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**PRAGUE QUADRENNIAL—
MY VIEW**

by Dick Durst

This article is the wrap-up of my part of the work on the Prague Quadrennial 1999. It seems a bit strange to even contemplate writing those words. We've lived with this project for the last four years; first only as the musings of a couple of us, then progressively more toward reality as the intervening months passed. While I was in the throes of a relaxing family holiday I was asked if I might write a piece for *Sightlines*, kind of a bridge between the PQ itself and USITT's official coverage of the event, slated for an upcoming issue of *TD&T*, Theatre Design & Technology. I am happy to do this because I believe it's important to keep this event in the forefront of our thinking and also because I am very pleased with what we were able to put together for the United States entry, especially on behalf of USITT and its members who provided the financial and moral support to make this all happen. PQ is *such* a significant event in world theatre and we can take pride in our organization's support of this exhibition and competition.

You will hear and see much more about the PQ in that upcoming issue of *TD&T* through the eyes of some who were there. They have agreed to provide their opinions and insights into the exhibitions and will share the marvelous experiences that so many had during the "official" week of PQ – June 7-11. I won't replicate that in this forum. I will however talk about impetus: why we chose to do what we did and why I believe the avenue we took was so important. I will not resist the temptation to be a bit of a critic as well.

Four years ago in Prague, maybe after a beer on the old town square, Arden Weaver and I said to one another "we could do this," about designing the next US exhibit. The more we talked over the next few months, the more serious we became. We approached the leadership of the Institute about a United States exhibit that would focus upon USITT designers. It has been our members who have taken the responsibility to mount the PQ exhibit for as long as I've been active in the leadership of USITT. The work in the previous PQs has certainly included some of our member designers, but from the initial stages of

continued on page 2 ▶



Industrial Palace - Prague, Czech Republic displaying a PQ banner



"The World of Design" - the United States PQ'99 entry on display in the Industrial Palace

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

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

USITT's 3,600 members include scenery, costume, sound and lighting designers; scenery, costume, sound and lighting technicians; properties, makeup and special effects 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 - \$85, Professional - \$130,
Joint - \$125, Senior - \$68, Student - \$51,
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Volume XXXIX Number 7/8
© 1999, United States Institute for Theatre Technology, Inc.

USITT Sightlines (ISSN: 1048-955X) is published monthly, except bimonthly in April/May and July/August, by United States Institute for Theatre Technology, Inc.

POSTMASTER, send address changes to USITT, 6443 Ridings Road, Syracuse, NY 13206-1111. Periodical postage is paid at Syracuse, NY

MY VIEW ▶ *continued from page 1*

our discussions with the Board of Directors, our design team was intent on emphasizing the creativity of USITT member designers. Above all else, I believe we accomplished those goals.

Eighteen of the designers featured came from the past two USITT Design Expos and the US exhibit showcases the incredible talent of those people who often work the "trenches" of American theatre: regional theatres, outdoor festivals, theme parks, and universities and colleges. We talked about several ways to illustrate the American theatre and design work within the context of the very general theme of the PQ organizers – "Our Common World (the world, nations, individuals)." Who knows how you stumble on a concept? Those of you who design for a living know that it's sometimes hard to track how that happens; it's the beauty of collaboration. Our "World of Design" concept became our attempt to show the people who came to Prague the true nature of the American designers. We showed Broadway theatre, regional theatre, theme park designs, outdoor Shakespeare festivals, and university productions. As I've said elsewhere, we also brought to Prague an incredible range of design experience, from some of the most recognized names in American theatre like Eugene Lee, Desmond Heeley, John Lee Beatty, and Ralph Funicello, to young people who are just entering the professional field like Tony Andrea, Marie Cloud, Christine Duffield, and Cameron Lee Roberts.

We brought the work of almost forty people in a credible format. USITT President Leon Brauner wrote a lovely letter of thanks to the design team and I'd like to quote one passage: "I have no doubt that it would have been easier to invest our exhibit with the work of a few good nonmember designers and leave it at that. You and your colleagues chose the more risky path – you gave the world a sense of the range of US theatre design. In a sense, the exhibit was not just about theatre art, it was also about theatre art in a democracy." We made some mistakes due to our own inexperience with the PQ, most notably a strong attempt to illustrate the PQ theme. I believe we were the only ones to do so. I would counsel the next designers to ignore the theme and focus on a design that is emblematic of the quirky independence of the American theatre, much like John Conklin's work did in 1987, which captured the hearts of the jury who awarded the US the Golden Triga—the grand prize. This year's grand prize went deservedly to the Czech Republic whose young designers created an exhibit very similar in style to John's in that each section of their space was like crawling into the mind of the designer whose work you were viewing. I am good friends with Simona

Rybackova and her portion of the Czech exhibit is just like her: frenetic, eclectic, yet marvelously theatrical. I could just hear her saying "I'm going to do this, then I'm going to do this, then I'm going to do this," as she ran from wall to wall within the spaces allocated to her. Their whole space possessed that same vitality and must have been a nearly unanimous choice for the Golden Triga, in spite of a host of other fine entries.

We didn't win any prizes at this PQ, truly unfortunate for the superb designers we featured, and certainly not a comparative reflection on their talents. I think it may reflect the second mistake we made – *if* a conscious choice can be deemed a mistake. We opted for *quantity*, in that we wanted as many designers shown as we could squeeze in. That made for tough decisions as we looked at work and sent back many, many fine supporting pieces that would have expanded the impression of the work of the designer. Essentially, most of the designers had to fit into half of a 4 x 6 panel; not much room to really show the process of a design.

We have heard a recent opinion that the jury wanted to see much more of that kind of process. Instead of a model or rendering and one more panel of production photos, evidently they wanted sketches, many renderings, photos, drawings; more documentation of the process. Others will have to judge for the future whether we might want to take a few selected designers and be able to expand upon their work in such a manner or perhaps there is a balance that can be struck. Prizes are nice and I think there is a stark hollowness to anyone's words who says that "prizes are not important," however, in this instance we made choices that limited our chances at prizes. We did what we set out to do, what the USITT leadership asked of us, and are proud of the results within that context.

I want to give some impressions of the PQ from my limited perspective of only the last two of these incredible exhibitions. There is nothing like it and it is impossible to describe. You bring 50 countries, each showing in their own unique way the very finest of theatrical design and architecture from their country's theatres in the preceding five years and put all that work into an exhibit hall that is about 2/3 the size of a normal USITT Stage Expo hall. It is wall-to-wall design overload with work emanating from every corner of the imagination. Some are museum-like installations with beautifully framed works hung on off-white backgrounds with soft panel lighting. One was a 30 by 30 inverted, truncated purple pyramid put together with sledge hammers, lit by bare fluorescent tubes laying on the floor, with Philip Glass playing at just under jumbo jet-take off decibels. Some entries supported the work of the designers featured within them, others com-

peted with the designer's artistry to the point that it was hard to distinguish the exhibit design from the production designs. Some worked, others didn't.

I have discovered one drawback in being one of the exhibit designers, coupled with having to be involved with many OISTAT activities during the week as well; I didn't have nearly enough time to visit each exhibit with the focus I would like to have had. I found myself rushed to get through each space, so as to not miss something. As you will read later, many individual prizes went to works from Catalonia in Spain and I regret that I spent so little time really appreciating the creativity they brought to Prague. I did go back several times to the New Zealand exhibit and kept finding new things among the stunning way they found to present their work. You can only let your imagination run if I describe that it was a combination of Charles Rennie MacIntosh chairs with a huge rough hewn table, and jars of pickled fruits and vegetables, mixed with slides of the designer's works. You had to be there....

New this year was a "Homage" section in the center of the Industrial Palace. It was intended to be a space where any country could feature the work of seminal designers who perhaps framed the foundations of design in their respective nations. I was humbled to walk among the works of people who I have heard mentioned in the same breath as Robert Edmund Jones, Ralph Koltai, Ming Cho Lee, and Josef Svoboda. It was the most serene of the exhibition halls, seemingly in deference to the masters whose work we were viewing.

PQ is worth the trip if only to see the student work in the Schools section. Any of you who teach can appreciate this; give a group of students free rein and tell them the only requirement is that it has to fit within a 20 by 20 space, then envision what you might see as the final result. Both in '95 and again this year, many people commented on the excitement you could feel walking through the north end of the building. I read Michael Crichton's *Sphere* a couple of years ago, and remember how powerful my conception was of the "presence" within the sphere under the ocean. Walking through the student exhibit you have the same sense of something being there: living, breathing, threatening, vibrant. You feel it and experience it. Phenomenal.

In a week full of new things as the PQ hosts continue to modify the Quadrennial, OISTAT showed its support for the PQ by organizing a "side programme" of events, much like the master classes and workshops at a USITT Conference. It was successful beyond our wildest dreams. In order to attend sessions, you had to sign up at the OISTAT booth. For the first two days of the PQ you couldn't get near it because of the crush of people waiting in line. Virtually every session was filled to capacity-

these workshops clearly filled a niche. I vividly remember a conversation with Jennifer Tipton after one of her two lighting sessions which had double the capacity of attendees. She was tired, yet exhilarated by the overwhelming desire to learn shown by the participants. Our congratulations and thanks to the North Americans who gave of their time and talent: Ms. Tipton, Tim Hartung, and Canadian Laurie-Shawn Borzovoy.

Perhaps it is fitting to end this piece by continuing the acknowledgments, so I will do that one last time here: my thanks to co-designers Bruce Brockman, Marie Cloud, and Arden Weaver. We proved that you CAN put four independent minds and imaginations together, come out with a viable product, and remain good friends. I also cannot say enough in praise of the contingent from Ohio State University, under the guidance of Mark Shanda. They built and painted the shell and helped set it up both in Columbus and Prague. Six of the students were our setup and strike crew and security guards. Thanks to Dan Gray who was the charge painter and Mary Tarantino, our lighting consultant. The student exhibit for USITT was coordinated by Tim Saternow and several USITT members assisted, including Laura Crow, Dan Keyser, Sarah Nash Gates and Greg Gillette. You will see the incredible talent of Eric Fielding when you receive your copy of the exhibit catalog which will come in *TD&T* - his editorship brought great beauty to the work.

To each of the people whose designs we featured goes our appreciation. Their work is the heart and soul of the exhibit. They have been so cooperative in providing their creative projects - a delight to work with. It was gratifying to hear how many of them actually came to Prague to see the PQ, such was their commitment to the project.

Lastly, Sam Scripps, whose generosity allows so much of our international work to happen. His quiet support and ideas are emblematic of unselfish benefactors. We all owe him a great deal. Additional sponsorships came from Syracuse Scenery & Stage Lighting, Inc., Protech, Electronic Theatre Controls (ETC), Altman Stage Lighting, and the Denver Performing Arts Complex.

I hope you enjoy the upcoming *TD&T* and, most importantly, I trust that you'll come to Denver in March 2000 and see the results of these people's work first hand as we remount the exhibit for the Annual Conference & Stage Expo.

Dick Durst is the USITT International Committee Chair, and Co-Commissioner of the United States PQ'99 Exhibit

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;
- producing the USITT Annual Conference & Stage Expo;
- participating in the development of industry standards;
- advocating safe, efficient, and ethical practices;
- sponsoring exhibits of scenery, costumes, lighting, sound, stage technology and architectural designs;
- recognizing excellence and significant contributions in the performing arts and entertainment industry.

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SIGHTLINES CHANGE IN EDITORSHIP

David Rodger, editor and Deborah Hazlett, art director, elected not to continue their editorship of *Sightlines* after the completion of the June 1999 issue. They brought their skills and talents and their special knowledge of USITT to *Sightlines*, continuing and building upon the distinguished work of the past newsletter editors.

During their editorship David and Deborah produced issues that were finely crafted, well designed and *Sightlines* was always on time, unless other USITT time frames interfered. They have contributed enormously to the high quality of *Sightlines*, and have done a truly fine job. We extend our appreciation and thanks to David and Deborah for their service, enthusiasm and dedication to the Institute.

Effective with this issue of *Sightlines*, editing and layout are being performed by the USITT office staff, under the leadership of Interim Executive Director Christine L. Kaiser. The staff has been a major contributor to *Sightlines* and the process of producing *Sightlines* for several years. The USITT office staff is pleased to take on more responsibilities in producing our newsletter and looks forward to working closely with our membership to continue our tradition of newsletter excellence. Contributions from members, commissions and committees is essential to the purpose of *Sightlines*. Please send information and announcements of Institute-related activities to the USITT Office.

Joy Spanabel Emery
VP Communications

WELCOME & CHANGES

Please join me in thanking the Directors at Large class of 1996-1999: Joe Aldridge, Ralph Funicello, Timothy Kelly, Cindy Limauro, Molly Lind and Mark Shanda for their service to USITT. Tim Kelly has graciously consented to fill the open Director at Large position in the class of 1998-2001. We welcome Tim's return to the Board. Ralph Funicello and Cindy Limauro were re-elected as Directors at Large and join newcomers Richard Devin, Mitchell Hefter, Lisa Westkaemper and Craig Wolf as the class of 1999-2002.

Bill Byrnes has begun his one-year Institute service as President Elect. Bill continues his position as VP for Marketing & Development. Bill will be taking on additional responsibilities during the year as he transitions to the position of President next summer.

When you have the greatest volunteers - you have

the greatest volunteers. During the past year, Bill Teague (VP Conferences) and John Uthoff (VP Programming) have been working together with the Annual Conference & Stage Expo Committee to produce the very successful Toronto Conference and the upcoming Denver Conference. During this process it became apparent that Bill and John's conference-making experience and skills might best serve the Institute in other positions. Being model volunteers they have, with the blessing of the Executive Committee, changed positions. John will put his many years of programming and conference team leadership into his new position as VP Conferences. Bill Teague brings his several conferences worth of programming experience to his new position of VP Programming. Both John and Bill have been an integral part of the USITT Annual Conference & Stage Expo Committee and bring their professional skills and USITT experiences to the continuing success of future conferences.

Leon I. Brauner
President

FROM OUR READERS

Dear Editor:

I realize that *Sightlines* should not probably get into a typical newspaper-style letters to the editor exchange of views. However, I cannot resist responding to the letter from Jerry Gorrell expressing concern over a previous article on pubs in Toronto.

While Mr. Gorrell has a valid concern about alcoholism, I take issue with his criticism of *Sightlines* and the conference program for their article about some of the pubs in Toronto. I found this information to be very helpful and in good taste, appealing to both lovers of good beer and those of us familiar with an English-style pub. The latter are places where men, women, and families can meet to eat, enjoy a good brew, and talk in a comfortable atmosphere far removed from the American idea of a dark and dingy bar that even some men are reluctant to enter. While there are undoubtedly alcoholics among the devotees of good beer, most of us drink it for the taste, often lingering over one serving for an hour while gently sipping, savoring, and talking. I was grateful to have a place where I could do both pointed out for me, as I doubt I would have discovered them on my own given the limited free time one has at the Conference.

Sincerely,

Peter Young
Professor of Theatre (retired)
University of West Florida

INDUSTRY HISTORY COMMITTEE - Appointment

The Industry History Committee is pleased to announce the appointment of Jared Saltzman to the position of Stage Manager for its project: An Oral History of Theatrical Lighting and Its People. Jared will be responsible for coordinating and leading the project to its goal of creating a history of the theatrical and entertainment lighting industry as seen through the eyes of those who have worked as manufacturers, distributors, designers, consultants and technicians. Interviews for the project will focus on tracing the impact of developing technology on the creative process. This recorded history will be preserved for publication in diverse media and for future research.

Jared's responsibilities will include compiling the names of notable industry figures who should be interviewed, seeking individuals who would like to volunteer their time to conduct the taped interviews, arranging the logistics of the interviews, and seeking archival materials that are associated with the interview subjects.

Jared is currently a Professor of Theater - Lighting Designer at Bergen Community College in New Jersey. He is also the Head Electrician at the New Jersey Sports Exposition Authority, Meadowlands, the Lighting Director for the New Jersey Nets NBA Team, Resident Lighting Designer for the New Players Company in Ridgewood, New Jersey, and a freelance lighting designer and electrician in the New York metro area. Jared served on the Board of Directors of USITT from 1985-1989.

ESTA, USITT, *Entertainment Design and Lighting Dimensions* magazines are the sponsors of this project. The project is being coordinated by the History Committee which includes representatives from the sponsoring organizations and industry professionals.

If you are interested in becoming an interviewer or in assisting the project in any manner please contact Jared at jslights@yahoo.com or Lori Rubinstein, lrubinstein@esta.org at the ESTA office 212-244-1505.

USITT PROJECT GRANT APPLICATION DEADLINE NEARS

Direct support for project grants which promote the advancement of knowledge and skills of USITT members is available as part of the highly successful Grants & Fellowship program. Deadline for submission of projects to be considered in the first round of grants for 1999-2000 is October 14. A

second round of applications for both project grants or fellowship support grants from the Institute will be accepted until January 27. Detailed information about the Grants & Fellowship Program is now available from the USITT Office or on the web site, www.usitt.org. A copy of the guidelines and an application will be mailed to all USITT members.

Project grants are designed to assist members with research and development projects, to promote lifelong learning and to promote creative development. Projects should demonstrate originality, creativity and innovation and improve or enhance contemporary approaches to design and technology. Projects must result in direct presentation, demonstration, or publication to Institute members.

Areas for project support grants include architecture, costume design and technology, engineering, health and safety, interdisciplinary projects, management, sound or acoustics, special effects, technical production, education, exhibitions, historical perspectives, lighting, scene design and computer applications in design and technology.

Recently funded projects include support for a Virtual Reality On-Stage Project, a Goniophotometer System, Hydraulics Demonstrator, and Creation of a Roller Tube Rigging System.

Project support grant applicants must be members of USITT. Individuals or groups may submit applications. Organizational, Sustaining and Contributing members may also seek project grant support from the Institute.

A change for the 1999-2000 funding cycle is that applications for fellowship support will be accepted only in January, while applications for project grants will be accepted in both October and January.

Bill Byrnes

VP-Marketing & Development

CONFERENCE STUDENT VOLUNTEER PROGRAM

APPLICATION SCHEDULE

9/30/99: Applications available
9/30 to 10/27/99:

Applications accepted ONLY from
USITT Student members

12/1/99: Close of application period

USITT is offering approximately 100 students the opportunity to work fifteen hours in various capacities at the Denver Conference in exchange for a full-conference registration. Work schedules are based on the student's availability and skills, and are arranged with the Student Volunteer Coordinator in advance of the conference. Students accepted

to the program will receive their schedule in February so that they will know when they are free to attend conference sessions and visit Stage Expo. For students who are savvy enough to appreciate the importance of networking, there will be time in their schedules to take advantage of this important feature of attending a USITT conference.

This program is ENORMOUSLY popular, and fills to capacity within weeks. Application forms will be available on the web site and from the USITT office on Thursday, September 30. Applications will be accepted only from USITT Student members from Thursday, September 30 to Wednesday, October 27. After the October 27th deadline, applications will be accepted from students who are joining USITT in conjunction with their Student Volunteer Program application.

To participate in this program, **promptly** return the **fully** and **accurately** completed application. **Incomplete applications will be returned, and you will have to re-apply.**

If you have any questions, call USITT and ask for assistance.

LIGHTING COMMISSION

special, adj. 1. of a distinct or particular kind 2. different from what is ordinary or usual 3. peculiar to a particular person, thing, or instance

project, noun. 1. something planned 2. a large or major undertaking 3. to plan or propose

Now that most of us are enjoying the lighter work load that the summer brings, it's finally time to sift through all of those GREAT ideas that float through our brains when we really should be solving some major production crisis, grading exams, or at least walking the dog. Summer time is a terrific time to begin to organize those fabulous thoughts about lighting and lighting design into a possible Lighting Commission Special Project.

The Lighting Commission Special Projects arm is intended to act as a jumping off point for projects related to lighting. Special Projects can assist USITT members with everything from commission communications to funding ideas. The catch is, we can't help unless you tell us what you are up to.

And don't forget the Lighting Commission's ongoing special project, Light Lab! The Light Lab will be alive, well, and very active in Denver. The Light Lab Committee is always happy to welcome new Light Lab participants, especially students, into our ranks. Please contact me at the email address shown if you are interested in being involved in the Denver Light Lab.

If you have any questions about Lighting Commission Special Projects or if you would like to help out with the Light Lab in Denver, please contact me at scott@humanitas.ucsb.edu

Vickie Scott

Vice-Commissioner for Special Projects

THE DENVER PERFORMING ARTS COMPLEX - A Success Story

If you've recently read about Denver in *TD&T* you'll recall mention of the Denver Performing Arts Complex, one of the city's major attractions. Similar to other downtown attractions, the Denver Performing Arts Complex must compete for attention with the majestic scenery, great weather and the outdoor activities of our region.



Denver Metro Convention & Visitors Bureau

Denver Performing Arts Complex

But the Denver Performing Arts Complex does not lack for attention. For three years in a row, the three largest venues of the Arts Complex have ranked in the top fifteen in attendance and gross ticket sales for their size, according to *Performance* magazine surveys.

The Denver Performing Arts Complex is a significant asset which is owned and operated by the City of Denver. Visually stimulating, its glass cornucopia opens over a sculpture park. On approximately 12 acres, it is within walking distance of the Colorado Convention Center where the 2000 Annual Conference & Stage Expo will be based. Comprised of facilities dating back to 1908 and a most recent addition opened in 1998, today the Complex contains eight theatres, retail outlets, a parking garage, an open-air galleria, a ballroom and a sculpture park.

Part of its uniqueness is that it is comprised of many venues under one roof, and is home to a multitude of vibrant organizations which, combined, produce 800 to 1,000 performances a year. That would not be possible without patrons buying subscriptions and shows playing to sell out crowds. The patrons can pick and choose from the Tony Award-winning DCTC, attend the regional premiere out-

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COMPLEX ▶ *continued from page 5*

side of NYC of Martha Graham's Appalachian Springs by the Ballet or a first run tour.

The Complex includes The Denver Auditorium Theatre, a road house first opened for the 1908 National Democratic Convention. This venue had the distinction of being the first municipal auditorium built in the United States. Opened in 1978, The Boettcher Concert Hall was patterned after the Berlin Philharmonic. It remains today the only concert hall built in the round in the United States.

Opened in the fall of 1991, The Temple Hoyne Buell Theatre, a state-of-the-art road house, was doomed to be an empty white elephant by the local print media. In 1997 and in 1998, The Buell Theatre was the highest grossing theatre under 3,000 seats and its gross ticket sales and attendance were twice that of the second ranked theatre in its size class, also according to *Performance* magazine. The media's attitude is becoming more positive.

A glass Galleria dome covers the length of the Complex affording fresh air yet protection from weather. Denver's Mayor Webb created the adjoining sculpture park to be the future home of two 65' tall dancers by sculptor, Jonathan Borofsky. Two pieces by sculptor Fernando Botero, "Man" and "Woman" grace entrances to the Buell Theatre.

The Arts Complex is home to many organizations. The most prominent is The Denver Center for the Performing Arts (DCPA), a producing not-for-profit group whose achievements are told through broad support, professional recognition and continued growth. Its home, the Bonfils Complex, houses four theatres, and a grand ballroom. The Stage, The Space, The Source and The Ricketson are its theatres ranging in size from 200 to 700 seats and the exclusive home of The Denver Center Theatre Company (DCTC), the resident repertory company of the DCPA.

Special long term leases with the City allow DCPA to manage the Bonfils Complex and The Garner Galleria Theatre at the 14th Street entrance of the Complex. Another division, Denver Center Attractions, presents national touring shows primarily in the Buell and Auditorium and also produces cabaret shows in the smaller Garner Galleria Theatre.

Most recently, the DCPA completed its acclaimed Donald R. Seawell Grand Ballroom atop the Space Theatre. This lavishly equipped pentagon-shaped ballroom is capable of seating over 900 persons and offers fantastic views to the west.

An interesting relationship exists between the City of Denver, and The Denver Center for the Performing Arts. DCPA's Chairman and Founder, in whose honor the new ballroom is named, Donald R. Seawell, had the vision which led to the creation of the Complex. The City of Denver embraced his

vision and continues to create a positive environment for all the groups of the Arts Complex. Certainly a portion of the Complex's success could be attributed to the broad arts support of the last three political administrations of the City.

Other successful groups also call the Arts Complex home. The larger ones are: The Colorado Symphony Orchestra, The Colorado Ballet, Opera Colorado and Cleo Parker Robinson Dance Ensemble.

The CSO's Conductor, Marin Alsop has been praised by the *New York Times* and Martin Fredmann, Founder of Colorado Ballet has enjoyed national notoriety recently when *Dance* magazine recognized Colorado Ballet as one the foremost ballet companies in the U.S. "Opera in the Round" was pioneered by Opera Colorado in Boettcher Concert Hall. Cleo Parker Robinson Dance Ensemble is run by one of the most dynamic and acclaimed civic leaders, Cleo Parker Robinson. Her multi-cultural company often performs with the DCTC and the Symphony.

All the groups offer dynamic programming. Many are sustained by funding of the Scientific and Cultural Facilities District. This local funding, from a 1/10 of 1% sales tax, provides stability to area arts and cultural organizations. Another success story, the SCFD, was at first expected to raise \$13 million dollars per year. It now raises approximately \$30 million dollars to distribute annually.

So you see - it is the organizations at home here, their productions, the supportive arts environment, as well as the top-notch managers and staff who run the facilities which makes the Denver Performing Arts Complex the truly special success story it is.

This was just a taste of what the Denver Performing Arts Complex is all about. You may want to make a bookmark for denvergov.org/dpac to check out the Denver Performing Arts Complex on-line.

Donna E. Smith

Denver Conference Promotions Coordinator



**COMMERCIAL &
NON-COMMERCIAL
TABLES
AVAILABLE
FOR STAGE EXPO 2000**

In addition to traditional commercial booth exhibitors, Stage Expo provides small companies and not-for-profit organizations the opportunity to demonstrate their products and services to conference attendees at Commercial or Non-Commercial tables. Several colleges and universities have already reserved Non-Commercial tables and one

Commercial table has been selected for Stage Expo 2000, with room for many more. Here is a preliminary list of the exhibitors for Stage Expo 2000 in Denver:

A.C. Lighting, Inc.
Alcone/Mutual Hardware
American Harlequin Corporation
Apollo Design Technology
ATM Fly-Ware
Automatic Devices Company
AVAB Transtechnik
Baer Fabrics
Barbizon
Boston University
CAE, Inc.
California Institute of the Arts
California State University, Fullerton
University of Cincinnati
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An exhibitor prospectus, including detailed information about exhibiting at Stage Expo 2000 in Denver, is available to anyone interested in reserving exhibit space at the show. Please send a request with your name and address to hpwillard@aol.com, or contact me by phone at 800-398-EXPO (3976) or fax at 315-461-9087. Plan now to join us in Denver 22-25 March 2000 and help USITT celebrate its 40th anniversary.

Helen Willard

Stage Expo Sales Manager



USITT OFFICE REPORT

Those of you who saw Tricia Neuburger, our Data Services Manager, in the past few months know that she has been working to expand the USITT family by one more person. We're please to tell everyone that Samantha Ann joined the world on Sunday, July 4 weighing in at seven pounds, fourteen ounces. Perhaps Dick Durst, Past President, said it best "Another firecracker in the mix! Congratulations to Tricia!"

Elsewhere in this issue, you will be able to read about the Prague Quadrennial. Here at the office, we're pleased that Chris Kaiser, our Interim Executive Director, had a few minutes to browse the shopping opportunities in Prague and remember what's truly important to us – unusual office supplies.

We're now the proud owners of what we believe are European-sized regular paper clips, in wondrous colors, and slightly larger clips, also in a visually-pleasing spectrum.

LeRoy Stoner, Vice-President for Sections & Chapters, spent some time with us on his way from learning more about lighting in Massachusetts to his home base in Wisconsin. He and Bill Byrnes, Vice-President for Marketing & Development, were able to add to the knowledge of staff members about various segments of the Institute — and they both got to see Samantha Ann, too. LeRoy's travels this summer also include representing USITT at the ATHE meetings in Toronto.

The USITT office has adopted a new procedure. Because we use a collaborative model for almost all decisions, we have adopted a specific rule for deciding when we've reached consensus. To go forward, we all must be seventy percent in favor and 100 percent committed. Around here, if an idea doesn't get to 70/100, most of the time it doesn't get clearance to leave the conference table.

LOST MEMBERS

Mail has been returned to the USITT National Office for the following individuals who are current members, but are not able to receive their publications and other communications.

We ask your assistance in finding the correct addresses for the following current members: Kristin Krenz, Janet Teller, Burcu Aydinalp, Kristeen E. Willis, Kevin McGrath, Paul Brunner and Cynthia Stillings.

If anyone knows the whereabouts of these members, please contact us at 800-93-USITT (938-7488) or 315-463-6463, or email: usittno@pppmail.appliedtheory.com. We would like to ensure that these members continue to receive news from USITT. We also ask that all our members keep the National Office informed about their contact information changes.

INDUSTRY NEWS

Banff Theatre Arts will hold production master classes in CAD, wigs, dyeing, historic costume, make-up, scenic painting, marionettes and millinery from September 9 to 18. Information on the sessions with Gary Dahms as program director and Liz and Chris Clark as presenters on scenic painting is available by calling 403-762-6180.

Kent Thompson of Alabama Shakespeare Festival has been re-elected president of **Theatre Communications Group**, the national organization of American non-for-profit theatres. New board members of the organization are Kathleen Chalfant, actress; Walter Dallas, artistic director; Oskar Eustis,

HONORARY LIFETIME MEMBERS

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artistic director; Todd Haines, artistic director; Abel Lopez, associated producing director and Susan Medak, manager director.



NEWS

We are pleased to welcome **SSP Group** as a new Contributing Member of USITT. Based in Balineville, Quebec, SSP is the exclusive Canadian distributor for Clay/Paky/Robert Juliat/Zero 88/Compulite/Doughty/E.T.C.

We also appreciate the support of **Stage Directions**, which has upgraded from Sustaining to Contributing membership. Stage Directions is a national magazine whose readers are active in all aspects of regional, community, academic and youth theatre. Editorial offices for Stage Directions are in New York City.

Another of our valued Sustaining Members has also upgraded to Contributing Member status. **Protech Theatrical Services, Inc.** of North Las Vegas manufactures and installs a complete line of manual and motorized rigging for schools, theatres, broadcast studios, theme parks, convention centers, casino showrooms, churches and architectural projects.

Exciting changes are taking place at **Rose Brand** which has launched a fabrication branch in North Hollywood. This will allow Rose Brand to more quickly and economically provide Western Region customers with theatrical traperies, cycloramas and scrims sewn to custom specifications. Rose Brand Rentals is open for business in New York, with a complete line of black velour draperies. A representative inventory can be found at www.rosebrand.com/rentals/invent.htm Close by in cyberspace is Rose Brand Remnants Online, at www.rosebrand.com/promo/promo/htm – started because customers missed the hands-on aspect of shopping for remnants. Of course, the company stressed that customers can always drop by to view remnants on hand.

Vincent Lighting Systems of Cleveland, Ohio was pleased to work with the Rock and Roll Hall of Fame and Museum. Lighting in the Rock Hall cinema needed more flexibility to better accommodate live musical performances. Greg Shick of Vincent Lighting worked with the venue to install High End Studio Spot 250s and Studio Color 250s as well as a **Strand 520i** console.

ROSCO Laboratories, Inc. has released a new free poster on glycol-based fog used in production. The poster, which is mostly text, was published by Rosco Laboratories to give cast and crew members

relevant information if they are concerned about the use of fog in productions. A free copy of the 18" by 24" poster is available from theatrical suppliers who carry Rosco fog machines and fluid, or by email request to info@rosco.com.

Registrations are now being accepted for Broadway Lighting Master Classes produced by **Entertainment Design & Lighting Dimensions**. Jules Fisher, Tony Award-winning lighting designer, will head the faculty for the program December 8 to 12 in New York City. USITT members receive a discount when attending the Master Classes.

Sapsis Rigging Inc. reports it has been "hangin' around in NYC." The Textile Conservation Laboratory used SRI to take down and rehand several priceless tapestries at St. John the Devine Church. SRI also hung the trusses for Billy Joel's tent party, a new program launch for the USA Network, and a gala benefit for Mt. Sinai Hospital. When the New York Philharmonic played a Memorial Day Concert at St. John the Divine, SRI was there to do the staging and rigging, too.



NEWS

As USITT heads for Denver and the 40th Annual Conference & Stage Expo, we will be traveling to the home town of new Sustaining Member **Semple Brown Roberts, P.C.** The architecture firm has been providing services to clients since 1982. They have much experience with a number of projects involving arts centers and multi-plex theatres.

Leviton Manufacturing Company, Inc. has announced the acquisition of **NSI Corporation** of Tualatin, OR. NSI designs, manufactures and distributes lighting control, dimming and fixture products for entertainment, architectural and commercial applications worldwide. The NSI/Colortran product line comprises a formidable offering, notes the press release from Leviton on the acquisition. Colortran provides lighting control and dimming products for stage and studio applications including auditoriums, schools, theatres, television stations and video production studios.

According to Dave Harris, Vice President and General Manager of Leviton Lighting Control Division, "the integration of Colortran and NSI products and technology into the Leviton family represents a strong contribution to our existing product offering." The Leviton family of companies includes American Insulated Wire for wire and cable; Electricord for cord sets' Leviton Telcom for voice, data and fiber-optic connectivity products and Leviton Lighting Control Division (formerly Leviton/

Micro) for architectural lighting, home automation products, occupancy sensors and box-mounted digital lighting controls.

Johnson Systems is currently undergoing a substantial expansion to handle increased demand for new and existing products. The company has moved to new quarters with state-of-the-art manufacturing and production equipment. Technical staff has also increased. All phone numbers remain the same, but the new address is 1923 Highfield Crescent S.E., Calgary, AB, T2G 5M1, Canada.

Strong relations exist in the representation of both organizations and for the immediate timeframe there will be no changes in distribution.

Scéno Plus had designed "the big experience" with the opening by Famous Players of Paramount Montréal. Scéno Plus faced a number of challenges as the interior and exterior designer of this ultra-modern cineplex within the urban Art Deco character of the existing building. Paramount Montréal occupies all six floors of this and features screens in 12 theatres plus a Famous Players IMAX 3D theatre, restaurants and entertainment services. Michael Aubé, chief architect for Scéno Plus, looked for a concept which would bring the old architecture to life while preserving its integrity. Because of the new architectural design, display zones, theatrical lighting, projection, and sound effects Famous Players has a versatile building where theming can be changed quickly and easily to accommodate different tastes on a daily or annual basis.

This column is specifically written for and about USITT members. We are delighted to receive news and press releases about all our members. Please mail, fax or email your news to Barbara E.R. Lucas, USITT Public Relations & Marketing Manager at the USITT Office or prmkt@pppmail.appliedtheory.com If there is something special you would like us to write about, call us at 800-93USITT. Deadlines for upcoming issues are noted in the USITT Calendar appearing in this issue.

Barbara E.R. Lucas

Public Relations & Marketing Manager

ARCHITECTURE AWARDS PROGRAM 2000

Entries are expected from around the world for USITT's Architecture Awards program. Theatres completed after January 1, 1990 – either new construction or renovation – are eligible for consideration.

Among the criteria the jury will use to evaluate

projects are creative image, contextual resonance, and functional operation of the completed project. Richard L. Blinder, FAIA and Roger Morgan will serve on the jury for the 2000 Architecture Awards. A noted theatre critic will also serve on the jury will be announced soon.

Mr. Blinder received his Master of Architecture degree from Harvard University. He is a Partner with Beyer Blinder Belle Architects in New York City and holds national certification by the NCARB. Mr. Blinder has extensive experience with theatre projects throughout the country. These include the rejuvenation of the Ford Center for the Performing Arts in New York, recipient of a 1999 USITT Architecture Awards Honor Award; creating a master plan to adapt the Seventh Regiment Armory in New York into an exhibition hall and informal music hall; and work on the Denver Center for Performing Arts and the Temple Buell Theatre, both in Denver.

Mr. Morgan is President of Roger Morgan Studio Inc., Theatre Design and Consultation. He studied stage design and lighting at Carnegie-Mellon and served for three years as assistant theatre designer to the late Jo Mielziner. Mr. Morgan has more than 200 credits as a lighting designer on Broadway, Off-Broadway and in Resident Theatre and has won both a Tony award and a Drama Desk award. He is co-author of *Space for Dance*, a book commissioned by the National Endowment for the Arts on the design of dance facilities. A USITT member, Mr. Morgan has represented the Institute at international theatre conferences in Italy and Poland.

Projects which receive Honor and Merit Awards will be highlighted during the USITT Annual Conference & Stage Expo Awards Banquet in Denver where project owners and designers are honored. All theatre projects submitted for consideration will be included in a conference session critiquing the projects which is part of the Architecture Commission's programming on Saturday, March 25, 2000.

A copy of the Architecture Awards program guidelines is included in the center of this issue of *Sightlines*. Additional copies of the guidelines and entry form are available from the USITT office or at the web site, www.usitt.org. Projects may be submitted more than once if they continue to meet the awards criteria.

Institute members who have completed construction or reconstruction on a theatre project in the past several years are urged to contact their project architects and share information about the awards program with them.

Paul E. Westlake, FAIA
Architecture Commissioner

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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.

OISTAT ARCHITECTURAL COMPETITION

OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians, has announced the results of the 5th OISTAT Architectural Competition, World Theatre in Prague 1999.

The competition received 226 entries from 30 countries, including 26 from the United States. Prizes were awarded for first through ninth place with six additional honorary mentions. Eight other projects were included in the exhibition which was part of the Prague Quadrennial in the Czech Republic through June 27, 1999.

For more on the winners, visit the OISTAT Architecture Commission's web site at www.oistat.nl/comis/architecture/pq.html

STUDENT CHAPTER DEADLINES

**STUDENT CHAPTER RECHARTER
SUBMISSION DATE OCTOBER 1**

**STUDENT CHAPTER CHARTER
APPLICATION DATE OCTOBER 1**

Here's a new way to turn that student bull session into a productive, entertaining, sanctioned academic event. Have that group of technicians and designers get together and form a Student Chapter of USITT.

This is a simple, fairly painless process which gives students something to put on their resumes and can get them networking within their school and with students and faculty from other educational institutions.

Chartering and rechartering for USITT Student Chapters includes a bit of paperwork, but is not nearly as much work as a long session focusing lights. Each student chapter must have six members who belong to USITT, and a chapter sponsor who is a current USITT member. Current Student Chapters can recharter by submitting an annual report to the Vice-President for Sections & Chapters. New chapters can be formed by requesting a charter and listing officers, sponsors and members.

To get a copy of the USITT Student Chapter Handbook, contact the USITT office at 800-93USITT or contact LeRoy Stoner, VP for Sections & Chapters, at lstoner@uwm.edu

**REMINDER
AUGUST 25, 1999
IS THE DEADLINE FOR CHANGES
FOR THE 1999-2000 USITT
MEMBERSHIP DIRECTORY &
RESOURCE GUIDE**

In Memoriam

FREDRICK M. WOLFF, USITT FELLOW 1910-1999

This collaborative memorial is by Howard Brandston, Louis Erhardt, George C. Izenour, Lawrence Kellerman, Joel E. Rubin and Sonny Sonnenfeld, and was edited by Joel Rubin. Rick Stephens provided research from the USITT archives.

Fred Wolff was probably the most direct, honest and pragmatic fellow to grace the stage of USITT in the decade of the 1970's. Serving as USITT Engineering Commission Chair starting in 1975, Fred held monthly meetings of that Commission in the Belmont Room of the Metropolitan Opera House (courtesy of USITT Fellow Rudy Kuntner). These were no-nonsense, enlightening meetings, easily attracting 30 or 40 members each month. Fred's knowledge base was very broad and we usually found that Fred knew about as much on the given subject as the "specialist" giving that month's paper. It was said of Fred, "ask him what time it is, and he can also tell you how to build a watch".

Fred was born in 1910, attended Phillips Academy in Andover, received his B.S. Degree from the Sheffield School of Science at Yale in 1932 and his M.E.A. from the School of Drama in 1935. Fred's interest in lighting technologies led to his Master's Thesis at Yale "Electric Means for Varying the Intensity of an Incandescent Lamp". [Yale School of Drama, unpublished MFA Thesis, 1935] In September of 1935, Fred and his mentor Prof. Stanley McCandless of Yale, delivered a paper at the Annual Conference of the Illuminating Engineering Society, printed in the I.E.S. Transactions for January, 1936. ["Electrical Control for Varying Lighting Intensities", McCandless and Wolff.] Reading this paper some twenty years later, Joel Rubin remembers it as seminal, because it so concisely summarized the state of intensity lighting control in the mid 1930's.

Fred's first job when he graduated from Yale was as a project engineer at the Westinghouse Lamp Division in Bloomfield, New Jersey. Westinghouse and the General Electric Company were the great lamp competitors in those days, and as well, both companies had developed state of the art remote-controlled reactor dimming systems. [Severance Hall, Radio City Music Hall, the old Metropolitan Opera House.] At Westinghouse, Fred met Gjon Mili, an exceptional photographer and expert lamp developer, credited, for example, with the design of the first bi-plane filament lamp. The two became lifelong

friends, and Mili took the exceptional wedding photographs at the marriage of Fred to Betty Zimmerman in 1953.

Fred entered the U.S. Navy in 1942, working as a fire-control specialist stationed at Pearl Harbor. He remained on active duty through 1946 and stayed in the Naval Reserve with the retirement rank of Captain.

George Izenour remembers first meeting Fred in 1941 when Fred visited the old "Squash Court" Laboratory at Yale. And, then meeting again in 1947 after Fred had joined Century Lighting. The Izenour electronic lighting control system was being demonstrated in a "light show" at the Yale School of Drama. [The lighting design for the show was by Stanley McCandless.] Fred and Ed Kook, President of Century Lighting [the late Edward E. Kook, USITT Fellow and President of USITT 1975-77] attended that demonstration. Century eventually took on the license to manufacture the Izenour system. George Izenour said that Fred's very thorough and very conservative approach to engineering was a wonderful complement to his own adventurous spirit, "we were a great team and Fred made the system practical". Howard Brandston confirms Fred's practicality. "Fred was the practical pill, he brought a sense of realism to all of us and we admired him for it."

Louis Erhardt was a graduate of the Yale School of Drama M.E.A. program of 1932 and later assistant to Stanley McCandless. Mr. Erhardt remembers first meeting Fred when Fred came to the Drama School "with this unusual engineering background". Erhardt takes credit for luring Fred to Century Lighting. Fred spent his working life thereafter at Century, eventually as Chief Engineer and still later as an interim President of Century-Strand Lighting.

Fred was elected to USITT Fellow in the inaugural class of Fellows 1977. He was a Member of the USITT Board of Directors in the late 1970's and in 1986 received USITT's coveted Founder's Award.

As several of us gathered to talk about Fred Wolff it was clear that we were all in agreement on several points: Fred was always a perfect gentleman in demeanor. Fred was unflappable, he was direct and he was honest. As Louis Erhardt put it "Fred's facts were exact and he could not be persuaded to alter them." Fred had worked under Ed Kook for many years. Kookie was known for his particular form of dynamic persuasion. Fred was never cowered by Mr. Kook. The signal that Fred's mind would not be changed was that he would switch his reply from "but Edward" to "but

In Memoriam

Mr. Kook". At one point Kookie had persuaded a reluctant Jean Rosenthal to accept Century's low-cost "Eddotron" packaged dimmers on a Broadway show. Fred took Jean aside to give her the reasons to reject a product that Fred thought would be unsuitable to the production.

Fred will also be remembered as a frugal purchaser, particularly of cars. A 1939 Buick convertible lasted twenty years, replaced by another car at 86,000 miles, every bell and whistle on the new car but no radio. Fred and Betty found they had not used the radio in the old Buick for years.

Fred was a great record keeper, notebook after notebook, a great archive of recorded data on engineering developments at Century including each special effect made for a Broadway show, thirty years worth of carefully annotated materials. Alas, this material appears to have been lost in transit in one of the Century Lighting moves.

Fred is survived by a brother and by his wife Betty Zimmerman Wolff. The wonderful partnership with Betty lasted nearly fifty years. All of us, on behalf of our colleagues in USITT, extend our love and deepest sympathies.

BEN EDWARDS, A Friend's Remembrance

In Toronto, many colleagues turned their conversations to the recent passing of the great designer Ben Edwards, truly a giant in our field. Among those who shared the most delightful, humorous, insightful and inspiring stories about Mr. Edwards was Lester Polakov, this year's recipient of the USITT Distinguished Achievement Award in Scene Design. When I was asked to identify someone who knew Mr. Edwards as a contemporary and close friend; someone who could "paint a picture" of the man who was not just an outstanding designer, but also a true gentleman, the natural choice was to call upon Mr. Polakov who had given so much to so many during the Toronto conference.

Kim Williamson

Co-Commissioner, Scene Design

BEN EDWARDS LEARNING THE BROADWAY ROPES

Professor Milton Smith taught the Stagecraft class at Columbia University in the 1930s, where he indentured me when he discovered that I was able to draw and paint. Professor Smith also taught Stagecraft at the Fagin School of Dramatic Arts, where he did the same for Ben Edwards, who had

come to New York from Union Springs, Alabama to become an actor but was now steered in another direction. Smith smilingly turned both of us into scenic designers, a profession previously unknown to either of us.

Ben and I first met in a tiny drafting class given by Emiline Roche. Emiline had designed several Broadway shows and had drafted for the famed Norman bel Geddes. Emiline was our first contact with Broadway. The class was held in the 42nd street office of Raymond Sovey, another Broadway designer? (getting closer!)

In the summer of 1935 Ben had designed the sets for the Barter Theatre in Abingdon, VA. He recommended me for the job in 1936 as he moved up to another summer theatre that actually paid a salary in real money, unlike the Barter Theatre.

Now back in the city, we joined forces for the attack and pooled our resources. We were determined to set the world, or at least Broadway, on fire. Ben was the first to get a show to design, a play starring famous German actor Fritz Kortner. The play was a flop and added little to our pool of resources, but it served to crack the ice which can be very thick, especially in a major depression.

Checking our larder one day we found it consisted of flour, lard and half a bottle of cherry brandy. "Hoe-cake" said Ben, "just like back in Alabama!", and we cooked it on our single burner stove. But you can't live on hoe-cake for very long, so I went to work painting sets for "experimental theatre" as off-Broadway was called in those days. Ben remembering his abandoned acting career, started going to actor's calls.

His luck was extraordinary. In one day he was hired for two plays at once. *Swing Your Lady*, was a play about lady wrestlers in which Ben was a southern youth in shirt-sleeves cheering at the ring-side during the big match. Ben's salary was \$8.00 per week. The other play was a more dignified affair: *Daughter of Atreus*, for which Ben carried a spear and had complete body makeup. For this, Ben's salary was \$15.00 per week. Unable to decide which job to keep, Ben vacillated and kept both. The two plays opened cold and ran at each end of Schubert Alley. Ben could always be reached at 9:42 and 10:30 as he ran from one stage door to the other, changing his clothes as he ran.

All of this was exciting, but was this a career? What had Milton Smith gotten us into?

We persevered. We were not ready to give up the city lights and sophistication. We both absorbed the teaching of Robert Edmond Jones, and the great directors we worked with like Harold Clurman and Elia Kazan. We learned to read and analyze the

scripts and to understand the intentions of the authors. We believed that we were there to serve the play and to serve the actors.

Ben developed enormous knowledge of interior design, and he propped a show with sensitivity that the actors could feel and appreciate.

Ben went on to design scores of beautiful and important evocative settings for Broadway and then for movies, too. He will be long remembered for his courtly manner. He was a gentleman-artist. Milton Smith was right. It was a worthwhile career.

Lester Polakov

PAT SIMMONS 7/8/99

Pat Simmons, long time faculty member, lighting designer, and head of the MFA Lighting Design program for the School of Theatre at Florida State University, died Thursday, July 8, due to complications with breast cancer.

Pat went to Florida State in 1977 from the Pittsburgh Ballet Theatre where she was the managing director and resident lighting designer. She received her BA from the Mary Washington College in Fredericksburg, Virginia and studied extensively with the Lester Polakov School of Scenic Design in New York.

Pat Simmons' lighting designs have been seen on Broadway, at the Pittsburgh Ballet and Opera, Cincinnati Ballet, Chicago Ballet, the Utah Shakespearean Festival, Asolo Theatre, Pittsburgh Public Theatre, Ford's Theatre, and Orlando Opera among other regional, national, and international theatres. She has received national recognition for her designs of the highly acclaimed *The Cherry Orchard* on Broadway, *The Hasty Heart* at the Kennedy Center and the Ford's Theatre production of *I'm Getting My Act Together*.

Pat was a member of United Scenic Artists Local 829, the League of Professional Theatre Women, and the United States Institute of Theatre Technology Lighting Commission. She served as a board member of the University/Regional Theatre Association and The National Theatre, and was a guest designer at Penn State University, the University of California at Riversdale, and Rollins College. She is survived by an extended family of friends, colleagues and students nationwide.

A memorial celebration in remembrance of Pat Simmons will be held Sunday, September 26 at 2:00PM in the Fallon Theatre, Fine Arts Building, Tallahassee, FL. Questions may be directed to JoAnna Dolloff at 850-644-7255.



Leon Brauner

The US delegation on the steps of our hotel in St. Petersburg



Eric Fielding

South Africa's PQ Exhibit



Rodney Kaiser

Old town wall and tower in Tallinn



Rodney Kaiser

Castle Rakvere in Estonia



Rodney Kaiser

Summer Palace gill in St. Petersburg

POSTCARDS FROM THE PQ TOUR

What follows are "postcards" from two delegates: Jim Trenberth attending his first Prague Quadrennial, and Sarah Nash Gates attending her fifth.

June 5, 1999 was departure day for the USITT Delegation. Led by USITT President Leon Brauner a group of 44 set out from JFK for a 3-week trip to Prague and the PQ, Helsinki, Tallinn, and St. Petersburg.

PRAGUE AND THE QUADRENNIAL

Jim writes:

WOW! With apologies to C. Otis Sweeney and his Wading on the Web column, there is no other way to describe the experience of attending the Prague Quadrennial as a first time member of the USITT delegation. In addition to the PQ, add sharing experiences with 44 theatre folk on a big time road trip led by a savvy traveler and no other word but WOW begins to express the experience. I will spend years processing it. Just processing the photographs may take that long!

The PQ exhibit was overwhelming. After six days of viewing I felt I had only scratched the surface. It was a wonderful look into a world of theatre that is difficult to find in the US, theatre which places more faith in the audience to understand non literal representation than we often see. As a result their designs tend to be more abstract and visually varied.

Strong political statements were also visible in many designs, particularly from some of the non-democratic countries. While Americans should feel lucky that our theatre is not needed as a primary device for political change, it makes for strong theatre. My wish is that we did more theatre of this type. I also wished the PQ could travel to the USA. More Americans need exposure to the work of our colleagues from around the world.

Sarah writes:

It is always a pleasure to return to the Industrial Palace at Vystaviste for the PQ exhibition. The graceful beaux arts building of steel and glass provides a wonderful setting for the best in theatre design and architecture. While the actual exhibits may be a bit smaller than they were during the cold war, the significance of theatre in the life of a nation still resonates beyond the artifacts exhibited. All of us were glad to see Yugoslavia there. The only thing more impressive than the quality of their work was the fact that our colleagues from Belgrade literally braved NATO bombs to attend. I salute them both for their artistry and their courage!

Prague itself seems to become more vibrant with each visit. This year there were a multitude of concerts held in a variety of churches each night, as well as strong offerings at both the National Opera

and the State Opera. The landmark 1948 Svoboda-designed *Tosca* was being remounted at the State Opera, and Pamela Howard brought together "The Three Tenors of Design"; Josef Svoboda, Ralph Koltai, and Ming Cho Lee.

ESTONIA

Sarah writes:

Our thoughtful Estonian hosts arranged a tour outside of the city which included a visit to the Theatre at Rakvere. This active company has a traditional proscenium theatre, a Black Box (in a super old stone building), and a production of *Macbeth* staged in the ruined Castle of Rakvere. Talk about resonance! We wrapped up the day with visits to two splendid, old manner houses; Palme and Laane-Viruman.

Tallinn, the capital of Estonia, is blessed with a wonderfully preserved old town. Large sections of the old town walls and towers remain as well as many handsome buildings from the 14th to the 17th centuries. We all enjoyed wandering the cobbled streets, shopping, eating and drinking and definitely want to go back. We were so busy with theatre tours and our trip to the country that we didn't have quite enough time to thoroughly explore the town.

ST. PETERSBURG

Jim writes:

Our final stop in St. Petersburg, Russia was perhaps the most impressive of all. Until you have experienced the vast Hermitage Museum, you cannot grasp the power and riches that was Imperial and Socialist Russia. Even the many palaces and Russian Orthodox churches pale by comparison. I know I have seen enough gold gilt to last good long time. Led by Alla Khvostova, our amazing and resourceful Russian guide, we saw more of St. Petersburg than was seemingly possible. Opera, theatre and the circus provided entertainment and our tour of the Bolshoi Drama Theatre included perhaps the most memorable event of the trip.

We were privileged to listen to Eduard Kochergin, Senior Scenographer at the Bolshoi Drama Theatre and Designer Alexander Orlov discuss the special relationship between designer and director. Their thoughts alone were worth the time and expense of the trip. Mr. Orlov designed Tchaikovsky's opera *Queen Of Spades*, which we had seen at the Mariinsky Theatre the night before. Mr. Kochergin was one of five Soviet designers who shared the PQ'75 Golden Triga. He also was awarded an individual Silver medal in PQ'79, and was part of the PQ'87 Thematic Gold Medal Exhibit. He spoke with particular passion about the importance of training the artist.

We were reminded that it isn't easy being a theatre artist. It requires very hard work. I believe we all were moved by Kochergin's words. We knew

his life as an artist in the former Soviet Union and the new Russia has not been easy. Yet the passion and the conviction remain and were generously shared with a group of Americans on that hot June day. For all the differences between their experiences and ours, the commonality remained. Their words reminded me of the words of Robert Edmond Jones, it seems only language separates us after all.

Sarah writes:

St. Petersburg. I keep making a comparison to New York - huge, dirty, wonderful, ugly, beautiful, energetic. It is tricky to navigate if you don't read the Cyrillic alphabet, but with landmarks and many canals to count over and down from, one can find one's way around. In addition to the crown jewel Hermitage, if you visit St. Peterburg don't miss the State Russian Museum which is devoted to Russian art, icons to avant garde; and the Russian Ethnological Museum, which features exhibitions illustrating the everyday life and culture of the people of Russia in the 19th and 20th centuries.

It was a real thrill for me to attend a performance at the Mariinsky Theatre. I have read so much about both the opera and ballet companies which make their homes there (in the theatre formerly known as the Kirov).

I was not disappointed. The theatre itself is beautiful in light blue and gold. The production of Tchaikovsky's opera *Queen Of Spades* was fresh in its design and staging, and very well sung. Unfortunately it was hotter than heck in the theatre as air conditioning in theatres is not common in much of Europe.

Several of us attended an evening of ballet excerpts performed by artists from the Mariinsky/Kirov at the Theatre in the Hermitage. What a treat - a jewel of a theatre, and absolutely exquisite dancing. The dancers had astonishing technique which allowed them to complete each movement before starting another. The classic repertoire was danced with great musicality and artistry. That evening will be a highlight of my theatre going for quite some time.

Sarah writes:

I can't close without sharing my thoughts that travel to former communist countries always leaves this traveler grateful for many of the things we take for granted. This time pure drinking water in our taps and in public water fountains, and a stable currency come immediately to mind. Never having had to withstand a foreign invader as the people of then Leningrad did for more than 900 days during World War II is another. Public trams and buses that appear to be held together by paint, and countless miles of soviet era apartment blocks, are not something we have to live with. For all its flaws, the USA is a pretty good place to live.

Jim writes:

I will remember many things about this three-week journey. Wonderful designs, beautiful cities, fascinating theatre, museums beyond compare. For all the differences in nations and cultures I was most surprised by how few true differences there are among all the people I met. Discovering how small it is really enlarged my world! What will stay with me longest is the experience of sharing these things with 44 interesting colleagues. I believe I can say that I learned something valuable from each and every one. Thank you all.

Jim and Sarah write:

Special thanks to Leon Brauner for organizing and leading this trip. All of us who have traveled with Leon and his wife, Roberta, are grateful for their eclectic taste, sense of adventure, and great sense of humor!

Where will you take us in 2003? We've already started filling the piggy bank.

WADING ON THE WEB –

This is another in my series highlighting sites on the World Wide Web of interest to theatre professionals. Bookmark the "WOW!" homepage at www.siu.edu/COSTUMES/WOW/WOW_INDEX.html where you will find the entire series of articles detailing new and interesting sites, including a list of web addresses for more than 90 new sites. You can use it as the starting place for your exploration of these interesting and informative Web resources.

Sites Submitted For Project 2000: This month many people have sent in sites which have their theatre designs. As part of Project 2000 and the International Theatre Design Archive, these designs will be juried and if approved, a link to their sites will be included in the indexes. New submissions for review in scene design are from William Temple Davis, Lorenzo Savoini, Matt Kizer, Douglas B. Rankin, Dennis Maulden, Kim Jennings, Michael Palumbo, David Coleman, James Kit, Owen Collins, Alison Ford, Diana and Jerrard Smith and David M. Henderson. Costume Design submissions are from Ms. Ford and Mr. Henderson with lighting designs from Mr. Davis, Mr. Savoini, Mr. Rankin, Ann Courtney and Richard Fleming.

I would like to encourage all of you to place your theatre designs on the Internet, so that they can be shared. If you do, please let me know the URL of your site so that they may be included in the "International Theatre Design Archive". If any of you need help, you can contact me at osweeze@siue.edu or call 618 650-3111.

C. Otis Sweezy

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SCENIC ARTIST - Leading scenery and exhibit construction company on Chicago's north side seeks experienced SCENIC ARTIST. Experience in theatrical scene painting, backdrops, foam sculpting, vinyl and sign painting and spray gun application highly desirable. Industry knowledge required. Competitive compensation and benefits offered in an excellent working environment. Please send cover letter and resume to: Ravenswood Studio Inc., Attention: Personnel Dept., 5645 N. Ravenswood Avenue, Chicago, IL 60660. Or E-mail mike@ravenswoodstudio.com

PROJECT MANAGEMENT POSITION AVAILABLE - Auerbach + Associates, a Theatre Consulting Firm with an international client base, seeks a person with 5 to 10 years experience in architectural and/or theatre industry project management for a full time position. Applicants must demonstrate: Design and project management experience for large theatrical and/or entertainment industry projects; Knowledge of technical theatrical and building systems; CAD and technical architectural drawing skills; Personnel management skills including time and cost accounting; Construction project administration skills.

Project work includes new construction and renovation of major music venues, multipurpose performance halls, themed event venues, university performance and teaching facilities, community theatres, outdoor venues and media facilities. Interested parties should send a letter of interest and resume to: Mike McMackin, ASTC, Auerbach + Associates, 225 Green Street, San Francisco, CA 94111, Fax: (415) 392-7530, e-mail: MMcMackin@AuerbachConsultants.com No telephone inquiries please. All inquiries will be kept confidential.

FIELD SERVICE TECHNICIAN - J. R. Clancy is the leading North American designer, manufacturer and installer of theatrical rigging. We've been in business since 1885 and offer stability, competitive salaries and excellent benefits. Operating worldwide, we provide systems incorporating the latest technology in motorized rigging and control systems. We have an opening for a field service technician to do system turn-ons, troubleshooting and customer training. You should have experience with electrical troubleshooting, motors, starters, and variable speed drives. Knowledge of theatre rigging and PLC's is a plus. Extensive travel, including some international travel, is involved in this position. If you are interested in this position,

CLASSIFIED ADS

please send your resume in strict confidence to: J. R. Clancy, 7041 Interstate Island Road, Syracuse, NY 13209, Fax: 315-451-1766, E-mail: rigging@jrclancy.com

TECHNICAL DIRECTOR/DESIGNER - Part-time to full-time guest position to teach stagecraft and manage/mount technical elements of three full productions and four music venues. Position runs the 1999-2000 academic year, mid-August through mid-June. Salary commensurate with experience. Interested candidates should fax resume to 301-299-9050 or send cover/resume to: Wayne Bailey, The Bullis School, 10601 Falls Road, Potomac, MD, 20854 or e-mail at: wayne_bailey@bullis.org.

EXHIBIT FABRICATOR/ARTIST - Taylor Studios, Inc., an exhibit fabrication firm specializing in natural history and unique fabrications (models, murals, environments, installations, etc.), is seeking a creative, experienced individual with broad expertise in exhibit development and fabrication. The ideal candidate will have artistic ability to paint, model and sculpt realistically; knowledge of exhibit fabrication and installation; working knowledge of production methods including: construction, carpentry, mold making and casting; ability to work with accurate dimensions and proportions and to follow precise scale drawings; ability to make color selections compatible with established designs; ability to orchestrate several tasks simultaneously and work independently; ability to adhere to deadlines; ability to anticipate possible problems and to offer creative solutions; interest in natural history and science; three to five years experience in similar three-dimensional production field. Qualified candidates should submit a resume, cover letter and portfolio materials to: Taylor Studios, Inc., 1320 Harmon Drive, Rantoul, Illinois 61866. For more information, access our website: www.taylorstudios.com.

SCENIC COORDINATOR - Assist with planning, budgeting, scheduling, purchasing, and drawing for events for audio-visual staging company with 25,000 sq. ft. scene shop. Will also help coordinate union crews, communicate with clients and project managers, and do site surveys. Projects range from traditional theatrical scenery to trade show exhibits to furniture grade displays. Some travel likely. Possible design opportunities. Good computer skills preferred. Previous experience as technical director desired. Salary negotiable. Po-

sition available immediately. Send resume to: Chris Hintz, Image Technologies, Corp.sm, 523 Hanley Industrial Court, St. Louis, MO 63144. Or email: chintz@imagetechologies.com.

NORCOSTCO INC., a National Theatrical Equipment and Supply Company, seeks a Technical Department Manager, for home office Minneapolis location. Ideal candidate will have direct experience in the theatrical equipment sales industry. Direct knowledge of customer service, budgeting, sales, project management, lighting rental, inventory control and computer literacy a must. Drapery, Rigging, Dimming installation supervisory experience required. This is a permanent full time position, with full benefits: 401K, Paid holidays, Paid vacation, Paid sick leave, Profit sharing, Paid Life Insurance, Health Insurance, Salary is dependent on ability and experience. Please apply by contacting Niles Sayre 800-220-6920, or fax resume to 612-533-3718, or e mail NorcostcMN@aol.com

LONDON, UK - Thames view flat available, Sept. 15 - Dec.; Feb - June 2000. Fully furnished, all modern conveniences, balcony, elevator. Photos on request. Rent: \$400/wk, including utilities. Apply: zeeweisfeld@worldnet.att.net or 734-665-7946.

The Internet has brought the world together, but it hasn't made it easier to find you - until now. **THEATER SERVICES GUIDE**, an industry specific services directory, brings the world of theater services providers together so it is easier to find you. At **THEATER SERVICES GUIDE**, we are dedicated to creating the quintessential one-stop, on-line directory for listing companies, organizations, and individuals who provide services to the entertainment industry. In addition to specific service headings with alphabetical and geographical cross-referencing, we offer E-mail and Web Site links, classifieds, shows for rent listings, new products listings, on-site search, and more. If you would like to be listed, place an ad, or preview the directory, please visit our site at <http://www.theaterservicesguide.com> For additional information, please call 724-639-3957 or E-mail us at info@theaterservicesguide.com **THEATER SERVICES GUIDE** - your on-line services directory.

The First Choice Among America's Best Universities, Should Be Your Employer of Choice. Recognized for academic excellence as well as a superior, well respected faculty and staff, a career at DePaul University can provide you with the personal

and professional excellence you need to experience a rewarding future.

THEATRE TECHNICIAN - Creatively-charged individual is sought to train student crews/employees, supervise technical/performance activities at theaters, and operate shop, light and sound equipment. As the Theatre School Technical Representative, you must keep abreast of innovative techniques in theatre technology. Four years professional theatrical experience required. **JOB CODE: XHX1144TDT.**

ASSISTANT DIRECTOR OF TECHNICAL OPERATIONS - Reporting to the Theatre School Technical Director, you will maintain theatre stage systems, instruct young theatre professionals, and interact with multiple organizations interested in renting theatre space. As the liaison with Theatre School shops, you will supervise in the installation of all stage systems for production/performance in various theatre spaces. **JOB CODE: XHX1198TDT.**

BFA or equivalent, management/design training, technical skills, and the ability to work flexible hours are essential for both positions. At DePaul University, you'll enjoy best-in-class benefits, 100% tuition waiver and industry competitive compensation. For immediate consideration, send your resume, indicating job code, to our Processing Center: P.O. Box 92008, Los Angeles, CA 90009-2008. E-mail: depaul@isearch.com Fax: 310-337-3317. DePaul University is committed to equality in education and employment. DePaul University. Where careers are first in class. www.depaul.edu/~hr/

TECHNICAL DIRECTOR - Laguna Playhouse, Laguna Beach, Ca., a LORT-C company, seeks TD to supervise the execution of 6 adult, 4 youth theatre and 1 summer mainstage productions and 2 school touring shows. Responsibilities include: supervising complete tech staff, costing out set designs, drafting, engineering, rigging and welding and working with resident and contracted designers. A full time year round position with exceptional benefits. Send resume, references and salary requirements to: Jim Ryan, Production Manager. LAGUNA PLAYHOUSE, 23402 South Pointe, Laguna Hills, Ca. 92653.

CARPENTER - Laguna Playhouse, Laguna Beach, Ca., a LORT-C company, seeks scene shop carpenter for shop building 11 mainstage and 2 school touring productions. Must be able to interpret technical drawings, have excellent carpentry, power and hand tool skills. Welding and rigging skills a definite plus. Must be a team player. A full

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time year round position with exceptional benefits. Send resume, references and salary requirements to: Jim Ryan, Production Manager. LAGUNA PLAYHOUSE, 23402 South Pointe, Laguna Hills, Ca. 92653.

STAGE OPERATIONS SUPERVISOR - Oregon Shakespeare Festival. One of nation's largest theatres seeks a stage operations supervisor to manage crew of eighteen stagehands in shifting scenery and running shows in the three Festival repertory theatres. Excellent supervisory and organizational skills vital. Computer literacy necessary. Familiarity with all types of theatre systems a plus. Proven ability to maintain theatre spaces and scenery also important. Full year contract with excellent salary and benefit package. Successful applicant should be ready to start in January, 2000. O.S.F. is an equal opportunity employer, and values diversity in all areas. Send resume and letter of interest to Production Manager, Oregon Shakespeare Festival, 15 S. Pioneer, Ashland Or., 97520, e-mail to tomk@orshakes.org., or fax att: Production Manager, 541 482-0446. Deadline for applications, Oct. 1.

TECHNICAL DIRECTOR - Oregon Shakespeare Festival. One of nation's largest theatres seeking a technical director to manage scene shop and crew of ten-twelve carpenters for construction of eleven shows running in repertory in three theatres. Must have excellent people skills, plus the temperament to manage and lead the crews. Proven ability with all types of construction techniques and modern theatre equipment (hydraulics, motors, inverters, servo systems, etc.) plus construction experience in all major theatrical materials, vital. Computer skills, both in budgeting, and CAD necessary. Full year contract with excellent salary and benefit package. O.S.F. is an equal opportunity employer, and values diversity in all areas. Send resume and letter of interest to Production Manager, Oregon Shakespeare Festival, 15 S. Pioneer, Ashland Or., 97520, e-mail to tomk@orshakes.org., or fax att: Production Manager, 541 482-0446. Deadline for applications, Oct. 1.

CNN-CABLE NEWS NETWORK-PRODUCTION DESIGN DEPARTMENT is looking for a Project Manager to work with its Scenic, Lighting, and Production design staff based at network headquarters at the CNN Center in Atlanta. This manager will meet with producers and directors to create and maintain timelines for projects,

and coordinate them to insure the effective use of department resources and staff. Will manage projects from initial concept through final delivery. Including preparing and tracking project budgets and cost accounting. Projects will be managed for CNN's 8 domestic and 30 international news bureau locations, so travel will be required. Knowledge and understanding of CAD systems required. Macintosh computers experience a plus.

Qualifications include a four-year degree from an accredited college or university in a related field or equivalent job experience, an extensive knowledge of scenery, lighting, and production design techniques and their relationship to video production. Demonstrated design-related management, organizational and leadership skills are required. Send resume and salary requirements to: Craig McMahon, Director of Production Design, One CNN Center-4N, Atlanta, Ga. 30303. CNN is an equal opportunity employer.

ODC/SAN FRANCISCO, contemporary dance company, seeks production stage manager. Responsibilities include managing all aspects of performances - rehearsals, prep, theater, national and international touring, contracts and budgets. Full-time position - 5 years experience preferred. Salary DOE. Send resumé to Lori Laqua, ODC/San Francisco, 3153 17th Street, San Francisco, CA 94110; fax: 415-863-9833. Visit our website - www.odcdance.org

MANAGING DIRECTOR - Immediate Opening. Established, Internationally recognized, Not-for-profit Theatre company seeks an innovative, energetic, detail-oriented person to oversee all aspects of administration. The successful candidate will work in collaboration with the Artistic Director and the Board of Directors to provide overall management leadership and contribute to long-range

strategic planning. Duties include: General office management, Marketing operations, Oversight of a \$100,000 plus annual budget. Development and grant writing, Facilities and staffing oversight of the company's 49 seat Salon Theater. Desire an individual with strong organizational and interpersonal skills. Prefer an advanced degree and/or professional experience. This is a full-time position, salary is negotiable, depending on education and experience, plus benefits. Search Committee will begin review of applications immediately. Position will remain open until filled. Please send a cover letter, resume, and three letters of recommendation to: Search Committee, Bas Bleu Theatre Company, 216 Pine St., Ft. Collins, CO 80524. Fax: 1(970)498-9272. E-mail: basbleu@frii.com We are on the web at: www.basbleu.org No calls Please.

COSTUME DESIGNER - The University of Akron seeks full-time Costume Designer for its School of Dance, Theatre, and Arts Administration. Qualifications: BA or BFA required; MFA preferred in stage costume design or technology, or related area with experience or equivalent professional experience. Competitive salary with fringe benefits. For details call (330) 972-7948.

STAGE MANAGER - (#0003-M) \$22,810 - \$29,000. The Rialto Center for the Performing Arts at Georgia State University in Atlanta, Georgia, seeks full-time Stage Manager. Must have a high school diploma or GED with four years experience in stage work; a basic knowledge of theatrical lighting and sound systems; or a combination of training and experience. Job functions include supervising crew for rehearsals and performances; completing post show paperwork; staffing crew; maintaining equipment. Resume and names and phone numbers of three references required. Call (404) 651-3330 for information. Georgia State University is an EOE/AA employer.

CLASSIFIED ADVERTISING

The classified ads section of *Sightlines* is an effective, cost-efficient means to advertise a position vacancy, product or service. All classified ads printed in the newsletter also appear on USITT's Web site - at no additional cost. Advertisers have the option of requesting their classified ad not be published on the Web, but all ads submitted for publication will appear in *Sightlines*. Classified ad deadline is the fifteenth day of the month prior to publication. Classified ads will be posted on the Web site within 48 hours of this deadline, and will remain posted for 45 days.

Classified ads are \$1 per word with a \$50 minimum. Ads should be sent via mail, fax or email to Michelle L. Smith at USITT. Please contact Michelle for additional information or assistance with classified ads. Phone: 800-93USITT (800-938-7488) or 315-463-6463; fax: 315-463-6525; email: msm@pppmail.appliedtheory.com



USITT CALENDAR: August 15 - November 15, 1999

AUGUST

- 15 **Sightlines:** September editorial deadline
- 19 - 22 **OISTAT:** Technology Commission meeting in Helsinki, Finland
- 25 **DIRECTORY:** Deadline for submitting information and changes

SEPTEMBER

- 1 **TD&T:** Fall editorial deadline
 - 10 - 12 **CITT:** Canadian Institute for Theatre Technology Annual Conference – Winnipeg, Manitoba, Canada
 - 10 **Commissioners:** Contact project heads about budget requests for FY 2000/01
 - 15 **Sightlines:** October editorial deadline
 - 15 **Awards:** Award nominations (USITT Award, Founders Award, Distinguished Achievement Awards) due to Awards Committee
 - 30 **Institute Business:** Orlando meeting Call for Reports issued
 - 30 **Conference:** Denver session information due to VP Programming:
 - Presenters' biographies, session updates, and session equipment needs
 - Confirm requests for Denver Conference non-member presenter travel and/or housing support
- Student Volunteer Program application available at www.usitt.org or from the USITT office

OCTOBER

- 1 **Regional Sections:** Funding requests for current fiscal year due to VP Sections & Chapters
- 1 **Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
- 14 **Grants & Fellowship Program:** Project Grant application deadline
- 15 **Sightlines:** November editorial deadline
- 20 **Institute Business:** Commissioners, Committee Chairs, Section Chairs deadline to submit Board Reports and budget requests to officers
- 28 **Institute Business:** Officers' Board Reports and budget requests due
- 30 **Conference:** deadline for VP Programming to contact Commissioners with final budget for presenter travel and/or housing

NOVEMBER

- 1 **Elections:** deadline for additional Nomination Petitions
- 2 **Architecture Awards Program:** entry deadline
- 4 **Institute Business:** Board reports distributed
- 4 **Budget:** Budget preparations documents posted on line
- 15 **Sightlines:** December editorial deadline

usitt sightlines

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