Call USITT: 800-93USITT

1 CONFERENCE REGISTRATION FEES

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

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

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

POSTMARK DEADLINES

12/13/01
or on site
amount code

FULL CONFERENCE

USITT Member	\$330	A3
USITT Student Member	\$175	B3
Non-Member	\$445	C3
Non-Member Student	\$245	D3
Joint Member/Guest (second person, same residence)	\$270	E3

ONE DAY ONLY \$270 F3

STAGE EXPO ONLY \$40 G3

CANCELLATION AND WAIT LIST POLICIES

- Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets: 80% refund will be made if you cancel your registration prior to January 15, 2002. 50% refund will be made if you cancel your registration prior to February 1, 2002. NO REFUNDS are available if you cancel your registration on or after February 1, 2002.
- There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.
- ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE IN WRITING BY LETTER, FAX OR E-MAIL.

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

River Road Plantation Tour February 11 – 9 a.m. to 5 p.m.	\$80	H1
Steel – Contemporary Products to Period Costumes February 11 – 10 to 4 p.m.	\$75	J1
SMAART Sound Measurement February 11 – 9 a.m. to 5 p.m.	\$205	K1
Introduction to Programmable Logic Controls February 17 & 18 – 9 a.m. to 5 p.m. each day	\$500	L1
Leather Maskmaking with Thurston James February 17 & 18 – 9 a.m. to 5 p.m. each day		
participant	\$125	M1
observer	\$90	M2
New Orleans Shopping Tour February 17 – Noon to 5 p.m.	\$30	N1

3 OTHER FEES

New Orleans Ghost Tour Friday, February 15	\$25	Z1
Young Designers' Forum (additional form required)	\$30	Z2
Design Expo		
Individual	\$30	Z3
Student	\$20	Z4
Shelf	\$ 5	Z5

4 AWARDS BANQUET TICKETS

Saturday, February 16, 2002 - Hyatt Regency New Orleans Happy Hour - 6-7 pm, Dinner - 7 pm		
Filet Mignon	\$48	S1
Chicken Breast Nachez	\$45	S2
Grilled Salmon Steak	\$43	S3

5 USITT MEMBERSHIP DUES RENEWAL

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

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

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

6 ENDOWMENT DONATIONS

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

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

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

COMPLETE THIS FORM. YOU MAY REGISTER BY:

MAIL: USITT
 (check, credit card payments) 6443 Ridings Road
 Syracuse, NY 13206-1111
FAX: (credit card payments) 866-398-7488
 315-463-6525
PHONE: (credit card payments) 800-938-7488 or
 315-463-6463

BADGE INFORMATION

USITT CONFERENCE & STAGE EXPO
 NEW ORLEANS 2002

 First Name or Nickname

 Last Name

 Job Title

 Company/School/Affiliation

DATABASE INFORMATION

USITT Membership Number _____

Name _____

Job Title _____

Organization/Company Include Organization/Company in Mailing Address? Yes No

Mailing Address _____

City/State _____ Zip +4/Postal Code _____

Country _____ Residence Phone _____

Work Phone _____ Fax _____

E-mail _____

Joint Member Name (if applicable) _____

Joint Member Organization/Company _____

Joint Member Title _____

Joint Member Work Phone _____ Joint Member Fax _____

Joint Member E-Mail _____

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** circle 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
 Other P _____

1 CONFERENCE REGISTRATION FEES

FULL CONFERENCE

- \$330 A3 \$175 B3 \$445 C3 \$245 D3 \$270 E3

ONE DAY ONLY

- \$270 F3
 Wednesday Thursday Friday Saturday

STAGE EXPO ONLY

- \$40 G3

TOTAL \$ _____

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

- \$80 H1 \$75 J1 \$205 K1 \$500 L1
 \$125 M1 \$90 M2 \$30 N1

TOTAL \$ _____

3 OTHER FEES

- \$25 Z1 \$30 Z2 \$30 Z3 \$20 Z4 \$5 Z5

TOTAL \$ _____

4 AWARDS BANQUET TICKETS

- # _____ \$48 S1 # _____ \$45 S2 # _____ \$43 S3

TOTAL \$ _____

5 USITT MEMBERSHIP DUES RENEWAL

- \$90 I1 \$55 U2 \$140 U3 \$72 U4
 \$150 U5 \$150 U6 \$600 U7 \$1000 U8

TOTAL \$ _____

6 ENDOWMENT DONATION

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

TOTAL \$ _____

TOTAL DUE

\$ _____

PAYMENT INFORMATION

- Check enclosed (in US funds payable to USITT)

- Charge: circle one



Card # _____

Name on card _____ Exp. Date _____

Signature _____

USITT STAGE EXPO New Orleans February 14-16

LOUISIANA SUPERDOME



HOURS

Thursday, February 14 ● 9:30am - 5:00pm

Friday, February 15 ● 9:30am - 5:00pm

Saturday, February 16 ● 9:30am - 3:00pm



INFORMATION

For information on exhibiting contact:

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

Stage Expo Exhibitors as of 11/30/01

- | | | | |
|-------|--|-----|---|
| 240 | A.C. Lighting, Inc. | 830 | Lightronics, Inc. |
| 13 | A.C.T. Enterprises, Inc. | 462 | Limelight Productions, Inc. |
| 631 | Alcone/Mutual Hardware | 562 | Mainstage Theatrical Supply, Inc. |
| 420 | American Harlequin Corporation | 363 | Make-Up Designory |
| 140 | Apollo Design Technology, Inc. | 750 | Mann Brothers |
| 84 | University of Arizona School of Theatre Arts | 61 | University of Massachusetts, Amherst |
| 604 | Automatic Devices Company | 270 | MDG Fog Generators Ltd. |
| 661 | Bandit Lites | 703 | Mehron Inc. |
| 320 | Barbizon | 650 | Meyer Sound |
| 740 | Ben Nye Company | 68 | Minnesota State University, Mankato |
| 693 | Big Apple Lights | 65 | University of Minnesota – Twin Cities |
| 810 | BMI Supply | 630 | MSA Surety |
| 50/51 | Boston University | 81 | University of Nebraska - Lincoln |
| 87 | Brandeis University | 62 | University of Nevada, Las Vegas |
| 770 | CAE/Leprecon | 77 | New Jersey Shakespeare Festival |
| 66 | California Institute of the Arts | 340 | Norcostco Inc. |
| 58 | California State University, Fullerton | 130 | Norris-Whitney Communications |
| 53 | University of California, Davis | 55 | University of North Carolina - Chapel Hill |
| 73 | University of California, Irvine | 88 | Northern Arizona University |
| 52 | California State University, Long Beach | 11 | Palladia Passementerie |
| 61 | University of California San Diego | 71 | PCPA Theaterfest |
| 69 | Carnegie Mellon School of Drama | 85 | Penn State University |
| 63 | University of Central Florida | 15 | Period Corsets by Kaufman-Davis Studio, LLC |
| 850 | City Theatrical, Inc. | 350 | Production Intercom Inc. |
| 310 | J.R. Clancy | 82 | Production Managers Forum |
| 405 | Clear-Com Intercom Systems | 640 | Protech |
| 80 | Cobalt Studios | 89 | Purdue University |
| 701 | Columbus McKinnon | 570 | Quinette Gally |
| 464 | Costume Computer Software Consortium | 505 | Rosco |
| 360 | CRS Technologies, Inc. | 410 | Rose Brand |
| 54 | CSULB - University College Extension Services | 59 | San Diego State University |
| 633 | Dazian LLC | 56 | Santa Fe Opera |
| 64 | University of Delaware | 620 | Sapsis Rigging Inc. |
| 262 | Demand Products, Inc. | 333 | Sculptural Arts Coating, Inc. |
| 234 | Designlab Chicago | 370 | Selecon |
| 200 | Electronic Theatre Controls (ETC) | 935 | SECOA |
| 540 | Entertainment Design/Lighting Dimensions/LDI | 764 | Smooth-On, Inc. |
| 450 | Entertainment Services and Technology Association (ESTA) | 331 | Sound Associates, Inc. |
| 510 | Entertainment Technology | 75 | University of Southern California |
| 17 | Farthingales | 83 | Southern Illinois University at Carbondale |
| 67 | Florida State University School of Theatre | 833 | Stage Directions Magazine |
| 925 | Flying By Foy | 120 | StageLight, Inc. |
| 861 | Focal Press | 831 | Stage Research, Inc. |
| 602 | Future Light | 440 | StageRight Corporation |
| 330 | GALA, a division of PACO Corporation | 550 | Steeldeck, Inc. |
| 610 | GAMPRODUCTS, INC. | 500 | Strand Lighting Inc. |
| 76 | Glimmerglass Opera | 520 | Syracuse Scenery & Stage Lighting Co., Inc. |
| 532 | Graftobian Theatrical Make-up Co. | 264 | Techni-Lux, Inc. |
| 561 | GWWO, Inc./Architects | 720 | Telex Communications |
| 170 | heatshrink.com | 79 | University of Texas at Austin |
| 401 | H&H Specialties Inc. | 250 | Texas Scenic Company |
| 734 | High Output, Inc. | 57 | Texas Tech University |
| 86 | Humboldt State University | 10 | Textile Fabric Consultants Inc. |
| 534 | Hy-Safe Technology | 800 | Thern Inc. |
| 72 | University of Illinois at Urbana-Champaign | 225 | James Thomas Engineering |
| 820 | Irwin Seating Company | 762 | Tools For Stagecraft |
| 235 | Johnson Systems Inc. | 60 | Tulane University |
| 732 | Kinetic Artistry | 361 | Union Connector |
| 304 | Kryolan Corporation | 563 | United Scenic Artists Local 829 IATSE |
| 400 | LEE Filters | 78 | Utah Shakespearean Festival |
| 670 | Le Maitre Special Effects, Inc. | 470 | Walt Disney World Company |
| 220 | Leviton/Colortran | 710 | Wenger Corporation |
| | | 74 | University of Wisconsin – Milwaukee |
| | | 860 | Wybron, Inc. |
| | | 232 | XS Lighting, Inc. |
| | | 70 | Yale School of Drama |

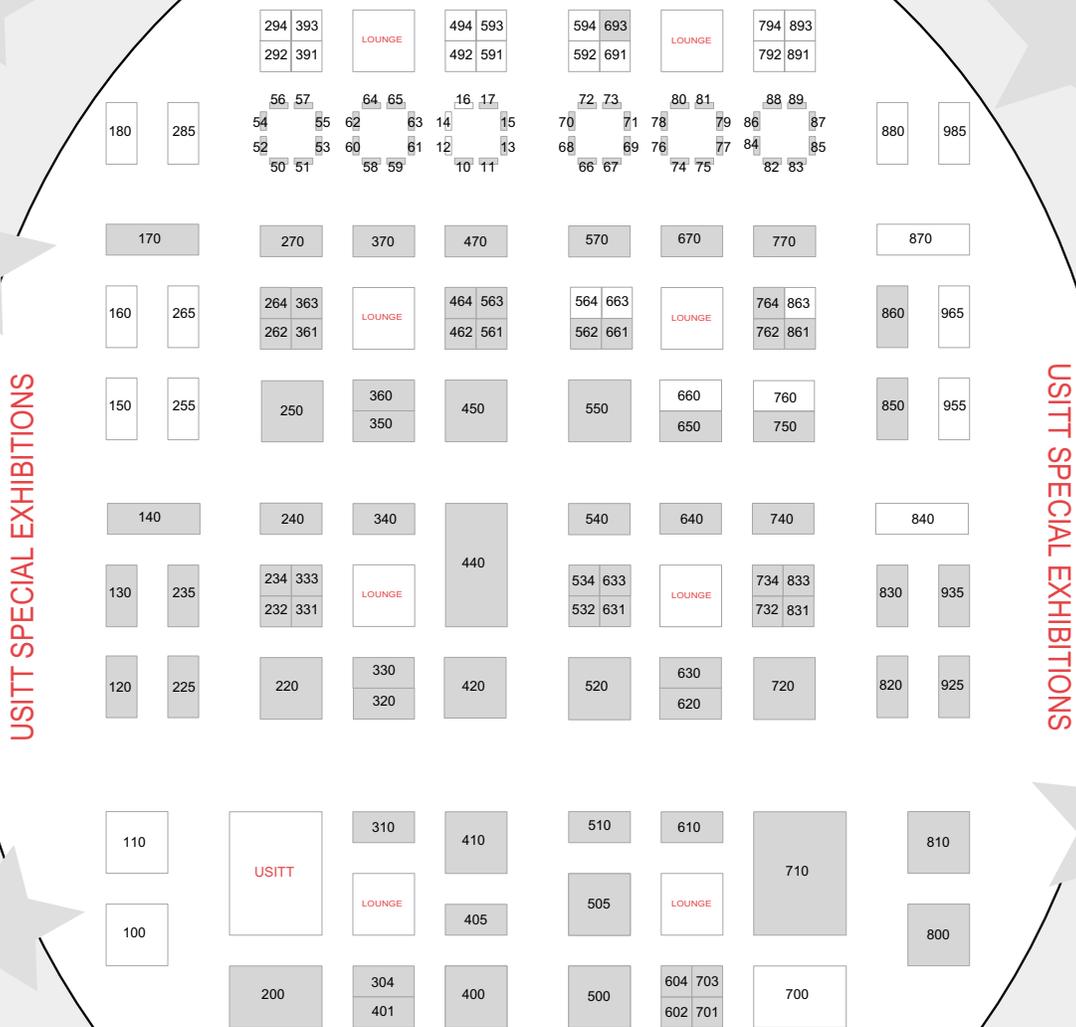
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Louisiana Superdome



USITT February 2002

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Poydras at Baronne
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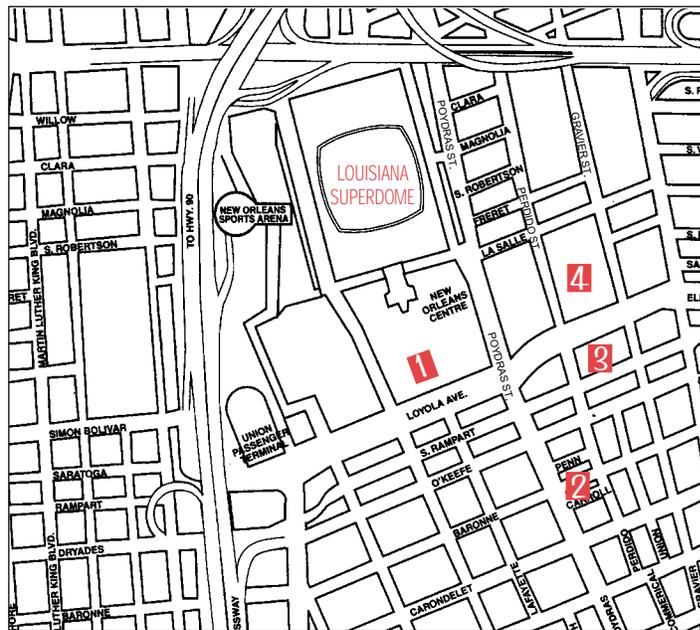
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ROOM RATES

Place Rank Here	Hotel	Single 1 person - 1 bed	Double 2 people - 1 bed	Triple 3 people - 2 beds	Quad 4 people - 2 beds
1	Hyatt Regency New Orleans (see note)	\$160	\$180 <input type="checkbox"/>	\$200	\$220
2	Le Pavillon Hotel (see note)	\$164	\$189 <input type="checkbox"/>	\$209	\$229
3	Holiday Inn Downtown/Superdome (see note)	\$128	\$128 <input type="checkbox"/>	\$146	\$146
4	Ramada Inn Downtown/Superdome* (see note)	\$112	\$112 <input type="checkbox"/>	\$122	\$122

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- If you are sharing a room, send only one form with the names of all persons occupying the room.
- Reservations will be acknowledged by the USITT Housing Bureau within 7 - 14 days of receipt of this form.
- Only reservations received by the Housing Bureau by 5 PM on January 15, 2002 will be processed.
- Reservations are assigned on a first-come, first-served basis and according to room availability.
- Changes and cancellations prior to January 15, 2002 are to go through the Housing Office and must be made in writing. After January 23, 2002, contact hotels directly for changes or cancellations.
- Rooms in the USITT block are available only February 10 to 16. Limited rooms available before the start of USITT Annual Conference & Stage Expo.

Barbara Matera: A Remembrance

At the memorial celebration for Barbara Matera on October 11, 2001, Hal Prince suggested to an appreciative audience in the Lunt-Fontanne Theater that within his inner-circle, when the name Barbara was mentioned, it meant the costume maker and designer.

Barbara Gray was born in Hythe, Kent, England, on July 16, 1929. She studied painting and drawing at St. Martin's School of Art in London. Although her school offered no course in theatre design at that time, she was placed for an internship as student designer with the Adelphi Players, a repertory company in Cheshire, England, run by Jack Boyd. This position led in turn to wardrobe work with the Ballet Rambert where she also began assisting with the construction of costumes for new ballets.

Seasonal positions in the costume shops of the Old Vic, the Royal Opera House in Covent Garden, and at the Shakespeare Memorial Theatre in Stratford-upon-Avon provided exposure to techniques of haute couture which she not only learned, but also used during her entire career. In partnership with her friend Pat Scott Patterson she formed Scott-Gray Costumes, a freelance costume company, in London, and in 1960 they were invited to the Stratford, Ontario Festival.

In 1962, Barbara moved to New York City, working first with Ray Diffen, and then at Van Horns just prior to its merger with Brooks. She was at Van Horns for six years and met her husband, Arthur Matera, there. In 1968, they formed Barbara Matera, Ltd., which quickly became known for its quality costumes.

The walls in the foyer leading to her workroom at 890 Broadway in New York City are hung with posters for the hundreds of Broadway shows with which she was associated.

They represent the best of the great Broadway shows, mostly musicals, that were the hits of the last 40 years of the 20th Century and the beginning of the 21st: *A Chorus Line*, *42nd Street*, *A Little Night Music*, *La Cage aux Folles*, *Dream Girls*, *Sunday in the Park with George*, *Into the Woods*, *Nine*, *Grand Hotel*, *Sunset Boulevard*, *The Lion King*, *Beauty and the Beast*, *Kiss Me Kate*, *Annie Get Your Gun*, *Sugar Babies*, *Angels in America*, *Me and My Girl*, and many, many more. In fact, Barbara Matera, Ltd., was where the best designers wanted their costumes made and not just because they would be done beautifully inside and out. Barbara Matera was widely considered a collaborator beyond compare who could make good



Barbara Matera

designs great, and great designs even more wonderful.

The list of theatrical productions for which she made costumes is extensive, as is the list of the designers who returned to her over and over again: Desmond Heeley, Anthony Powell, Ann Curtis, Santo Loquasto, Freddy Wittop, Florence Klotz, William Ivey Long, Theoni Aldredge, Patricia Zipprodt, Jane Greenwood, Toni Leslie-James, Ann Hould Ward, Julie Taymor, and many, many more. Her long and close association with the great Irene Sharaff began with the costumes for Barbra Streisand for the film *Funny Girl* in 1968 and continued until Sharaff's death in 1993.

As these designers and others worked in film and opera and dance, so did Barbara Matera. Her film credits include *the Great Gatsby*, *The Age of Innocence*, *Places in the Heart*, *Death on the Nile*, and *Indiana Jones and the Temple of Doom*. She also made costumes for, among others, Mick Jagger and the Rolling Stones, the Pointer

Sisters, Siegfried and Roy, Dame Joan Sutherland, and Hillary Rodham Clinton, for whom she made a gown for her husband's first inaugural ball.

As adept as she was with costumes for theatre and film, dance was her personal favorite. She made costumes for Lar Lubovitch, Eliot Feld, American Ballet Theatre, David Parsons, and others. For the New York City Ballet, she not only was costume maker, but also a designer, for productions including *Sinfonia Mistica*, *Tanspiel*, and *Baroque Variations*.

Barbara Matera was also a great teacher. The drapers, cutters, first hands, tailors, shoppers, finishers, dyers and painters, milliners, sewers, and beaders who occupied her workroom all learned from her attention to the smallest detail and quiet insistence on quality. Her love of the raw materials from which costumes are made and the performers who wear them was transferred to others, who in turn will continue to pass it on to their own students and colleagues.

An exhibition, *Inside and Out: The Costumes of Barbara Matera, Ltd.*, was held at the New York Public Library for the Performing Arts at Lincoln Center in 1996, and reprised for the 2001 Smithsonian Folklife Festival in Washington, D.C., in July 2001. Honors for this talented costume maker and designer include the 2001 Irene Sharaff Artisan Award from the Theatre Development Fund.

Barbara Gray Matera died on September 13, 2001 in New York City at age 72, from a cerebral hemorrhage. At the time of her death the workroom was as busy as usual making costumes for a variety of productions, including what appears to be Broadway's next hit musical, *Mamma Mia!*

Bobbi Owen
Publications Committee

USITT Annual Conference & Stage Expo

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January 15, 2002

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Pigments Need Special Handling

Dry paint pigments are not the industry standard for scenic painting, but are used in schools for training or by some professionals because of their properties. Bronzing powders fall under this category as well. The pigments are a concern because of their fine, powdery consistency, which easily spreads the pigment into the air and then to people's lungs, eyes, and skin. When people have food or beverages in a shop that contains dry pigments, ingestion can also be an issue. People who smoke while working ingest more pigment because pigment is carried to the mouth repeatedly by the moistened end of the cigarette.

Pigments consist of organic and non-organic ingredients that include many metals. Non-organic pigments tend to be safer because many are made from, basically, dirt. However metals and minerals are also used in such pigments, and lead is still allowed in artist's pigments.

Organic pigments are made directly from an organic item, and are usually non-toxic, but can also be made from organic chemicals and are more likely to be toxic. Thus the pigment that sounds safer isn't necessarily so.

It is important to avoid eating, breathing, and absorbing the pigments. This is important even with modern pigments, which are manufactured with fewer toxic ingredients. However, the pigment is such a fine dust that it travels to and clogs the deepest reaches of the lung, no matter how benign the substance is. Many facilities have dry pigment that is decades old, with ingredients or contaminants such as lead, arsenic, and PCBs. Exposure to these and other toxic pigment ingredients can have immediate and long-term effects. Short-term — acute — effects can be skin and respiratory irritation, fatigue or cold- and flu-like symptoms. Long-term effects are serious; sterility, deformed babies, brain damage, and cancer. Repeated small doses have a cumulative effect. Improper storage or cleanup of spills may create an environment constantly contaminated with toxic dusts, even if the dry pigments are seldom used.

Bronzing powders are a special hazard because some powdered metals are actually pyrotechnic ingredients. This means that a cloud of powder can be ignited by a spark or even static discharge. Buying or creating an emulsion is far safer than using the loose powder. Storage is also an issue. Containers of the bronzing powders will explode if ignited. These powders should

be stored as pyro, in accordance with federal Bureau of Alcohol, Tobacco, and Firearms specifications.

If a facility has dry pigments without Material Safety Data Sheets (MSDS), or has no manufacturer information in order to get such documentation, it is safe to assume that these old pigments are toxic and should be handled and/or disposed of accordingly.

It is possible to look up pigments by name, or even better, by Color Index Number. Such information is in *The Artist's Complete Health and Safety Guide* by Monona Rossol and should be accessible to industrial hygienists as well.

There are recommended practices for using dry pigments, found both in *The Artist's Complete Health and Safety Guide* and at on-line sites. Use only pigments whose MSDS you have and understand. Store the pigments in airtight containers with proper identification on the label. Open the container and mix the pigments into a paste in a plexi-topped box with holes for gloved hands to enter. For respiratory protection, 3M recommends the use of its disposable mask 8210 or 8511 for products that do not contain lead. These are often available at home centers.

If lead is a known or suspected ingredient, wear a disposable 8233 mask. It is in "Class 100," meaning it is the most efficient filter for respiratory protection, at 99.7% efficiency at .3 microns and up in particle size. In a 3M permanent respirator, use a filter from class N95 for non-lead, and from Class 100 for suspected lead. Don't vacuum or sweep up spills — instead use a mop or dampened paper towels. Use gloves while dealing with the pigments or paints. Clothing worn when dealing with the pigments should be washed separately, and at work, if possible. If one is dealing with pigments containing lead, *The Artist's*

Complete Health and Safety Guide recommends regular blood tests to monitor lead levels. When cleaning brushes — whatever type of paint one uses — one should never clean the brush by swirling it against the bare hand. Use the bottom of the sink, or wear gloves. Otherwise, the pigment is ground into the skin.

The safety of dry pigments and the handling of them should be a significant concern in any facility, but especially for one that cannot account for the pigments' origin, age, or ingredients. However, many would prefer to ignore the hazards of the situation, and those who love dry pigments will fight to keep them. My school had such a situation, and I became wildly unpopular with my teacher, department head, and even some fellow students as I presented research that indicated that the pigments and our handling of them was unsafe.

Ultimately the pigments were investigated by the school's industrial hygienist, and most were disposed of as hazardous waste. I advise anyone faced with a similar situation to have the research on hand, to carefully go up the chain of command while trying not to step on anyone's toes, and to be polite, persistent, and insistent. The possibility of cancer, organ damage, and birth defects are pretty serious consequences to deciding not to make waves.

Annette Levgard
Health & Safety Commission

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

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REGIONAL SECTION NEWS

Desert State

Clyde Parker from Arizona State University is the new Chair of the Desert State Regional Section. Jill Maurer has been elected secretary. The board of directors met October 10, 2001 and December 8, 2001, to plan future activities, and section members attended the Arizona State Thespian Conference representing USITT.

The Desert State Regional Section will hold its Annual Meeting at 10 a.m. January 12, 2002 in the Bogle Stage at Chandler Center for the Arts, on the campus of Chandler High School, Chandler, Arizona. All who are interested in the section, whether current members or not, are invited to attend. Among other business will be creating a more formal structure for the section. For more information contact Jill Maurer at jillmaurer@sunbeltscenic.com or call Jill at 480-598-0181 ext 162.

Rocky Mountain

The Rocky Mountain Regional Section is planning a special trip to the May 31, 2002 performance of *The Lion King* in Denver. To find out if tickets might still be available, contact Donna Smith at donna.smith@ci.denver.co.us or Laura Love at laura@obo.org.

Congratulations to Gregory Crouch, new Vice Chair for Programming and Don Childs, Vice Chair of Outreach. Laura Love has taken over the duties of Newsletter Editor, assisted by Donna and Charles Houghton, who is chair of the section.

New England

The New England Regional Section has a new regional Director of Communications, Judy Staicer, of Tufts University. Her first newsletter went out via the USITT NE listserv in September. If you are in New England and would like to be on the listserv, contact Mike Katz at MKATZ@mit.edu. Our August barbeque and our meeting at NETC in November were very well attended and thoroughly enjoyed by all. Alan Symonds is chairing a session for a Fire Safety Codes presentation at NETC next November and Bob Wolff is chairing the session on New Theatre Design and Reconfiguration. The next regional meeting will be in conjunction with the Job Expo in February 2002. Please join us.

REPA Expo in February

On Saturday, February 23, 2002, New

England's second annual Regional Entertainment Production and Administration Job Expo (REPA Expo) will be held at MIT in the La Sala Room on the second floor of the Stratton Student Center, which is on Massachusetts Avenue in Boston, Massachusetts. The REPA Expo runs noon to 4 p.m. and is designed to help employers in the entertainment industry reach candidates to fill job openings in design, technical production, consulting, and administration. Over 60 organizations are expected to be represented seeking employees.

Applicants may attend the REPA Job Expo for free and should show up with resumes, business cards, and portfolios. For a fee, producers and other industrial employers in the entertainment industry may register for a table to meet candidates, gather resumes, display materials, and conduct interviews.

The Job Expo is co-sponsored by New England Theatre Conference (NETC), StageSource, and United States Institute for Theatre Technology New England (USITT NE). Also having a presence at the Job Expo will be United Scenic Artists, Local 829, which will display New England designers' and scenic artists' work.

For more information, contact StageSource at 617-720-6066 or visit www.stagesource.org or Crystal Tiala of USITT New England at tiala@mindspring.com.

Crystal Tiala

Chair, New England Regional Section

Inland Northwest

On Saturday, October 27, the Inland Northwest Section held its Fall meeting at the University of Idaho, in Moscow, Idaho. The meeting and subsequent workshop were attended by over 20 members, which was a considerable improvement over last fall's showing.

The afternoon was devoted to a workshop presented by Monona Rossol, well-known safety expert. This informative and detailed four-hour workshop on theatre safety concluded with a written test on the materials covered. Those attending were awarded safety certificates for completing the training session and passing the exam.

The morning's activities included a welcoming address and introduction of the section's officers, including re-elected incumbents Tyrone Marshall (Secretary/Newsletter Editor) and Mark C. Zetterberg

(Section Chair), and review of section activities and business. Section membership is on the rise, at over 30 members, and additional ways to increase memberships were discussed. A membership directory will be published in the spring newsletter, following the Northwest Drama Conference/Kennedy Center-American College Theatre Festival/USITT Conference in February.

The treasury balance is healthy and stands at about \$1,100, and Ty was commended for making sure that the fall issue of the section newsletter came out on time. Members are encouraged to submit articles for the winter issue.

Nominations for Section Treasurer and Vice Chair of Programming were: Treasurer, Dave Barnett the incumbent from CWU, and Scott Robinson, CWU; and Vice Chair of Programming, George Caldwell, WSU. Nominations will remain open through the winter meeting, with ballots mailed out to all voting (paid) members in March.

The 2002 NWDC/KC-ACTF/USITT Conference will be February 19 to 23, 2002 at WWU in Bellingham, Washington. Scenic Designer Carey Wong will be on hand for two days while conducting a workshop on "Model Making," assisting with the adjudication of the ACTF and NWDC scenic design competitions and delivering the Technical Keynote Address.

The December theatre tour to New York has been cancelled, due to a lack of interest (not related to the events of September 11, 2001). Plans for a June 2003 Inland Northwest Section tour to the Prague Quadrennial will depend on the amount of interest shown within the region, and members were urged to start putting aside funds and planning for the event.

Mark C. Zetterberg

Chair, Inland Northwest Section

Visit

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Lighting Commission Sessions on Tap

I hope everyone is looking forward to our upcoming conference in the Big Easy.

By now you know that the 2002 recipient of the Distinguished Achievement Award in Lighting Design will be Beverly Emmons. What you may not know is that Ms. Emmons has generously agreed to conduct an additional session on her work and perspectives as the Artistic Director of Lincoln Center Institute, where she is responsible for selecting the live repertory of dance, theatre, and music that is studied by students and teachers throughout the New York metropolitan area. This session will offer a different perspective to our business and should be of interest to a broad section of our membership.

Ms. Emmons will be with us for the entire week, contributing to the excitement of our New Orleans conference. We thank her for being so generous with her time and talent.

Another exciting lighting session planned for the 2002 Annual Conference & Stage Expo is LIGHTING DESIGN SOFTWARE ACROSS THE PLATFORMS. The session will feature a discussion and demonstration of methods of exchanging data and information between graphics programs and external databases. Information will be presented on major software platforms for lighting design development and documentation, including AutoCAD, VectorWorks-Spotlight and Lightwright. Session Chair Robin Schraft has assembled a stellar panel to discuss the application of the programs as well as tips to make their use more efficient.

The Lighting Commission is offering many other programming options that address a broad range of interest. ASSISTANT LIGHTING DESIGNERS ON TOUR is a session co-sponsored by the Gilbert Hemsley Internship Program that will explore the responsibilities of an assistant lighting designer for touring productions. LIGHTING INSTRUCTORS: CLIMBING THE TENURE LADDER is designed to provide insight from both sides of the tenure process. A session that we believe will both be fun and valuable to new and student members is TOUR THE EXPO FLOOR WITH... A number of our veteran professional members have agreed to lead groups of 10 to 15 people through Stage Expo pointing out the many exciting products and companies that support USITT and our industry. Many other exciting and diverse programs are on tap for our gathering in New Orleans, we hope you will join us.

When you arrive at the conference and

start planning your week, please consider attending the Lighting Commission business meetings. Much of what we do is first discussed in these sessions. The STUDENTS MEET ESTA sessions, which now occur yearly, were inspired by someone standing up in a meeting asking for help making contacts in the lighting industry. Special projects such as the lighting portfolio guidelines and the graphic standards project all start from someone saying, "I would like to see..." or "We really need..." Come to the meetings. Let us know what is on your mind. Let's see if there are people that can help make us all more informed, skilled, and creative in our life's work. Also, it is in our commission meetings that we can thank Ellen Jones for her leadership as Commissioner.

Ellen will be stepping down as lead Commissioner for the Lighting Commission in New Orleans. Please help us thank her for all her hard work and dedication to the Lighting Commission and the Institute.

See you in New Orleans!

R. Michael Ingraham
*Vice-Commissioner for Programming,
Lighting Commission*

Did we Miss Any Long-time Members

After a year of commending our long-time members, we wonder if there are any who we missed? If your name has not appeared as one of our honored members, and you have supported the Institute for more than 30 years, could you please call Barbara E.R. Lucas, Public Relations & Marketing Manager, at 800-93USITT and tell her of your extended involvement so we can correct our records? You can also e-mail her at barbara@office.usitt.org.

We did hear from Past President **Richard Durst**, now Dean Of Arts And Architecture at Penn State University, who noted that he joined as a student member in August of 1971, but was not included in our listing of people who have been members for more than three decades. We appreciate the correction, and look forward to hearing from others who we may have inadvertently missed.

William J. Byrnes
President

Elynmarie Kazle
*Vice-President for Membership
& Development*

Meet the Staff — Barbara Lucas

Barbara E.R. Lucas is USITT's Public Relations and Marketing Manager.

She is the Associate Editor of *Sightlines*, contributes to *TD&T*, and helps to create many other Institute publications and web site postings. Barbara's promotional efforts range from Annual Conference & Stage Expo marketing, to international media coverage, to helpful phone conversations with members about special programs opportunities.

She enjoys this role as much as she does her other life roles.

A writer since childhood, Barbara attended Indiana University and went on to work as an award-winning newspaper journalist here in "upstate" New York. She also won kudos as a writer and editor for the National Kidney Foundation before joining the USITT staff in 1998. Since then Barbara has helped to improve both the content and appearance of our publications, increased coverage of Institute activities, and helped to expand our member base.

Barbara and her husband are the parents of two sons. "One attends the Rochester Institute of Technology; the other is leaving soon." The hard work and ever-changing nature of her parental role is balanced with shared family interests in NASCAR racing ("Real race cars don't have doors"), athletics, reading, and a passion for the English language.

Barbara believes that keeping people informed and connected is essential. Toward that end, as with her family, she strives to keep each of us up to date on the ever-changing nature of our industry. Barbara also thinks it is important for us to stay connected, not just through publications and web postings, but through the active networking provided by our Annual Conference & Stage Expo, symposia, design competitions, and special programs. She draws her own energy from that perspective and helps energize many others in that facilitating role. We are fortunate to have her with us!

Tom Scharff
General Manager



Barbara E.R. Lucas

Photo/Carol B. Carrigan

TULANE UNIVERSITY

A Special Part of the New Orleans Community

"I liked it all from the first: I lingered long in that morning walk, liking it more and more, in spite of its shabbiness, but utterly unable to say then or ever since wherein its charm lies. I suppose we are all wrongly made up and have a fallen nature; else why is it that while the most thrifty and neat and orderly city only wins our approval, and perhaps gratifies us intellectually, such a thriftless, battered and stained, and lazy old place as the French [Q]arter of New Orleans takes our hearts?"

-Charles Dudley Warner in Sui Generis

Perhaps part of the Big Easy's charm is found in its university community. In addition to Tulane and Loyola, there's University of New Orleans, Dillard and Xavier. There's Southern, Notre Dame Seminary, Troy State, St. Mary's Dominican, Union Baptist Theological Seminary and a handful of other small and community colleges.

Perhaps, too, the gem of that community, nestled in the verdant uptown area of New Orleans, is Tulane University, called by some the Harvard of the South.

Tulane was founded in 1834 as the Medical College of Louisiana and became the University of Louisiana approximately 15 years later. In 1881, highly successful bachelor merchant and investor, Paul Tulane, wanted to give something back to a city that had been so very good to a Yankee. Tulane decided to do what many in the northeast had done before him — endow a college — but in Louisiana.

With a million dollar gift, its own board of administrators, and a 93-acre, wedge shaped plot in the Uptown area, the publicly supported University of Louisiana took the extremely unusual step of becoming a private men's college, taking the name of its munificent benefactor. To this day, Tulane College is a men's school but its students take classes right along with the coeds from its sister institution, Newcomb College.

Sophie H. Newcomb College was founded in 1886 in the Garden District by Mrs. Josephine LeMonnier Newcomb, and named in honor of her deceased only child. In 1918, Sophie Newcomb moved to a property that adjoined Tulane and has become integral to the success of Tulane University and thousands of young women.

Tulane University is now comprised of 11 schools and colleges, mostly con-

structed in some sort of Georgian style of red brick, including a law school, medical school (which has a specialization in tropical medicine) and hospital, school of architecture, and business school. The approximately 12,000 students — both graduate and undergraduate — keep the almost 900 member faculty challenged.

It is hardly surprising that Tulane is the largest private employer in New Orleans. Almost one third of Tulane's graduates choose to remain in the Big Easy to live, work, and play. Given that the majority of the student body comes originally from either the Northeast or California, it is indicative of the intoxicating nature of New Orleans that so many alumni decided to stick "close to home."

If you are planning to attend one of the USITT Professional Development Workshops being held at Tulane University, try to come a bit early to experience some of the architectural jewels to be found there. A sort of I-shaped trio of Richardsonian Romanesque buildings are the first and oldest on Tulane's campus as you encounter it from St. Charles Avenue.

The imposing center building, Gibson Hall built in 1894, houses the university's administration and just received a refreshing restoration.

The matching building on the left is the 1901 Tilton Hall features Louis Comfort Tiffany windows, along with other lovely period details. The Dean of Newcomb College's residence, now listed on the National Register, is a wonderful example of sophisticated prairie school and arts and crafts architecture. The Newcomb Art Gallery, which is flanked by two triptych Tiffany windows, is in the Woldenberg Art Center, houses some of the famous Newcomb Pottery (it's more easily seen in a collection at the Old US Mint on the edge



Photo/Barbara E.R. Lucas

McWilliams Hall, home of Tulane University's Theatre and Dance Department, will host USITT's Professional Development Workshop with Thurston James before the start of the 42nd Annual Conference & Stage Expo in New Orleans.

of the French Quarter) and fabulous temporary exhibits.

The Department of Theatre (now Theatre and Dance) was founded in 1937 by the luminary Dr. Monroe Lippman. When Dr. Lippman arrived, it was explained to him by the administration that the numerous drama "clubs" on campus were becoming detrimental to the entire student body because of their political and social factionism. So Dr. Lippman, then part of the English faculty, proposed an organized group composed of faculty and students that would be responsible for presenting "theatrical entertainment on [the Tulane] campus."

The University's newspaper, *The Hullabaloo*, wrote in September of 1937, "The innovation of a Department of Speech and Dramatic Art is likewise not a new idea but the innovation is none the less needed and welcome. It has long been unfortu-

(Continued on page 22)

TULANE

(Continued from page 21)

nately significant that the Tulane College of Arts and sciences [sic] has no media for formal training in the arts. The new department is a good beginning and will lead, we hope, to a great deal more emphasis on this part of Tulane's curriculum."

The original Tulane University Theatre was granted limited use of Dixon Hall, a more than 1,000-seat proscenium space. General use of Dixon Hall was complicated by the prior claim of the Music Department that used the space weekly for student recitals. Although the program was able to circumvent some glaring technical problems with the space (such as only a single door in the wings to off stage that was placed dangerously close to a counter weight system that hadn't been checked in years), they were prevented from ever rehearsing on consecutive days.

Less than 10 years later, Dr. Lippman, specifically because of the lack of an adequate home, was able to develop a working relationship with Le Petit Theatre du Vieux Carre in the French Quarter. Dr. Lippman wrote, "I felt at the time that it could be extremely helpful to Le Petit, who always needed actors. And we had some pretty adequate actors. And I was sure that it would be helpful to the University, because we had no theatre of our own and no place to produce..."

It was agreed that each staff member at Le Petit would teach at the University in the department of theatre and speech as well as participate in the mounting of each production. Dr. Lippman was to continue as the managing director for Le Petit and as chairman of the department at the university and the merger allowed for the enlargement of Le Petit's staff by four – two more directors and two technical directors. This immediately created a department comprised of seven "professionals," including a designer, that was capable of offering at least 14 courses annually.

The department continued to grow in reputation and critical acclaim with the founding of the *Tulane Drama Review*. Although the *Review* ceased publication many years ago, at the time it was a pinnacle for theatrical research and historic study.

Ranked as one of the top 20 graduate theatre programs in the nation by the most recent Gourman Report, the Department continues to break ground by adding

Member Profile: Rosemary Ingham

Rosemary Ingham has been a valued member of USITT for many years. Active in the Costume Design & Technology Commission, she has shared her insights as a presenter at many sessions, including several discussing her books. This profile, by Dr. Helen Housley, originally appeared in the fall issue of Mary Washington College Today. It is reprinted with permission.

At age ten she recorded her life's goals in her Book of Memories: 1) to write a book that would sit on a library shelf for other little girls like herself to read, and 2) to ride a Triple Crown winner. Technically, Rosemary Ingham has accomplished neither of those goals. She has authored four books that probably do sit in libraries, but it is not likely that little girls choose to read them. To this day, she has not yet ridden that Triple Crown winner!

A montage of images and sounds occurs when you mention Rosemary to anyone: a quilted picture hanging on a wall; a trilling laugh echoing down a hallway; deft fingers handsewing silken fabric; an earnest voice discussing a play, a book, a televised political debate; a hand drawing freeform designs on a computer pad; a silhouetted figure conferring with a student; a home-cooked meal welcoming one after rehearsal. These sights, sounds, and smells only scratch the surface of the woman called Rosemary Ingham.

She is the retiring Director of Costuming and Design in the Department

Sound Design and Theatre Administration to its MFA offered in set, costume, or lighting design. All faculty members are members of United Scenic Artists, with Broadway, regional theatre, television, and film to their credits. This provides students the opportunity to work in a mentoring situation in developing the art and technique of their chosen emphasis.

In 1996, the Department moved into a new building, thanks to Ellenora McWilliams, that houses new offices, a state-of-the-art design studio, several dance studios, new scene and costume shops and a theatre/studio lab where both actors and designers can develop skills in working with the camera.

The department's productions are primarily mounted in the Lupin Experimental Theatre, a malleable black

of Theatre and Dance and has taught countless students the rudiments of stitching, draping, and building costumes for the Department's plays. Even more students will remember Rosemary as the professor who first piqued their interest in theatre through her Intro to Theatre course and its regular field trips to professional productions in the Washington, DC, and Richmond areas.

It is not easy to categorize Rosemary's accomplishments. Nor does she invite pigeonholing into any of the numerous careers she has occupied to date: nursing student, educator, costume designer, secretary, director, mother, scholar, wife, author, businesswoman, playwright, grandmother. As she says, "I have never thought of myself as any one thing because I always wanted to be more than just that — I didn't want to limit myself to only one role or occupation."

Nor is it simple trying to pinpoint the pivotal events in Rosemary's life. Having gleaned bits and pieces of her life's story over our six-year friendship, I had still never heard all the particulars. More to the point, I had not yet learned what had caused a child of the Shenandoah Valley to become one of this country's most respected professional costume designers. How exactly does one get from being the granddaughter of a female tailor in Staunton, Virginia, to a founding member of the Long Wharf Theatre in New Haven, Connecticut? How does one start out as a scholarship student at a boarding school in southwestern Virginia to being a guest lecturer at the Hong Kong Theatre Academy? And how does one go from a
(Continued from page 21)

box, which encourages innovative approaches to design and production arts. Occasionally, the department produces in the visually exciting, 1920s vintage proscenium theatre, Dixon Hall.

Graduate students frequently have the opportunity to design for the main season in their first year. However, like many programs that are considerably larger, all students also have the chance to design sets, lights, and/or costumes for dance.

Janet Harreld

*New Orleans Conference Promotions
Coordinator*

Bill Liotta

*New Orleans Conference Programming
Coordinator*

Rosemary Ingham

(Continued from page 21)

nursing school drop-out to author of the leading textbooks on costume design and construction? By rather circuitous routes, it seems.

She always wanted to be a writer. And she didn't really care what she wrote about. Therefore, when she fell in love with and married the late Robert Ingham, an aspiring playwright, actor, and director, it was only natural that she would eventually write about the theatre. As she herself states, "If Bob had been a dentist, I would have written books about dental hygiene."

Although writing was her passion, she could always "draw pretty well." This skill, combined with her sewing background, naturally brought her to the world of costumes. In those early years, as Bob rehearsed on the stage of the all-male UVA, Rosemary stitched costumes behind the scenes, altering those already made and creating from scratch others for which she only had the crudest drawings. This practice led her to designing her own costumes. She learned the craft and the art as she went along. In the late 1950s, there were few costume design programs or degrees available and Rosemary's education in theatre came from observing the process firsthand, talking with Bob, and working as a secretary for the Director of Virginia's Bureau of Speech and Drama. By the time Bob received his B.A. in History, Rosemary was well versed in theatre and drama.

Rosemary's odyssey next took her to the Yale Drama School. Bob began work on an M.F.A. in playwriting and, a year later, Rosemary joined him at the Drama School as a special student in playwriting and design. Both parents shared in raising their three sons, Richard, Jim, and Ted. For Rosemary, formal education in theatre gave way to the exciting world of founding a professional theatre in New Haven – the Long Wharf Theatre, one of the first regional theatres in the country. Rosemary served as the fledgling theatre's resident costume designer for three years.

Her journey continued with classes in literature and criticism at Grinnell College where Bob taught for three years, summers as the resident costumer at The Court Theatre in Beloit, WI, employment as the costume design supervisor at the University of Montana (where she also received her B.A. in English Literature), and service as the costume shop manager and dramaturg at the Milwaukee Repertory Theatre. Somewhere during all this activity she took time out to have her fourth son, Stephen.

The last 20 years have found Rosemary as an Assistant Professor of Theatre at Southern Methodist University; a free-lance costume designer and technician at the Utah Shakespeare Festival, Arena Stage, Theatre Virginia, The Kennedy Center, and the Dallas Lyric Opera, among others; a masters student at St. John's College; owner and manager of Cloth-works, a fabric store in Charlottesville; co-author (with Liz Covey) of three seminal works on costuming: *The Costume Technician's Handbook* (1980), *The Costume Designer's Handbook* (1982), and *The Pattern Development Handbook* (1988); and sole author of *From Page to Stage: How Theatre Designers Make Connections Between Scripts and Images* (1998). She came to Mary Washington as a designer in 1983, turned adjunct in 1984, and became full-time in 1989.

The list of theatrical artists with whom she has worked over the years reads like a veritable Who's Who in American Theatre. Her friends, acquaintances, and colleagues in the professional and educational theatre world are so numerous that MWC Theatre Department Chair Gregg Stull jokes that accompanying Rosemary to a theatre conference is an experience unto itself: "You drop her off in the lobby at the beginning of the conference and you don't get to talk to her again until she surfaces at the end: if you catch a glimpse of her during breaks, she is surrounded by former students, friends, and adoring fans – she knows absolutely everybody!"

While she has attained notable status in the theatrical world, Rosemary herself would probably count her sons as her greatest achievement. Although scattered across the U.S., they call and visit regularly to discuss their work, families – and the latest election scandal. The quality that allowed her to raise four grounded individuals in an often hectic world of frequent moves, late night rehearsals, and occasional separations is the same quality that endears Rosemary to her students – she is a nurturer. She challenges one to excel, to explore, to take risks, all the while solidly supporting the individual, no matter the outcome. When asked what she would miss most about MWC, she replied, "Always having contact with an incoming generation — friends don't keep those connections with the music, the fashion, the trends. It's the students who have kept me rooted in the present."



Photo/LouCordero

Rosemary Ingham

A final image: in December, eight-year-old granddaughter Emmy was asked what game or activity she wanted to have at her birthday party, which comes only five days after Christmas, and was celebrated this year at Gram's house. Without hesitation, Emmy held up a Klutz book of instructions for children's activities and announced: "I want to mummify Barbie." Rosemary joined in the preparations, helping Emmy's parents, son Jim and daughter-in-law Leslie, gather the requisite materials (beginning with new Barbie dolls), and spent the afternoon beaming at grandchildren Rosie, Nathan, and Emmy while they all anointed, herbalized, and wrapped the Barbies in layers of tissue paper and drafting tape, and applied appropriate decorations. Son Steve was pressed into service as the builder of sarcophagi, and now the mummified Barbies and their sarcophagi rest on the piano awaiting entombment – a project no doubt somewhere in Rosemary's future along with freelance design assignments and the novel she is currently writing.

Retirement from Mary Washington College will not slow Rosemary Ingham down. Look for her name in theatre programs across the country and on *The New York Times* bestseller list. Personally, I will be watching for her astride the winner at the next running of the Kentucky Derby!

SCENE DESIGNER/ASSISTANT PROFESSOR: Tenure track appointment for strong production-oriented program beginning Fall 2002. Teach Scene Design, Scene Painting, and other technically related courses. Design and supervise the execution of 4 main stage productions working with a professional technical director, scenic artist, property master, and lighting designer. Advise and supervise student studio designers. MFA, USA membership, professional and/or educational design experience required. Experience in computer aided design techniques expected. For information about the University, Department, and this position visit web site <http://hermit.theatre.binghamton.edu/search>. Send letters of interest, curriculum vita, and three recent letters of recommendation to: John E. Vestal, Chairman, Department of Theatre, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000. Salary: Commensurate with Experience. Application review begins November 26, 2001; final deadline January 21, 2002. Binghamton University of the State University of New York is an Affirmative Action/Equal Opportunity Employer.

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

TECHNICAL DIRECTOR - Adirondack Scenic, Inc. is seeking a fully qualified Technical Director. Responsibilities include: designing all technical aspects of contracted work for five departments of production division; overseeing the shop drawing process and distributing finished drawings; coordinating technical activities between departments and also subcontractors. Applicants must possess the following qualifications: BA or BS in theater arts or related field; 5 years experience building theatrical scenery or related profession such as trade show fabrication or theme park associations; proficiency in AutoCAD release 2000, Microsoft Excel and MSWord; strong structural and mechanical design skills; good technical communications skills; must work well under deadline pressure. This is a full-time, salaried position with benefits. Send resumes to: Vice President of Production, Adirondack Scenic, Inc., P.O. Box 2028, Glens Falls, New York, 12801.

TECHNICAL DIRECTOR - UMass, Amherst seeks a technical director to join Theater Department faculty, with an active role in production and classroom work. With 5-6 productions annually, we offer a BA to 200 undergraduate majors, MFA degrees in directing, dramaturgy, and design. Teaching undergraduate and graduate theater technology, constructing mainstage season settings, managing the scene shop, maintenance of two theaters, and implementing safe procedures for department production facilities. MFA in theater technology or equivalent professional experience required; college teaching experience preferred. Permanent two-year renewable contract, salary range of \$41,600-\$43,000, starting 9/1/02. Send cover letter, resume, and three letters of reference to Professor Julie Nelson, TD Search Committee Chair, Department of Theater, FAC 112, University of Massachusetts, Amherst MA 01003. Review of applications begins January 15, 2002. The University of Massachusetts is an Affirmative Action/Equal Opportunity Employer. Women and members of minority groups are encouraged to apply.

PRODUCTION MANAGER - The UMass, Amherst, Theater Department seeks a production manager to coordinate production and front of house for an MFA directing, design, and dramaturgy program. Responsibility for production planning and coordination of a 6-play season, training stage managers and crews. Theater Management BA / BFA, AEA stage management affiliation, and two to five years professional experience required. Full-time, permanent, benefited position, starting August, 2002. Salary range \$34,400-\$43,200; normal starting salary \$34,400-\$38,800. Please send resume and three letters of reference to Employment Office, Req # R14170 at 167 Whitmore Administration Building, University of Massachusetts, Amherst, MA 01003-8170, postmarked by January 22, 2002. The University of Massachusetts is an Affirmative Action/Equal Opportunity Employer; women and members of minority groups are encouraged to apply.

GRADUATE ASSISTANTSHIPS - Temple University Department of Theater is now accepting applications for graduate assistantships starting Fall 2002 in the MFA Design Program (costume, lighting and scenic). Competitive compensation offered including tuition remission plus stipend. Temple Theater's three-year MFA production-based program is NAST accredited, producing six mainstage shows plus several projects on two stages per season. Students work with other acting and directing MFA candidates and are mentored by actively working professional designers. Teaching opportunities available. Temple University is located on the Avenue of the Arts and performs on one of Philadelphia's largest stages. For specific application information contact; Martin Dallago, Head of Design Program, Theater Department of Temple University, Tomlinson Hall, 1301 West Norris Street, Philadelphia, PA 19122. 215-204-8415. E-Mail mdallago@temple.edu.

ASSOCIATE TECHNICAL DIRECTOR OF PAC - Team leader for student & professional technicians involved in technical, stage, and backstage support for events scheduled at the Performing Arts Center (PAC), Univ. Student Union (USU), and Satellite Student Union. 3yrs tech support exp for a theatre or related area. \$3146-4162 mo.; Open Until Filled. Submit OUR APPLICATION to H.R. Servs, Northridge, CA 91330-8229. 24Hr Jobline 818/677-2087. For complete details visit: www-hrs.csun.edu/employment. EOE/AA Employer.



COSTUME DESIGNER/TENURE-TRACK ASSISTANT PROFESSOR.

Tenure track, with initial two-year appointment beginning August, 2002. Salary commensurate with qualifications. Teach Costume Design, Costume History, Costume Construction, Makeup, and Introduction to Theater (general education). Provide costume design, acquisition, and construction for theater and dance productions. Supervise student designers and technical assistants employed to construct costumes. Active participation in College and School committees, student recruitment, advisement, and mentoring. Depending on background, other responsibilities may include teaching Fundamentals of Design or Play Analysis. MFA in Design required. Experience in college teaching preferred. Demonstrated commitment to liberal arts education preferred. Submit 1) Letter of application; 2) Curriculum vitae; 3) Transcripts (unofficial acceptable) of graduate and undergraduate study; 4) At least three current references, dated no earlier than 1998; 5) Portfolio upon request. Closing date for receipt of applications receiving fullest consideration is January 15, 2002. Send correspondence and materials to: Steven Stubblefield, Chair, Costume Search Committee, School of Performing Arts, SUNY Geneseo, 1 College Circle, Geneseo, NY 14454. SUNY Geneseo is an affirmative action/equal opportunity employer committed to recruiting, supporting, and fostering a diverse community of outstanding faculty, staff, and students.

ASSISTANT PROFESSOR/COSTUME DESIGNER - Fall 2002. Tenure track. Teach undergraduate courses in costume construction, costume design, stage makeup and introduction to theater. Design costumes/makeup and supervise construction for theater/dance productions. Qualifications: MFA in costume design or PhD in related field with professional costume design experience; relevant teaching and production experience in higher education. Send application letter, vitae, five references, three letters of recommendation, teaching philosophy statement, and sample portfolio to: Holly Boda, Search Chair, Zink Hall, 1190 Maple Street, Indiana University of Pennsylvania, Indiana, PA 15705-1087. Deadline: February 1, 2002. IUP is an equal opportunity employer M/F/H/V.



COSTUME SHOP MANAGER. The Boston Conservatory seeks an experienced costume shop manager for immediate hire. Position is both hands on and managerial. Costume Shop produces costumes for Theatre, Dance, and Opera. This is a nine month, full-time position with excellent benefits. Responsibilities include: supervising and instructing labor, and student workers, planning schedules and purchasing supplies, maintaining and improving costume inventory and equipment, and managing uses of stock. Must be skilled in all areas of costume design and construction including pattern-making, draping, cutting, millinery, craftwork, stitching, dyeing. Must possess a valid driver's license. Send resume and cover letter to: Aixa Kidd, Director of Human Resources, The Boston Conservatory, 8 the Fenway, Boston, MA 02215. EOE.



DEAN OF USC SCHOOL OF THEATRE - The University of Southern California invites applications and nominations for the position of Dean of the USC School of Theatre. Located near the heart of Los Angeles, the University of Southern California is one of the nation's elite private research universities with seventeen professional schools and the College of Letters, Arts, and

Sciences. Established by playwright and film director William Churchill de Mille in 1945, the School of Theatre currently enrolls over 400 majors and seventy-one minors from throughout the world. With seventy-one full-time and part-time faculty, the School has been ranked consistently among the top five undergraduate programs in theater nationally. Innovative programs are offered in acting, directing, playwriting, design, critical studies, stage management technical directing and applied theater arts. Degrees awarded include the Bachelor of Fine Arts, Bachelor of Arts, and Master of Fine Arts. Reporting directly to the Provost, the Dean of the USC School of Theatre is the academic, administrative, and artistic leader of the School. The dean will also be responsible for promoting the School as a vital participant in the arts and entertainment environment of Southern California and advancing the reputation and visibility of the School nationally and internationally.

The successful candidate is a charismatic individual with respected meritorious achievement in theater, film, and television; a visionary who has demonstrated leadership in a company, organization, or institution; someone with expertise in external relations and fundraising. The successful candidate must understand, value, and be prepared to exploit the School of Theatre's unique location in Los Angeles and the dynamic relationship that exists between theater and the film and entertainment industry. While academic credentials are desirable, equivalent experience in the professional arena will be considered. Nominations and curriculum vitae should be sent to: Dean Robert H. Timme, c/o Lisa Cavanaugh, University of Southern California, Los Angeles, CA 90089-0791; or by e-mail to lcavanau@usc.edu. Review of applications and nominations will begin immediately and continue until the position is filled. USC is proudly pluralistic, and firmly committed to providing equal opportunity for outstanding men and women. USC actively seeks nominations of and applications from qualified individuals from the broadest possible community. The School of Theatre is interested in receiving applications from individuals who would enhance the diversity of its work-force. Salary will be commensurate with experience.

PRODUCTION MANAGER - The Clarice Smith Performing Arts Center at the University of Maryland has six public performance venues with full technical support areas. Incumbent will provide hands-on management of technical/production, scheduling, seasonal staffing, and daily stage/shop operations. Ideal candidate will have successful history across music, dance, theater and opera. Experience with both in-house productions and presenting events expected. Bachelor's degree and 10 years experience in technical/production management required. Salary low 50's. For best consideration, send letter, resume and contact information for 3 references by Friday, February 1, 2002 to: Production Manager Search, 3800 Clarice Smith Performing Arts Center, University of Maryland, College Park, MD 20742-1625. The University of Maryland is an EEO/AA employer.



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

LIGHTING DESIGNER/EDUCATOR - The School of Theatre at Illinois State University seeks an Assistant or Associate Professor of Theatre in Lighting Design for a full-time tenure track position. Starting date: August 16, 2002. Qualifications: MFA in design (or professional equivalent), prior university teaching and professional lighting design experience required; teaching and production experience in scene design and/or related fields is desirable. Responsibilities include: teach courses in lighting design, lighting technology and related courses at the graduate and undergraduate level, supervise student designers in assigned productions, produce designs for selected School of Theatre productions, and work with theatre faculty, staff and students in facilitating the production program at Illinois State University (including two dance concerts per season). Faculty is expected to serve in the shared governance structure at all levels of the University. Continued participation in professional theatre activities beyond the campus is also expected. Send letter of application, three letters of reference to Dr. Pamela Ritch, Chair of Lighting Design Search Committee, Illinois State University, School of Theatre 5700, Normal, IL 61790-5700. To receive full consideration, materials should be received by 2/1/02. Illinois State University is an Affirmative Action/Equal Opportunity university, encouraging diversity.



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

COSTUME DESIGN, TENURE TRACK – POSITION: Illinois State University seeks an Assistant/Associate Professor, tenure track, nine month appointment, preferably to begin August 15, 2002, for BA/BS, MA/MS, and MFA students in large U/RTA department. Courses taught include Costume Design, Costume History, Costume Crafts and Construction, and Stage Makeup at undergraduate and graduate levels. Opportunity to design. Expected to supervise student designers and work closely with other costume design faculty and costume shop supervisor. Summer professional employment possible with Illinois Shakespeare Festival. **SALARY:** Salary commensurate with qualifications and experience. Nine month appointment, preferably to begin August 15, 2002. **REQUIREMENTS:** MFA required. Undergraduate and graduate teaching experience, publications and/or professional credits preferred. Ongoing professional involvement strongly encouraged. Applicant's letter should clearly articulate personal approach to the teaching of costume and makeup design and techniques, as well as qualifications. **TO APPLY:** Women and minorities are strongly encouraged to apply. To assure full consideration, please submit vitae, three letters of recommendation, and letter of application by January 15, 2002 to: Fergus G. Currie, Director, School of Theatre 5700, Illinois State University, Normal, IL 61790-5700. Illinois State is an Affirmative Action/Equal Opportunity university, encouraging diversity.



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

ASSISTANT PROFESSOR IN DESIGN AT THE UNIVERSITY OF CALIFORNIA RIVERSIDE. Design sets and/or lights for 2 departmental productions each year. Teach 2 upper division design classes and 1 lower division introduction to design class. Other courses may include those involving lighting design, digital technology, or design history and theory. Duties will also include advising students, participating in departmental affairs, and in developing the design program. Candidates must demonstrate scholarly or creative accomplishments, a strong commitment to teaching excellence, and an interest in developing programs and curriculum in design including the use of digital technology in design. MFA degree required. Professional experience in scenic and/or lighting design is required and a commitment to continued professional work is expected. A background in film and/or television design is desired along with experience in digital previsualization. Candidates must have a record of university-level teaching and be interested in developing design programs including those involving electronic media. Salary: Commensurate with education and experience. Letter of application, complete resume, and three or more recent letters of reference should be sent to: Search Committee, c/o Professor Eric Barr, Department of Theatre, University of California, Riverside, CA 92521. 909-787-2675 FAX 909-787-4651 <http://www.theatre.ucr.edu> Completed application must be post-marked by January 7, 2002. EOE/AA.

PROFESSIONAL FELLOWSHIPS - OPERA America announces the availability of four competitively selected OPERA America Fellowships in the areas of general administration, artistic administration and production management/technical direction. The application deadline is February 4, 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 three professional opera companies. Fellows receive a stipend of \$1,200 per month and health insurance coverage, as well as airfare and housing. Fellowships begin in September 2002. To receive an application, contact OPERA America at 1156 15th Street NW, Suite 810, Washington, DC 20005. Telephone: (202) 293-4466, ext. 203; Fax: (202) 393-0735; E-mail: fellowship@operaamerica.org; Web site: www.operaamerica.org.

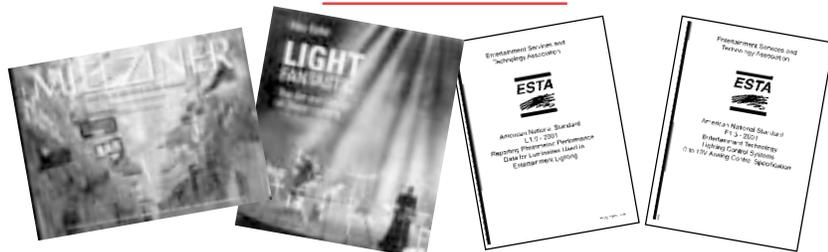


ALLEN LEE HUGHES FELLOWS PROGRAM Arena Stage's Allen Lee Hughes Fellows program offers full-time apprenticeships for the 2002-03 season to individuals of color/ethnic minorities pursuing careers in the professional theater. Opportunities exist in Directing, Communications/Marketing/Media Relations, Costumes,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



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USITT CALENDAR: January 4, 2002 - April 17, 2002

January 2002

- 4 **Grants & Fellowship:** Project Grant & Fellowship application deadline
- 8 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit Board Reports to officers
- 12 **Desert State Regional Section** – Annual Meeting, 10 a.m., Bogle Stage at Chandler Center for the Arts, Chandler High School, Chandler, Arizona.
- 14 **Conference:** Design Expo application deadline

15 **Conference: New Orleans housing deadline**

Conference: Program recommendations for 2003 Minneapolis due to VP Programming

Sightlines: March editorial deadline

- 19 **Chesapeake Regional Section:** Expo 2002, Kings Dominion, Doswell, Virginia
- 21 **Institute Business:** Officers' Board Reports due

February 2002

- 1 **Costume Research Journal:** Summer editorial deadline
- 4 **Institute Business:** Board Reports distributed
- 10-11 **Conference:** Professional Development Workshops
- 12 **Institute Business:** Board of Directors meeting – New Orleans

- 13 **New Orleans Conference & Stage Expo begins**

- 15 **Institute Business:** Board of Directors meeting – New Orleans

Sightlines: April/May editorial deadline

- 16 **Conference:** Presentation of Minneapolis Conference Programming

- 19-23 **Inland Northwest Regional Section:** NWDC/KC-ACTF/USITT Joint Conference, Western Washington University, Bellingham, Washington

- 23 **New England Regional Section** – REPA Job Expo, noon to 4 p.m. LaSala Room, Stratton Student Center, MIT, Boston, Massachusetts

March 2002

- 2 **Rocky Mountain Regional Section** – Regional Conference, University of Wyoming, Laramie, Wyoming

- 6-10 **Southeast Regional Section:** meeting with SETC, Mobile, Alabama

April 2002

- 15 **Sightlines:** June editorial deadline
TD&T: Spring editorial deadline

- 17 **Conference:** Session, Professional Development Workshop, and Special Exhibition forms due



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