



Members of USITT's Conference Committee tour the facilities which will be used for the 43rd Annual Conference & Stage Expo in Minneapolis. Committee members are working on scheduling more than 100 different sessions planned in and around Minneapolis next March.



Photos/Joe Aldridge

See pages 7 to 10 for a small preview of Minneapolis 2003

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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.*

**Bruce Brockman Assumes
Presidency of USITT**

On July 1, 2002, Bruce Brockman will officially become USITT's 21st president. Those attending the Awards Banquet that closed the New Orleans Conference & Stage Expo were able to watch the ceremonial passing of the gavel of office, but the actual transition will be a quiet one.

Mr. Brockman, chair of the theatre department and professor of theatre at Oklahoma State University, has been involved with the Institute for more than 20 years. He is one of only a handful of siblings who are members of the Institute. He and his brother Lance, who was recently named a Fellow of the Institute, have even served together on USITT's Board of Directors. Both are noted for their almost irrepressible good humor. While serving as Vice-President for Commissions, Bruce could be counted on to ensure laughter even during what could be extended discussions. "Being a USITT officer is way too much work to not have fun also," he explained.

Mr. Brockman's earliest experience with USITT was in 1980 when the Annual Conference & Stage Expo was held in Kansas City. He was offered his second teaching job, at the University of Idaho, after an interview conducted in the Glenwood Manor Convention Center. Interestingly, the facility was built on a field where he had played as a youngster growing up in Kansas City. While at Idaho, he was founding Chair of the Inland Northwest Regional Section of the Institute, and spent 10 years as department chair and eight as producing director of Idaho Repertory Theatre. "I've been a department



Photo/Tom Thatcher

Bruce Brockman speaks at the Awards Banquet which closed the 2002 Annual Conference & Stage Expo.

chair for almost 15 years, at two universities, serving under four different presidents and four different deans," he notes, so he has developed great versatility.

A co-designer of the USITT National Exhibit for the Prague Quadrennial in the Czech Republic in 1999, Bruce is a noted scene designer and scenic artist. He has designed scenery for numerous regional theatres, including Colorado Shakespeare Festival and Montana Repertory Theatre and painted for Music Theatre in Wichita, Kansas.

Both he and his wife Laurie, also a theatre person, received bachelor of fine arts degrees from Emporia State University, where they studied with the legendary Forrest Newlin. Bruce later received his M.S. and M.F.A. degrees from Illinois State University. His elder son is in film school in North Carolina and his younger son, who graduated from high school this year, is considering a future as either a rock and roll star or a chef.

The musical bent may be genetic, since Bruce is both a furniture maker and stringed instrument maker. He makes — and plays — guitars, violins, and mandolins. In addition,

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

USITT's 3,600+ members include scenery, costume, sound and lighting designers; scenery, costume, sound and lighting technicians; properties, makeup and special effects 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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Bruce Brockman

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he plays the bagpipes "to drive the dog crazy."

While not as picturesque as playing the bagpipes, Bruce has been an innovator for USITT. He introduced particle board as a mounting media for USITT special exhibits when he was chair of Design Expo. Re-use of the board by local Habitat for Humanity projects or by theatre programs is

The View On The Way In

Every two years, a new president comes in to take on the sometimes perilous task of shepherding USITT through the challenges that are a part of being a non-profit membership organization. Working along with a very talented group of volunteers and professional staff, the goal of every new president is to make the organization stronger and more successful. Some presidents have faced more perils than others. All have left the organization a little better than they found it, and it is the hard work of all those past presidents that the new guy works to build on and tries to avoid screwing up! An ominous task indeed.

Outgoing President Bill Byrnes has faced his share of challenges, dealing with the trials of daily management with great style and efficiency. He has also left a legacy of an energized planning process, a renewed commitment to our sections, and a very efficient professional support staff to help the volunteers of USITT accomplish their goals. Bill will be a tough act to follow.

It is an honor and a pleasure to work for USITT. And while some hoopla is made over the new incoming president, it is really the amazing dedication, energy, and commitment of the volunteer leaders and members that makes USITT such a special organization. I have often marveled at the amount of time invested and the level of interest our members have in working for the organization. While we are in great shape financially, our real organizational wealth lies in this commitment and investment by our members. Your sense of ownership and sharing makes this organization continue to grow and prosper.

As we continue to professionalize parts of our operation, we need to make sure that our member volunteers retain their sense of ownership of the organization and all its requisite parts — and there are a lot of parts. We are a very complex organization, with lots of member-driven activities going on simultaneously. The staff helps us to facilitate the activities that the membership is engaged in. They empower us as volunteers and they too have a great sense of owner-

an added bonus to the lower cost of buying rather than renting display panels.

On a more serious note, Bruce also initiated the every-other-year Cover the Walls exhibit, and was editor for the revised *Tenure and Promotion Guidelines*, which has been made available to members at no cost through the Members_Only area of www.usitt.org.

Mr. Brockman's introductory remarks as president are below.

ship in the organization. Sometimes we forget as members that working for USITT is the staff's career. Working together, we make a pretty formidable group.

Every president has an agenda coming in the door. I remember when I first became a department chair. I had a list of goals a mile long, only to discover that I actually spent most of my time dealing with other folk's agendas, problems, etc. I just knew that once I got it all squared away, things would calm down and I could move on to my list. Well, hope springs eternal, but as Gilda Radner use to say on Saturday Night Live, "It's always something!" There are days when this is like shooting pool with a wet rope, tattooing bubbles, putting worms in a can with no bottom, teaching fish to sing, etc. etc. etc!

That isn't to say I don't have my own list of things that I want to do. I want to keep strengthening our relationship with our Regional Sections. Our sections continue the work of the institute well beyond the USITT Annual Conference & Stage Expo, and it is through the sections that we may be best able to serve our professional members whose work schedule may not always allow them to attend our conferences. I want to make sure we continue the good work that Joel Rubin, Leon Brauner, and Dick Durst have done with our international efforts. It is an increasingly small world and the work we do internationally will hopefully result in greater international opportunities and experiences for all of our members. I also want to make sure that we continue the careful management and use of our financial resources. Chris Kaiser's work has benefited all of us in this organization, and her careful management of resources is a tradition that we will not let go of. Above all, I want to make sure that our organization remains strong, inclusive, and cutting edge.

It will be two years of hard work, a lot of fun, and hopefully at the end a little better for whoever follows. I appreciate the opportunity to serve you.

Bruce Brockman
President



Congratulations to Bobbi Owen, our Interim Vice-President for Communications, who was recently named as the USITT representative to the International Organization of Scenographers, Theatre Architects and Technicians (OISTAT) Publications Committee. Ms. Owen replaces Eric Fielding who had served for several years on the international committee.

The USITT Office in Syracuse was almost bursting at the seams when we were visited by a contingent of newly-elected and returning officers. Bobbi Owen and Larry Hill, USITT's incoming Treasurer on July 1, came to visit. At the same time outgoing President Bill Byrnes, incoming President Bruce Brockman, and Elynmarie Kazle, Vice-President for Membership & Development, were here to meet and discuss ongoing goals and plans of the Institute.



GAMPRODUCTS, Inc. was in New York in June, showing off its new SX4 at **The Barbizon Lighting Company's** New York office. The SX4 converts a Source 4 into a compact scenic projector. It is designed for continuous operation, with over 4,000 hours of loop life, and is ruggedly built for the theme park, retail, and museum markets. GAMPRODUCTS also showed its 575 HMI conversion for the Source 4 which features three times the brightness of traditional Source 4s featuring hot instant re-strike and DMX controlled ballast.

Crews for **Sapsis Rigging, Inc.** of Landsdowne, Pennsylvania, have been described as "busy as bees" this spring. They completed the rigging for Tom Brokaw's Summit Meeting at the Manhattan College Performing Arts Center in downtown Manhattan for MSNBC, installed the rigging for the performance tent in Damrosch Park at Lincoln Center, rigged and provided production elements and labor of The Crystal Ball to benefit Manhattan's Mt. Sinai Hospital, donated labor and equipment for Kids4Kids, an annual benefit sponsored by the Elizabeth Gaser Pediatric AIDS Foundation, and provided rigging and equipment for the 11th Annual FIRST

Robotics Competition at Drexel University, in Philadelphia, Pennsylvania.

As if that wasn't enough to keep him busy, President Bill Sapsis presented his rigging seminars for members of IATSE Local 4 in Brooklyn, New York, and Advanced Audio Visual at QVC in West Chester, Pennsylvania.



Selecon has established a stock of their Pacific and other fixtures in Boston and named Mark Burlace of New York as a manufacturer's representative. These actions will increase Selecon's ability to respond to the growing demand in the United States for its fixtures. New Zealand-based Selecon has a 30 year history of fixture development and manufacturing, with a large group of optical engineers and product designers dedicated to fixed fixture development. "The combination of performance and operational innovations along with the unique safety features and lower cost of ownership delivered by Selecon fixtures are increasingly appreciated by the US market," noted the company's Jeremy Collins. Mr. Burlace will provide support to both the growing Selecon dealer network and industry users. He can be reached at mburlace@seleconlight.com.

Edward S. Marks has joined **Entertainment Lighting Services** as an account representative. ELS provides rentals, sales, production services and lighting equipment for stage, film, video, events, exhibits, trade shows, themed attractions, and theatres. Their web site is www.elsnoho.com.

Wybron, Inc., has added automated camera control as the latest development for its Autopilot II, a control system that turns regular moving lights into automated follow-spots. It now allows a camera to follow moving objects or people automatically. Wybron has also introduced the LightWand Moving Mirror, which provides 360-degree ability to maximize and add kinetic effects to current lighting. Its versatile pan and tilt movements give it flexibility to redirect the light beam, creating the illusion of multi-directional lights. For more about either product, visit www.wybron.com. Wybron's color scrollers are in use in London for both Boy George's musical *Taboo* and the United Kingdom production of *The Full Monty*. Wybron's dealer, White Light, supplied both production.

BMI Supply in conjunction with **Rosco Laboratories**, recently conducted a hands-on workshop at Skidmore College in

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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

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Saratoga Springs, New York. The clinic featured the ImagePro gobo slide projector, which fits into the iris of newer ellipsoidal spotlights. It uses color slides that can be printed from any bubble jet or ink jet printer, ordered custom from BMI Supply, or chosen from more than 400 stock units. Also featured were the I-Cue intelligent mirror and an array of colorizer, prismatic, and colorwave gobos, controlled by the Horizon lighting control system. BMI has offices and warehouses in Queensbury, New York and Greer, South Carolina.

City Theatrical and A.C.T. Enterprises have announced that City Theatrical's network is now exclusive distributor of A.C.T.'s lighting accessories line. Gary Fails of City Theatrical said "I've always admired A.C.T.'s products and they fit well into our catalog of 'unique lighting' accessories." City is a Bronx, New York, company and A.C.T. is based in Seattle, Washington.

TMB, a leading lighting sales specialist, has opened a new OEM Sales division,

based in Los Angeles, California. Alison Lovel, a graduate of Teesside University in England, will "blaze the trail" for the new department which will focus on developing TMB's sales to OEM manufacturers both inside and outside the lighting industry. It will function close to but outside TMB's regular sales office.

Missing Information on Members

We always attempt to find members whose mail had been returned to us so we can continue to provide them with member services. We are pleased that only three people are in this category this month, but we are still trying to locate Jeremy Little and Patricia Marie Nichols whose publications have been returned as undeliverable. So, if you know how we can find any of these people, help us by calling the USITT Office at 800-93USITT or writing Barbara E.R. Lucas at barbara@office.usitt.org so that we can again communicate with these valued people.

Barbara E.R. Lucas

Public Relations & Marketing Manager

Important to Consider Health Insurance Coverage

Health insurance is always a topic of concern because coverage and cost vary so widely. At the 42nd Annual Conference & Stage Expo in New Orleans, Deborah Frink, mother of a USITT member, offered an overview of the subject. As a lawyer, Ms. Frink has been involved in many cases between the insured and their providers. The session provided the basis for this column.

Health insurance is an issue for all of us. For some, the differences between plans can be the deciding factor in the choice between two jobs. Others wish such a choice was available. As individuals graduate from college or move from a full-time job into freelancing, some allow their insurance to lapse. Obviously, those people join the ranks of the uninsured, but this can create a further problem once a person is once again insured. The individual has created what is called an "insurance gap." The new insurance provider can be suspicious of conditions that may have arisen during that time, and the employee may have to wait through a probationary period of up to 18 months before full coverage is in effect. Freelancers, the unemployed, and anyone who is between covered periods can purchase insurance on their own, either as "gap coverage" or as a permanent solution to health insurance coverage.

A site specially designed to offer information to artists, the Artists' Health Insur-

ance Resource Center (AHIRC) is available at www.actorsfund.org/ahirc. Its purpose is to provide the arts community with the information necessary to make informed choices about individual and small business group health insurance options available in each state. The site, initiated with major funding from the National Endowment for the Arts, includes an array of information.

Several insurance companies have sites on the internet where potential customers can review what coverage is available. Some sites which sell health insurance are: www.AskMr.HealthInsurance.com, www.EhealthInsurance.com, www.bluecross.com, www.wellpoint.com, and www.healthsmart.com. Some of these sites offer insurance plans for as little as \$13 a month — it may not cover much, and will have a gigantic deductible, but it does provide some coverage. Before signing up for any coverage, it is important to ask questions like: What is the annual cap on claims? What are the deductibles and copayment levels? Are there any categories excluded (like AIDS or genetic indicators)? and, Is the coverage nationwide, including non-emergency visits?

It can be frustrating to conduct the research needed to find good coverage with a good price, because one is signing up as an individual. It's especially hard for those of us who move around. There are differ-

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CoPA Sampler, Pattern Database Now Available

The Commercial Pattern Archive (CoPA), a project of the Costume Design & Technology Commission, is a consortium of pattern collections located in the United States, Canada, and England. The center for the Archive is in the Special Collections department of the University of Rhode Island Library. Three major collections are included in the Center: the Betty Williams Collection, the URI Theatre Department Collection, and the Joy S. Emery Collection. Total holding at the University of Rhode Island includes over 20,000 patterns and extensive fashion periodicals, tailoring journals, and pattern ephemera. Other major collections include the Kevin L. Seligman Collection at the Doris Stein Research Center for Textiles and Costume, Los Angeles County Museum of Art, the University of Nevada - Reno Collection, the Fashion Institute of Technology Collection in New York, and the Museum of Costume in Bath, England. At present, 13 collections are participating in the Archive project. The Commercial Pattern Archive is an official project of Save America's Treasures and is supported in part by the USITT Kook Endowment Fund and the Commissioners Fund.

The concept of the Archive is to provide an electronic database map to available collections in North America. The data from each collection are joined to the central database managed at the University of Rhode Island. While information about the collection is nationally available, each collection remains on site for wider availability to researchers. The objective is to establish a comprehensive finding aid and

Health Insurance

(Continued from Page 4)

ent ways to find group health insurance. Obviously one can look to one's union, such as USA, IATSE, or Equity. Those without that option should investigate professional organizations that their work parallels, such as safety engineers or decorators. This is one of the areas where AHIRC can help, by suggesting groups with which design and technology professionals might affiliate for coverage. It also offers information on small business health insurance coverage.

For those judging job offers or curious about their current coverage, don't be afraid to contact the human resources office to get the real details on a specific insurance plan. The information does exist, and one should not accept cagey answers.

union catalogue of dressmaker patterns.

The Archive is designed to expand as additional collections are identified and acquisitions are made. The Archive database CoPA consolidates records of everyday dress from the 1850s to 1970s and currently contains over 28,000 patterns and 19,000 images.

CoPA Sampler: Three Dressmaker Pattern Collections is now available on CD. The *Sampler* contains over 17,500 dressmaker patterns in the Commercial Pattern Archive at the University of Rhode Island with over 12,000 illustrations and pattern diagrams of everyday wear from the 1890s to the 1960s. *CoPA Sampler* comes with a detailed User Manual with instructions for finding patterns that meet specified criteria. The database can be searched by ten categories including: garment, date, occasion for wear, age, gender, pattern company, and keywords for garment terms and types, designer, and other specific terminology. Reports include thumbnail reports with small images of all the patterns selected by the search, and full-page reports of selected pattern with the image and pattern layout for 6,000 patterns. CoPA requires Windows 95 or higher.

The special introductory price of \$50 includes shipping and handling and is valid through September 15, 2002. For information or an order form, please write to Joy Emery, University of Rhode Island, Special Collections, 15 Lippett Rd., Kingston, RI, 02881 or e-mail jemery@uri.edu. The Archive is available to researchers by appointment, Monday through Friday, 9:30 a.m. to 4:30 p.m.

Joy S. Emery

*Costume Design & Technology
Commission
USITT Lifetime Member*

Ms. Frink related the story of a trial where the human resources person incorrectly told a man he was covered for open-heart surgery.

An additional concern for independent contractors or full-time employees who are freelancing is worker's compensation and disability insurance. This will be covered in a future article.

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

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

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

Commissioners Prepare For July Meetings

As you read this column, it is quite likely that the Commissioners and some Vice-Commissioners are preparing to participate in this year's Commissioners Retreat. We'll be meeting the weekend of July 19 at the same place (Minneapolis) and time frame as the Executive Committee and the Conference Committee.

Topics on the agenda include those listed below. These are all important issues that help commissioners meet their responsibilities as commission leaders. Under discussion are:

- number of programming sessions per commission,
- enhanced programming (cross-commission events among other ideas),
- research from the commissions,
- communications/publications,
- leadership structure, and
- other issues introduced by the commissioners.

What is the "right amount" of programming at conferences? Currently each commission has up to 17 sessions, including their business meetings. In addition, there are added sessions if co-sponsorships are created with Health & Safety and Computer Uses. Other sessions can be co-sponsored with the Regional Section of the area hosting the Annual Conference & Stage Expo. Add them up and you get 20 total. Multiply that by 9 1/2 (since Health & Safety doesn't generate the full amount of programming on its own) and we have an approximate total of 190 sessions that are commission-generated.

This is a lot of programming and more thought is and will be given to the idea of reducing these numbers by promoting more cross-commission programming. Another idea is to perhaps look for presenters with "names" that will attract large groups of varying interests. Those types of programming or events may not be any less expensive, but they might promote cross talk and hopefully will further enhance the national perception of the USITT Annual Conference & Stage Expo.

Overall, the commissions have not generated many research projects lately (yes, there are exceptions), but we all should be doing more in this area. The By-laws state the mission of the Commissions as being "...to promote, recognize and provide assistance to research activities in the various subject areas..." Jobs take up so much of our precious time nowadays, but the need to research and disseminate information nevertheless remains. The commissions are key to the process and the membership

needs to be encouraged to "provide assistance to research activities." This is action that leadership can guide but cannot generate, so all commission members need to look for possible opportunities and participation.

It logically follows that research without publication or communication is somewhat pointless. USITT is about sharing, be it experiences, knowledge, or perhaps challenges. And while e-mail listserves provide a valuable way to exchange ideas, the information is not organized and in many cases is more anecdotal than evidentiary. Clear and documented publication is what is needed.

The last item on the retreat agenda concerns the leadership structure of the commissions. We are fortunate to have many knowledgeable and dynamic individuals who have and continue to provide valuable leadership to the Institute. But in order to provide opportunities for younger or new members, we need to address the issue of an orderly transition of leadership. However, for current leadership to feel confident about moving aside and providing opportunities for others, the commissions need to identify potential leaders. In the past, these have often been people who headed projects and/or been involved with programming, and the future will probably involve the same. The word then is "get involved" even if that is actually two words.

The ideal would be for your commissioners to contact you, but don't wait. Get in touch with them first, with *your good ideas* and *your support* for the ideas of others. And never hesitate to contact me directly if you need or want help in bringing opportunities together.

Dennis Dorn

Vice-President for Commissions

Duluth Alumni to Meet As Part of 2003 Conference

Theatre alumni from the University of Minnesota - Duluth are planning a reunion to be held in conjunction with the 43rd Annual Conference & Stage Expo in Minneapolis next March. Information about students, especially those who were in residence from 1974 to 1981, who would like to participate are urged to contact Tom Korder at 217-328-1946 or e-mail kordertv@uiuc.edu.

Mr. Korder is also seeking e-mail addresses or contact information for other alumni who might like to participate. The Annual Conference & Stage Expo will be held March 19-22, 2003.

Minneapolis Conference Site Boasts Convenience

We traveled to Minneapolis in May for the annual conference programming meeting, and although the weather was a bit on the cool and soggy side, Minnesota gave us a warm welcome. After arriving at the Minneapolis-St. Paul International Airport, we drove an hour south to Owatonna, Minnesota, home of the Wenger Corporation, but perhaps better known for its mammoth Cabela's store.

As we approached the Wenger factory on Interstate 35, we marveled at the size of the building, which dwarfed the Target store next door. Later we discovered that Wenger's 430,000-square-foot facility is nearly three times the size of the "huge" Cabela's, although Wenger doesn't feature an aquarium or a mountain of realistically mounted animals on display like Cabela's does. The Wenger factory tour conducted by Ron Probst was a real eye opener, since Wenger manufactures over 300 products, not just the acoustic shells, platform systems and pit fillers we're used to seeing at Stage Expo.

The company was founded in 1946 by Harry Wenger, a high school music teacher who was frustrated with the poor quality band equipment available for his students. Harry and his wife Ruth traveled to state music conventions to take orders for the products that he designed and built. Today over 500 employees carry on Harry's legacy of "trusted product and facility specialists for the world of music." Visit www.wengercorp.com for more information about Wenger and their many products.

Back in Minneapolis, we took a close look at the Minneapolis Convention Center, home of the 43rd Annual USITT Conference & Stage Expo March 19-22, 2003. USITT will be using the newest portion of the Convention Center, which opened earlier this year. Stage Expo takes place in Exhibit Hall A, located two levels below ground level, with meeting rooms just across the hall on the Lower Level, up an escalator on the Mezzanine Level and up two escalators on Level 2. Ballrooms A&B, located on the Plaza (ground) Level will be the site of the Keynote Address, Fellows Address & Reception, New Products Showcase, Tech Olympics, and the Awards Banquet.

We toured two of our conference hotels, the Hyatt Regency and the Hilton, which will be our headquarters hotel. Each hotel is about a five-minute walk from the Convention Center via climate-controlled skyway. With space for so many conference activities in the Convention Center, the



Lead by Vice-President for Conferences John Uthoff, above left, USITT Conference Committee members work on the schedule for the 2003 event, with the skyline of Minneapolis, Minnesota as a backdrop.



Photos/Joe Aldridge

hotels will serve primarily as the sites for business meetings and receptions.

Our busy meeting schedule didn't allow much time for sightseeing in Minneapolis, so I'm looking forward to seeing more of the Twin Cities the next time we're in town. In the meantime, you can find out more about Minneapolis by visiting the

Convention & Visitors Bureau web site at www.minneapolis.org, and as always, detailed information about the USITT Conference & Stage Expo may be found at www.usitt.org.

Helen Willard
Stage Expo Sales Manager

Don't let your membership lapse ...

If your membership expires in the next few months, be sure to renew before

August 15

to be included in the
2003 Membership Directory & Resource Guide

Renew on line at **www.usitt.org**,
or by phone **800-93USITT**

Special note: members who have changed addresses, e-mail, or telephone numbers in the past year are urged to notify the USITT office of the change. Updates can also be made online at **www.usitt.org**.



USITT

STAGE EXPOSM

MINNEAPOLIS

MARCH 20-22

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

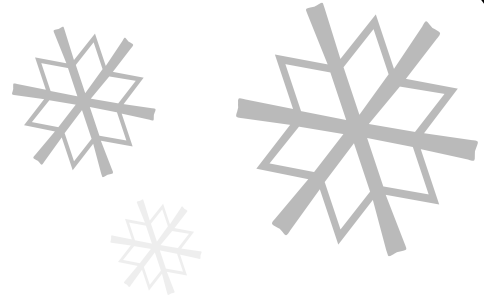
Stage Expo Exhibitors

- | | | |
|--|---|---|
| 730 American Harlequin Corporation | 81 Glimmerglass Opera | 660 Sapsis Rigging Inc. |
| 230 Apollo Design Technology, Inc. | 512 Graftobian Theatrical Make-up Co. | 59 Savannah College of Art and Design |
| 341 Automatic Devices Company | 820 H&H Specialties Inc. | 304 Sculptural Arts Coating, Inc. |
| 570 Barbizon | 990 heatshrink.com | 711 SECOA |
| 572 Ben Nye Company | 514 High Output, Inc. | 371 Selecon |
| 811 Big Apple Lights | 73 Univ. of Illinois, Urbana-Champaign | 813 Smooth-On, Inc. |
| 780 BMI Supply | 690 Irwin Seating Company | 84 University of South Dakota |
| 50/51 Boston University Theatre | 810 Kryolan Corporation | 53 University of Southern California |
| 76 Brandeis University | 500 LEE Filters | 52 Southern Illinois Univ. at Carbondale |
| 310 CAE/Leprecon | 590 Le Maitre Special Effects, Inc. | 771 Stage Directions Magazine |
| 74 California Institute of the Arts | 530 Lightronics, Inc. | 140 StageRight Corporation |
| 78 Carnegie Mellon School of Drama | 671 Limelight Productions, Inc. | 400 Steeldeck, Inc. |
| 260 City Theatrical, Inc. | 430 Mann Brothers | 900 Strand Lighting |
| 520 J.R. Clancy | 630 Martin Professional | 740 Syracuse Scenery & Stage Lighting Co., Inc. |
| 812 Clear-Com Intercom Systems | 390 MDG Fog Generators Ltd. | 540 Telex Communications |
| 72 Cobalt Studios | 421 Mehron Inc. | 440 Thern Inc. |
| 302 Columbus McKinnon | 220 Meyer Sound | 360 James Thomas Engineering |
| 473 Costume Computer Software Consortium | 75 Minnesota State Univ., Mankato | 981 Tools For Stagecraft |
| 471 Dazian LLC | 201 MSA Surety | 442 United Scenic Artists Local 829 IATSE |
| 85 University of Delaware | 79 Univ. of North Carolina at Chapel Hill | 580 Walt Disney World Company |
| 522 Designlab Chicago | 77 North Carolina School of the Arts | 840 Wenger Corporation |
| 600 Electronic Theatre Controls (ETC) | 411 Norcostco Inc. | 83 University of Wisconsin-Milwaukee |
| 560 Entertainment Design/Lighting Dimensions/LDI | 10/11 Palladia Passementerie | 460 Wybron, Inc. |
| 640 Entertainment Services and Technology Association (ESTA) | 67 Penn State University | 790 XS Lighting, Inc. |
| 300 Entertainment Technology | 17 Period Corsets | 80 Yale School of Drama |
| 66 Florida State University | 772 Production Intercom Inc. | |
| 203 Flying By Foy | 88 Production Managers Forum | |
| 800 Future Light | 673 Protech | |
| 240 GALA, a division of PACO Corporation | 82 Purdue University | |
| 760 GAMPRODUCTS, INC. | 700 Rosco | |
| | 330 Rose Brand | |
| | 86 San Diego State University | |
| | 89 Santa Fe Opera | |

Visit www.usitt.org for the most up-to-date Stage Expo Map and Exhibitor List

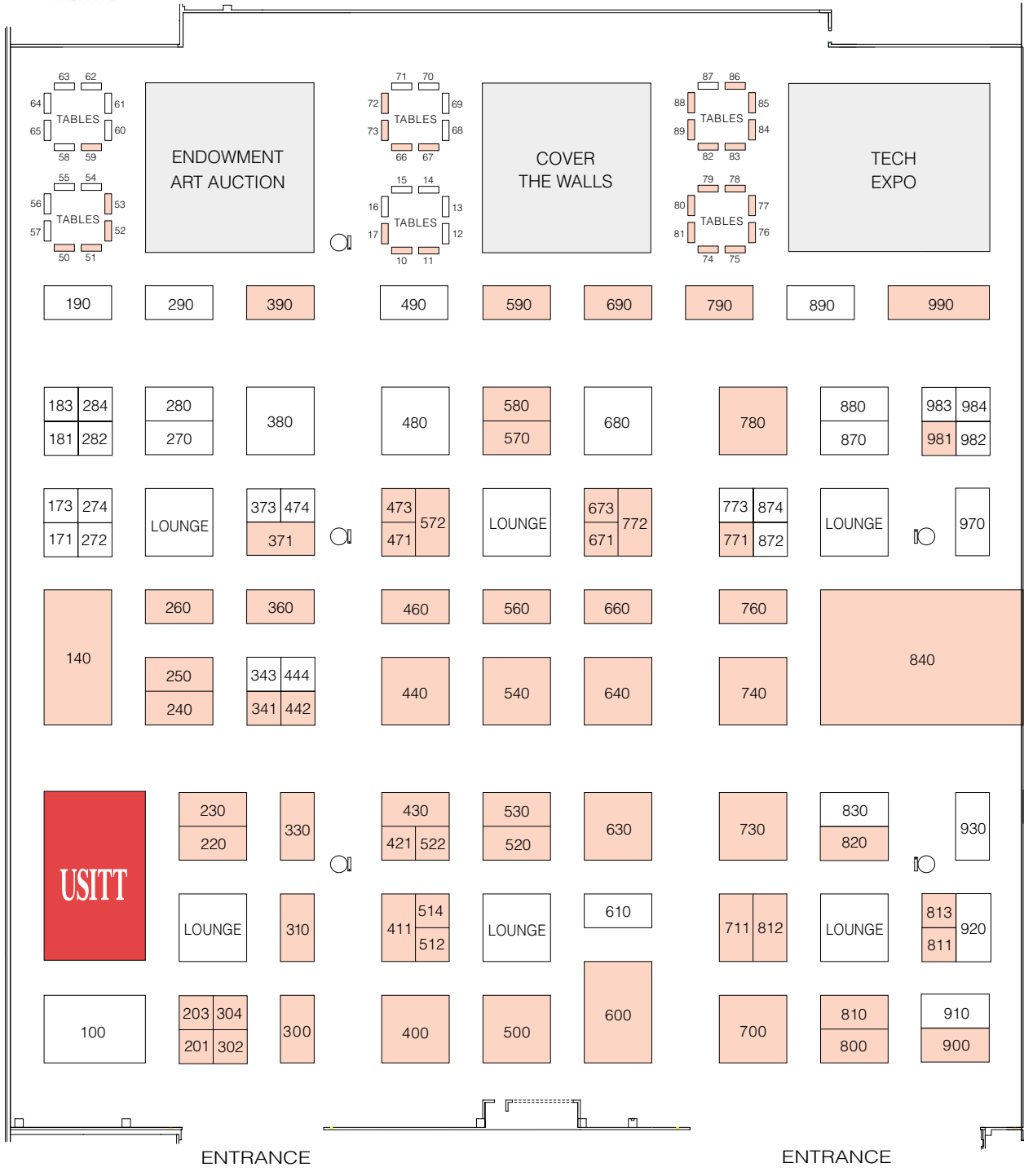


USITT STAGE EXPOSM 2003



MINNEAPOLIS
MARCH 20-22

the Real
GREAT WHITE WAY



2003 Conference Offers Shop Until You Drop

Whether for our jobs in this industry or for sheer pleasure, we all need to shop. Serious and casual shoppers alike won't want to miss the shopping extravaganzas planned as part of the 2003 Annual Conference & Stage Expo in Minneapolis. While one Professional Development Workshop being planned (FABRIC OUTLETS SHOPPING TOUR) includes a material/supplies shopping trip to S.R. Harris and Mills End Textiles, it's likely that our biggest shopping attraction will be the pre-conference Professional Development Workshop being offered to the Mall of America (SHOP 'TIL YOU DROP).

A checklist of Minneapolis area attractions would not be complete without mention of the country's largest shopping and entertainment complex. Anchored by Macy's, Nordstrom's, Bloomingdale's, and Sears, the mall offers more than 500 stores to explore. You can find everything from national flagship retailers to novelty boutiques and literally everything in between. And these are just the retail shops! Mall of America boasts 25 sit-down restaurants, 27 fast-food restaurants, nine nightclubs, two large-scale interactive exhibits, a walk-through aquarium, and a fully enclosed amusement park, right in the center of it all. With all this packed within **4.2 million square feet** of space, it's no wonder that locals have dubbed the Mall of America as the "Mega Mall."

How big is *big*? Well, a few statistics might help:

- Seven Yankee Stadiums would fit inside the mall.
- The Mall of America is big enough to hold 32 Boeing 747s.
- The Mall of America contains 13,300 short tons of steel, nearly twice the amount as the Eiffel Tower.
- More than 100,000 gallons of paint cover the mall.
- More than 45 miles of phone lines are strung throughout the mall.
- It's more than one-half mile around *just one* of the four levels of the Mall of America.

Shopping is just the tip of the proverbial iceberg at Mall of America. Conference attendees with energy to spare after a rigorous day of shopping (and just walking through the place) won't want to miss the roller coaster or carousel at Camp Snoopy, the mall's seven-acre amusement park. Named in honor of native son Charles Schultz and his comic strip creation, Snoopy and the whole *Peanuts* gang can be seen roaming the paths of the park.



Photos courtesy Greater Minneapolis CVA

Camp Snoopy is just one of the attractions which draw more than 40 million visits each year at Mall of America in Minnesota.

If "fins" are more your idea of fun, the newly expanded Underwater World (a 1.2 million gallon walk-through aquarium) features everything from Minnesota native fish to a giant Pacific octopus. Two touch pools allow you to pet sharks, stingrays, crabs, and other aquatic critters. Both scenic and lighting designers alike will delight in this amazing exhibit.

The fun continues after dark at the Mall's Upper East Side entertainment district. Jillian's Hi Life Lanes packs a 12-lane bowling alley, 150 video games, a restaurant, and two bars within its walls, while Knuckleheads comedy club delivers laughs. Or, with the largest screens in the Twin Cities, catch a movie at one of 14 theatres complete with stadium seating and digital surround sound.

USITT's Management Commission is taking advantage of the mall's well-defined role as a venue for marketing. Since there are over 400 events a year sponsored by Mall of America, many conference-goers will want to participate in a session featuring the special events planning team at the mall: SPECIAL EVENTS AS A MARKETING TOOL.

Mall of America's history stretches almost as far as its walkways are long. Locals and die-hard sports fans alike fondly remember the mall site as the long-time location of old Met Stadium (then home to the Minnesota Twins and Vikings) before the teams relocated to the downtown Minneapolis Metrodome. Because the stadium was located only a mile and a half from the airport, with four major highways intersecting the property, the land was prime for development. In 1985, Bloomington Port Authority purchased the stadium site and began entertaining proposals for development. Of the four major proposals being given serious consideration: office complexes, condominiums, a convention center, and a mixed-use retail and entertainment project, the Mall of America idea emerged victorious.

One year later, the Ghermezian Organization of Canada signed a historic agreement with the Bloomington Port Authority to develop the United States' largest retail and entertainment complex, which followed their completion of the world's largest retail and entertainment mall, Canada's West Edmonton Mall. This year, Mall of America celebrates its 10-year anniversary.

"Why Minnesota?" many people ask. There was a tremendous amount of skepticism surrounding the building of the Mall, particularly in the local media. There were plenty of naysayers, despite volumes of market research showing the mall would be a tremendous success. Its airport and freeway accessibility enables travel by potential tourists from around the world. In August of 1992, the Mall of America opened its doors, and the face of the Twin Cities retail scene changed forever. Since its grand opening, total traffic averages 35 to 42 million visits yearly. In 2000, 65.7 million visitors came to the Mall — 45 percent of them were tourists from *outside* the state and a whopping 2.5 million of them international visitors. With these kinds of numbers, Mall of America is one of the most-visited destinations in the United States, attracting more visitors annually than Disney World, Graceland, and the Grand Canyon *combined*.

Interestingly enough, the Minneapolis area is home to the world's first enclosed shopping mall, Edina's Southdale. With this long history, it is possible to count shopping as one of the region's most popular winter sports. Of special note to visitors engaging in this beloved Minnesota pastime, there is **no sales tax** on clothing in Minnesota. So start saving now to buy that new spring/summer wardrobe during your conference visit in March of 2003.

Compiled by **Seth Johnson**
Assistant Promotions Coordinator

REGIONAL SECTION NEWS

Schedule Set for Clearing the Air

The Northern California Regional Section and Berkeley Repertory Theatre will hold Clearing The Air About Fog June 21, 2002, at Berkeley Repertory Theatre, Berkeley, California. The professional education forum concerning stage fog with representatives of Entertainment Services and Technology Association (ESTA) and Actor's Equity Association, will be moderated by NorCal Treasurer, Dinna Myers of Musson Theatrical-Film-Television. No particular systems will be demonstrated or promoted. During the round-table discussion, participants may share personal experiences with specific fog/haze systems. Schedule for the day includes a tour of the new Roda Theatre, a light lunch provided by Musson, presentations by ESTA, Actor's Equity, and fog manufacturers covering MSDS sheets, types of fog/haze, product stewardship, health and safety regulations, measuring air quality, etc. followed by a round-table discussion. The day will end with a wine and cheese social courtesy of ETC. The event is free but requires an invitation and RSVP. For an invitation fax your name, address, fax number, e-mail, and organizational affiliations to 510-885-4748 attention Tom Hird.

Rocky Mountain Master Classes

In-depth sessions on scenic painting of landscapes, stage rigging, VectorWorks CAD, and costume rendering highlighted the Rocky Mountain Regional Section's first Master Classes held March 23 at the University of Wyoming in Laramie.

Bob Moody of Brandeis University showed methods for creating landscapes and foliage using older techniques and the step-by-step process needed for layout and preparation of a painted drop. Bob Bauer, co-owner of Theatrix, Inc., and Jerry Dougherty from the University of Northern Colorado (UNC), created a comprehensive session on stage rigging which they presented in the Educational Theatre, main stage, and scene shop. Charles Houghton, head of design at UNC, traded tips and techniques for VectorWorks with session participants while David Loveless from UNC and Annie Cleveland from Colorado State University conducted a two-part session on hand and computer rendering. The section recognized Larry Hazlett and his crew at UW for hosting the event.

Inland Northwest Met with KC/ACTF

Members and officers of the Inland Northwest Regional Section met February 23 at Western Washington University. The sessions, held in conjunction with KC/



Photos courtesy Greg Crouch

Hands-on the key phrase to describe the Rocky Mountain Regional Section's first Master Classes held at the campus of the University of Wyoming in Laramie.

ACTF, included a business meeting. Cary Wong gave the Keynote Address and a model-making workshop. Inland Northwest members coordinated 10 workshops at the conference on everything from WYSISYG to lighting design to costuming to program assessment. A new competition, Allied Arts, showcased the work of designer artisans working in masks, puppets, properties, or costume crafts.

Final Report in on Job Fair 2002

Crystal Tiala, New England Regional Section Chair, reports that Regional Entertainment Production & Administration Job Expo '02 (REPA Job Expo) in February proved to be an outstanding success in its second year. The goal of this event is to help producers and businesses in the entertainment industry find employees to fill job openings in design, tech, consulting, management, and administration. Employers included producers of theatre and events,

television, film, industrial suppliers, and theatrical consultants from the New England region. Attendance of applicants tripled from last year. Employers were thrilled as interviews never ceased for the full four hours of the event. This annual event is sponsored by USITT New England, the New England Theater Conference, and Stagesource with assistance from USA local 829 and the MIT Theatre Department.

Upcoming events for USITT NE are the annual August BBQ and participation in the New England Theater Conference convention in November. For information, updates and invitations to USITT New England events, send your name and e-mail to Mike Katz at mkatz@mit.edu and ask to be included on the list serve. To become a member of USITT New England, contact Ron Dallas at ron.dallas@usa.net for information.

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

Have you submitted your project for **USITT's**

Teaching Scene Design: A Compendium of Projects

being compiled by
Karel Blakeley?

Projects can be submitted on line at
inst.santafe.cc.fl.us/~cah/theatre/form/dwyer.htm

To learn more e-mail Mr. Blakeley at
blakeley@lemoyne.edu
or call **315-445-4203**

Officer Profile:

Carl Lefko

When Carl Lefko, USITT's new Vice-President for Programming, talks about his time with USITT, you can almost hear the smile in his voice. No matter what the subject, or how difficult the situation, the sense of adventure and enthusiasm shines through.

Mr. Lefko has been involved with USITT for more than 25 years, since a grad school professor took a group to the Southeast Regional Section Master Classes at Wake Forest University. Shortly after, a colleague "coerced" him into attending a section meeting at the SETC Conference.



Photo courtesy Carl Lefko

Carl Lefko at Stonehenge, savoring one of the benefits of the foreign travel he enjoys.

Those first contacts began a process leading to his close association with the Southeast Section and ultimately, after holding the offices of Treasure and Vice-Chair, becoming Chair of the section. This was done mysteriously, he implies, and happened almost without his knowledge. Additional section involvement includes coordinating the 1992 USITT Southeast Master Classes at Radford University. The following year he served as Festival Coordinator for the KC/ACTF Region IV Festival at Radford University, helping further refine his scheduling skills.

Seems the same phenomenon struck again with the Conference Committee. Dick Durst, former USITT President, came to a section meeting and asked for help putting together the Annual Conference & Stage Expo in Nashville in 1994. Mr. Lefko found himself as Co-Logistics Chair as the structure for presenting conferences transitioned from one controlled by the regional section to the current model of an institute-wide committee. Since he has been attending USITT Conferences since Calgary in 1989, it seemed a natural progression.

In 1997, as planning was underway for the next year's confer-

ence in Long Beach, Mr. Lefko again found himself working to create great programming. Since then he has served as Programming Coordinator or Program Co-Coordinator, working closely with former VP-Programming Bill Teague, keeping track of the hundreds of details needed to make programs at USITT's annual extravaganza run smoothly. Now, as VP-Programming, he will be responsible for many of those program details.

Involvement is not new to Mr. Lefko. As a Regional Section Chair he was part of the Nominations Committee and can tell the tale of an August meeting at New York University, where he and his entire family stayed in a dorm after a vacation in Pennsylvania. Although Mr. Lefko questioned New York City's fire code for safe electrical wiring, he and the family all survived the experience, as did the family car.

Family adventures are one of the things Mr. Lefko enjoys. He has combined his love of travel with family time, including taking two groups of students to London for three weeks each time.

He and his wife, Ruth, a kindergarten teacher, have two daughters. The elder recently earned her degree as an occupational therapist, and is gainfully employed and living in Virginia Beach, Virginia. The younger is a sophomore in high school and very active in sports including volleyball, basketball, and track.

Active as his life within USITT has been, Mr. Lefko continues his involvement with planning and budgeting at Radford University in Virginia where he is scenic and lighting designer. He served as assistant chair of the department for four years, and chair of the university planning and budgeting committee for three years, along with a two-year stint as a faculty senator. Mr. Lefko also devotes time to SETC, and is a member of the editorial board of *Southern Theatre* where he is also editor for the column "Outside the Box."

Not surprisingly, Mr. Lefko's hobbies are interconnected. He enjoys gardening, and can be counted on as one of USITT's experts on the hottest of hot peppers. Once he grows those peppers, he uses them in his homemade barbecue sauce specially concocted for his home cookouts of North Carolina-styled pork barbecue. He also enjoys cooking, sports, fishing, canoeing, camping, and dancing.

Next on the list of places Mr. Lefko will be exploring is Minneapolis, Minnesota, site of the 2003 Annual Conference & Stage Expo. His attention to detail will help make the experience memorable for the thousands who are expected for the event.

Tech Expo Entries: They Aren't All Seen on Stage

As Mark Shanda said in the April/May issue of *Sightlines*, "It is not too early to start planning entries for the ninth Biennial Tech Expo to be held at the 2003 Annual Conference & Stage Expo Minneapolis, March 19-22." Each year, the Tech Expo committee has the extremely difficult task of evaluating all the entries from members of the Institute. Not that we are gluttons for punishment, but we wouldn't mind it if our task was even more difficult because more people decided they have something to share with their fellow artists.

It is true that most of the entries are built and conceived with a specific production in mind or are innovative pieces of equipment that are used to make productions run smoother, faster, or quieter. However there have been a number of entries that were conceived to make the technicians' life easier or safer in both the shop and in the theater.

A prime example of this was the "Husky Saw" seen at the last Tech Expo. This lovely (albeit large) unit created a new slant on the panel saw, giving the operator the ability to cut angles. Keith Cornelius from

Emerson College created another Tech Expo selection that was shop related. His "Inexpensive, Human-Powered Roll Former" provided a "homegrown" solution to the steel bender.

There have also been some safety related entries that have been shared through Tech Expo. Phillip Grayson's "Constructing a Tester with a GFCI" to test lighting instruments comes to mind in this category.

This is a time when many of us are enjoying slower production schedules, and is a great opportunity to take a look around and see if you or fellow technicians in your organization have created something unique. Take that something that you are proud of and share it with the rest of the USITT membership.

Please plan now to submit your entry by November 22, 2002. Watch for the application form on the USITT web site and in an upcoming issue of *Sightlines*. We look forward to many entries. Should you have any questions or need some assistance in developing your entry, please feel free to contact Mark Shanda at 614-292-0878 or shanda.1@osu.edu. He will put you in touch with a Tech Expo committee member who can help.

Rob Kerby
Tech Expo Committee Member

Barbara E.R. Lucas
Public Relations & Membership Manager

Lighting Commission Notes Leadership Changes

Welcome to the middle of summer. If you run a schedule that is anything like mine, you're probably in the "heat" of pulling off yet another season of stock. As is typical, there is probably too much to be done and not enough time or money to do what you'd really like to be doing for a given production. Since I'm writing this article in May, it's hard to imagine what type of heat or weather conditions you're currently experiencing. Each summer my family and I leave the heat of Georgia to spend over two months in the "cooler environs" of Connecticut — ironically the last three summers have been hotter up north than they have been down here in Athens!

The other day I received the sad news of the death of noted lighting designer Martin Aronstein. With Mr. Aronstein's passing, we lose yet another pioneer and legend in the world of lighting design and I recognize again how quickly the years are passing. It also reminded me of how many changes happen to us on a subtle front . . . the ones that we take for granted year after year, season after season, or production after production.

USITT also undergoes these changes and with the coming of July, USITT installs new leaders. This is an opportunity to introduce the new leaders of the Lighting Commission and explain the roles they play. First and foremost, our organization and its success are directly related to the volunteers who so willingly give of their time and talents. The Lighting Commission has had a rich history of participation and contributions from a number of individual, organizational and company members. We are constantly seeking more participants and I encourage involvement in commission activities.

You might ask, "How can I become active? How might I move into the leadership of the commission?" It can happen in so many different ways. You might volunteer to be a panelist or organizer for a session at a future conference, or submit articles to *TD&T*, or work on one of our ongoing projects such as the *Lighting Graphics Standard Project*, or simply help us brainstorm future commission activities or projects. Every one of our leaders made a commitment to becoming active and involved in the commission because they saw how they could help.

If you're still relatively new to USITT or just not sure who to contact, one easy method to get involved is to attend the Lighting Commission meetings that are part of each year's Annual Conference & Stage

Expo. These meetings are in the Conference Program as Lighting Commission Meetings (I, II and III). They are open to anyone at the Conference and are for anyone who wants to become active in the commission — no matter what your background may happen to be.

Don't feel you need to be "the authority" on a given matter — we need the participation of people at all levels of the profession!

If you are unable to attend the Conference meetings, feel free to contact any of the Commission leaders or myself at any time to ask how you might get involved. We have a large delegation of leaders in our commission, each with a specialized job or area they coordinate for us. If a leader can not help you, they can refer you and help you connect with other individuals and aspects of the commission.

The list below introduces our leaders. Some are coming on board while many are continuing in various capacities. What is more exciting is that the Lighting Commission has filled several vacant positions and added other positions. We have some pretty interesting people who are eager to get new things going within the Lighting Commission! Most importantly, while we are in-

volving more leaders than ever, we have also seen a renewed interest from Lighting Commission volunteers in general. I hope that you, too, will consider taking a step towards a more active membership, Make suggestions, attend our meetings, and volunteer your time and talents to the Lighting Commission.

During the coming year, various leaders of the Lighting Commission will be writing articles for *Sightlines*. This will allow members to introduce themselves and explain what their roles are within the commission. Feel free to contact any of us through the information provided at the beginning of the *Membership Directory & Resource Guide* or through the Lighting Commission's page on the USITT website. Each location provides full contact information for commission leadership. To make it even easier, leaders' e-mail addresses are included below.

We hope to hear from you. And by the way, there's only a couple more weeks of stock so you're most likely already over the hump week! Congratulations . . . enjoy the rest of the summer and have a good fall!

Rich Dunham
Lighting Co-Commissioner

usitt

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Nominations Due August 15 For Golden Pen Award

Nominations for the 2003 Golden Pen Award that will be presented at the 43rd Annual USITT Conference and State Expo in Minneapolis will be accepted until August 15, 2002. The Golden Pen Award honors an outstanding publication in the field of design and production for the performing arts. 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.

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.

Previous Golden Pen Award recipients are 2002: Mary C. Henderson: *Miezliner: Master of Modern Stage Design*; 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 and 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 & Lisa Aronson, *The Theatre*

of Boris Aronson; 1987: Denis Bablet, *His Collected Works*; 1986: Arnold Aronson, *American Set Design*.

The Publications Committee makes a recommendation to the full Board for consideration at the winter meeting. All Golden Pen Award winners are added to the list of Publications Available as a benefit to USITT members. Award recipients are honored at the USITT awards banquet as well as invited to the conference where a book-signing is generally scheduled.

Nominations for the 2002 Golden Pen Award will be accepted until August 15, 2002 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.

It is possible to nominate a book for the award by completing an on-line form, available through the Members_Only section of the USITT web page, www.usitt.org. The short form is easy to use and asks only for a brief description of the book, including publication information, and the reasons why it should be considered. Nominations can also be submitted in a letter or e-mail that includes name of the book, its author, and publication details in addition to reasons why it is being nominated.

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

Interim Vice-President for Communications

CLASSIFIED ADS

MILWAUKEE REPERTORY THEATER is seeking an Assistant Technical Director to work directly with the Technical Director, Scot Burckhardt. Applicant must have demonstrated skills in hand and computer drafting (AutoCAD 2000), and communication with carpenters and scenic artists. Candidate must have a minimum two years experience at a professional level. We are interested in receiving applications from a broad spectrum of people, including women and minorities. Position is salaried and includes health benefits. Send letter, resume and three references with phone numbers to: Carey Lawless, Production Manager, Milwaukee Repertory Theater, 108 East Wells St., Milwaukee, WI 53202. FAX (414)224-9097. Email: clawless@milwaukeeerep.com.



UNIVERSITY OF HOUSTON School of Theatre seeks an experienced individual for a full time 12 month staff position. Responsibilities include technical planning, managing execution, and supervising production staff for five major School productions, 3-4 student workshops and 5 professional summer productions (3 Children's Theatre Festival; 2 Houston Shakespeare Festival). Manages allocated production and technical budgets. Must possess strong organizational and communication skills and CAAD expertise. MFA or equivalent experience preferred. Competitive salary and benefits package. Start date of 9/1/02. Send letter, resume and references to Jonathan Middents, University of Houston, 133 Wortham, Houston, TX 77204-4016. Fax: (713)749-1420 Email: jmiddents@uh.edu. UH is an EO/AA/ADA employer.



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**Books which have won the
USITT Golden Pen award are
available at special member
rates by calling**

800-93USITT

or ordering on the web at

www.usitt.org

THE KANSAS STATE UNIVERSITY THEATRE PROGRAM is currently accepting applications for the position of Costume Shop Manager/Cutter Draper. The Theatre Program is committed to excellence in both teaching and production; costume production is vital to that excellence. Responsibilities include: costume production (all patterning, development of construction techniques, supervision of alterations, etc.) for 5 main stage productions per year, hiring and supervision of a paid staff of student stitchers, facility maintenance and labor budgeting, teaching 2 six week sewing labs per year, and limited involvement with 2 dance concerts. Qualifications: Positive attitude and collaborative approach, BA/BFA in Theatre/Costume Production or closely related field and professional experience required, MFA in Costume Technology/Production preferred. Nine month renewable contract at instructor level; excellent benefits package attached. Review of applicants will begin June 15 and continue until the position is filled. Send cover letter, resume and three letters of reference to: Dana Pinkston, Head, Costume Search Committee, Kansas State University, Department of Speech Communication, Theatre & Dance, 129 Nichols Hall, Manhattan, KS 66506. Kansas State University is an EOE/AEE. For more information about our program please visit: <http://www.ksu.edu/sctd/theatre>



VISITING PROFESSOR, SET/LIGHTING DESIGN: The Department of Theatre Arts at the University of North Dakota (NAST accredited, offering BA, BFA in Performance and technical theatre/design, MA degrees) is seeking a one-semester replacement for a set/lighting design position. The candidate will also supervise students in an established BFA Design/Technical Theatre program. This is a one-semester non-tenure-track position which will commence Fall semester, August 15, 2002 OR Spring semester, January 14, 2003. Teach design and stagecraft courses. Design for mainstage. MFA required. Screening begins immediately. Send letter of application, vitae, and three current letters of recommendation to Dr. Kathleen McLennan, Search Committee, Department of Theatre Arts, Box 8136, University of North Dakota, Grand Forks, ND 58202. Electronic submissions welcome to <kathleen_mclennan@und.nodak.edu>. Phone: (701) 777-2871

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



TECHNICAL DIRECTOR: Full time salaried position, based in Seattle, supports three garden and interior design consumer events in Seattle and San Francisco. Necessary skills include planning, show production, budgeting, cost control, staging and drafting. Full job description available upon request. Excellent benefits. Salary DOQ. Contact Grant Dull, President. Voice: 206-789-5333 FAX: 206-784-5545 Email: grant@salmonbay.com



GREAT OPPORTUNITY FOR RECENTLY GRADUATED DESIGN AND TECHNOLOGY STUDENTS LOOKING FOR WORK EXPERIENCE PRIOR TO ATTENDING GRADUATE SCHOOL: The Professional Theatre Training Program at the University of Delaware has the following positions open for the 2002-2003 academic year: 1-Assistant Designer; 2- First Hands; 1-Stitcher/Wardrobe Crew. Positions begin September 9 and run through the first week of May. The Professional Theatre Training Program is located in Newark, DE. Only 2 hours from NYC, 45 minutes to Philly, 2 hours to Washington. Our costume shop is a professional shop set up similar to that of a Lort Theatre. Presently, we employ the following staff: 1-Director of Costume Production; 1-Cutter/Draper; 1- Wardrobe Supervisor; 2-2 1/2 Professional Stitchers; 1- Resident Designer, and will be bringing in at least two guest designers for the 2002-2003 season.

Due to our demanding season next year, (we will be producing 10 full blown productions over the course of the year) we will need to increase our staff. The position of Assistant Designer is perfect for a recently graduated costume design student with an undergraduate degree looking for experience in design prior to attending graduate school. The position requires that the Assistant Designer have Organizational Skills, Communication Skills, Computer Skills and Craft experience. The positions of First Hand require a high aptitude in costume construction and technology, communication and organizational skills. We are seeking motivated, skilled and fun personalities for all of these positions. We guarantee a year of tremendous growth and learning, access to many cultural venues and a pleasant atmosphere to work in. ALL POSITIONS ARE PAID. Please Contact Barb Hughes-Lampros, Head of Costume Production, Department of Theatre, University of Delaware, Newark, DE 19716, phone: 302.831.2203, e-mail: bhughes@udel.edu





USITT CALENDAR: July 1, 2002 - September 30, 2002

July 2002

- 1 **Finance:** 2002-2003 Fiscal Year begins
Conference: Program updates due for July Programming meeting
- 15 **Sightlines:** September editorial deadline
- 18-19 **Institute Business:** Executive Committee meeting, Minneapolis, Minnesota
- 19-20 **Commissions:** Commissioners & Vice-Commissioners retreat, Minneapolis, Minnesota
Conference: Conference Committee meeting, Minneapolis, Minnesota

August 2002

- 1 **Costume Research Journal:** Winter editorial deadline
- 1-3 **Costume Symposium:** University of Cincinnati College Conservatory of Music, Ohio with pre-conference trip to Baer Fabrics
- 13 **Membership Directory & Resource Guide:** Advertising Deadline
- 14-16 **Scene Design Symposium:** San Antonio, Texas
- 15 **Awards:** nominations for USITT Awards due to Awards Committee
Golden Pen: nominations due for Golden Pen Awards to Publications Committee
Sightlines: October editorial deadline
- 16-18 **CITT:** Canadian Institute for Theatre Technology Annual Conference in Vancouver, British Columbia, Canada

September 2002

- 3 **Institute Business:** Las Vegas Board meeting Call for Reports issued
- 4 **Conference:** Non-member presenter travel/housing/honoraria/guest pass information to Office
- 10 **Commissioners:** Contact project heads about budget requests for FY 2002/03
- 13-14 **Northern Boundary Regional Section:** Hamline University Theatre and University of Minnesota Showboat, St. Paul, Minnesota
- TBA **Southwest Regional Section:** Symposium, Texas Christian University, Fort Worth, Texas
- 15 **Sightlines:** November editorial deadline
- 18 **Conference:** Student Volunteer Program applications available at www.usitt.org/members_only or from the USITT office
- 22 **Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
Institute Business: Commissioners, Committee Chairs, Section Chairs submit reports and budget requests to officers
- TBA **OISTAT Publications & Communications Committee:** meeting, Belgrade, Yugoslavia
- 27-28 **Southeast Regional Section:** Master Classes, University of North Carolina at Chapel Hill
- 30 **Grants & Fellowship Program:** Project Grant Applications due
Institute Business: Officers' Board Reports due

usitt sightlines

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