

Sightlines ^{usitt}

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

JULY 2003

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Photo/Tom Thatcher

Allen Lee Hughes accepts a Distinguished Achievement Award at the 2003 Annual Conference & Stage Expo from President Bruce Brockman. To nominate someone for a USITT award, see story at right.

Calling All Members!

Jean A. Montgomery

Awards & Resolutions Committee Co-Chair

Your nominations are needed for next year's USITT awards!

Each year we solicit you – the members of the Institute – to suggest (i.e. nominate) those folks, both members and non-members, who meet the criteria for the various awards presented each year as part of the USITT Annual Conference & Stage Expo. The awards recognize a significant contribution on the part of the recipient to our industry or to our organization. Stellar though the Awards Committee members are, we still need and want input, suggestions, and nominations from the membership. Have you worked with someone you think would be a worthy recipient? Have you noticed someone's contributions to the art and craft of theatre or the entertainment industry whose work should be recognized? Then let us know!

Nominations will be accepted through August 15, 2003 for distinguished achievement, outstanding service to USITT, or a specific area of specialization as noted below. All nominations should include the specific award for which a person or organization is being considered, a brief biography of the nominee, justification for the award, and information on how to contact both the nominee and the person making the nomination. That information should include telephone numbers, complete mailing addresses, and e-mail addresses.

Nominations should be sent to Sarah Nash Gates at sngates@u.washington.edu or by mail to 3715 Woodlawn Avenue North, Seattle, WA, 98103. If you have questions, you may also call Sarah at 206-

543-5140 after July 5. In the interim, you can reach me at montg001@tc.umn.edu.

All nominations will be considered by the Committee on Awards & Resolutions, which will make final recommendations for approval to Board of Directors at the November meeting. The committee also keeps past nominations on file, so you could ante up names for future consideration (which is very useful).

Awards that the committee considers are:

- The USITT Award is given to recognize a lifetime contribution to the performing arts community in any capacity. Recipients do not need to be members of the Institute or have any connection to USITT.

- The Joel E. Rubin Founders Award is given to a USITT member or members for outstanding and continued service to the Institute.

- The Thomas G. DeGaetani Award honors an outstanding lifetime contribution to the performing arts community by an individual or organization living and/or working in the region of the Annual Conference & Stage Expo.

- Special Citations are given to recognize extraordinary achievement in any area of theatre by an individual or organization. Distinguished Achievement Awards are given to individuals with a career record of achievement in an area of specialization. Possible categories of achievement include scene design, lighting design, technical production, costume design, costuming, health and safety, engineering, theatre architecture, consulting, education, production management, sound design, or arts management. Nominees do not need to be

CALLING ALL MEMBERS (See page 2)

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

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

USITT membership application forms and additional membership information are available from the USITT web page at www.usitt.org 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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MEET THE OFFICERS

Patricia Dennis

When Patricia Dennis took over as USITT's Secretary on July 1, she added another job to the long list of volunteer positions she has held for the Institute. In her new position, Ms. Dennis will be the person keeping the official record of the actions of the Institute's Board of Directors, reviewing contracts, and serving as a member of the Executive Committee. She succeeds Elizabeth Lewandowski, who held the position for six years.

Ms. Dennis, head of the Department of Theatre at the University of Minnesota in Duluth, says she grew up "all over" as part of a military family. The charming southern drawl was acquired during a stint in Alabama, but she says that "home" was in Kansas. She received her undergraduate degree in technical theatre from Emporia State University in Kansas, spent a year at Texas Tech, and then received her master of fine arts in costume design from the University of Nebraska at Lincoln.

Although she lived in many different places as a youngster, Ms. Dennis' traveling days did not extend into her professional career. She was offered a job as a designer with the Duluth summer repertory program, which was extended into that of an instructor at University of Minnesota Duluth, and has been in the Great Lakes seaport ever since.

"I've never regretted it," she says. "I love a good blizzard, and I find Duluth to be the most charming, most beautiful place ever. I always wanted to live by a major body of water, and Lake Superior is beautiful all year long and inspiring every day." Having Minneapolis only 150 miles away doesn't hurt, either.



Patricia Dennis

In addition to teaching makeup and costume design, Ms. Dennis has served as department head for 10 years which includes acting as executive producer of the Minnesota Repertory Theatre, where she also designs. She spent the 2001-02 academic year as Acting Dean of Fine Arts. "Teaching will always come first, but over the years that I have served as an administrator, I have found that I truly enjoy the work, and it can be very satisfying."

Ms. Dennis' devotion to students can be seen in her involvement with USITT. She was student coordinator for the Annual Conference & Stage Expo in 1987, has served on the Student Liaison Committee, and has just completed three years as chair of the committee.

"I feel strongly that students are going to be our future leaders, and having them feel comfortable within the organization is essential," she noted.

A major influence on her teaching and design work was Forrest Newlin, who had a very strong orientation to working with students. After helping establish the Northern Boundary Regional Section, Ms. Dennis has been involved with the section ever since. She particularly enjoys the people she has worked with in regional activities including Dick Durst, Larry Hill, and Lance Brockman. As a service-oriented individual, running for USITT Secretary was a way of "putting my money where my mouth is," she said. "It is a real privilege to be in any sort of leadership position with this group, and I know that I can count on former Secretaries Elizabeth (Lewandowski) and Gino (Jean Montgomery) as mentors."

In addition to her love of costume design, Ms. Dennis is also passionate about her makeup designs. She notes that she has probably done more freelance work in that field than any other,

PATRICIA DENNIS (See page 3)

CALLING ALL MEMBERS (from page 1)

Institute members. Nominations for the Distinguished Achievement awards normally come to the Awards Committee from specific USITT Commissions. Please contact the appropriate Commissioner with nominations for these awards.

Refer to pages 32 to 35 in the *USITT Membership Directory and Resource Guide* or the USITT web site, www.usitt.org, for the names of past honorees as well as further information regarding the criteria for each award.

We hope you will participate in this year's process and look forward to hearing from you.

Around the Institute

Barbara E.R. Lucas
Sightlines Editor

Congratulations to Dick Durst who is the new Executive Director of the International Council of Fine Arts Deans, an alliance of arts administrators which provides arts education leadership. Mr. Durst is a former president of USITT, OISTAT, the International Organization of Scenographers, Theatre Architects, and Technicians, and ICFAD.

Ming Cho Lee recently received a National Medal of Arts for 2002, recognizing his work as a painter and stage designer. President George W. Bush and First Lady Laura Bush, honorary chair of the President's Committee on the Arts and Humanities, presented the medals at a ceremony in the Oval Office of the White House in Washington, D.C. He was one of nine individuals honored for superior accomplishments in the arts.

CONTRIBUTING MEMBER NEWS

Two of **Schuler & Shook, Inc.'s** lighting designs were honored at the 20th International Association of Lighting Designers awards. The Minneapolis Convention Center Auditorium, site of a

PATRICIA DENNIS *(from page 2)*

including many commercials which have been seen throughout Minnesota. Another passion, this one not directly related to design, is forensic pathology, and she devours medical mysteries for fun.

Fitted into her "free" time, Ms. Dennis does floral sculpture as a hobby. Perhaps influenced by her birth in Japan, or two separate times she has lived there, Ms. Dennis has been working in "ikebana," the spare Japanese flower arrangement style which is less about flowers and more about line. Taking her art form outside the theatre, she also has a canvas or two, one of which is "on my easel" waiting for completion.

In her new role as Secretary, filling a vital role and attending all Board of Directors and Executive Committee meetings, Ms. Dennis may find that the canvas gets a bit dustier before it is completed.

special session during USITT's 43rd Annual Conference & Stage Expo, received an Award of Merit, as did the firm's work for First Presbyterian Church in Evansville, Illinois. The Minnesota project was designed by Lauri Tredinnick who met design challenges for the flexible space with downlight systems, wall sconces on moveable and stationary walls, and a programmed control system. Robert Shook, IALD, and Giulio Pedota, LC, worked on the lighting renovation to the church, which was done in conjunction with the architectural renovation of the chancel. The new lighting design provides more effective, functional, and efficient lighting throughout the church. IALD recognized 16 lighting projects from throughout the world with its awards.

SUSTAINING MEMBER NEWS

Tim McGraw's 2003 tour includes eight Pulsar ChromaBank LED fixtures obtained for the tour through Pulsar distributor **TMB**. The LED strip fixtures, specified by tour lighting designer John Broderick, are used for chasing color washes and bright "blinder" effects and are arrayed symmetrically above the custom three-tiered black stage with a 40-foot backline of 4 by 4-foot video cubes.

Stage Research is expanding its offerings and now has Echo Sound Cards available at "great prices," either by phone or through its web site, www.stageresearch.com. The company also gave away 10 GB iPod MP3 players for Windows to readers of its e-newsletter. Information on subscribing can also be found at its web site.

While **TOMCAT** is most well known for providing touring equipment, it can also create permanent installations. Recently, TOMCAT worked with Washington Opera to design a custom personnel access truss which incorporates an access walkway which allows crew to walk through each span of truss as well as have easy access to the lighting equipment below. The truss was built with top horizontals and incorporates a no-hardware built-in hinge grating system which, when locked in place, allows crew to use both hands while working on equipment.

Acousticians **Kirkegaard Associates** recently completed key design features of the Atlanta Symphony Orchestra's future concert hall complex, Atlanta Symphony Center. "Larry (Kirkegaard) and his team

AROUND THE INSTITUTE *(See page 4)*

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

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SUSTAINING

A.C.T Lighting, Inc.
Altman Lighting, Inc.
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Apollo Design Technology, Inc.
Auerbach • Pollock • Friedlander
A V Pro, Inc.
B.N. Productions, Inc.
Baer Fabrics
Bandit Lites, Inc.

AROUND THE INSTITUTE *(from page 3)*

have given us a 21st century design that reflects the three core concerns from our process: acoustical excellence, a feeling of community for the audience, and state of the art presentation capabilities,” said Dona Humphreys, chair of the Building Steering Committee. The concert hall’s interior will be based on a concept where seating sections engage and encircle the stage. The design incorporates a movable, acoustical ceiling that can be lowered or raised depending on the degree of reverberation required.

Help us find these members

We have been very successful having members help us find addresses or working e-mails for other members who have disappeared from mail contact. So we are again asking for your help. We are looking for Kristen Balzer, Jessica Betts, Michelle Bohn, Andrew Foley,

Jarvis Jahner, Walter Lam, Susan Lingelbach, Kenneth Thompson, II, Jane Thurn, and Benjamin Zimmer.

The USITT Office needs to send publications and membership information to these individuals for whom mail had been returned. If you have current address, phone, or e-mail information please get in touch with Barbara Lucas at barbara@office.usitt.org or call 800-93USITT.

Keep in Touch

As summer days grow long, and our members continue to change locations, we urge you to update the USITT Office with current address, phone, and e-mail addresses. There is a direct link to update information on the first page of www.usitt.org, so please use it any time contact information changes.

Publication of *CRJ* Ends

Barbara E.R. Lucas

Sightlines editor

From its inception to its final issue, USITT’s costume publication was on the cutting edge of technology. Until *Costume Research Journal*, formerly known as *Cutters’ Research Journal*, ceased publication with the Winter 2003 issue, it continued the tradition begun with the *Flat Pattern Newsletter* of using the latest techniques to provide information not available anywhere else.

Mari DeCuir, who headed the *Flat Pattern Newsletter* when it grew out of the Flat Pattern Source Committee of the Costume Design & Technology Commission, remembers creating pages on a Brother electric typewriter in the 1980s. Computers were not in general use, but her typewriter had memory, a gigantic step forward. The newsletter had a set of contributing editors and articles of various kinds, creating a place for costumers to find information or showcase work for promotion and tenure purposes.

Joy Emery, Costume Commissioner and later Vice-President for Communications, was the “go to” person for questions with Kevin Seligman also a key factor. Ms. Emery remembers the idea evolving from a time when “Kevin, Mari and I were on a

bus at USITT...” Betty Williams was also a prime mover and shaker, and “wrote many articles and many directives” during the newsletter years and later when the publication changed to *Cutters’ Research Journal*.

First editors of *Cutters’* in 1989 were Janice Lines and Nanalee Raphael, both at that time at the Krannert Center for Performing Arts. Ms. Lines, with assistance from a graphics person from Krannert, created a prototype of a large-format publication which was heartily endorsed. Ms. Raphael remembers being asked to be co-editor for *Cutters* and working on it in her “spare” time learning computer page layout. Eventually, she dedicated one day a week to the task of producing *Cutters*, which covered a range of topics from printing full-sized period patterns to articles on computer drafting, plus columns on a broad variety of topics, and answers to readers’ questions.

In the Winter 1991-1992 issue, Mr. Seligman wrote on “Semi-Sports Jacket – 1935” while Ms. Williams wrote about 1920s Bust Binders, the center spread contained a full-sized pattern for cutting out Le Chemise Russe, and Jeff Gillies was writing about government resources which aid in costume research. That was also the first issue with Ron Gloekler of the

CRJ ENDS *(See page 5)*

CRJ ENDS (from page 4)

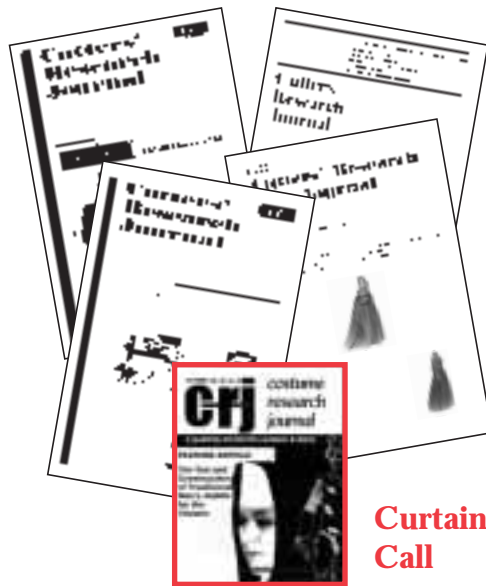
University of Northern Colorado as editor.

Mr. Gloekler, who continued as editor until Summer 2000, did an incredible amount of work to produce what many costumers fondly began to call *CRJ*. In addition to soliciting articles and promoting scholarly publication, Mr. Gloekler printed a wide variety of period advertising and continued the tradition of printing full-sized patterns. This practice could lead to difficulties with printers, since the back side of the pattern pages was left blank intentionally. Among those who helped Mr. Gloeckler with *CRJ* were Whitney Blausen, who served as assistant editor, and Debra Krajec, who was department editor. *CRJ* provided an opportunity for people to publish both brand new material and period research fulfilling its mission as “a quarterly devoted to clothing, accessories, and textiles.”

Mr. Gloekler’s innovation of reprinted advertising caused a stir when one issue was mailed. Ms. Emery recalled a problem with the post office in Greeley, Colorado, refusing to mail a *CRJ* issue at the second class rate because it contained advertising. It took about six weeks to convince them that the corset in the ad from 1906 was no longer available.

In 2000, *CRJ* underwent another transformation by becoming *Costume Research Journal*. With Susan Brown-Strauss and Kathleen Gossman as editors, the publication changed its physical size to a standard letter-sized format and slightly shifted its focus to become “a quarterly devoted to costume & dress.” New departments were added, as were more associate editors, and a structure for presenting juried papers. In October, 2001 Ms. Brown-Strauss became as sole editor, continuing the innovative ways of the journal creating e-*CRJ*, an on-line version which allowed for extended coverage, color illustrations, and a electronic publication not dictated by the bounds of a typical printing press.

Authors’ names appear and reappear throughout the publication history of *Flat Pattern* and *CRJ*, and it would be impossible to name all those who have contributed either as writers, associate editors, review board members, column editors, or other volunteers. For example, Peggy Rosefeldt, in Volume 1, shared her hard



coding for computer assisted pattern drafting and in 2002, Tara Maginnis talked about useful web sites for masks, fursuits, and puppets.

As Ms. Emery noted, *CRJ*’s editors have always given “heart and soul” to its production. They provided the framework which made all the scholarship and sharing of information possible especially since outlets for such sharing were almost non-existent when the journal was created.

The decision to terminate publication of *CRJ* was a difficult one, especially because of the respect it has garnered throughout its existence. However, as Bobbi Owen, Interim Vice-President for Communications, noted in announcing the cessation of publication, “The wider availability of shared information via the Internet, including the Costume Design & Technology Commission-supported Yahoo listserv, was a major factor. Resources such as that were not widely available when *CRJ* began.” She also noted that Ms. Brown-Strauss, throughout her tenure, was responsible for all content, arranging for graphics and permissions, and for maintaining the high standards set by the previous editors. Ms. Owen said, “If anyone could have found a way to keep *CRJ* successful, it was Susan Brown-Strauss.”

The final issue of *CRJ* was mailed to all current subscribers and those who had recently lapsed. Back issues of the journal are still available for purchase from the USITT Office, and a complete set of the publication will be deposited in the Billy Rose Collection of the New York Public Library where it will always be available.

Members

SUSTAINING

Ben Nye Makeup
Big Apple Lights
Big Image Systems AB
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Pathway Connectivity
Pro Lights & Staging News
Production Intercom, Inc.
Production Solutions, Inc.
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Protech Theatrical Services, Inc.
Quinette Gallay
RIT Dye, Unilever Best Foods NA
Sculptural Arts Coating, Inc.
Selecon
Serapid Scenic Technologies, Inc.
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South Dakota State University
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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.

LONG BEACH...

Old Favorites & New Choices

Donna Ruzika

*Long Beach Promotions Coordinator
Conference Committee*

I keep forgetting.... not everyone has been to Long Beach.

So, for those USITT members who have not attended our Annual Conference in this lovely city by the sea, here are several fun reasons to join us next year in Long Beach. And for those who have already had the pleasure of enjoying this city, here is a reminder of why you should come back to the beach.

Hugging the shore in "the big city by the sea" is the Long Beach Convention and Entertainment Center. Surrounded by warm sandy beaches and the beautiful Pacific Ocean, the Long Beach Convention Center is within walking distance to many enjoyable destinations. Walk toward the ocean and you enter Shoreline Village. This early California seaport village features more than 30 unique shops including specialty gifts, souvenirs, gourmet chocolates, a variety of waterfront dining and drinking establishments, a sailing school, and a historic carousel. Included in Shoreline Village is the popular USITT hangout, the infamous Yard House, which houses the world's largest selection of premium draft beer.

Walk north up lively Pine Avenue and you encounter boutiques, galleries, nightclubs, and restaurants for every interest and pocket-book! During a four-block stroll you can enjoy a cornucopia of international restaurants – Italian, Spanish, Japanese, Middle Eastern, Mexican, and Greek. The area also features "good old" American food and drink from New Orleans to New York. Bryan's (the new "hot spot" with nightly live entertainment) is there, and there is always the old favorite Rock Bottom Restaurant and Brewery.

To the west of the Convention Center is the Long Beach Aquarium of the Pacific. With over 10,000 ocean animals representing more than 500 species in 17 major living habitats, you can explore the regions of the Pacific Ocean: Southern California; Baja, California; the icy Northern Pacific; and the balmy waters of the Tropical Pacific. A new



Long Beach

and exciting exhibit, "Shark Lagoon," recently opened; you can get up close and personal with more than ten species of this misunderstood fish.

Want to get further away? Take the free Passport Shuttle ride east to Belmont Shore's lively Second Street. The numerous boutiques, galleries, bookstores, coffeehouse, restaurants, and pubs blend together to form a shopper's paradise not to be missed. A short five-minute cab drive or a ride on the AquaBus will take you to the historic Queen Mary. Here you can explore the biggest ocean liner afloat – an art deco palace. Browse through unique shops and savor the cuisine in the fine restaurants on board and enjoy the bars and live entertainment. Tours aboard the Queen include a self-guided walk, the history World War II tour, and the scary "Ghosts and Legends" tour (they swear the ship is haunted).

You can, of course, always get outside and exercise! There are more than 30 miles of bike paths running through Long Beach, (5 1/2 miles of them skirting the beach). You can choose to walk, run, ride bikes, or skate. If you want to get wet, you can wade, swim, kayak, jet ski, or sail. If you really want to get away, Catalina Island is only 22 miles across the sea. The choice is yours!

This was just a sampling of the many options you have during your free time at the conference. In future *Sightlines*, we will fill you in on the theatres in the downtown area, exciting PDWs, our terrific sessions, and more. In the meantime, if you want to get a more comprehensive view of what Long Beach has to offer, check out: www.visitlongbeach.com.

Financial Support Available For Commission Projects

Dennis Dorn

Vice-President for Commissions

It's been a while since I've written, but my message remains nearly the same; the commissions function as the major research component of USITT, and we are looking for projects.

While there are some commissions that have a ready list of ongoing projects, I continue to urge more of you to participate. Believe it or not, research can be fun. It can offer an opportunity to answer questions that you find personally interesting and, in many cases, an opportunity to share that information with other members. Not only are we professional colleagues, but many of us are also good friends. Just as we enjoy the networking opportunities afforded us by the Annual Conference and Stage Expo, so too can we enhance existing friendships and gain new ones by giving ourselves the chance to gather and share knowledge.

In the case of the productions we work

on, some are smashing successes, most are good, and some we wish would just go away. Apply that same line of reasoning to the research and associated projects that are at the heart of the commission's mission. Take a chance; don't expect perfection; just take a methodical approach to the task you would like to take on. There are many people in the chain of commission leadership who are prepared to assist in shaping the final presentation, but all of us in that same chain want to see new faces, new ideas, and new leadership emerging from among the members.

Some projects cost very little, others are more expensive. I've told commissioners that I would support projects that have associated costs that might go as high as \$1,000. And that number can be even higher if it is an appropriate use of funds from the Commissioners Fund. These statements, of course, include the proviso that the commissioner(s) in charge, the commissioners steering committee, and I feel the money is being spent wisely, and that the project has a

solid chance for success and completion. Since it is not our intention to save the funds but to see them used to good purpose, chances are you will meet with a sense of helpfulness along the entire way – from inception to completion. Give yourself the chance to do something fresh and new, and something that you will find personally rewarding. Involve associates in these projects, to share the workload and to enhance the opportunity for idea cross-pollination and collegiality.

Contact me at dldorn@wisc.edu, or your commissioners for more specifics. We are generally easy to reach (contact information is in the directory), very helpful, and very willing to support your efforts. Our mission is to spawn research, exchange information, and develop our members as active, creative, and knowledgeable professionals. And by the way, hopefully you expand your network of associates and have some fun at the same time.

The commissioners and I hope to hear from you soon.

Costume Design & Technology Commission Seeking Projects

One of the most important functions of USITT's commissions is to support and encourage research that ultimately benefits all of our members. The mission of the Costume Design & Technology Commission is to provide members with opportunities to share ideas, to exchange information, to develop professionally, and to affect the future welfare and development of those in our field by endorsing projects that will benefit our profession and support our goals.

The Costume Design & Technology commission has a number of ongoing projects: The Commercial Pattern Archives, project chair Joy Emery; The Costume Locator Service, project chair Kevin McClusky; The Survey of Costume Design & Technology Programs, project chair Judy Adamson; OISTAT Costume Working Group Web Page, project chair Laura Crow; The Costume Research Database; and Costume Design and Technology Traveling Sessions, project

chair Deb Krajec. You can read more about these projects by visiting the new Costume Design & Technology Commission web site by going to the USITT page, www.usitt.org, clicking on Commissions, then clicking on Costume Design & Technology, and then on the USITT Commission page. Click on the title that says "Costume Design & Technology Commission."

According to the Institute's by-laws, projects can include research, experimentation, investigation, collection of data, problem analysis, exchange of ideas and exhibitions, and other forms of study leading to the acquisition of knowledge and improvement in technology. One person or a group may conduct projects. A project can be regional or national in scope, and it can be a short-term or long-term undertaking. Dennis Dorn, Vice Commissioner for Commissions, has indicated that successful project proposals can be eligible for up to \$1,000 in fund-

ing. If you have an idea for a project or see a need for a new project, please make a proposal. Proposals should include the following components:

- A description of the project.
- A statement describing how the project will benefit the members of the USITT Costume Design & Technology Commission.
- A budget for the project, indicating the amount of funding required to support the project and any matching funds that might be available.
- A calendar showing the schedule for the work.
- Examples of successful project proposals are available upon request.

Please send all proposals to: Pat Martin, Commissioner, Costume Design & Technology Commission, 619 Kimpel Hall, Drama Department, University of Arkansas, Fayetteville, AR 72704; call 479-575-3679 office or fax 479-575-7602; e-mail pmartin@uark.edu.

Lighting Commission Says “Thanks”

Richard Dunham

Lighting Co-Commissioner

This edition of *Sightlines* should find you either enjoying a well deserved vacation from the production responsibilities that you have throughout the traditional theatre season or up to your neck in that all-encompassing venture that we call stock or summer theatre.

Like so many of the rest of you, I travel great distances to continue designing in theatres outside of my usual experiences here in Athens. While I keep going back to the north (Connecticut now for 12 or 13 seasons) where my roots are, I also go to escape the summer heat of Georgia. Unfortunately, I have found that on at least two or three of those years, it was actually hotter “up north” than in the south!

At any rate, while I continue to talk about the fact that we go through annual changes, I’m happy to report that the makeup of our commission’s leadership has remained stable through this past year.

While most of our primary leaders have remained in place, what has been especially wonderful this year is that so many more of you have become actively involved with the commission. Thanks go to David Borron who completed his role as Vice-Commissioner for Programming in Minneapolis. Judy Staicer will be Vice-Commissioner for Programming in Long Beach.

We have had a surge of activity by volunteers who were involved in many seminar presentations at this spring’s conference. Many new submissions for sessions at future conferences have come from individuals who are relatively new to the commission, and more of you are interested in chairing sessions. A host of other members are rolling up their sleeves and offering to help out wherever they can assist.

This year’s Light Lab was a huge success and so many of you played a significant role in making it happen. We are especially grateful to Ann Archbold for plotting the lab, Kristie Griffith for coordinating the labs and crews, and Heidi Stewart for coordinating the acquisition of the gear and overall troubleshooting. These folks along with a couple of other commission members pretty much lived

in the lab during conference week. We are also indebted to Helen Willard, the Conference Committee, and, most importantly, all the exhibitors who became partners in the lab through donating all of the equipment that made the venture such a huge success. This year’s lab marked the largest ground supported rig that we have ever mounted!

While we put such a strong emphasis on the lab as a big event in our programming, I want to make sure that we also acknowledge and thank each of our session chairs and panelists who were responsible for providing us with quality sessions throughout the week. I received many positive comments relating to the quality and breadth of our programs throughout the conference, and the success of these are directly related to each of you who took a part in the sessions.

Other areas where we are seeing more involvement are two additional projects within the Lighting Commission. These include a Job Description Project that will attempt to identify predominant duties associated with various job classifications/titles within the lighting industry (chaired by Kristie Griffith), and a Lighting Bibliography which will attempt to create an extensive bibliography of lighting references and materials (a committee has been formed and a chair will soon be named). If you are interested in working on either of these new projects please feel free to get in touch with Kristie or myself.

We continue to see more of you volunteering in any number of ways to help out our commission – **thank you!** This is what will keep our commission strong and continuing to grow. If you’re a bit timid, don’t know quite where to get started but want to get involved, or want an introduction please feel free to contact me or any of our other leaders so that we can help you. We’re only as strong as our involvement makes us! I hope that you enjoy the rest of your summer and that you get off to a good winter season whether you’re freelancing, returning to a regional gig or heading back to academia.

Public Review:

Recommended Practice for Flying People

The Entertainment Services and Technology Association, ESTA, has announced that the draft American National Standard BSR E1.7, Entertainment Technology Recommended Practice for the Design and Use of Manual Systems for Flying Performers, is available for public review until July 29, 2003. The draft standard describes recommended practices for lifting and transporting performers to create the illusion of flying or levitation in theatrical performances. All persons and organizations that have an interest in flying effects with live performers are invited to review it and to offer comments. Public review and comment is being sought so that the draft standard may reflect the consensus of informed opinion in the industry.

A copy of BSR E1.7 may be obtained from the ESTA website at www.esta.org/tsp, or by writing to: Technical Standards Manager, ESTA, 875 Sixth Avenue, Suite 1005, New York, NY 10001; fax, 1-212-244-1502; and e-mail, standards@esta.org.

The standard is a project of the Rigging Working Group, part of the ANSI-accredited standards committee E1, Safety and Compatibility of Entertainment Technical Equipment and Practices. The Entertainment Services and Technology Association is the secretariat for accredited standards committee E1, and provides administrative support to the committee. Membership in the working group is open to all who are affected by standards-making in the area of trusses and rigging in entertainment venues, and who are willing to actively participate in the group’s projects.

Stage Expo Exhibitor Offering Sessions

Helen P. Willard

Stage Expo Sales Manager

The past few years, we have seen a marked increase in exhibitor-sponsored sessions at our Annual Conference & Stage Expo. This year exhibitors were encouraged to submit program proposals earlier in the process so they could be better integrated with commission programming. At the recent conference programming meeting held in Long Beach, seven exhibitor-sponsored program proposals were submitted and scheduled.

Exhibitors should begin planning now for programs to be offered at the 2005 conference in Toronto, so that 2005 conference programs can be submitted by the 2004 conference in Long Beach.

Exhibitors are encouraged to collaborate with the commissions to develop cosponsored programs. Please contact me with any questions about this process.

For 2004 in Long Beach, Apollo Design Technology will present a training session on lighting effects. Barter Theatre will demonstrate costume tracking software, The Costume Bible. Clear-Com Intercom Systems will lead a session on



Photo/Tom Thatcher

Apollo Design Technology's booth was a big draw at the 2003 Stage Expo. In 2004, Apollo is hosting a special session on lighting effects.

the design of wired and wireless production intercom, with dressing room and zone page, two-way radio and four wire circuits.

RoseBrand will sponsor two sessions: one on flame retardation, which will help participants decipher fire safety codes and understand flame retardant terminology; and a session on the use of digital imaging in theatrical applications, with an emphasis on new fabric substrates for achieving various effects.

USA Local 829 IATSE will also pres-

ent two sessions: a panel discussion examining the pay discrepancy between scenic and costume designers in theatre, film and television, and the underlying lack of understanding and respect for the contributions of costume designers that perpetuates this inequality. USA's second session will be a panel discussion with young working designers including the where, what, and how of getting a career underway.

There are several more exhibitor-sponsored sessions under development, and I encourage any exhibitor who would like to propose a session for the 2004 conference to contact me immediately. There are just a few remaining programming time slots available in the Long Beach Convention & Entertainment Center. Any prospective exhibitors wishing to become involved in conference programming should contact me at hpwillard@aol.com to select their exhibit space and to learn more about the programming process.

Regional Section News

Midwest on Tour

The Midwest Regional Section toured The Noble Fool Theater and Gallery 37 in Chicago's Theatre Row on Saturday, April 26, 2003. The Noble Fool is a comedy theatre group whose venue is a former German restaurant originally built for the 1933 Chicago World's Fair. It has two theaters and a cabaret in a very small space, so every square inch has to be put to good use. Gallery 37 is part of the City of Chicago's Arts Outreach and houses not only a black box theatre, but also music and dance rehearsal/class rooms, an art gallery, TV studios, and pottery and other art classrooms. Students are drawn from Chicago high schools, senior citizen groups, and off the street. The theater space is used for in-house productions and also community or other outside groups.

Rental is minimal, but must include the

outside group holding workshops for the high school students. Both venues were interesting in contrast to the large renovated theaters in downtown Chicago, such as the Oriental, Palace, and Chicago. The tour ended with lunch in the Cherry Bar at the exclusive Chicago Athletic Club and a tour of those facilities.

Lion King Tickets Available

The Midwest Regional Section has a limited number of tickets available for the October 25 matinee of *The Lion King* at the Cadillac Palace Theatre in Chicago, Illinois. A morning workshop is being developed so those attending can plan for a full-day of activities. Tickets are \$31 and can be ordered with payment from Nancy Woodruff, Program Chair, at 400 East Randolph St., #2025, Chicago, IL 60601.

Members get a discount every day on books. Check out the selection at www.usitt.org

Click on the [publications link!](#)

In Memoriam

C. Elizabeth Lee

Dottie Marshall Englis

Freelance Lighting Designer

C. Elizabeth Lee, friend, teacher, and “techno goddess” died on May 3, 2003. Ms. Lee lost her second battle with breast cancer, but she put up quite a fight.

Ms. Lee grew up in Washington, Hawaii, and Ohio. In 1984 she received her undergraduate degree in Theatre Arts from Webster University. Despite the admonitions of her family, she embarked on her professional theatrical career as assistant technical director at Theatre Midland in Midland, Texas. By 1989, she arrived in Boston, worked for the American Repertory Theater and enrolled at Brandeis University. In 1994 she received her master of fine arts from Brandeis in Theatre Arts, Production Management.

Ms. Lee was a long-time supporter of student activities, especially for USITT

where she served on the Student Liaison committee. She was a member of the Institute for more than 20 years.

Her greatest adventure occurred from 1995 to 1998 as a Peace Corps volunteer. Amazingly enough, she worked in theatre (their only theatre) as technical coordinator for the Belize Arts Council in Belize City. Side trips included stage managing the International Sea and Air Festivals in Mexico and conducting a two week lighting workshop in Guyana. In 1998 she brought several students for their first trip out of Belize to a USITT event in Florida. At the Belize Arts Council, she trained young people, started a theatrical library, and won a grant for new lighting equipment (and managed to wrangle the stuff through customs!)

After the Peace Corps, Elizabeth was again welcomed to the Boston area. She was technical director for Worcester Foothills Theater in 1998-99 and then for the Strand Theatre in Dorchester from 1999 to 2000. She was drawn to new terrain in September 2000 when she became production manger for the College of

Staten Island. There she designed sets and lights, taught classes in technical production and design, and worked closely with the students. She also designed sets and lights for a local community theatre.

Ms. Lee had a real joy for life. Her many pleasures included attending King Richard’s Fair, eating salty foods, going to the movies, reading science fiction, collecting perfume bottles, and exercising her wild woman ways. She is survived by her parents, Sam and Carolyn Lee of Roseburg, Oregon; her brother Sam, also of Roseburg; her sister Cathryn of Bloomington, Indiana; and her niece Annie and nephew Dalton.

In lieu of cards or flowers, she and her family have requested donations be made to Cancer Cares, which was extremely giving and supportive of Elizabeth. The Cancer Care National Office address is 275 7th Avenue, New York, NY 10001 or call 1-800-813-4637 to find a Cancer Cares in your area.

Sam and Carolyn Lee may be reached at: samlee@rosenet.net or 5899 North Bank Road, Roseburg, OR 97470.

In Memoriam:

Jean Hunnisett

Noted costumer, scholar, and author Jean Hunnisett died May 21, 2003 in Poole Hospital, Great Britain, after an extended battle against lung cancer. She had been hospitalized since February.

In 1999, Ms. Hunnisett received the USITT Distinguished Achievement Award in Stage Costuming. In her nomination, former Costume Design & Technology Commissioner Debra Krajec wrote, “I think it is fitting for USITT to honor such an inspiring, talented woman for her long career of extraordinary work.” Joy Emery, former USITT Vice President for Communication and former president of Costume Society of America noted, “Jean has left us a fabulous legacy by sharing her books.”

Ms. Hunnisett’s skills as a costume maker were extremely well-known in Great Britain, where she ran her own freelance costume business as well as taught and designed. She cut and made costumes for 30 years for all the major opera and ballet companies as well as



Jean Hunnisett, right, receiving her USITT award from Debra Krajec, former Costume Design & Technology Commissioner

Photo/USITT Archive

West End productions. She noted the bulk of her work during that period was for television, mainly the BBC. She made costumes for 27 plays, 48 series or serials, 10 operas, and nine adaptations in the BBC Shakespeare series.

In North America, Ms. Hunnisett was probably best known for the texts she developed while teaching weekend courses for the Association of British Theatre

Technicians and a Period Costume Cutting Course for ILEA. Her series, *Period Costumes for Stage and Screen*, included three volumes covering costumes from the medieval period to 1909. In 2002, the first of a two-part work on cloaks and coats was published, with the second part currently at the printer.

Ms. Hunnisett served as chief cutter for The Glyndebourne Festival Opera from 1986 to 1992 and then “retired” when the theatre closed for re-building. In the years since, she continued to teach at Liverpool City College, lectured, and taught short courses in the United States, United Kingdom, Dublin, Ireland, Sweden, and Canada. She also served as advisor on productions in Stockholm and Malmo, Sweden and was a member of committees and subcommittees of both Friends of Fashion at the Museum of London and The Costume Society of Great Britain.

Services were held in England. Among those attending was Mela Hoyt-Heydon, who had corresponded with Ms. Hunnisett since 1990 but did not meet face to face until the 1999 USITT Annual Conference & Stage Expo.

usitt Classifieds

MFA IN PLAYWRITING: Study playwriting and get a degree through the brief-residency Master of Fine Arts in Writing Program at Spalding University in Louisville, KY. Also offering concentrations in screenwriting, fiction, poetry, nonfiction, and writing for children. See www.spalding.edu/graduate/MFAinWriting for complete information. Email: mfa@spalding.edu; call: 800-896-8941x2423; mail: Graduate Admissions-MFA, Spalding University, 851 S. Fourth St., Louisville, KY 40203.

NIAGARA UNIVERSITY, a private Catholic institution sponsored by the Vincentian community, is seeking a Costume Designer/Teacher in the BFA Program. This is a one-year, non-tenure track appointment for leave replacement beginning August 2003. Responsibilities include: designing and/or supervising costume design, make-up design and construction for six main stage productions and a One Acts Festival, supervising work study students and student crews, and teaching two classes per semester in make-up, advanced make-up, costume design and construction, and a team taught course in production. Budget and management skills are essential as well as proven ability to work well with others. The applicant should hold a MFA or be a MFA candidate in the final stage of completion of degree. Screening of applicants will begin immediately and continue until position is filled. Send letter of application, resume and three letters of recommendation and portfolio (upon request) to: Chair, Costume Design Search, Theatre Department, Niagara University, Niagara University, NY 14109. Niagara University is an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply.

DISTINGUISHED PROFESSOR: The Department of Dramatic Art at the University of North Carolina at Chapel Hill invites nominations and applications for a new position, the David G. Frey Distinguished Professor of Dramatic Art. Candidates must have a distinguished record of recognized professional achievement and scholarship, demonstrated excellence in teaching at the university or professional level, and terminal degree or equivalent experience. Applications are invited from all areas of professional specialization, including performance, playwriting, design, and dramaturgy. Responsibilities and salary to be negotiated based on candidate's specialization and experience. Applicants should submit curriculum vitae including names and contact information of three references to Frey Search Committee, Department of Dramatic Art, CB# 3230 Center for Dramatic Art, The University of North Carolina at Chapel Hill, NC 27599-3230. Search will close October 1, 2003. The Department of Dramatic Art has a distinguished faculty of professional theatre practitioners/scholars and operates in conjunction with PlayMakers Repertory Company (LORT/AEA). The Department offers a comprehensive B.A. liberal arts undergraduate major and M.F.A. programs in Acting, Technical Production, and Costume Production. The University of North Carolina at Chapel Hill is an Equal Opportunity Employer. Minorities and women are encouraged to apply.

ASSISTANT/ASSOCIATE PROFESSOR OF STAGE MANAGEMENT: University of Cincinnati College-Conservatory of Music seeks individual to head BFA/ MFA programs in stage management. Tenure-track line. Appointment January 1, 2004. Individual will teach courses in stage management, supervise student stage managers and assume limited production management/coordinator duties for mainstage season of operas, musicals and dramas. Will also help coordinate production elements for studio series. Must have extensive experience as a professional stage manager in lyric theatre and drama, have prior experience in academia, be well organized, able to work under pressure, willing to become part of an established team of active professionals. Must have undergraduate or graduate degrees in theatre, or have extensive professional experience. AEA membership recommended. July 7, 2003 preferred deadline for applicants seeing this notice, or until filled. Send application, references, three letters of recommendation, CV and/or resume to: Terrell Finney, University of Cincinnati, PO Box 210003, Cincinnati, OH 45221-0003. AA/EOE.

TECHNICAL DIRECTOR: Texas A&M University seeks a full time Technical Director; one year renewable appointment. Assignment includes 1) teaching one-two undergraduate classes per semester which may include Stagecraft, Basic and/or Advanced Design, and Technical Theatre; and 2) supervision of scenery/prop construction, lighting, and audio for the main stage (typically 3-4 productions) and studio (typically 3 productions) series. Appointment is at the rank of Lecturer and includes full faculty benefits; MA required/MFA preferred. Starting date: September 1, 2003, pending funding. Application deadline is July 28, 2003, and is open until filled. Send letter of application, resume, a statement of teaching philosophy and three current letters of recommendation to: TD Search Committee, Department of Performance Studies-Theatre Program, Texas A&M University, 152 Blocker Building, Mail Stop 4248, College Station, TX 77843-4248. Texas A&M University is dedicated to the goal of building a culturally diverse and pluralistic faculty committed to teaching and working in a multicultural environment and strongly encourages applications from minorities and women.

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Ad Submission: E-mail ad copy to michelle@office.usitt.org. Pre-payment must be provided in the form of a credit card or a purchase order faxed to 315-463-6525 (PO only acceptable from colleges or universities) by the deadline.

For questions or additional information, contact Michelle L. Smith, Membership & Ad Sales Manager, at 800-938-7488 or michelle@office.usitt.org.

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Calendar

JULY 1, 2003 THROUGH OCTOBER 29, 2003

JULY 2003

- 1 **Finance:** 2003-2004 Fiscal Year begins
Conference: Program updates due for August Programming meeting
- 15 **Sightlines:** September editorial deadline

AUGUST 2003

- 1-2 **Institute Business:** Executive Committee meeting, Chapel Hill, North Carolina
Conference: Conference Committee meeting Chapel Hill, North Carolina
- 4-6 **Costume Symposium:** Cedar City, Utah
- 7-9 **Costume Symposium:** Cedar City, Utah
- 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
Membership Directory & Resource Guide: changes and corrections deadline
- 18-25 **CITT:** Canadian Institute for Theatre Technology Annual Conference in Waterloo, Ontario, Canada

SEPTEMBER 2003

- 5-7 **Heart of America Regional Section:** mini-conference and regional meeting, Overland Park, Kansas
- 12-13 **Northern Boundary Regional Section:** fall workshop at Southwest State University, Marshall, Minnesota

- 15 **Sightlines:** November editorial deadline
- 18 **Conference:** Student Volunteer Program applications available at www.usitt.org/members_only or from the USITT office
- 19-20 **Southeast Regional Section:** Master Classes, Ford Center for the Performing Arts, University of Mississippi, Oxford, Mississippi
- 30 **Grants & Fellowship Program:** Project Grant Applications due
Conference: presenter biographies and non-member presenter travel/housing/honoraria/guest pass information to VP-Programming and Office

OCTOBER 2003

- 1 **Institute Business:** Officers issue call for budget requests
Elections: deadline for additional Nomination Petitions
Conference: Session, biography, and Conference Program materials deadline
TD&T: Fall editorial deadline
- 3 **Conference:** Student Volunteer Program application available at www.usitt.org
- 7 **Institute Business:** Call for Board Reports issued
- 15 **Sightlines:** December editorial deadline
- 17 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit budget requests to officers
- 27 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit reports to officers
Student Chapters: Submit reports of activity and rechartering (as required) to VP Sections & Chapters
- 29 **Institute Business:** Officers budget reports due to USITT Office

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