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

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

sightlines

New Orleans 2002 – Mardi Gras

Mardi Gras. Those two words conjure up a host of images, but having never been to New Orleans during Mardi Gras, we didn't really know what to expect. Here's what we learned:

Beads. They come in every imaginable color, size, and description, although most are purple, green, or gold – the colors of Mardi Gras. You can buy them from street vendors, in those ubiquitous souvenir shops, even at the airport, but the ones that are most prized are those you catch. They are a strange sort of status symbol – everybody wants to have more, bigger, better ones – despite the fact that most are made of cheap plastic. Perfect strangers took pity on us whenever we left our hotel without wearing any beads, and placed one of their coveted strands around our necks. Actually, there are no strangers in New Orleans during Mardi Gras – just people you haven't met yet.

Lesson # 1 – Bring an extra bag with you to carry home all the beads you will accumulate.

Parades. These are often the best places to acquire beads, if you don't mind lining up at police barricades for hours before the first float goes by. Most people don't seem to mind the wait, since they bring coolers of food and drink, chairs, or ladders to sit on and friends to hang out with. Eventually the parade begins, the bands and floats go by, and all bets are off when it comes to catching the throws. People wave and shout, elbow their neighbors and beg the float riders for the throws – beads, cups, doubloons, footballs, Frisbees, and stuffed animals – most sporting the logo of the krewe (social organization) sponsoring the parade. There could be as many as 28 floats, so parades last for hours.

Lesson # 2 – Pay attention to parade routes and times, since getting stranded on the wrong side of the route from where you want to be is frustrating.

Floats. Each parade has a theme – for the Super Krewe of Endymion it was “2001 – A Space Odyssey, Mankind's Journey into Space.” In addition to the themed floats depicting events like the moonwalk or Telstar, there are the Captain's float, the King's and Queen's floats, and other specialty floats. Float riders are masked and costumed, some incredibly ornately, with “royalty” wearing headdresses so large that they are tethered from above. The construction of the floats varies widely, with



Photos/Normand Bouchard

Parade floats follow themes, such as Endymion's “2001 – A Space Odyssey, Mankind's Journey into Space.”

some similar to those seen in a high school homecoming parade, and others with several sections which are quite sophisticated. A relatively new addition to the floats is the use of fiber optic lighting, bringing a new dimension to the floats, which previously were technologically very simple.

Lesson # 3 — Learn more about the use of fiber optics on floats by reading Bill Maiman's article in the February 2001 issue of Lighting Dimensions.

Parties. They call Mardi Gras the world's largest party, and it could very well be true. There are parties all day and all night, in the street, in bars, in hotels, even in the Superdome, where the Krewe of Endymion throws a formal party for 14,000. The Endymion Extravaganza takes place on Samedi Gras, the Saturday before Fat Tuesday, and we were lucky to be invited, since the \$135 tickets were sold out in October. Endymion's parade, one of the largest and most spectacular, winds its way into the Dome after parading through the streets of New Orleans. A motorcycle escort is the first thing you see (and hear) as dozens of police enter with lights flashing and sirens blaring. They are followed by float after float, with marching bands, dance teams, and drill units interspersed. After the parade ends some of the floats are stationed around the perimeter of the Dome to

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 3,000+ members include scenery, costume, sound and lighting designers; scenery, costume, sound and lighting technicians; properties, makeup and special effects craftsmen; 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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REGIONAL SECTION NEWS

Inland Northwest

The Inland Northwest Section is planning a fall meeting at Western Washington University in Bellingham, Washington. Timing is still tentative for either October 13 or 20. The day will include workshop programming. The group will also meet in Bellingham for the KC/ACTF NWDC USITT Regional Festival February 19 to 23, 2002. Anyone with programming suggestions should contact Section Chair Mark Zetterberg at zetterbm@cwu.edu or Vice Chair for Programming George Caldwell at carldwell@mail.wsu.edu.



The Inland Northwest Section is planning a New York City Theatre Tour in December, 2001. The cost will be \$1,200 to \$1,400 and includes five hotel nights, breakfasts and dinners, two to six theatre performances, plus visits and tours. The tour needs a minimum signup of 34 by July 31. For information contact Section Chair Mark Zetterberg at zetterbm@cwu.edu.

New Orleans 2002

Continued from page 1

serve as a backdrop for the party, which goes on all night. This year's entertainment included Chicago, Brooks & Dunn, and KC & the Sunshine Band, who all had the crowd rocking. We toured the Dome prior to the party and wondered where people would dance, since the center of the floor was filled with 900 tables and 10,800 chairs. Later we found out the answer was anywhere they wanted to, as revelers boogied in the aisles, jammed together on the dance floor, or stood and danced on their chairs.

Lesson # 4 – Pace yourself.

Alcohol. New Orleans is the only city I have visited where you are encouraged to drink on the street. Walk-up bars in the French Quarter dispense a staggering variety of drinks and beer in huge plastic bottles. During Mardi Gras it seems that everyone is carrying a drink – most often a colorful concoction in a large souvenir container. On Bourbon Street there is the double threat of either “wearing” someone else's drink or being pelted from above by beads thrown from the balconies as you make your way through the crowd. I suppose you could experience Mardi Gras without any alcohol, but that certainly wouldn't be New Orleans style.

Lesson # 5 – See Lesson # 4.

Next year USITT members have a special opportunity to experience the spectacle of Mardi Gras in New Orleans just prior to

New England

New England Regional Section is finalizing programming for its participation in the New England Theatre Conference which will be held November 2 to 4 in Boston. Crystal Tiala is spearheading the section's workshop, lecture, and panel offerings and is seeking input. Crystal can be reached at tiala@neca.com.

Southeast

Jay O. Glerum, author of *Stage Rigging Handbook*, is just one of the presenters scheduled to participate in the USITT-Southeast Master Classes to be held September 14 and 15 at Jacksonville State University in Jacksonville, Alabama. Other topics on the preliminary schedule include building a Scottish kilt, faux finishes, moving lights, prop construction and retirement planning. More information is available from David Keeper at dkeeper@jsucc.jsu.edu.

Section officers for Southeast are Martha Marking, Chair; Doug Molash, Vice-Chair for Membership; Doug Brown, Vice-Chair for Relations; Virginia Donnell, Secretary, and Bob Thurston, Treasurer.

the conference. We've tried to give you an idea of some of the things you can expect to find at Mardi Gras, but as we discovered, you need to be there to get the full picture.

Helen Willard

Stage Expo Sales Manager

Normand Bouchard

USITT VP Special Operations

Long-time Members Honored by Institute

USITT has been fortunate throughout its history to have outstanding members helping form our direction. We honor those members we our records show joined during June and have been members since the 1960s.

Please join us in thanking **Doris Siegel** of Pacific Palisades, California; Past President **Charles E. Williams** of Toledo, Ohio; and **David A. Hale** of Philadelphia for their long-term support.

If you know of someone who should added to this list, please call Barbara E.R. Lucas at the Institute Office, 800-93USITT, 315-463-6463, or send e-mail to her at barbara@office.usitt.org.

William J. Byrnes

President

Elynmarie Kazle

Vice-President for Membership & Development



Visitors Abound

May was especially busy, around the office, with volunteers from near and far stopping in to help keep the Institute on track toward its strategic and operational goals.

Two groups met on consecutive weeks, keeping us on our toes. First we had visitors from CITT – the Canadian Institute for Theatre Technology, Director at Large Bill Sapsis, VP Special Operations Normand Bouchard, and President Bill Byrnes in town. That gave us a chance to congratulate Bill Byrnes on his recent induction into the National Theatre Conference (see page 4 for more information). While all the rest were here for business discussions, Bill Sapsis just popped in for lunch after a business commitment at J.R. Clancy, Inc.

Next in our lineup of distinguished guests was a contingent from the Archive Committee, including Secretary Elizabeth Lewandowski, Al Aducci, Rick Stephens, and Past President Richard Arnold. We'll have more about their visit in our next issue.

Monica L. Merritt, Administrative & Membership Associate, missed part of the Archives Committee visit because she was in New Orleans meeting with members of the Conference Committee getting the initial programming for the 2002 Annual Conference & Stage Expo in place.



A special "thank you" to USITT Fellow Zelma H. Weisfeld who recently made memorial contributions to the Institute in honor of Eldon Elder, Ralph Duckwall, and Freddy Wittop. Her special gift will be used as additional support for the Zelma H. Weisfeld Costume Design & Technology Award and to support the Kook Endowment Fund.



Don't be surprised at seeing a July issue of *Sightlines*. As we expand service to



Photo/Barbara E.R. Lucas

Taking a break at the Syracuse office are Bill Sapsis, Director at Large; Monica L. Merritt, Administrative & Membership Associate; Normand Bouchard, Vice-President for Special Operations and Stacy C. Darling, Administrative Assistant.

our members, we've also increased this publication to 11 times a year. We'll be publishing monthly, with a combined issue for April/May. We are also mailing *Sightlines* earlier, so you should receive the issues at the beginning of the month. We hope this helps you keep track of USITT events and news.

CONTRIBUTING USITT MEMBERS

NEWS

Vincent Lighting Systems, Inc., has named Lance Switzer as Assistant Project Manager in its Cleveland office. Lance has over 20 years experience in entertainment lighting, including time with the Parma City Schools, Cinecraft Productions and EDR Media. Vincent Lighting Systems has offices in Cleveland, Cincinnati, and Pittsburgh with a 50-person team handling lighting sales, rentals, and production services.

Steve Terry, President of **Fourth Phase Systems Group**, left the company May 25. Steve was one of the original owners of Production Arts, which was acquired by PRG in June 1998. Bill Groener has assumed a broader role in PRG, becoming Northwest Regional VP for PRG companies, assuming responsibility for lighting and audio rentals, large format projection (rental and sales), and all permanent installation projects.

On June 15, Steve joined **Electronic Theatre Controls, Inc.**, as Vice President of Professional Services. Steve has presided over a number of major installations specifying ETC products during his career, including the Fremont Street Experience in Las Vegas and the renovation of the Lyric Opera in Chicago.

SUSTAINING USITT MEMBERS

NEWS

We welcome **Intelligent Lighting Creations** which has joined USITT as a Sustaining member. Intelligent Lighting Creations can be found on the web at www.intelligentlighting.com. The company, based near Chicago, offers a wide variety of services including installation, programming, and technical support for equipment, both rental and sale. The company also offers a full line of consumable lighting products.

Several Contributing and Sustaining members of USITT have become corporate sponsors of Broadway Lighting Master Classes. **Altman Stage Lighting; Apollo Design Technology; City Theatrical Inc.; Electronic Theatre Controls; High End Systems, Inc.; Lee Filters; Le Maitre**

Continued on page 4



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

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

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

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BMI Supply
B.N. Productions, Inc.
CAE, Inc./Leprecon LLC

Around the Office

Sustaining Members *Continued from page 3*

Special Effect, Inc.; Selecon; Strand Lighting; TMB Associates; and Wybron, Inc., will sponsor the ninth annual BLMC to be held December 5 to 9, 2001, in New York City. USITT members can receive a discount to attend BLMC, which is produced by *Lighting Dimensions* and *Entertainment Design*.

Al Ridella has joined automated lighting manufacturer **High End Systems** as Northeast Region Sales Manager, and is now based in High End's New York City office. Al was most recently production coordinator at Fourth Phase New Jersey. He has also worked with Strand, Vanco, and Bash Theatrical.

London's Royal Opera House, which opened in 1999 with 30 of **City Theatrical Inc.'s** AutoYokes, has now more than doubled the original purchase, adding 40 more AutoYokes to fully automate the overhead rig. "There are few options available in the market that package a conventional, well-known, and popular lighting fixture with the capabilities of remote pan, tilt, focus, iris, and color change at an affordable price," said David Harvey, lighting manager at the Royal Opera House.

Wenger Corporation has applied for a patent on its new pit filler which speeds installation and maximizes space under the filler, while providing a quiet, stable surface which meets load and deflection requirements. The innovative pit filler system uses columns, beams, and diagonal supports to simplify setup, takedown, and height adjustments. The company notes any deck can be removed or adjusted without disassembling or disturbing the understructure. It is available in heights up to 10 feet.

Wenger is also introducing a new audience seating solution for arenas, performing arts facilities, and other multiuse spaces. UpperDeck Audience Seating is designed for easy installation and reconfiguration. Both of these new systems are covered by Wenger's comprehensive three year warranty. More information is available at www.wengercorp.com.

Auerbach + Associates is theatre design consultant for the New Benedict Music Tent at the Aspen Music Festival and School in Aspen, Colorado. The company designed the production and performance systems for the facility, which hosts world-class music performances. The 2,050-seat tent is a permanent tensile structure, designed to combine superior acoustics with a relaxed environment. Auerbach + Associates began work in the in project's design development phase with Harry Teague Architects, and **Kirkegaard Associates**, the project's acoustician.

When the waters play and lights change

across the facade of the Bellagio in Las Vegas, part of the effect is supplied by 44 large-format Aquaram color changers from **Wybron, Inc.** which are mounted on Northstar architectural fixtures. They are used to drench the building in deep saturated colors during performances of the more than 1,000 choreographed fountains. Between performances, the building is washed in Mediterranean shades of red and gold. Wybron's computerized Watchdog Diagnostic System was specified to work with the Aquarams, to monitor and report on the color changing system.

Industry News

Kaufman-Davis Studio was named a Small Business Association Success Story of the Month for May. Recognition included a profile at the SBA's Online Women's Business Center. The web site profiled Becky Kaufman and Susan Davis's five year journey as business owners.

Moody Ravitz Hollingsworth Lighting Design, Inc., and Passamonte Lighting Design, Inc., have merged and will now be known as **Visual Terrain, Inc.** James L. Moody, a director of photography whose work can be seen nightly on *Wheel of Fortune*, is principal and CEO of the new Visual Terrain, Inc. Jim is a Director at Large of USITT.

People News

USITT President **William J. Byrnes**, Associate Dean of Production in the School of Theatre and Director of the Theatre Management Program at Florida State University, has been inducted into the National Theatre Conference (NTC). Inductees in NTC are recognized for their leadership and work that has had a significant impact on theatre throughout America. Membership is limited to 120 individuals from professional and educational theatre in America.

Karl G. Ruling, ESTA's Technical Standards Manager, has been accepted as a principal representing USITT on the National Fire Protection Association's Building Code and Safety to Life Technical Committee on Assembly Occupancies and Membrane Structures.

Steven J. Thorburn, PE, Principal of Thorburn Associates, Inc., has been appointed to a second two-year term as an International Communications Industries Association Senior Academy Faculty member.

Don't Get Lost This Summer

Please don't disappear this summer! When members take new jobs, graduate, retire, or move they forget to tell us about the changes. That means we will lose track of people who have paid their dues, and we

Continued on page 5

CITT Plans Rendez Vous

Rendez Vous 2001 XChange, the Canadian Institute for Theatre Technology's tenth annual Conference & Trade Show, will be held August 16 to 19 headquartered at the National Arts Center in Ottawa, Ontario.

CITT, which serves the Canadian live performance community, has chosen the theme of "exploring solutions for a changing environment" for their upcoming Conference.

Registration price for individuals is \$250 Canadian and includes the opening reception, keynote address, Friday night social,

and Awards Luncheon. The cost increases \$50 after July 15, and is reduced by \$50 for registrations submitted before May 30. Cost of basic student registration is \$163, with additions and offsets of \$30.

CITT is also offering two master classes before the start of Rendez Vous 2001. Cost for either Building Facial Hair or Septet: Site Security is \$250, with the same \$50 addition or offset.

For more information, including housing options, e-mail citt@mail.culturenet.ca or write Pat McKinna, General Manager, CITT, 132 St. Clements Avenue, Toronto, Ontario, M4R 1H2 Canada.

Enjoying the sunshine outside the USITT office during May were, from left, Howard Van Schaick, President of Canadian Institute for Theatre Technology; Tim Clinton from University of Calgary, who helps administer the USITT web site; Al Cushing, CITT Treasurer; Patricia McKinna, CITT National Coordinator; Tom Scharff, USITT General Manager; and Normand Bouchard, USITT Vice President for Special Projects and USITT Webmaster.



New ESTA Standards Published in June

The American National Standards Institute's Board of Standards Review approved two new standards in March, the third and fourth of Entertainment Services & Technology Association's (ESTA) American National Standards to be published.

Both E1.3-2001, Lighting Control Systems - 0 to 10V Analog Control Specification and E1.9-2001, Reporting Photometric Performance Data for Luminaires Used in Entertainment Lighting are being sold through ESTA and USITT.

E1.3-2001, Entertainment Technology

- Lighting Control Systems - 0 to 10V Analog Control Specification is a standard for using DC voltages from zero to 10V to control lighting devices. This used to be a very common control method, and it has been superceded in large parts of the market by DMX512 and other digital protocols, but a significant portion of the entertainment industry still makes, sells, and uses 0-10V equipment. It is particularly important in the custom market on projects where specifiers want a simple and easy to trouble-shoot protocol.

ANSI E1.9-2001, Reporting Photometric Performance Data for Luminaires Used in Entertainment Lighting specifies how the output of a stage or studio luminaire should be reported so that people can have a fair and detailed representation of an instrument on paper. In the past, manufacturers have used a variety of ways to describe an instrument's performance. This has made it difficult, if not impossible, to compare the equipment of different manufacturers without actually operating them side by side. E1.9-2001 describes ways of presenting photometric performance data that will make these comparisons easier. Particular emphasis is placed on reporting how the intensity of illumination varies across an illuminated area, rather than simply how bright the area is in the middle and how wide the area is.

For information on these new publications, including pricing, call ESTA Publications at 315-463-6467 or USITT at 800-93USITT.

Around the Office

Lost Continued from page 4

can not provide them with the membership benefits to which they are entitled.

Don't become one of our missing members. Now that there is an active link from www.usitt.org, any time you change your address or any contact information, **we urge you to let us know about the change.** That way all our members will get the benefits to which they are entitled.

We are currently seeking information on Beth Herd, Dong-Hun Lee, Chris Leffel, and Eric Stevie. Please let us know at info@office.usitt.org if you have the correct addresses for these people.

Barbara E.R. Lucas

Public Relations & Marketing Manager

SUSTAINING MEMBERS

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Lighting & Electronics, Inc.
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Limelight Productions, Inc.
Lite-Trol Service Company, Inc.
LVH Entertainment SYSTEMS
The MAGNUM Companies, Ltd.
Mainstage Theatrical Supply, Inc.
Make-up Designory
Mann Brothers
Martin Professional, Inc.
MDG Fog Generators
MDI
Mehron, Inc.
Meyer Sound Laboratories, Inc.
Milliken & Company

SUSTAINING MEMBERS

Mole-Richardson Company
Moonlight Illumination Co.
MSA/Surety
Musson Theatrical, Inc.
Mutual Hardware Corp.
Nemetschek North America
nest
Norcostco, Inc.
Norris-Whitney Communications, Inc.
NSI/Colortran - A Leviton Company
Olson Sound Design
Ontario Staging Limited
Pathway Connectivity
PNTA, Pacific Northwest
Theatre Associates
Portacom/Anchor Communications
Pro Lights & Staging News
Production Advantage, Inc.
Production Intercom, Inc.
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Prolyte Products Group
Quinette France
Scéno Plus Inc.
Schuler & Shook, Inc.
Sculptural Arts Coating, Inc.
Selecon
shoptick.com
South Dakota State University
Spectrum Manufacturing Inc.
Spotlight S.R.L.
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Stage Equipment and Lighting, Inc.
Stage Research, Inc.
Stagecraft Industries, Inc.
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Steeldeck Inc.
Strong Entertainment Lighting, a division
of Ballantyne of Omaha
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Theatre Projects Consultants, Inc.
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Tiffin Scenic Studios, Inc.
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Tobins Lake Studio
TOMCAT USA, Inc.
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United Stage Equipment, Inc.
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COMMERCIAL ENDORSEMENT POLICY

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

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

heatshrink.com Assists Students

Starting a tradition can be as easy as helping a student. Ray Kimber, President of heatshrink.com, is starting his own tradition, but he is not stopping at just one student – he's helping an entire university's performing arts department.

Ray, whose company is based in Ogden, Utah, was surprised to learn that Weber State University did not have a current organizational membership in USITT. So heatshrink.com remedied that situation by supplying a membership for them. But then heatshrink's generosity kicked into high gear. Ray and heatshrink allowed two students to attend USITT's Annual Conference & Stage Expo, paying their registration fees, housing, even airfare. It's a tradition he plans to continue for the next several years.

"Ogden's my home town," Ray said with pride. He's also an alumnus of Weber State.

This is not heatshrink.com's first involvement with supporting students. The company helped send two plays to regional KC/ACTF competition last year in Las Vegas, and one of those went to the Kennedy Center. A Sustaining member of USITT, heatshrink.com is also an exhibitor at Stage Expo.

For Cliff Wallgren and Stephen Parks, WSU students, Ray's support meant all the difference. "Without Ray's sponsorship, neither of us could have attended the Conference," Steve said "I really enjoyed the Conference and the opportunity to learn more about USITT and the services it offers members. As a soon-to-be graduating student, I wish I had been able to participate in the portfolio review sessions. I spoke



Cliff Wallgren and Steve Parks discuss their experience at USITT with Ray Kimber of heatshrink.com. The company sponsored the two students' participation at USITT's Annual Conference & Stage Expo in Long Beach.

with several people who had, and their unanimous response was how beneficial it had been. The networking I was able to do just wandering around Stage Expo and talking to people was terrific too."

Steve wanted to make sure his appreciation to heatshrink.com was included. "I am grateful to heatshrink.com for sponsoring my trip to USITT Long Beach. I applaud Ray Kimber's dedication to supporting education and helping students to have access to wonderful resources like USITT. Now that I know what USITT is and what it does, I'm working to make sure my fellow students back home can have the same opportunities and access."

So, next year in New Orleans, if you see a student from Ogden looking especially intent, it may be because they're learning enough for an entire department.

Southwest Airlines Discounts Travel to New Orleans 2002

Members flying to the 42nd Annual Conference & Stage Expo in New Orleans in February will have a new way to save on their air travel. **Southwest Airlines** is offering a 10 percent discount on most of its already low fares for air travel to and from the event. Members or their travel agents may call Southwest Airlines Group and Meetings Reservations at **1-800-433-5368** and reference **ID Code R6656**. Travel dates are February 8 to 21, 2002.

Reservation sales agents are available 8 a.m. to 5 p.m. Monday to Friday, or 9:30 a.m. to 3:30 p.m. Saturday and Sunday. Reservations must be

made five or more days prior to travel to take advantage of this offer. Advance bookings are accepted by Southwest through the dates for which its schedule is open, generally four to six months past the current date.

The discount is not available to those who use Southwest Airlines Ticketless Travel program.

The Institute will benefit from members using the Southwest discount system, since bookings help USITT earn free flights used for travel for Conference presenters or special guests.

Meet the Staff

She learned to love warm weather on the beaches of South Carolina, but USITT has benefited from the lure of Upstate New York which brought Carol B. Carrigan back to where she was born and raised. The Institute's Finance Manager says she left the Syracuse area for a warmer climate when she was 22. More recently, she decided she missed family members too much, and a desire to be closer to them "called her back."

In South Carolina, she lived and worked at Hilton Head Plantation. There she gained lots of experience with non-profit financials, supervising an accounting department of five, tracking the activities of the private residential community of more than 4,000 properties. "It took me a year or two to get adjusted to the heat," Carol said, before she felt comfortable going out to the beach in mid-July. Now she loves the heat and the sandy Southeast beaches, and tries to go back each year. This summer, she has planned her vacation for early July when the sand will be hottest, and when she and her two sons will have lots of time to hunt for interesting shells, and bake on the sand.

Visit USITT during the winter, and Carol's office is always the hottest. The



Photo/Barbara E.R. Lucas

Carol B.
Carrigan

heating system seems designed to provide the warmth she loves and in which her officemates would melt. But Carol is suited to both her office and the work she does.

"Lots of people think money and accounting is boring," Carol said, "I'm trying to prove to everybody that it is *not*."

In simplest terms, for USITT Carol collects the money and pays the bills. She tracks income and expenditures, creating statements for the General Manager, Treasurer, Finance Committee, and Board of Directors. Carol likes the sense of completion which comes once the finances for a month are balanced and closed, "and then you get to start all over again," she said. "There's always a challenge," our "numbers" lady is quick to point out.

Health & Safety Commission Offers Tips on Flame Retarding

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 e-mail Annette Levgard at levgard@yahoo.com.

This is the first of two pieces on flame retarding. While people and companies may still use the term "fire-proofing," it is really not possible to fire-proof something unless, perhaps, it means encasing the item in concrete. We can flame-retard items by applying a variety of chemical products. These products slow the spread of flame by starving the fire of oxygen by generating non-combustible gases, or by creating particles/molecules that interfere with the chain reaction.

All facilities should be aware of, and comply with, any federal, state, and local regulations that apply. Begin your search with your local fire department.

What should be flame-retarded? Well, think about what could safely burn in your theatre. I sincerely hope your answer is "Nothing!" Flame retarding has been recommended by fire authorities for many, many years for all materials such as curtains, lumber, furniture, and large props. This recommendation is especially relevant for soft goods. The purpose is two-fold: keep people safe while the items are in use

in the theatre, and prevent a massive conflagration in the event that a fire starts in a storage area.

In any fire-hazard survey do not forget the house; upholstered seats (especially with wiring running inside them), sound-absorbent materials in the pit, flammable artwork, and curtains at the lobby doors—or anywhere—should be flame-retarded. Even if applicable laws do not provide for it, consider the idea that there is an obligation to protect coworkers/students, audience, and building by flame-retarding all combustible material. Their safety depends on our diligence.

The test standards applying to theatrical drapes are National Fire Prevention Association's 701 and 705. Fabrics used for interior finishes in buildings, upholstery and wood have their own variety of standards which are listed and explained in *The NFPA Fire Protection Handbook, 18th Edition*, with Arthur E. Cote, editor. 701 is a test used by manufacturers and flame-retarding companies to demonstrate flame-retardancy of textiles under careful scientific conditions. 705 is the field flame test for textiles. A sample of at least one-half inch by four inches is suspended in a draft-free area and a kitchen match is held one-half inch below the center bottom for 12 seconds. The results should show that the flame did not spread in excess of 4 inches from the bottom, there were no more than two seconds of afterflame, and that broken or dripping pieces did not burn after reach-

One especially interesting task was balancing both US and Canadian dollars during the Annual Conference & Stage Expo in Toronto. That was her first Conference, the first time USITT created a merchandise Boutique, and a daunting challenge in accepting and accounting for two forms of currency!

But finances are not Carol's only interest. She's also keeping up with her two teen-age sons. Casey is 15 and Corey is 13, so her assertion that she "always keeps busy" seems a major understatement. To offset "the boys," Carol has integrated two cats, Lillie and Hannah, into her household. So now she also has "the girls" to keep her laughing.

Carol has been with USITT since 1998, collecting our payments and paying the bills through three Conferences and numerous special projects – from tracking the Prague Quadrennial tour participants to maintaining the Stage Expo database. So it's a perfect fit that she enjoys juggling so many different tasks, both at work and at home. We're glad to have her as a valued member of the Institute staff.

Barbara E.R. Lucas

Public Relations & Marketing Manager

ing the floor. The NFPA does make clear that this test is not as reliable as 701, and that it can be inaccurate in either direction. The test should be used to augment a comprehensive regulatory program.

Old furniture is rarely flame-retardant. Rather than bursting aflame immediately, upholstery typically smolders for hours, but lets off enough smoke and toxic fumes to kill. It is also very difficult to extinguish such fires because even when doused with water they can reignite hours later. Firefighters will take the item outside, tear it apart, and saturate it with water. Cigarettes and upholstery are a particularly risky combination, thus making it important to inspect furniture and carpeting after a smoking show.

The stage is not the only area with flammable upholstery; green rooms and break rooms also need safe furniture, as well as strict enforcement of no-smoking policies. Unfortunately, resistance to both cigarette ignition and flames are somewhat incompatible in upholstery, making it even more important to keep away cigarettes and fire!

Now that the subject of flame-retarding has been broached and the tests for fabrics explained, go out and evaluate your space and materials for fire safety. A future column will discuss the actual how-to of flame-retarding, especially for soft goods.

Annette Levgard

Health & Safety Commission

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: hwillard@aol.com

Stage Expo Exhibitors as of 5/23/2001

- | | | | |
|-------|--|-----|---|
| 240 | A.C. Lighting, Inc. | 670 | Le Maitre Special Effects, Inc. |
| 13 | A.C.T. Enterprises, Inc. | 220 | Leviton/Colortran |
| 631 | Alcone/Mutual Hardware | 830 | Lightronics, Inc. |
| 420 | American Harlequin Corporation | 462 | Limelight Productions, Inc. |
| 140 | Apollo Design Technology, Inc. | 750 | Mann Brothers |
| 604 | Automatic Devices Company | 270 | MDG Fog Generators Ltd. |
| 320 | Barbizon | 703 | Mehron Inc. |
| 740 | Ben Nye Company | 650 | Meyer Sound |
| 693 | Big Apple Lights | 68 | Minnesota State University, Mankato |
| 50/51 | Boston University | 65 | University of Minnesota – Twin Cities |
| 87 | Brandeis University | 630 | MSA Surety |
| 770 | CAE/Leprecon | 340 | Norcostco Inc. |
| 66 | California Institute of the Arts | 55 | University of North Carolina - Chapel Hill |
| 58 | California State University, Fullerton | 11 | Palladia Passementerie |
| 52 | California State University, Long Beach | 85 | Penn State University |
| 61 | University of California San Diego | 570 | Production Advantage, Inc. |
| 63 | University of Central Florida | 350 | Production Intercom Inc. |
| 850 | City Theatrical, Inc. | 82 | Production Managers Forum |
| 310 | J.R. Clancy | 640 | Protech |
| 405 | Clear-Com Intercom Systems | 505 | Rosco |
| 80 | Cobalt Studios | 510 | Rosco - ET |
| 701 | Columbus McKinnon | 410 | Rose Brand |
| 464 | Costume Computer Software Consortium | 59 | San Diego State University |
| 360 | CRS Technologies, Inc. | 56 | Santa Fe Opera |
| 54 | CSULB - University College Extension Services | 620 | Sapsis Rigging Inc. |
| 633 | Dazian LLC | 333 | Sculptural Arts Coating, Inc. |
| 200 | Electronic Theatre Controls (ETC) | 370 | Selecon |
| 540 | Entertainment Design/Lighting Dimensions/LDI | 764 | Smooth-On, Inc. |
| 450 | Entertainment Services and Technology Association (ESTA) | 75 | University of Southern California |
| 67 | Florida State University School of Theatre | 83 | Southern Illinois University at Carbondale |
| 925 | Flying By Foy | 833 | Stage Directions Magazine |
| 602 | Future Light | 760 | StageLight, Inc. |
| 330 | GALA, a division of PACO Corporation | 440 | StageRight Corporation |
| 610 | GAMPRODUCTS, INC. | 550 | Steeldeck, Inc. |
| 76 | Glimmerglass Opera | 500 | Strand Lighting Inc. |
| 532 | Graffobian Theatrical Make-up Co. | 520 | Syracuse Scenery & Stage Lighting Co., Inc. |
| 170 | heatshrink.com | 250 | Texas Scenic Company |
| 401 | H&H Specialties Inc. | 57 | Texas Tech University |
| 734 | High Output, Inc. | 10 | Textile Fabric Consultants Inc. |
| 534 | Hy-Safe Technology | 225 | James Thomas Engineering |
| 72 | University of Illinois at Urbana-Champaign | 762 | Tools For Stagecraft |
| 820 | Irwin Seating Company | 563 | United Scenic Artists Local 829 IATSE |
| 235 | Johnson Systems Inc. | 470 | Walt Disney World Company |
| 304 | Kryolan Corporation | 710 | Wenger Corporation |
| 400 | LEE Filters | 74 | University of Wisconsin – Milwaukee |
| | | 860 | Wybron, Inc. |
| | | 232 | XS Lighting, Inc. |
| | | 70 | Yale School of Drama |

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



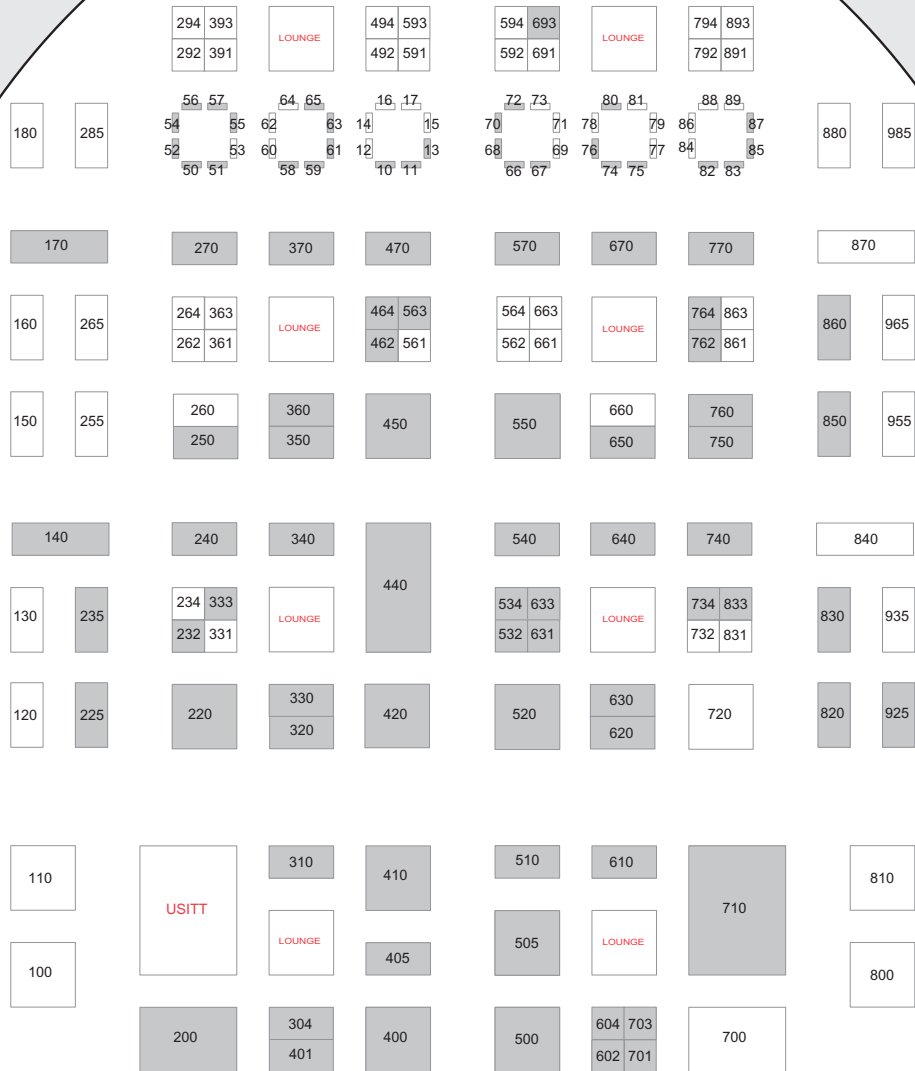
USITT STAGE EXPO New Orleans February 14-16



CONCESSION AREA SEATING

USITT SPECIAL EXHIBITIONS

USITT SPECIAL EXHIBITIONS



Louisiana Superdome



Deadline August 15 For Golden Pen Award

Nominations are being solicited for the 2002 Golden Pen Award that will be given at the 42nd Annual USITT Conference & Stage Expo in New Orleans. The Golden Pen Award honors an outstanding publication in the field of design and production for the performing arts. Books are eligible for a three-year period from the date of publication; nominations do not automatically carry over from one year to the next.

Nominations for the 2002 Golden Pen Award will be accepted until August 15, 2001, by C. Lance Brockman and/or Bobbi Owen, Co-Chairs of the Golden Pen subcommittee of the USITT Publications Committee. Books to be considered for this award may be submitted by any member of the Institute. Non-members can recommend books, but the nominations must come from a USITT member.

Brief comments can be submitted in a short letter or e-mail that also includes name of the book, its author, and publication details.

The winning work is intended to make a significant contribution to the field of theatre design and technology as an outstanding example of one or more of the following:

- scholarly research and critical thinking;
- presentation of the work and methodology of exceptional practitioners of theatrical arts and/or crafts;

- description of the methods, skills and technology involved in creating works of theatre and/or crafts.

Previous Golden Pen Award recipients are: 2001, Max Keller, *Light Fantastic*; 2000, Alys E. Holden & Bronislaw J. Sammler, *Structural Design for the Stage*; 1999, Dr. Mary C. Henderson, writer, and Whitney Cox, photographer, *The New Amsterdam - The Biography of a Broadway Theatre*; 1998, Julie Taymor & Eileen Blumenthal, *Julie Taymor: Playing with Fire*; 1997, Joan Severa, *Dressed for the Photographer*; 1995: Josef Svoboda, *The Secret of Theatrical Space* (Translated and Edited by Jarka Burian); 1994, Lynn Pektal, *Costume Design: Techniques of Modern Masters*; 1988, Frank Rich and Lisa Aronson, *The Theatre of Boris Aronson*; 1987, Denis

Bablet, *His Collected Works*; and 1986, Arnold Aronson, *American Set Design*.

The Publications Committee is responsible for submitting a book to the USITT Board of Directors for consideration. Books that receive the Golden Pen Award are added to the Institute's list of Publications Available where discounts are offered as a benefit to USITT members. Award recipients are invited to the USITT Awards Banquet as well as to the Annual Conference & Stage Expo where a book signing is generally scheduled.

Lance Brockman can be reached at brock001@tc.umn.edu and Bobbi Owen at owenbob@unc.edu. Nominations by letter can be directed to Bobbi Owen, 213 Center for Dramatic Art, CB# 3230, Chapel Hill, NC 27599-3230.

Bobbi Owen
Co-Chair, Golden Pen Awards

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Complete renewal notice with payment information, or visit www.usitt.org to renew.



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Dues increase July 1, 2001.

CLASSIFIED ADS

EXHIBIT FABRICATOR/ARTIST An exhibit fabrication firm specializing in natural history (www.taylorstudios.com) is seeking a creative and experienced leader with broad skills in exhibit development and fabrication. The ideal candidate has: 1) the ability to paint, model, and sculpt, realistically; 2) knowledge of production methods, including: carpentry, mold making, casting, design and construction drawings; 3) superior leadership skills, including: independence, deadline adherence, creative solutions to unanticipated problems; 4) three to five years experience in similar three-dimensional production field. If you would like to work for a growing professional museum exhibit fabrication firm, send letter of interest, resume and portfolio to: Taylor Studios, Inc., 1320 Harmon Drive, Rantoul, IL 61866.

SPANISH SPEAKING ROAD CREW sought for Fall tour of U.S. by major international dance company. (carp, elec, sound, etc.) Respond to: Tour Mgr., P.O. Box 1961, Ogunquit, Maine 03907 or Fax to: 207-646-0493.

◆
VISITING PROFESSOR: SCENERY & COSTUME DESIGN - One OR two semesters, non-tenure track. Teach scenery and costume design. Design 2-3 productions/year. Teach 2-4 courses/semester. Student supervision. Strong background in scenery & costume design. MFA, MA or equivalent professional experience. Dates: Aug 29-Dec 21, 2001 AND/OR Jan 28-May 18, 2002 (Please specify in application.) Send: letter and resume/vita; three recent letters of recommendation- one from a supervisor; an official transcript for terminal degree. To: Drama/Dance Dept., University of Montana, Missoula, MT 59812. Review begins June 15, 2001. EEO/AA/ADA/STATE VET PREF

CUTTERS/DRAPERS: Theatrical production house seeking cutters, drapers for permanent full time position. Understanding of theatre history and drafting for theatrical costume a must. Salary commensurate with experience, full benefit package, relocation expenses. Fax your resume to 954-428-4959 Attention: Carol. Beginning salary 32K.

◆
COSTUMER/DESIGNER: Theatrical production house seeking Costume Designer. A strong knowledge of Costume history, standard plays and musicals, fabrics and construction a must. Annual position, salary commensurate with experience, full benefit package and relocation expenses covered. Please fax your resume to 954-428-4959. Beginning salary 32K.

ARTIST IN RESIDENCE, TECHNICAL DIRECTOR/LIGHTING DESIGNER/TEACHER - Seeking dynamic individual for full-time, renewable non-tenure track appointment beginning August, 2001. Responsibilities include: technical direction, lighting design and supervision of B.A. student designers majoring in Drama with a Design/Tech emphasis. Planning, budget management and scheduling for 6-7 show season with 2 additional faculty designers, full time shop foreman and 15-18 workstudy students in the scene shop. Teach 2 courses per semester and team teach Intro to Theatre Production. Qualifications: MFA with teaching and professional experience required. Ability to design and teach in related design/tech production areas a plus. Competitive salary and benefits package commensurate with qualifications and experience. Applications will be reviewed immediately and will continue until suitable candidate is found. Send cover letter, curriculum vitae, 3 letters of reference and portfolio sample to: Bonnie Kruger, Design Search Committee, WASHINGTON UNIVERSITY, Performing Arts Department, Box 1108, One Brookings Drive, St. Louis, MO 63130. AA/EOE.

◆
DESIGN OPPORTUNITIES, PENN STATE, School of Theatre: Three tenure-track faculty positions. Due to recent and pending retirements of the heads of MFA programs in Scenery, Costume, and Lighting design, the opportunity exists for current faculty and the designers we seek to revisit, reenvision, and revitalize our traditionally strong design programs. We seek three professionals with a significant level of accomplishment in one or more of these areas. These appointments are set to begin August, 2002, but we would like to be able to announce our hires by February, 2002, in order to aid in the student recruitment process. The faculty of 29 includes 3 costume designers, 2 scenic designers, 1 lighting designer, 1 scenic technologist/production manager, 1 sound designer/engineer, 1 technical director, and 1 properties master. We anticipate adding a scenic artist in the near future. The staff includes 1 costumer, 2 carpenters, and 1 master electrician. Requires a terminal degree and/or professional equivalent; salary competitive. Submit letter of application, vitae, and three letters of reference to Anne Gibson, Chair, Search Committee, School of Theatre, Penn State, 103 Arts Building, Box C, University Park, PA 16802-2900. Applications will be accepted until the position is filled, but those received by September 17, 2001, will receive priority consideration. AA/EOE

TECHNICAL DIRECTOR/INSTRUCTOR The University of Colorado at Boulder seeks trained technical director with commitment to undergraduate education for 9 month appointment AY 2001-02. The Technical Director/Instructor will teach two production labs each semester, develop and teach an advanced technical production course (one semester) and work closely with one faculty (Production Manager) and one staff person (Shop Foreperson). Responsibilities include the engineering of all scenic elements for six show season; supervising installation of scenery and lighting; mentoring student technicians and designers; working with student staff in the upkeep and inventory of the theatre, shop and storage. Possibility of summer employment with Colorado Shakespeare Festival. National search for Technical Director on multi-year appointment (academic rank to be determined) to commence Fall 2001. Successful candidate will possess strong supervisory, engineering, construction and collaborative skills and an ability to guide and motivate undergraduate students. MFA in Technical Direction or its equivalent required. Approved salary range of \$30-\$35 K dependent on qualifications. The University of Colorado at Boulder is committed to diversity and equality in education and employment. Interested parties should submit a letter of application with curriculum vita and three letters of recommendation to Oliver Gerland, Theatre Search Committee, Department of Theatre and Dance, Campus Box 261, University of Colorado, Boulder CO 80309-0261. Review of applications will begin on July 1, 2001 and position will remain open until filled.

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

◆
 Don't miss out
 on vital membership and
 Institute information.
 Keep your membership
 up to date.

HEAD RIGGER - Cirque du Soleil's North American Tour is seeking a Head Rigger for its production of *Dralion*. The ideal candidate should have five (5) years of rigging experience, a college diploma in stage technology or the equivalent, possess a general understanding of all technical aspects of a live show and have personnel management experience. Duties include management of all rigging equipment; use and maintenance of rigging equipment employed by artists during performances, rehearsals and training; supervision of the riggers. The head rigger must ensure safety of set up; supervise all aspects of artistic and structural rigging in the upper section of the Big Top and the performers' tent, and actively participate in the set up and tear down. S/he must document, develop, implement and ensure adherence to a rigging equipment safety inspection program and ensure that staff adhere to standards and regulations pertaining to the safety of rigging equipment. S/he is in charge of keeping inventory, and identifying and purchasing additional rigging equipment. Candidates must be available to tour full time and authorized to work in the United States. Candidates should send their letter of application and résumé to cv@america.cirquedusoleil.com or by fax at (514) 522-6362.

◆
ASSISTANT PROFESSOR, COSTUME DESIGN AND HISTORY Bucknell Department of Theatre and Dance seeks costume designer and costume historian to teach in undergraduate liberal arts program. Teaching responsibilities include costume design, history of costume and fashion, introduction to theatre, and a senior capstone on clothing in the college's general education program. Design or supervise student design for three theatre productions and share design for two dance productions annually. Oversee costume shop and work of costumer and student assistants. Qualifications: M.F.A. required, previous teaching and professional design experience preferred. Entry-level tenure-track position beginning August 2002. Send letter of application, curriculum vitae, and three letters of recommendation to Elaine Williams, Chair of Search Committee, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. We will begin screening applications October 15, 2001. Bucknell University encourages applications from women and members of minority groups. AA/EOE.

USITT CALENDAR: July 1, 2001 - October 30, 2001

July 2001

- 1 **Finance:** 2001-2002 Fiscal Year begins
Costume Research Journal: Fall editorial deadline
- 15 **Sightlines:** September editorial deadline
Conference: Program updates due for August Programming meeting
- 27-28 **Commissions:** Commissioners & Vice-Commissioners retreat, Minneapolis

August 2001

- 1 **Membership Directory & Resource Guide:** changes and corrections deadline
- 3-4 **Conference:** Programming meeting, New Orleans
- 13 **Membership Directory & Resource Guide:** Advertising Deadline
- 15 **Awards:** nominations for USITT Award, Founders Award, Distinguished Achievement Awards due to Awards Committee
Golden Pen: nominations due for Golden Pen Awards to Publications Committee
Sightlines: October editorial deadline
- 16-19 **CITT:** Canadian Institute for Theatre Technology Annual Conference in Ottawa, Ontario, Canada

September 2001

- 1 **Costume Research Journal:** Winter editorial deadline
- 4 **Conference:** Non-member presenter travel/housing/honoraria/guest pass information to Office

- 10 **Commissioners:** Contact project heads about budget requests for FY 2001/02
- 14-15 **Southeast Regional Section:** Master Classes, Jacksonville State University, Jacksonville, Alabama
- 15 **Elections:** deadline for additional Nomination Petitions
Sightlines: November editorial deadline
- 18 **Conference:** Student Volunteer Program applications available at www.usitt.org/members_only or from the USITT office
Institute Business: Orlando meeting Call for reports issued
- 22 **Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
- 28-29 **Northern California Regional Section:** Program at the Oregon Shakespeare Festival, Ashland, Oregon
- 30 **Grants & Fellowship Program:** Project Grant Applications due

October 2001

- 1 **Regional Sections:** Funding requests for current fiscal year due to VP Sections & Chapters
TD&T: Fall editorial deadline
- 3 **Conference:** Student Volunteer Program application available at www.usitt.org
- 5 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit reports and budget requests to officers
- 15 **Sightlines:** December editorial deadline
- 16 **Institute Business:** Officers' Board Reports due
- 24 **Institute Business:** Board Reports distributed

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