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UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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

sightlines

Three New Fellows Named at Long Beach

Three people who have made stellar contributions to USITT and their profession were inducted as Fellows of the Institute in a ceremony March 22 at Long Beach as part of the 41st Annual Conference & Stage Expo.

Richard Pilbrow and Bernard Weiss were on hand to accept their honors. Thomas DeGaetani was honored posthumously.

Randy Earle said "Introducing Richard Pilbrow is both a tremendous honor and a most difficult challenge. The temptation to present a list of significant projects requires far more time than available for this presentation. Richard's work in the theatre includes stage management, producing, and lighting design over the past 50 years. His entrepreneurial spirit resulted in his creation of a lighting equipment hire firm during his early days of work in the London theatre. In 1957, this vision resulted in creation of Theatre Projects, Ltd., a comprehensive entertainment planning, producing, consulting, and production service organization.

"We in the United States are fortunate Richard chose to come to our side of the 'pond' to set up shop for Theatre Projects Consultants in Connecticut. The trademark of Richard's 500-plus theatre design and consulting projects around the world has been reintroduction of the 'courtyard theatre' to bring the audience together in a way that not only establishes an intimate link between audience and performers, but also creates an equally critical connection between those in the audience.

"I still remember my first introduction to Richard early in the 1970s when, as a young professor of theatre design and technology, I attended a stage lighting master class by him. It was a very special opportunity to spend some time with the author of *Stage Lighting*, a text I had used in teaching lighting. Eventually, I was fortunate to link up with him again in London as he and his beloved wife, Molly, checked out his latest 'theatre project,' the National Theatre. I still remember his generosity in giving me a tour of what would prove a major landmark in theatre architecture. Over the years, I've been able to call on Richard for advice, assistance, criticism, and, most importantly, friendship and still find conversation with a him a collegial experience. He never fails to mention his family and always has the latest news of his dear daughter Daisy.

"To qualify for recognition as a Fellow of USITT requires an individual to not only be accomplished in our profession but also



Francesca Watson accepts the Fellows plaque and medal on behalf of her father, Tom DeGaetani, as the current Fellows of the Institute look on.



Bernard J. Weiss accepts his Fellows plaque and medal from Ed Peterson on March 22.



Randy Earle, left, presented Richard Pilbrow as a new Fellow of the Institute.

equally active in the Institute. Richard's contributions to the Institute have been significant with his endless service to programming, current service as a USITT Director, and early financial support provided by Theatre Project Consultant's Sustaining membership. His support in the mid-1980s, when we needed many additional Sustaining memberships, was important in setting a role model for others to follow.

"It's with great personal satisfaction and joy that I confer upon my dear friend Richard Pilbrow recognition as a Fellow of USITT. We all welcome you to our ranks and look forward to many long years together."

Continued on Page 2

Photo/Tom Thatcher

Photo/Tom Thatcher

Photo/Tom Thatcher

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 a benefit of USITT membership. \$15 is deducted from membership dues to cover the cost of publication.

USITT's 3,000+ members include scenery, costume, sound and lighting designers; scenery, costume, sound and lighting technicians; properties, makeup and special effects craftsmen; stagehands; architects; theatrical consultants; acousticians, performing arts educators and staff; and performing arts manufacturers, suppliers and distributors throughout the United States, Canada and 40 other countries.

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

Annual membership dues are: Individual - \$85, Professional - \$130, Joint - \$125, Senior - \$68, Student - \$51, Organizational - \$130, Sustaining - \$500, Contributing - \$900

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Bernard Weiss was introduced by Ed Peterson of Rosco Entertainment Technology, who said, "Bernie Weiss was senior technical director for Broadway musical and dramatic productions over a period of nearly 45 years. He worked with virtually every Broadway designer counting Donald Oenslager, Jo Mielziner, Boris Aronson, and Oliver Smith among his favorites. His work began with the process of translating designer renderings and sketches into the production drawings and then supervising the building process through the scenic shop and the first production setups. Bernie was associated with some of the great scenic shops including Nolan Studios and Feller Studios. He supervised much of the early scenery automation works done by Feller Studios. Later, he was Feller Studios' principal planning consultant for backstage technologies in renovations for Broadway theatres, roadhouses, and new performing arts centers around the country.

"Bernie's contributions to the Institute include his being a founding member of USITT in 1961, Chair of the Engineering Commission (1963-1967), an active member throughout the first decade of USITT, technical advisor to the Chair for the USITT exhibition in the Prague Quadrennial 1987, and service on the Board of Directors in the 1960s through early 1970s. In recent years, Bernie has quite frequently represented the IATSE (International Alliance of Theatrical Stage Employees) International in their Stage Expo booth.

"We are happy and proud to recognize Bernard J. Weiss as a Fellow of USITT and welcome him to our organization."

Charles E. Williams, who served as USITT President from 1977-1980, spoke about Thomas DeGaetani and then introduced his daughter. He noted, "Most of you present probably heard the name Tom

DeGaetani yesterday (at the Keynote Address, Kick Off Event & Annual General Meeting) when the DeGaetani Award was presented. Tom was one of the founding spirits of USITT that met in that fabled snowbound living room in New York City. He was the first President of USITT, serving from 1961 to 1963, and also served as the Institute's only Executive Director, in the 1970s.

"USITT experienced severe growing pains during his tenure as Executive Director. Tom made several trips to the Midwest and to the West Coast in efforts to broaden and increase USITT's membership. By the 1971 Conference in Dallas, USITT was functionally insolvent and in danger of dissolving. In the ensuing budget crisis, it became necessary to eliminate the position of Executive Director, and USITT and Tom DeGaetani parted ways.

"By 1976, when the crisis had passed and the Fellows were created, Tom was no longer a member and thus did not meet one of the criteria for nomination as a Fellow, i.e. USITT membership. It wasn't long after this that Tom died, and his name slipped out of the consciousness of most members of the Institute.

"Last year in Denver, it was suggested that the time had come to rectify this omission.

"Tom DeGaetani has made significant contributions to both the American theatre and USITT, the major qualifications to be name a Fellow. If the United States could award a Congressional Medal of Honor posthumously, why couldn't USITT create a Fellow posthumously? The Fellows, with the concurrence of the Board of Directors, voted to add Tom DeGaetani to their membership, and tonight we have Tom's daughter, Francesca Watson, here to receive the award in his name."



Long-time Members Honored by Institute

Looking at the list of Institute members who have been supporting USITT for more than 30 years, it is easy to recognize that early in our existence ALL dues were paid yearly and all memberships expired in May.

Over the years, this has changed, but early references in newsletters, board minutes, and correspondence continually urged members to "get their dues payments in" during May. Because of this, we have a great many people and organizations who have been members who joined in the 1960s during April and May.

We honor Contributing members **Automatic Devices Company, J.R. Clancy, Inc., Rosco Laboratories, Inc., and Wenger Corporation** for their long-term support.

Sustaining members whose memberships were established in April or May are **Electronics Diversified Inc.; Gerriets International Inc.; Stage Decoration & Supplies, Inc.; and Tiffin Scenic Studios, Inc.**

Individuals who have been with us for more than three decades are **Alexander Adducci, Ronald E. Barnes, John L. Bracewell, Mary Alice Patti Doyle, Steven H. Greenbaum, James Gundlach, David Hale Hand, Richard L. Hay, Lavahn G. Hoh, Alan L. Kibbe, Jerry J. Lewis, William H. Lord, Edward L. Madden, Craig T. Martin, John S. Nathan, W. Oren Parker, Michael F. Powers, Barry Alan Richmond, Sonny Sonnenfeld, W. Joseph Stell, David Thayer, Robert T. Trabucco,**

Continued on Page 4



PLANNING AHEAD!

Summer time, and the skies are still filled with deadlines? We've heard rumors, around the office, that folks are already warming up their fax machines to be the first to submit registration and housing information for the 2002 Annual Conference & Stage Expo in New Orleans. Since our publication deadlines are before registration officially opens on June 1, we can't tell you who managed to get in the first form, but we're prepared.

For those who still remember the warmth of Long Beach, we're sad that as of April 24, the snowfall total in Syracuse is only 191.9 inches, short of our record by a fifth of an inch. Even with all that snow falling on our heads, and cars, and pets – nobody in the office missed a day of work! It flakes and we deal with it.

That does not mean we're immune to the lure of the sunshine, however. In late April Barbara Lucas, PR & Marketing Manger, spent a few days in Florida learning the secrets of sun screen application. She came back in time to wish bon voyage to Michelle Smith, Membership & Ad Sales Manager who decided she likes boats if they are big enough, and took off on a cruise to the western Caribbean. There's another rumor that members of the Conference Committee and a Commissioner or two were extolling the virtues of the life at sea, causing Michelle to desert her desk.



NEWS

Production Resource Group, LLC, parent of **Fourth Phase**, has established a new credit totaling \$125 million with GMAC Business Credit, LLC, to support its strategic plans. This refinancing was coupled with the sale of PRG's Systems Group consisting of Signal Perfection, Ltd., and the Ancha and SPL-Integrated Solutions divisions, to a newly-formed entity controlled by shareholders of PRG and Systems Group management.

Entertainment Design magazine is launching a new Broadway Sound Master Class from December 6 to 9, 2001. Abe Jacob, winner of the USITT Distinguished Achievement in Sound Design, will serve as creative consultant and head of faculty. USITT members will receive a discount on attending the event. Corporate sponsorships are still available. For more information visit www.entertainmentdesignmag.com.

Bill Sapsis of **Sapsis Rigging Entertainment Services Inc.** recently presented his world-renowned seminar on arena-style rigging in Johannesburg, South Africa. Hosted by Kurk Du Preez of Upstage Lighting, the two-day seminar was attended by members of Upstage's organization, representatives of other AV companies, and independent riggers. While Bill was more than a continent away, hard-working members of the SRI crew completed a major rigging renovation in the theatre at Indiana University's North West Campus in Gary. Work included renovating a counterweight system and installing a fire curtain.



NEWS

We welcome new Sustaining member **All Access Staging and Productions**, a leader in the world of set building and staging design. The company specializes in custom stages and platforms featuring its own unique Versa Stage System. David Agar is the contact for All Access, based in Torrance, California. To learn more, visit their web site at www.allaccessinc.com.

Also very welcome is **Lambda Platforms, LLC**, which has joined the Institute at the Sustaining member level. Rocco Compagnone is the contact for the company which has been designing and manufacturing epoch-making movable stages and seating platforms for the past 30 years. He notes that its reference list made it the most complete catalog of products and solutions, and that customization still remains a welcome challenge. The company's web site is at www.lambdaplatforms.com.

Wybron has added its congratulations to the accolades received by Hugh Vanstone as Best Lighting Designer 2001 from the Lawrence Olivier Awards. Mr. Vanstone won for his work on *The Cherry Orchard* and *The Graduate* in London. For *The Graduate*, he used four Wybron CXIs, and said of them "CXIs have become one of those bits of hardware that you wonder how you ever did without!"

Congratulations to **Stage Research, Inc.**, developer of SFX, for receiving a 2001 NorTech Innovation award. Carlton Guc and Brad Rembielak, founders of Stage Research, were also awarded as innovators of the SFX software for theatrical sound playback and show control. The NorTech Innovation Awards recognize successful innovations in for-profit and not-for-profit entities in Northeast Ohio. Other winners this year include Goodyear, NASA Glenn Research Center, and Dirt Devil.

A new **TOMCAT** West office in Las Vegas means two people have moved to staff

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

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

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

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SUSTAINING MEMBERS

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Auerbach + Associates
A V Pro, Inc.
Baer Fabrics
Bandit Lites, Inc.
Ben Nye Makeup
Big Image Systems AB
BMI Supply
B.N. Productions, Inc.

Sustaining Member News Continued from Page 3

the office. Gary Barhydt joined TOMCAT as Regional Sales Manager with Sharon Ozzolek as Sales Assistant. TOMCAT also made a big impression at Expo Night Life in Guadalajara, Mexico with the 16- by 14-foot butterfly that flew 22 feet above the TOMCAT de Mexico booth. The butterfly, made of two eight-foot sections of custom double-hung PRT for front wings and two five-foot double-hung PRT for back wings with a 10-foot section as the body and 78 Par cans, delighted the crowd.

MSA/Surety is the new name for Surety Manufacturing & Testing LTD. The fall protection and rescue equipment manufacturer has been acquired by Mine Safety Appliances Company and integrated into MSA. The web site remains at www.suretyman.com.

When Broadway began its spring season, **High End System's** Flying Pig System Wholehog IIs console controls were on hand in several productions, both revivals and new musicals including *Follies* at the Belasco Theatre, *Blast!*, *Bells are Ringing*, *The Producers*, *The Adventures of Tom Sawyer*, and *Lullaby of Broadway*. On the touring scene, Jeff Beck's United States spring tour was wired with a High End Systems automated lighting rig, and George Strait hit the road for his Country Music Festival Tour with a High End lighting rig.

Missing Members

Don't disappear on us, please. We know that each year as the summer wanderlust catches some of our members — new jobs, graduation, retirement, moving around — they forget to tell us about the changes. That means we will lose track of people who have paid their dues, so they will not receive the membership benefits to which they are entitled.

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

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

Barbara E.R. Lucas
Public Relations & Marketing Manager

Winner Named for New Orleans Fun

Stephen Doolittle of Architectural Details LP was the winner of two nights at Le Pavillon Hotel during the 42nd Annual Conference & Stage Expo in New Orleans.

Stephen's name was chosen from the more than 300 people who dropped their business cards into USITT's fishbowl at Stage Expo in Long Beach to win nights of fun in Louisiana. The prize includes two nights in a deluxe guestroom for two people plus continental breakfast for two during the Conference.

Le Pavillon Hotel is one of four designated conference hotels for USITT's stay in the Big Easy — New Orleans. Information about all accommodations can be found in the Hotel Reservation form inserted within this issue of *Sightlines*.

Long-time Members Continued from Page 2

Jon R. Vermilye, Eric H. Warren, Bernard J. Weiss, David W. Weiss, and Wayne R. Wolfert.

Professional members who joined us in the 1960s are **Louis Bradfield, Richard Devin, David Andrew Gibbs, Joseph M. Good, Jerrold S. Gorrell, Robert R. Scales, and Gil Wechsler**. Lifetime member **Tom Watson** has also been a member for more than three decades, as has **Penn State University**.

We hope all members will join us in our congratulations to and appreciation for these great people and organizations.

If you know of someone who should added to this list, please call Barbara E.R. Lucas at the Institute Office, 80-93USITT, 315-463-6463, or e-mail her at barbara@office.usitt.org.

William J. Byrnes
President

Elynmarie Kazle
Interim Vice-President for Membership & Development



Board Meetings in Long Beach

There are dozens of events taking place at an Annual Conference & Stage Expo, not the least of which is the Board of Directors meetings of the Institute. We are a very lucky organization to have so many volunteers willing to give of their time and expertise to help USITT do all it does. I hope you will take a few minutes to read about what took place at our Board of Directors meetings in Long Beach on March 20 and 23.

We were able to move through our reports and updates in a very efficient manner on Tuesday, which then left us time to discuss longer range planning for USITT. The Board agreed our top priorities need to be increasing and diversifying our membership and retaining more members. Our participation in international activities and improving our own internal working relationship with the Sections and Student Chapters were also deemed important. A revision of the list of things we do to fulfill our mission, along with a revised list of strategic and operation goals were passed by the Board. A discussion was started about the relationship of the name "USITT" to the actual goals and activities of the entire organization. Please refer to the USITT web site for the updated list of goals based on our meetings in Long Beach.

One special activity planned for this round of meetings was a mini-retreat with the Regional Section officers and members. The unique and often very autonomous relationship between USITT regional

sections and USITT was discussed in an open forum. Financial support, section boundaries, help with programming, coordinating membership data, and improving the information flow were some of the topics covered. The shared missions of regional sections and USITT was discussed and membership concerns were raised about how to better identify people who may hold section membership but do not belong to USITT, and vice versa.

The 2001-02 USITT budget was discussed and approved at Friday's meeting. A modest dues increase was approved and establishing a reduction in the price structure for student conference registration rates was discussed. The actual details of the Conference budget were still undergoing revisions based on the approved dues increase and so the final totals for 2001-02 will be made available later. (Please see upcoming "Inside USITT" reports in *TD&T* for the overall budget.)

The board welcomed our new General Manager Tom Scharff, the newly elected officers and Directors-at-Large, and accepted the resignation of Ralph Funicello from the board. Ken Vannice was appointed to fill out Ralph's term of office through 2002. Board members who completed their terms are C. Lance Brockman, Timothy Hartung, Timothy Kelly, LaLonnie Lehman, Sylvia J.H. Pannell, and Richard Stephens.

The next full board meeting will be held in Orlando, Florida, on Friday, November 2.

William J. Byrnes
President

Grant Awarded For Chinese Scenic Design Project

The USITT Grants & Fellowships Program is pleased to announce the latest award for project funding, approved at the March Board of Directors meeting in Long Beach.

Dunsi Dai, associate professor of scene design at the Conservatory of Theatre Arts at Webster University, has been awarded \$4,500. Mr. Dai was given this funding for his project: "Web Site On Contemporary Chinese Scene Design." The purpose of this research is to enhance multicultural study among American college theatre training programs as well as among American theatre professionals. It aims to work on the subject of Contemporary Chinese Scene Design, with the Central Academy of Drama, Beijing, China, as the host institution.

The final result will be a specialized web site of Contemporary Chinese Scene

Design. Dunsi is uniquely positioned for this work as he grew up in China, speaking the language, and has many professional associates in that country. Theatre professionals working as commercial designers as well as those from academic institutions will be able to readily access this material. The results of this project will be available for use by USITT members in the spring of 2002.

It is through the continued generous contributions of the Members of USITT to the Kook Endowment Fund and the New Initiatives Fund that we have been able to provide significant project and fellowship support.

Project grant proposals are reviewed twice a year by the Grants & Fellowships Committee. Fellowship proposals are reviewed annually. September 30 is the next deadline for project grant proposals.

Tim Kelly
Chair, Grants & Fellowships Committee

SUSTAINING MEMBERS

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Olson Sound Design
Ontario Staging Limited
The Opera Shop, Inc.
Pathway Connectivity
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Selecon
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Spectrum Manufacturing Inc.
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Stage Decoration & Supplies, Inc.
Stage Equipment and Lighting, Inc.
Stage Research, Inc.
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of Ballantyne of Omaha
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Theatre Projects Consultants, Inc.
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TMB Associates
Tobins Lake Studio
TOMCAT USA, Inc.
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United Stage Equipment, Inc.
Warner Bros. Studio Facilities
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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.**

Prizes Given for Subscribing To *Costume Research Journal*

As part of the *Costume Research Journal* marketing plan, Co-Editors Kathleen Gossman and Susan Brown-Strauss created one-of-a-kind painted silk ties and scarves with the *CRJ* logo. Scarves also had hand-beaded fringe. The scarves and ties were given to five individuals who either subscribed or renewed their subscription to the *Costume Research Journal* during USITT's Annual Conference & Stage Expo in Long Beach. We had a total of 26 new subscribers and seven renewals.

On Saturday, Susan drew the names of the lucky recipients. Congratulations to all of our winners! Roxanne Femling, Jennifer B. O'Rourke, and Louise Powers received silk scarves; Jennifer Smith and Lucien Rose Palomares received silk ties.

We were delighted with the positive response to the journal we received from the people we spoke to at the conference. We would like to personally thank all of our subscribers for their support of *Costume Research Journal* and encourage all who have an interest in costume to subscribe. People can subscribe by calling the USITT office at 800-93USITT, or on-line at www.usitt.org. We would also like to thank the office staff at the USITT booth and boutique for their assistance with the drawing.

**Kathleen Gossman &
Susan Brown-Strauss**
Co-Editors, *Costume Research Journal*



Lighting Commission Appreciates Assistance

Hopefully everyone has had a chance to catch his or her breath after the exciting 2001 Long Beach Annual Conference & Stage Expo. Maybe you went straight into tech rehearsals or were lucky enough to have a week of spring break after the conference. We hope that the memories of seeing old colleagues and learning new things do not immediately fade into the humdrum of everyday business.

Programming for the annual conference and its Professional Development Workshops is a Herculean effort. Buddy Combs, Vice-Commissioner for Long Beach Programming, and Michael Ramsaur, chair of the International Seminar in Lighting Design Professional Development Workshop deserve applause and accolades for jobs well done. Vickie Scott, Vice-Commissioner for Special Projects also deserves special thanks for helping with sessions and the Professional Development Workshops.

The student members of the Lighting Commission were well served at this conference. Special thanks go to Judy Staicer and ESTA for hosting the Students Meet ESTA mentoring session and reception. The commission offers its sincere appreciation to every individual who agreed to offer a portfolio review for a student or young professional. Once again David Borron wrangled a record number of participants for this project that serves our student members so well.

Members like these that volunteer their time and energy to participate in conference events and programming are the heart and

soul of USITT. Thank you to all who chaired a session, attended a meeting, offered to work on the New Orleans Conference & Stage Expo in 2002, or put forward a new idea. The Lighting Commission appreciates your service and looks forward to even better conferences in the future.

Of course, there is a pitch now. USITT is not an army of one. If you are interested in working on future projects or conferences, **we want you**. Just to help you get the right folks depending on your interests, the new commission leadership from now until July 1, 2002, is:

Ellen E. Jones, Commissioner,
e-mail ellenjones@americu.net
Rich Dunham, Co-Commissioner,
e-mail rdunham@arches.uga.edu
Mike Ingraham, Vice-Commissioner for
Programming New Orleans
Dave Borron, Vice-Commissioner for
Programming Minneapolis
Buddy Combs, Vice-Commissioner
for Education
Robin Schraft, Vice-Commissioner for
Computer Applications
Rob Rowlands, ESTA Liaison
Todd Studebaker, Vice-Commissioner
for Health & Safety
Sabrina Hamilton, Portfolio Review
Coordinator
Vickie Scott, Vice-Commissioner for
Special Projects
Judy Staicer & Sabrina Hamilton,
International Liaison

Ellen E. Jones
Lighting Commissioner



Design Charrette — Different Approaches In Long Beach

The idea for the session, SCENE DESIGN CHARRETTE: FRANTIC THUMBNAILS, stemmed out of my belief that in the course of designing a show there are few times where the artistic inspiration and imagination of the designer are more prevalent than in the initial thumbnail sketching phase.

There is a freedom when the designer is, as yet, unencumbered by the inevitable practicalities of a theatrical design. The designer's imagination is free to explore and create *any* image that reflects the play, conceptual statements, and ones' own imagination. I wanted to see the different approaches a group of theatre artists would take when working in this improvisational format.

During the session, participants formed about eight groups of six to eight people. Each group was given a randomly chosen set of criteria for a production. These included: a play, a type of stage space, and a production concept/metaphor. They were then allowed 15 minutes to create a thumbnail sketch of the setting. This was not a group project, each person worked separately, but they were encouraged to converse, discuss, and look at others' work. When the drawings were completed, everyone milled about and looked at the work from



Photo/Tom Thatcher

Work creating "frantic thumbnails" included the traditional inspiration media, napkins.

other tables.

Some of the random parameters worked exceptionally well, like a post-apocalyptic *Macbeth*, set in a standard proscenium space. Others posed greater challenges like Strindberg's *Miss Julie* set in a 300-foot arena space. Solutions to these problems ran the gamut from simple to complex, but all were fascinating. It was wonderful to see professional designers, university faculty, and students working

together and to observe the different styles, techniques, and approaches that each took to these projects.

The results were displayed opposite the registration area of the Annual Conference & Stage Expo, where they drew comments and sparked discussion

Dan Schindler
Session Chair



Costume Design & Technology Commission Session Roundup

Long Beach 2001 was a wonderful conference for members of our commission. We began with two Professional Development workshops. On Monday, Jim Glavan chaired an all day MAKEUP WORKSHOP featuring Kate Best, a professional makeup designer for Broadway. It was held in the Makeup Studio at UC-Long Beach (many thanks to the folks at UCLA). The session featured innovative techniques using MAC cosmetics and an approach to a natural look using many colors and products most of us have ignored or underused. A resounding "thank you" goes to the makers of MAC cosmetics for underwriting a good portion of this PDW, and to the dozen or so makeup suppliers who gave us all "freebies" to try out.

On Tuesday, a busload went SHOPPING LA with Georgia Gresham and Abel Zeballos. They traveled first to Western Costume, one of the biggest rental houses in North America, to see their shops and warehouses, and then to Naimie's, a fabulous makeup supplier of all brands of makeup and hair products, as well as wigs

and facial hair (they also do mail-order). The rest of the day was spent *shopping!* Los Angeles has a marvelous fabric district with very reasonable prices. It was a feeding frenzy for those of us from fabric-store-deprived towns.

Wednesday, our first session was THE CONTRIBUTIONS OF COSTUME DESIGNER PERCY ANDERSON presented by Rosalie Contino, an informative lecture and slide presentation of this early 20th century designer. Tara Maginnis, creator of the Costumer's Manifesto web page, presented a highly entertaining and very informative session, MAKING A WEB SITE FOR YOUR COSTUME PROGRAM, which also included many bits of very valuable information on software, web sites, digital photos, and free servers and help available on the web. We had a great turnout at the New Members Orientation session (about 75 new faces!) and a very productive double session commission meeting.

Thursday's COSTUME POSTER SESSION featured work by Pat Ness, Louise Powers and Bryan Simmons, Lauren Lowell and Susan Brown-Strauss, K.C. Kozmenski, Lori Hartenhoff, Kristina Tollefson, Riche Spenser, Howard Schmitt, Claremarie Verheyen, and Brooks Ann Camper (please

forgive me if I've left anyone out!) Topics were widespread, inspiring, and practical, with everything from breakaway costumes to a costumer's shopping handbook. This, as always, was a smashing session. Many thanks to all participants, and Gwen Nagle, the Poster Selection Committee Chair.

MAKEUP FOR ACTORS OF COLOR was a fun and educational session chaired by Jim Glavan, featuring the dynamic makeup artist Marietta Carter-Narcisse. She showed us how to choose and apply the correct colors for darker skin tones, most of which was absolutely new territory for many of us. She was fun, and a wonderful presenter. Thanks to Jim Glavan for finding this talented artist to share with us.

COSTUMING FOR FILM: THE ART & CRAFT, chaired by Patricia Martin, featured Holly Cole and Kristin Burke, authors of a soon to be released book entitled *Costuming for Film: The Art & Craft*. This session was a discussion with film costumers of the differences in designing for the stage and for the screen. A very entertaining session, this panel shared many tips and stories with us of how it's done in Hollywood.

Early Friday morning, our Costume Commission Coffee Reception was abuzz

Continued on Page 16

Nominations Due August 15 For USITT's Awards

All USITT members are encouraged to submit nominations for USITT 2002 Awards. Nominations will be accepted through August 15, 2001, for awards given by the Institute for distinguished achievement and outstanding service to USITT or a specific area of specialization.

Nomination should include the specific award for which a person or organization is being nominated, a brief biography of the nominee, justification for why the nomination is being made, plus information on how to contact both the nominee and the person making the nomination including telephone numbers, complete mailing address, and e-mail addresses.

Nominations must be sent, no later than August 15, 2001 to Sarah Nash Gates at sngates@u.washington.edu, telephone 206-543-5140 or mailed to 3715 Woodlawn Avenue North, Seattle, WA, 98103.

The Committee on Awards & Resolutions will vote on the award nominees and make its recommendations on awards to the USITT Board of Directors for final action.

Awards which the committee considers are listed below.

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, nor must they have any connection to USITT. Recipients include Theatre Communications Group, Philip Glass, Harvey Lichtenstein, and Ming Cho Lee.

The Joel E. Rubin Founders Award is given to a USITT member or members for outstanding and continued service to the Institute. Recipients include Jay O. Glerum, Van Phillips, Tim Kelly, and Sarah Nash Gates.

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. Recipients include Sheldon Epps in Long Beach, Donald R. Seawell in Denver, and Ed and David Mirvish in Toronto.

Special Citations are given to recognize extraordinary achievement in any area of theatre by an individual or organization. These may be given for work within USITT, for the benefit of the performing arts community, and/or for the cultural fulfillment of the community at large. Citations have been presented to Oscar Brockett, Strong Entertainment Lighting, Vari-Lite, Normand Bouchard, and Annette Garceau.

Distinguished Achievement Awards are given to individuals who have established a career record of achievement in an area of specialization. Possible areas 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 Institute members. In 2001, Max Keller was honored for Lighting Design, Thurston James was honored for Property Design, and John Bracewell received the Harold Burriss-Meyer Distinguished Career in Sound Design Award.

A complete list of past award recipients is included in the *USITT Membership Directory & Resource Guide* as well as in USITT's Conference Program.

Sarah Nash Gates
Chair, Awards & Resolutions Committee

USITT

CONFERENCE
&
STAGE EXPO

Watch as Stage Expo Fills the Superdome

People look at me kind of funny when I tell them that our 2002 Conference & Stage Expo will be held in the Superdome, but it will be a terrific site for our show. Since opening in 1975, the Louisiana Superdome has hosted all kinds of events — more Super Bowls than any other venue (their sixth will be held in January 2002), the 1988 Republican National Convention, the world's largest indoor concert (87,500 for the Rolling Stones in 1981), the 1996 world premiere of Walt Disney's *Hunchback of Notre Dame*, and the annual Endymion Mardi Gras Parade & Party.

Standing 27 stories high, the Superdome is the world's largest steel-constructed room unobstructed by posts. The roof has a diameter of 680 feet, covers 9.7 acres, and is in the process of being replaced. Inside, there are 52 meeting rooms, 28 reception rooms, 137 private box suites and 102 rest rooms — plus a 166,180 square foot arena, the home of the New Orleans Saints — but February 14-16, 2002 it will be the home of Stage Expo.

On our preliminary site visit in 1997, we figured that we would use the 90- by 400-foot curtain divider to drape off the unneeded portion of the arena. Stage Expo has grown steadily in the past four years, so that we no longer need the curtain, and will be using the arena floor in its expanded configuration, with the seats fully retracted.

If the Priority Space Selection held in Long Beach is any indication, we will fill the Superdome next February with a huge array of products and services for the performing arts and entertainment industry.

A record number of exhibitors have reserved space for Stage Expo 2002. See the Superdome layout and a preliminary list of exhibitors in this issue of *Sightlines*. Exhibit space sales already total over 16,000 square feet, and while there are plenty of booths available at this point, those wishing to exhibit should make their plans early. Please contact me at 800-398-EXPO (3976) to reserve your place in the Superdome.

Helen Willard
Stage Expo Sales Manager

Visit USITT
on the web at
www.usitt.org



Eating Out New Orleans Style

Food, glorious food! Hot crawfish and rum punch! I have become convinced that there are more restaurants in New Orleans than even in Manhattan and I would challenge the Big Apple to compete both with the sheer variety as well as the quality. Whatever your mood or preference, there is a fabulous (or not so fabulous but terribly amusing) restaurant in almost any price range to compliment the situation. The Crescent City is proud of its culinary heritage and maintains several restaurants where "proper" attire is required (meaning a minimum of a sport coat for the gentlemen).

Meals are not just something you do before heading to the theatre, symphony or movie but a reason for living. Going to dinner is *the* event and the time to thoroughly experience the cuisine, the libations and the fascinating company is taken. Don't misunderstand. That doesn't mean that service is poor or slow. It merely means that establishments allow their patrons the luxury to genuinely enjoy their meals.

This is the city of the most decadent, mouth watering food — breakfast, lunch or dinner. I'll let you in on a little secret, most inhabitants actually eat the contents of their doggie bags much less than 24 hours later. So the question is just where *do* you go? I can't possibly identify all the terrific places you must try while you are in New Orleans. Just think of these suggestions as a place to start and certainly *not* as a place to finish. (By the way, I've actually eaten in all the places I'm going to mention.)

The Brennan Family have a host of wonderful restaurants in the city. While you can go to the Quarter to enjoy the courtyard atmosphere of **Brennan's**, you may want to save it for Sunday brunch and a prix fixe three-course repast which can include Bananas Foster prepared tableside. But the Family have other places where you can imbibe. The **Palace Cafe** has an atmosphere equaled only by the food. You can enjoy fabulous seafood appetizers and entrees while watching the business suits hustling on Canal Street. But the best kept secret from visitors may be **Commander's Palace** at lunch. (Emeril LeGasse got serious about food working as a chef here.) Commander's is housed in an aqua Victorian with striped awnings that belies a proper Garden District atmosphere. Oh but the food — three-course repast for under \$15, and the service is unhurried with a genteel elegance. Recently, a friend and I went to lunch and with two drinks each, turtle soup (for which they are famous), entrees as well as a warm bread pudding apiece, the total without tip was \$60.

If you're not too much of a food snob and want a pretty tasty facsimile of Cajun

cuisine, you'll want to find your way to **Copeland's** on St. Charles at Napoleon. Al Copeland, the heir apparent in the fried chicken world, has a relaxing place to watch the streetcars go by while dining on blackened chicken with yummy garlic mashed potatoes or shrimp Luan and hurricanes. Most entrees range in price from about \$7 to \$14. I've never had a bad meal at Copeland's but some of the locals don't believe the food is terribly authentic.

For something completely different, you'll want to schedule an evening at **Lucky Chang's** in the Quarter. Lucky's has a unique approach to food (it's Chinese Creole/Cajun), atmosphere (mirrors and white Christmas lights in an 18th century townhouse) and entertainment (a fabulous lip sync floorshow courtesy of the waitstaff). The food is incredible and a bit on the pricey side but certainly worth it. But there is a catch and you can't be caught unaware - virtually the entire staff is in drag. Hint — try to get Paloma as your waitress; she's been voted the best in New Orleans two years running.

Dues Increase Slated for July 1

For the first time in three years, USITT members will see a dues increase July 1. Individual membership dues will now be \$90 a year. Members will begin to see the change with memberships which expire in July. The new dues structure is reflected in renewal notices sent after May 15.

Increases for all classifications of membership were discussed and recommended by the Membership Committee during its meeting as part of the 41st Annual Conference & Stage Expo in Long Beach. Those recommendations were further discussed and incorporated as part of the budget adopted by the entire Board of Directors for 2001-2002.

Representation on the Membership Committee includes a cross-section of member categories and all felt the new dues structure was reasonable, especially compared to other professional organizations. The change reflects a need to maintain membership services and benefits.

Membership price adjustments for Joint and Organizational categories will place both at \$150 a year. Organizational members can send up to four people to USITT events such as the Conference & Stage Expo at the member price, and receive additional discounts on advertising in Institute publications. Joint members, two individuals sharing the same residence, receive all the benefits of two memberships but receive one set of publications.

Dues for Professional members of the

Semolina (on Magazine but there are seven locations) was founded by four local chefs, each with his own way with pasta. While this is a pasta restaurant, don't think that it is remotely Italian - although the Chicken Marsala is to die for! Anything containing pasta is fair game and wonderfully prepared. Semolina offers a freshly prepared white or red sangria, stirred at your table, and should be purchased by the pitcher because one won't be enough. This is a restaurant that actually welcomes children so if you want to avoid families, don't come too early.

And then there's **K-Paul's** and **Central Grocery** and **Cafe Du Monde** and **Port of Call** and . . . ah, well. I have exceeded my deadline so I'll have to continue another time. One thing is for sure, the toughest problems you'll have dining in the Big Easy is deciding where to go and then what to choose.

Janet Harreld

New Orleans Promotions Coordinator

organization, those who receive special recognition including a separate listing in the *Membership Directory & Resource Guide*, will be \$140.

Contributing members, those businesses who support USITT at the highest level, will see dues rise to \$1,000 a year. Among the benefits of Contributing membership are discounts on space at Stage Expo, and continuing recognition in both *Sightlines* and *TD&T*. Contributing members have expanded listings in the *Membership Directory & Resource Guide*, and receive discounts on advertising in Institute publications and space at Stage Expo.

Membership expense for Sustaining members will now be \$600 a year. Sustaining members may send unlimited numbers of staff to the Conference & Stage Expo at the member price. Sustaining members also are eligible for Institute discounts.

USITT dues have not changed since July 1, 1998, so the Membership Committee and Board of Directors approval of the increase to ensure USITT's continuing financial stability was appropriate. At the same time, the Institute continues to be sensitive to the needs of special categories of members. Dues for both students and seniors (those over 65 years old) will rise an extremely modest \$4 per year. Full-time students dues are \$55 a year, and senior dues are \$72 a year.

Elynmarie Kazle

Vice-President for Membership & Development

In Memoriam: Jia-Hua Chin

Jia-Hua Chin, 28, of Taiwan died Saturday, March 30, 2001, as the result of injuries suffered due to a fall while focusing lights for an upcoming production at Texas Tech University. Jia-Hua had been member of USITT since 1998 when he entered the graduate program at Texas Tech, and was active in its Student Chapter. He was also a member of the Southwest Theatre Association and the Southwest Regional Section of USITT.

His work was seen this year in *Cover The Walls* at the USITT Annual Conference & Stage Expo in Long Beach, and he participated in the Tech Olympics in Denver and Long Beach.

Jia-Hua was a beloved teacher, designer, student, and friend. He blessed all his students with a passion for their work and a respect for their art. He received Texas Tech's highest award given to an Outstanding Graduate Part Time Teaching Instructor. His personal passion was for lighting design and his credits included:



Photo courtesy: Frederik Christoffel/Texas Tech University

Jia-Hua Chin

After the Fall, Largo Desolato, Cat on a Hot Tin Roof, What I Did Last Summer, The Butler Did It, and The Riders of the Golden Sphinx. Jia-Hua received awards for excellence in lighting design for the productions of *Cat on a Hot Tin Roof* and *Largo Desolato*.

Professor Frederik Christoffel, head of design at Texas Tech, said of Jia-Hua in a

recent nomination for USITT's Barbizon Award for Lighting Design, "his work is sensitive, intuitive, and is always striving to push the edge of the envelope when it comes to the use of light and color in the interpretation of a play....Jia-Hua sweats the details that transform his work from mere illumination into true design." He was a gifted student who received the 2000 Southwest Theatre Associations Richard A. Weaver Outstanding Graduate Student Award.

Jia-Hua had completed his course work for the Master of Fine Art in Design, which was awarded posthumously in a small ceremony attended by his parents, sister, aunt, and classmates.

Survivors include his parents, Chang Chin and Ching-Feng Chin Kou; and a sister, Chia-Chi, all of Taiwan. Most of all Jia-Hua was a beloved friend to all who were lucky enough to have known him. The family suggests memorials to a scholarship fund set up in Jia-Hua Chin's honor. The address is Texas Tech University, Department of Theatre and Dance, Attn: Dee Hollis, Box 42061, Lubbock, TX 79409-2061.

Looking for Veterans of Theatre in Vietnam

Were you involved in providing entertainment for troops in Vietnam? If so Rick Holen, USITT member and professor at Vincennes University in Indiana, would like to hear from you.

Rick has been working on a documentary relating to the experiences of GI actors, singers, and musicians who toured under combat conditions in Vietnam. From 1966 to 1971 there were 580 GIs who were sent out to very remote locations to entertain other GIs in the field.

Many of these performers received graduate degrees in performing arts from leading universities and were quickly drafted into the Army. Some were put into combat units. Fortunately, many were recruited by the Army Special Services Entertainment Branch in Saigon and were pulled out of the field to entertain.

Command Military Touring Show (CMTS) bands were put together and toured constantly. However, Brad Arrington, a civilian in charge of the CMTS program, made some changes in 1969. He started to mount theatrical productions like *You're a Good Man, Charlie Brown*; *The Fantasticks*; *The Odd Couple*; *Star Spangled Girl*; *Krapp's Last Tape*; *Public Ear*; *Private Mind*; and *The Roar of the Grease Paint, The Smell of the Crowd*. Casting for these shows was fierce. GIs would carry their rifles into the auditions. Once cast in a show, they would

start three weeks of rehearsal, and then go out on the road, often performing three shows a day in different locations.

Creating the documentary "has been a labor of love. Most of these people haven't even talked about their experiences in Vietnam because no one wanted to even hear about the war. So the interviews are very compelling," Rick said. He is still looking for more CMTS veterans to interview. Call 812-888-5339 or e-mail to rholen@indian.viu.edu.

Mortars, rockets, or ground fire interrupted performances, but the show would still go on after the "little interruptions" because the audience insisted upon it. Everything from aircraft, to helicopters to two and a half ton trucks were used to move these shows, including moving them over very rough and unsecured roads in the bush. Rick says, "It was the most powerful theatrical experience I have ever had. Some of the locations we played to, the troops couldn't even get Armed Forces Radio, so we were often the only entertainment they had seen for six to 10 months."

With the help of co-producer Joe Brother from Associate Producers in Des Moines, Iowa, the production team is planning a reunion in Vietnam in June 2001 to shoot the parts of the documentary. Veterans Day, 2002, is the targeted release date for national broadcast.

Jan Quackenbush, a New York playwright and CMTS veteran, is writing the

screenplay and narration for the project. Jan has a deep understanding of what these troops experienced because he was assigned to Army Special Services for his entire tour in Vietnam

Research, assisted by Ann Kelsey, a former Special Services librarian in Vietnam, has uncovered some film of performances and archival photos. In addition, over 20 hours of on-camera interviews with Command Military Touring Show vets have been recorded.



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

REGIONAL SECTION NEWS

Northern California To Meet In Oregon

The Northern California Regional Section will present a program at the Oregon Shakespeare Festival in Ashland, Oregon, on the final weekend in September. For more information, contact Ron Spaulding at Ronspal@aol.com or 925-899-5798.

Chesapeake Plans Expo 2002 and Idiot's Guide Programs

Plans are already underway for Expo 2002, the Chesapeake Regional Section event which will be held January 19, 2002, at Kings Dominion in Doswell, Virginia. Plans are already underway to have beginning, intermediate, and advanced level workshops for those attending. For more information, visit their web site at www.udel.edu/usittchesapeake.

The section has initiated a new program called The Idiot's Guide to Technical Theatre. This is a free half- or full-day workshop being offered "to any group wanting a better understanding or in need of help in any aspect of technical theatre."

Two new board members for the Chesapeake section are Jack Gallagher of ACES as third vice chair and Stephanie Smith as secretary. Terry Cobb continues to fill in as treasurer, with Rob Auchter as chair.

Costume Symposium Registration Still Available

Are you registered for *The Art of Presentation: For Employment, Recognition, and Promotion*, USITT's Costume Symposium 2001? The housing and meal deadline is June 25 for this three-day intensive hands-on workshop devoted to developing professional presentation techniques. Registration and housing forms are available.

This year's Costume Symposium, produced by the Costume Design & Technology Commission, will run August 4 to 6 at the campus of Western Carolina University in Cullowhee, North Carolina. Deborah Bell and Susan Brown-Strauss are coordinators.

Symposium presenters include Nic Ularu, Tara Maginnis, Betty Farmer, and Nancy Doll. Participants will spend two days focusing on learning computer techniques for creating virtual portfolios and web pages. Presenting and exhibiting effective visual documentation, persuasive resumes, and interviewing will be covered on the third day.

Registration forms for the Costume Symposium can be downloaded from www.usitt.org. They are also available from the USITT Office at 800-93USITT.

For more information about the symposium, call Susan Brown-Strauss at 828-227-3963 or 828-631-0707.

Health & Safety Commission Offers Safety Tips

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

I experienced my first falling brick last week, and choose the counterweight system as my first subject.

- Always remember that *you are working inside a machine*. This can help prevent the complacency of thinking that you work in a safe place.
- Allow nothing to interfere with communication between the loading bridge and the stage. When weighting is being done, do not allow music to be played or soundchecks to occur. Everyone needs to hear warnings about battens (or bricks!) coming in. Consider using headsets or walkie-talkies to ensure the bridge hears the proper amount of weight.
- Do not send an inexperienced person to the rail, or worse, the loading bridge. If you are inexperienced, *do not go*. If you don't understand how your actions could lead to someone's death, you don't know enough about that position. All rail operators and weighters should understand the information on counterweight operation and loading in Jay O. Glerum's *Stage Rigging Handbook* or similar text. The TD or head rigger of the space bears responsibility for assigning a competent person to the job, and should personally train or supervise the person before trusting him or her. Some actually use a written/practical test and keep records to protect themselves in the event of an accident and lawsuit. It's a very good idea.

Continued on Page 16

Thanks a Bunch, Uncle Bill!

Four student members of USITT may not have been crowned champions at the chess tournament or even won the Twister game at the Sapsis Rigging Entertainment Services, Inc. booth, but they did win big through their participation in Professional Development Workshops.

As an added bonus, their fees for the PDWs were paid as part of the first-ever Sapsis Rigging Professional Development Award.

Edward Saindon of University of Northern Colorado and Tom Hackman of the University of Virginia were chosen as the two students to have their fees refunded for the Structural Design for the Stage, Part 2 workshop.

Nancy Watson of North Wilkesboro, North Carolina, and Todd Coogen of Ohio University were chosen as the two students to have their fees refunded for participation in the Electrical Safety Workshop. Winning names were drawn from an historically-accurate 1917 motoring cap created by members of the Costume Design & Technology Commission.

This is the first year that Sapsis Rigging has provided direct support to allow students to learn from the best at USITT's PDWs. However, the company and President Bill Sapsis, known to many on the Stagecraft mailing list and elsewhere as Uncle Bill, have a long history of participation in the work of the Institute, including sponsorship of events and providing expert advice at sessions as well as providing an entertainment center at Stage Expo.

As always, we appreciate Sapsis Rigging's commitment to training and safety.

Did you know?

More than 88 percent of USITT members are happy with Institute services.

Read all about the results of the recent membership and publications survey as part of "Inside USITT" in the Spring issue of *TD&T*.

Record Numbers Compete In Student Tech Olympics

Intense competition dominated Friday night's Student Tech Olympics at the Annual Conference & Stage Expo in Long Beach as 90 participants, the most ever assembled for this event, demonstrated their technical skills.

Judges Brandt Belknap, Jan Bonanno, Doug Brown, Ann Cadaret, L. Arlene Chapman, Scott Conklin, Murphy Gigliotti, Karen Glass, Frank Herman, Annette

Levgard, Richard Niederberg, Kurt Ottinger, and Rich Wolpert scrutinized events to assure all were run fairly and safely.

First place winners for the evening's individual events included: Danny Tauber of University of North Carolina-Asheville, Thimble & Crosby, with a time of 01:23; Jenny Bowen (again this year), of University of North Carolina Asheville, for Knot Tying with a time of 00:17; Taz Taggart of Emerson College for Prop Shift in 01:52; and Abby Christen of Oberlin College for

Wiring a Stage Pin Connector (2P&G) in 01:67.

Jen Schriever, University of Arizona, won first place in two events: Light Focus in 01:13 and Costume Quick Change in 01:35.

Another first this year was a bloodless Thimble & Crosby competition - possibly due to the replacement of the traditional 1/4" cable with 1/8" cable for the first time. One of the Olympics oldest competitions, Measure, Saw & Nail was retired this year due to the loss of the hammer.



Prop Shift winners Taz Taggart and Ali Tomberlin. Mary Grambsch is not shown.



Thimble & Crosby winners Danny Tauber, Ron Koinzan and James Peliwo.



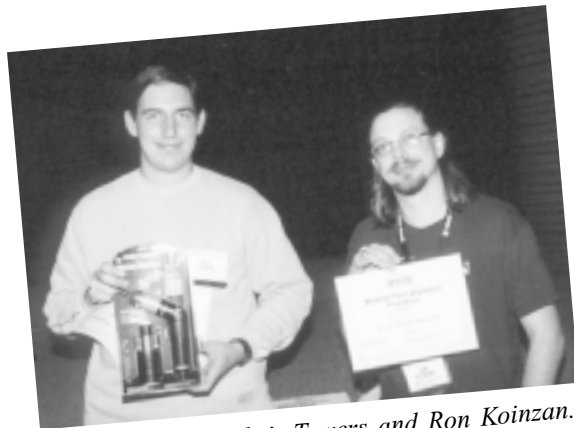
Costume Quick Change winners Jen Schriever, Melissa Cannon and Renee Bell.



Sleeve & Thimble winners James Peliwo and Joe Donovan. Jason Peliwo is not shown.



Photos/
Tom
Thatcher



2 P&G winners Chris Towers and Ron Koinzan. Abby Christen is not shown.

New at Tech Olympics was the challenge of assembling a cable thimble and sleeve using a swaging tool. James Peliwo, University of Tennessee, won the competition with a time of 00:26.

The Top Techie award, again this year, went to Danny Tauber, University of North Carolina Asheville, who had a total time of 9:59 for six events. All first place winners received trophies provided by Frank Montaro of Martin Professional Inc.

In one of the closest competitions ever, only seven seconds separated the 2001 winning team from last year's champions in the

annual competition for the traveling trophy donated by Moody, Ravitz and Hollingsworth. This year's Team Award, and the traveling trophy, went to Humboldt State University, with a time for all six events of 09:37. In addition to the trophy, the team received a \$250 cash award from James Moody, principal in Moody, Ravitz, Hollingsworth Lighting Design.

Organizers Joe Bonanno, Rob Bowen, Kurt Ottinger, R.J. Mike Nielsen, and Richard Niederberg wish to thank Conference Committee members Dan Reeder and Don Gruber, Stage Management

Coordinator James P. Birder, Student Volunteer Coordinator Bill Morse, Long Beach City College, and El Camino College, as well as all the members of the stage management team led by Anne Ehlers.

Equipment, supplies and moral support were provided by Rose Brand; Premier Lighting & Production Co.; Entertainment Lighting Systems (ELS); the Crosby Group; Inc.; Electronic Theatre Controls (ETC); GAM Products, Inc.; BMI Supply, Inc.; Sapsis Rigging, Inc.; and Union Connector.

LeRoy Stoner

Vice-President for Sections & Chapters



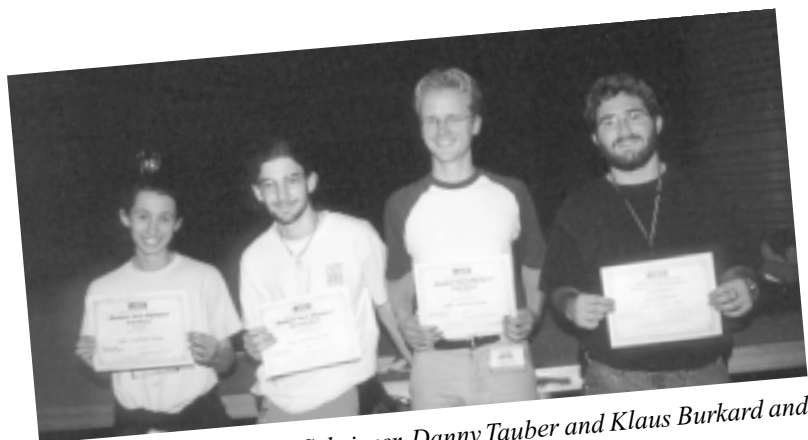
Joe Bonanno, left, presented the Top Team trophy for Tech Olympics to students from Humboldt State University.



Danny Tauber, Top Techie for the second year in a row, shows off his recognition certificate.



Knot tying winners Jenny Bowen, Danny Tauber and Jen Schriever



Light Focus winners Jen Schriever, Danny Tauber and Klaus Burkard and Erick Frishman, who tied for third.



See Stage Expo **on the Web** (www.usitt.org/orleans.2002/conf.home.html)

See Stage Expo on the web (www.usitt.org/orleans.2002/conf.home.html)

with the sounds of networking, laughter, story telling, and new friends being made. Friday's sessions began with FIT TO DANCE, featuring Carolyn Mitchell, Richard Tuckett, and Paula Davis-Larson, who shared with us their tips on construction and fitting, with helpful wardrobe tips on both ballet and modern dance costumes. This session helped to "de-mystify" many things about the construction of traditional and non-traditional dance costume.

The ever-enthusiastic Mela Hoyt-Hedon somehow managed to cram a whole lot of useful information and drafting and construction hints into an hour and 20 minutes in her session, THE CONSTRUCTION OF MEN'S REGENCY JACKETS. For those of you who missed it, Mela will soon have a book out on this topic! Melanie Baumgartner presented her research in NATURAL DYES FOR THE THEATRE, a very educational session on using natural plants and processes when dyeing fabrics, as well as a bit of history of natural dyes. She also shared her photos of her search for the source of cochineal dyes in Oaxaca, Mexico.

Susan Davis and Becky Kaufman of Kaufman-Davis Studio presented a session entitled CONSTRUCTING COSTUMES FOR FUTURE ALTERATIONS, an informative presentation on methods of ensuring future re-use of constructed costumes, with helpful hints gathered from years of experimentation. CHIEF COOK AND BOTTLE WASHER: DESIGNING AND RUNNING THE SHOP was a panel presentation chaired by Joan St. Germain, featuring panelists Annie Cleveland, Martha Marking, and Donna Thorsen. This session focused on positive approaches to a situation many of us face, and different methods of not only coping, but thriving in such an environment.

On Saturday DESIGNING COSTUMES FOR DANCE, chaired by Laura Thudium, was a panel discussion of how to approach designing costumes for dance, and how to educate student costume designers about dance design. The panel consisted of Stephanie Schoelzel, Paula Davis-Larson, Cathie McClellan, and Donna Conrad. METAL TEXTILES: CREATIVE TEXTILES FROM A CALIFORNIA ARTIST, chaired by Velta Hargrove and Teri Tavares, featured the work of textile artist Ivette Navarro, who knits and weaves her own fabrics of metal wire. Her use of metal as a garment fabric was amazing.

Judy Adamson chaired our last session on Saturday, PREPARING FOR A JOB INTERVIEW featuring Jeffrey Lieder of Utah Shakespearean Festival; Kimberly Little and Antoinette Muto of Muto-Little, a union costume house for film, TV, commercials,

and stage; and Carolyn Lancet, a theatrical costume designer turned film designer. This informal session covered not only how to go about applying for employment in theatre, but also in the film and television worlds. Many hints were shared by those in the know, and we were treated to film clips of some hilarious dance costumes created by Muto-Little for the TV show *Nicki*.

Whew! What a great conference! Many thanks to the following new members who served as session reporters for the conference: Paul Hull, Angela Sanson, Roxanne Femling, Lynnsey D. Slanina, Melanie Mortimore, Shauna Colclasure-Meador, Shauna Durham, Kendra Johnson, Ann Longfellow, Rafael E. Jaen, Daniel Weger, Sandra Barton, and David A. Heckman.

We're now looking forward to the Costume Symposium in August and New Orleans next February. Mark your calendars!

Debra Krajec

*Commissioner, Costume Design
& Technology Commission*



*Health & Safety Commission
Offers Safety Tips
Continued from Page 11*

- Make it policy to stand clear of the rail during loading. While falling bricks can bounce and land just about anywhere, most of them land directly below. Your lineset should not be so out-of-weight that it will drift without you holding on, and if that is the case, you should use a line-lock, a Sunday, or take a stab – do *not* stand directly underneath.
- When bringing in battens, call out warnings to the stage in the style of "Heads up onstage! Lineset 22 coming in midstage"—and then watch out for the people who didn't listen. Make sure anyone on the loading rail, or in the grid, also knows you're about to move that lineset. Even though giving constant warnings may seem tedious, it will prevent injury or the panic of others thinking a lineset is running away when you're just testing weight.

Annette Levgard

Health & Safety Commission



THE ART OF PRESENTATION
USITT Costume Symposium
Western Carolina University
Cullowhee, NC, August 4-6, 2001



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registration form,
visit www.usitt.org
or call 800-93USITT**

THE BLAIR SCHOOL OF MUSIC AT VANDERBILT UNIVERSITY, SUPERVISOR OF TECHNICAL SERVICES: Full-time staff position. Maintain schedule of performance spaces, including the supervision and scheduling of maintenance. Execute sound/lighting/scenic designs, manage production budget; assist with painting/props acquisition; maintain theatre, shops, equipment; supervise student crews, outside groups using space; possible design opportunities. MFA in Technical Theater preferred, BA required with at least three years professional or university experience. Operatic/musical theater experience desired. Demonstrated expertise in scheduling, drafting, construction techniques, computerized lighting/sound systems. Competitive salary, excellent benefits. Submit letter, resume/vita, three current letters of recommendation to: Gayle Shay, Chair; Technical Search Committee; Blair School of Music - Vanderbilt University; 2400 Blakemore Ave., Nashville, TN 37212, Vanderbilt is an Affirmative Action/Equal Opportunity Employer.



TECHNICAL THEATRE INTERNS: Midland Community Theatre, one of the largest community theatres in the US, seeks creative and talented individuals to work with tech professionals and to advance their training. Interns will work with Scenic Designer, Lighting and Sound and TD. MCT produces 15 shows per year, and has a staff of 21. Interns paid weekly stipend. Housing arrangements made in advance, and cost of living is extremely reasonable. Positions begin in fall 2001, and run through spring 2002. Please send cover letter, resume and references to: Timothy Jebson, MCT, 2000 West Wadley, Midland TX 79705 (915) 682-6136 (fax) or Tim@mctmidland.org.



USITT CLASSIFIED ADS are available at our web site. Take advantage of reviewing job postings each month by visiting www.usitt.org and clicking on Classified Ads.



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



DESIGNER/TECHNICAL DIRECTOR: Northwestern College (Iowa). New position starting Fall, 2001. Full-time for 9 months of the year (August 15 - May 15). Primary responsibilities will be to lead production crews and supervise shop for a very active season. Additional responsibilities include teaching two half-semester courses in Theatre Technology and Principles of Design, and a few design assignments each season (scenery, lighting, or costumes - depending upon personal areas of expertise). An MFA is preferred. Experienced candidates with BA or BFA will be considered. A strong Christian faith and a commitment to Christian liberal arts are also required. NWC is affiliated with the Reformed Church in America. Apply to Dr. Karen Cianci, VPAA, Northwestern College, Orange City IA 51041 or vpaa@nwciowa.edu.



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



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



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ARTS FACILITIES MANAGER - This new position, which is located in the Cultural Affairs Division of the Department of Parks, Recreation and Community Resources, will be responsible for overseeing the use, management, maintenance and day-to-day operations of all the arts facilities managed by the Division. In addition, it will identify facility needs in the art community, research and initiate searches/strategies for acquiring, leasing or renovating facilities to meet those needs and actively represent the Division and the art community, from a technical stance, in the lease or purchase negotiations and during the build-out/renovation processes. Art facilities, used for both the performing and visual arts, include a combination of County-owned and leased buildings-theatres, dance studios, galleries, rehearsal halls, art studios, and retail sites. Major duties and responsibilities include, but are not limited to: developing relationships and working with art groups, developers, landlords, internal program staff and other County agencies in order to identify facility needs and gaps, to open doors for potential partnerships, to actively pursue new facility options, to facilitate joint use collaboration, and to be able to respond effectively to usage issues with existing facilities that arise on a day-to-day basis; assigning, coordinating and evaluating the work of subordinate staff who are responsible for scheduling groups and monitoring day-to-day use of the facilities; developing and documenting long-term plans, policy, systems, and procedures for administering building maintenance and security, equipment inventory and maintenance, building and equipment usage and ensuring that users and staff are trained in and/or follow the guidelines; developing and preparing a long-term art facility renovation/development plan; coordinating budget and financial aspects of facilities management. **QUALIFICATION REQUIREMENTS:** To be considered for this position, you must meet minimum qualifications. Applicants who also meet desirable qualifications will be given preference. An incomplete application form may be cause for rejection. **MINIMUM:** Completion of the requirements for graduation from an accredited college or university with a Bachelor's degree in Arts Administration, Architecture, Business or Public Administration, Recreation, or a related field, plus two years of progressively responsible experience in arts administration/

management, arts facilities management and/or other directly related experience. Salary: \$40,067 - \$60,488. Applications must be submitted no later than 5:00 PM on the closing date to: Human Resources Department, #1 Courthouse Plaza, Suite 511, 2100 Clarendon Boulevard, Arlington, VA 22201. **FOR FURTHER INFORMATION:** Weekdays 8-5: (703) 228-3500, 24-HOUR JOB LINE: (703) 228-3363, TTY Line: (703)228-4613, FAX Line: (703)228-3265, Website: www.co.arlington.va.us/pers. Announcement No: 1507-1G-PRC. Closing Date: June 7, 2001.



SCENE SHOP SUPERVISOR: University of Montana, Drama/Dance, Missoula. Responsible for construction of sets. With supervisor, determines shop calendar and budget compliance. Hires/trains student staff/crews; maintains tools; oversees health/safety standards. Possible teaching opportunities. Includes some evening/weekends. Qualifications: knowledge of scenery construction; rigging; drafting; tool and rigging maintenance; organizational, supervisory, interpersonal skills; creative problem-solving skills. MFA preferred; BA, BFA and/or equivalent experience considered. \$1,853/month; nine-months. Permanent position. Send letter of application, resume, three letters of recommendation (one from a supervisor), to Human Resource Service, Lodge 260, University of Montana, Missoula, MT 59812. Review begins June 1, 2001. EEO/AA



SCENIC DESIGNER WANTED FOR SHORT TERM PROJECT: Kaiser Permanente Educational Theatre Programs (California Division) is now accepting portfolio samples for review. Open to all Professional and Advanced Graduate applicants. Final approved design must accommodate needs of a touring production requiring modular construction and using lightweight materials/composites. Portfolio review and interview will be used for determination. Final Project renderings to be completed by June 30th, 2001. Send letter, resume and samples to: Edgar Garcia, Associate Director, Kaiser Permanente ETP, 825 West Colorado Blvd., Suite #222, Los Angeles, CA 90041. 323.259-4050.

TECHNICAL DIRECTOR - Hobby Center for the Performing Arts, Houston, Texas. The Houston Music Hall Foundation is seeking applicants to fill the position of Technical Director for the new Hobby Center for the Performing Arts. This \$88 Million dollar Robert A. M. Stern designed complex is scheduled to open in Houston's downtown Theater District in 2002. The facility includes the 2,650 seat Faye Sarofim Hall and the 500 seat Selim K. Zilkha Hall designed to host world-class musical, theatrical and dance performances. A full service restaurant, administration building with rehearsal studios and an 800 car parking garage complete the project. The Technical Director is responsible for the supervision and coordination of the Hobby Center house and stage crews. This position involves skilled work and coordination and cooperation with both union and non-union workers. This position requires the Technical Director to lead and work in an independent environment and to contribute as part of the working team. The Technical Director reports directly to the Hobby Center General Manager. **EDUCATION, EXPERIENCE AND SKILLS REQUIRED BUT NOT LIMITED TO:** Thorough knowledge of technical theater including lighting, sound and rigging systems; ability to supervise the work of a group of union and non-union stagehands, stage electricians and stage carpenters; thorough knowledge of stagehand contracts, wage scale, practices and techniques; knowledge of the occupational hazards and safety precautions of the industry; considerable experience in stage technical work and stage management; working knowledge in the use of standard tools and equipment of the industry; ability to coordinate all the components in presenting major theatrical productions; ability to communicate clearly and effectively, both orally and in writing; knowledge of the industry's computer applications; college degree in theater production desirable but not required; and, a self starter and willingness to be a team player. A list of essential job functions is available upon request. Interested candidates should Fax, email or mail resumes and salary history to: Human Resources Department, Houston Music Hall Foundation, 811 Rusk Street, Suite 1730, Houston, Texas 77002 Fax: (713)227-2021 Email: mtaormina@hcpa.com.



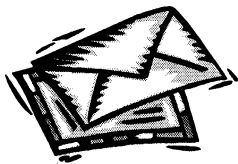
The publication schedule for *Sightlines* for the remainder of the year is as follows:

<i>Issue Name</i>	<i>Ad Due Date</i>	<i>Publication Date</i>
July 2001	May 15, 2001	June 15, 2001
August 2001	June 15, 2001	July 15, 2001
September 2001	July 15, 2001	August 15, 2001
October 2001	August 15, 2001	September 15, 2001
November 2001	September 15, 2001	October 15, 2001
December 2001	October 15, 2001	November 15, 2001

Please note this schedule when considering your classified advertising needs. In some areas of the country, it may take one or two weeks past the publication date before *Sightlines* is received.

If you require additional information or assistance, please contact Michelle L. Smith at USITT. Phone: 800-93USITT (800-938-7488) or 315-463-6463; fax: 866-FXUSITT (866-398-7488) or 315-463-6525; e-mail: michelle@office.usitt.org.

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USITT CALENDAR: June 1, 2001 - September 30, 2001

June 2001

- 1 **Conference:** Registration opens for New Orleans Conference & Stage Expo
Conference Housing: Housing opens for New Orleans Conference & Stage Expo
- 15 **Sightlines:** August editorial deadline
TD&T: Summer editorial deadline
Committee Chairs: 2001-2002 committee member appointment recommendations due to officers
Conference: New Orleans Conference preliminary session schedule announced
- Special Exhibition forms due to VP for Special Operations
- Professional Development Workshops and top three promotional session descriptions copy due to office
Finance: Year 2000-2001 vouchers with receipts and invoices due to Officers
- 30 **Conference:** Programming and/or scheduling conflicts report due to VP Programming
Finance: 2000-2001 Fiscal Year ends

July 2001

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

August 2001

- 1 **Membership Directory & Resource Guide:** changes and corrections deadline
- 2-4 **Conference:** Programming meeting, New Orleans
- 4-6 **Costume Symposium:** The Art of

Presentation for Employment, Recognition, and Promotion, Western Carolina University, Cullowhee, North Carolina

- 13 **Membership Directory & Resource Guide:** Advertising deadline
- 15 **Awards:** Nominations for USITT Award, Founders Award, Distinguished Achievement Awards due to Awards Committee
Golden Pen: Nominations due for Golden Pen Awards to Publications Committee
Sightlines: October editorial deadline
- 16-19 **CITT:** Canadian Institute for Theatre Technology Annual Conference in Ottawa, Ontario, Canada

September 2001

- 4 **Conference:** Non-member presenter travel/housing/honoraria/guest pass information due to Office
- 10 **Commissioners:** Contact project heads about budget requests for FY 2002/03
- 15 **Elections:** Deadline for additional Nomination Petitions
Sightlines: November editorial deadline
- 18 **Conference:** Student Volunteer Program applications available at www.usitt.org/members_only or from the USITT office
- 22 **Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
Institute Business: Commissioners, Committee Chairs, Section Chairs submit reports and budget requests to officers
- 28-29 **Northern California Regional Section:** Program at the Oregon Shakespeare Festival, Ashland, Oregon
- 30 **Grants & Fellowship Program:** Project Grant Applications due

visit WWW.usitt.org any time



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