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#### INSERT – SCENE DESIGN SYMPOSIUM

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

*The association of design,  
production, and technology  
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# sightlines

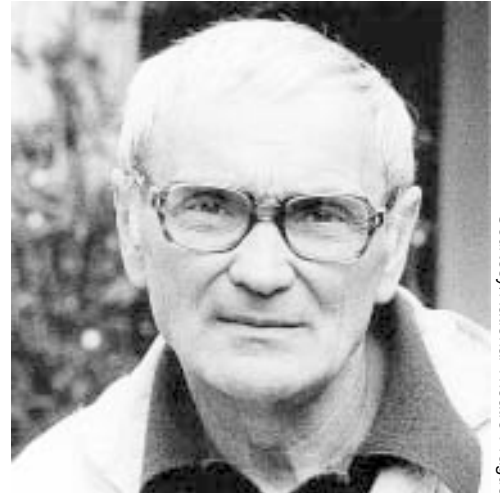
## In Memoriam: Josef Svoboda

Laterna Magika and the National Theatre Prague announced with deepest sorrow that on Monday April 8, 2002, after a highly productive life, Professor Architect Josef Svoboda passed away.

Josef Svoboda was born May 10, 1920 in the town of Čáslav. After completing his secondary studies, he apprenticed as a cabinet-maker. Following a master's course, he enrolled in the Central School of Housing Industry in Prague. However, he was drawn to the theatre, where while in his home town and later in Prague he acquired his first practical experiences. Shortly after World War II he enrolled in scenography courses at the Prague Conservatory and studied architecture at the Academy of Applied Arts in Prague.

One of the predominant characteristics of Josef Svoboda was his consistent confrontation of theory and practice; in 1945, during his studies he participated in the founding of the Grand Opera of the May 5 Theatre. He became the theatre's chief stage designer, as well as collaborating with the Theatre of Satire and the Studio of the National Theatre. In 1948, he joined the staff of the National Theatre, initially as stage designer and, as of 1951, as the head of its artistic and technical operations. Until 1992, he remained loyal to the National Theatre, when he left — and became the managing director of the independent Lantern Magic Theatre, where he had also served as artistic director since 1973.

In the May 5 Theatre he met his two principal directors - Alfréd Radok and Václav Kašlík. His collaboration with Radok refined his sense of the director's concept of scenography and of the functional incorporation of the stage design into the context of the other components of a theatre production. Their common desire for discovery led them to a series of experimentations, the result of which was the founding of Lantern Magic, the creation of the *polyekran* (multiple screens), and other audiovisual forms. Svoboda's cooperation with opera director Václav Kašlík inspired his love for music, which helped to introduce a number of excellent operatic works to theatres both at home and abroad. During the 1960s, he met other outstanding directors, among them Otomar Krejca and Miroslav Macháček, resulting in yet other outstanding works staged at the National Theatre in Prague, and, in Krejca's case, at the Divadlo za branou



*Josef Svoboda*

Courtesy/National Theatre Prague

in Prague, as well as numerous theatres around Europe. In the 1980s, Mr. Svoboda's collaboration with stage director Evald Schorm in Lantern Magic signalled a major change in the orientation of this unique theatre.

Josef Svoboda created stage designs for more than 700 theatre performances in his own country and abroad. During the second half of the 20th century, hardly any prominent director could be found worldwide with whom Svoboda would not have collaborated. These particular artists include A. Delcampe, J. Dexter, C.H. Drese, A. Everding, G. Friedrich, G. Strehler, L. Olivier, R. Petit, J.-C. Riber, and others. He was at all times appreciated more abroad than in his home country, obtaining awards and titles, such as Dr.h.c. at the Royal College of Arts in London (1969), International Theatre Award in New York (1976), Chevalier de l'Ordre des Arts et des Lettres in Paris (1976), Doctor of Fine Arts at Denison University and Western Michigan University in the U.S.A. (1978-84), a prize of the United States Institute for Theater Technology in the U.S.A. (1986), the title The Royal Industry Designer in London (1989), the French Légion d'Honneur in 1993, and Dr.h.c. at the Université Catholique de Louvaine-la-Neuve in 2001.

Mr. Svoboda enjoyed the young generation; he gave his experiences at the Academy of Applied Arts in Prague, where he brought up a strong generation of Czech scenographers, and also at institutes and universities throughout the world. Only one dream he failed to fulfil — that of designing and building a theatre in

*(Continued on page 2)*

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

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](http://www.usitt.org) or by contacting USITT.

Annual membership dues are: Individual - \$90, Professional - \$140, Joint - \$150, Senior - \$72, Student - \$55, Organizational - \$150, Sustaining - \$600, Contributing - \$1,000

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## Josef Svoboda

(Continued from page 1)

Prague, one that could materialize his ample theatre experiences and demands.

### May his memory remain alive!

The casket and condolence book were displayed in the foyer of the National Theatre in Prague on Monday April 15. The final farewell to Professor Architect Josef Svoboda took place in the theatre's foyer the same day.

Our U.S. Center first met Svoboda at the opening ceremonies at the formation of the OISTAT in Prague in 1968. Subsequently we had frequent contacts including in 1972 an extensive several week "master class" tour of the United States arranged by the U.S. Center. This was the earliest of the "master class" series arranged by the U.S. Center to bring international experts to the United States. Svoboda, on this occasion, braved the wrath of the Czech Communist authorities by calling upon his status as "People's Artist" to demand an exit and re-entry permit in order to come to the United States.

Subsequently, following Prague Spring, when the Czech authorities imprisoned the Secretary General of OISTAT, Svoboda agreed to take on the title, lending his authority, prestige and rubber stamp signature to the work of the OISTAT Secretariat.

Over the years, many of us in USITT were privileged to share time with Josef, to visit his workshop and his home archives. We were fascinated, frequently in awe, of his production designs that we saw on the Czech stages.

In 1986 the USITT Award was given to Svoboda. It was actually presented to him at a ceremony which took place at the



*Josef Svoboda at the 1997 OISTAT World Congress held in conjunction with the USITT Annual Conference & Stage Expo in Pittsburgh, Pennsylvania.*

United States Embassy in Prague during the occasion of the Prague Quadrennial of 1987.

The biography of this great artist of our time barely does him justice. In the opinion of many, his designs will become as seminal in our scenographic literature as those of Adolphe Appia and Gordon Craig.

### Dr. Joel E. Rubin

*Founding Chair, Chair Emeritus  
USITT International Commissions and  
U.S. Center, OISTAT*

## Long Time Members Noted

We heard from Tom Ruzika, who tells us he has kept *all* his back issues of *TD&T*, and the first one in his collection is from October, 1971, making him a member for more than 30 years. Congratulations to him on this achievement. We also offer congratulations to his wife Donna, who is not only a USITT member, but a Director at Large, too.

Another long-time member, former Secretary, and current Director at Large shared with us a piece of her personal archive. Jean Montgomery unearthed the check used to pay for her 1973 membership - \$25.00 - and that was for a renewal! Although the check is dated January 1, 1973, we have difficulty believing that any member of the Minnesota crew spent New Years Day writing checks.

We continue to collect information about members of the Institute who have been supporting us for more than 30 years. Their continuing involvement and interest build the network on which our members depend.

### William J. Byrnes

*President*

### Elynmarie Kazle

*Vice-President for Membership & Development*



## Congratulations

Congratulations to Richard Pilbrow, who was recently appointed as one of two joint presidents for the Association of Lighting Designers (ALD), the professional body representing lighting designers in all fields and countries. Mr. Pilbrow, chairman of Theatre Projects Consultants, is a member of the USITT Board of Directors. Also appointed was Robert Orno. The two will fill the role of president in advising ALD's executive committee on how to achieve ALD's principal goals, which are to further the art of lighting design for the theatre, live entertainment and associated industries, and to raise the profile of lighting designers.



The address for **InterAmerica Stage, Inc.**, changed recently because of rapid growth in the area. New address for the full-service stage equipment contractor is 4300 St. Johns Parkway, Sanford, FL., 32771. All of the company's other contact information, including their web site at [www.interamericastage.com](http://www.interamericastage.com), remains the same.

**Vincent Lighting Systems, Inc.**, has added staff members and promoted others. Jillian Spurlock was named project manager in the company's Cincinnati office. She had worked for VLS before moving to Houston in 1998, and takes the place of Paul Sanow, who has been promoted to technical sales in Cincinnati. Matt Klasmeier was also promoted, to senior service technician, in the Cincinnati office. Mr. Klasmeier has been with VLS since 1998. Chris Thomas is a new systems specialist in the Cleveland office, where he will update the VLS web site and offer technical support.

For Market Week in New York, New York, **Sapsis Rigging, Inc.**, supplied rigging services and equipment for the 7<sup>th</sup> on 6<sup>th</sup> fashion shows at Bryant Park, for Helmut Lang, Hugo Boss, and Marc Jacobs at the 26<sup>th</sup> Street Armory. Michael Sapsis lead the SRI team providing rigging services for the Martin Lawrence television special in Washington, D.C. and Bill Sapsis held an intensive three-day rigging seminar at Douglas College in Vancouver, Brit-

ish Columbia, Canada. Bill Sapsis also moderated a session at the PLSN 2002 Conference in San Diego, and of course was the star of USITT's STUMP THE RIGGERS WITH BILL SAPSIS AND FRIENDS in New Orleans. Bill, Rocky Paulson and Baer Long will co-chair the ESTA Rigging Certification Group, part of ESTA's CPC Certification program.

**Fourth Phase** was on hand for the spectacular tribute to victims of the September 11 tragedy which was part of the halftime show at the 2002 Super Bowl at the Louisiana Superdome. Fourth Phase provided 12 7kW Xenon PIGI film projectors used to show victims' names as they scrolled on a 120- by 60-foot soft screen positioned behind the band, U2, as they played, as well projecting the names over the audience. Fourth Phase Image Systems Group's Vice President Anne Johnston, said: "We also used this type of PIGI film projector on U2's latest Elevation Tour, projecting words and images onto the audience, the ceilings, the floors; pretty much onto whatever was available in the venue. The addition of the screen at the Super Bowl really showcased the capabilities of these projectors, which have also recently been used to project great effects at the 2002 Winter Olympic Games, the MTV Music Video Awards, and the NHL All-Stars."



**BMI Supply** has been involved in several big projects recently. For the Fort Plain High School theatre, BMI demolished the existing 30-year-old rigging system and installed nine counterweight linesets, nine dead-hung linesets, a complete drapery/track package, and a remotely controlled movie screen. A stage makeover is almost complete at Albion Middle School near Buffalo, New York with new concert acoustic ceiling and shell system plus 14 counterweight linesets, five dead-hung linesets, a new black velour drapery package, and a new lighting system. BMI recently completed a theatrical style lighting distribution system at the old Spa Bottling plant which is becoming the Saratoga Auto Museum in Saratoga Springs, New York, and is involved with equipping the new Performing Arts Center at Bard College in Annandale-on-Hudson, New York plus supplying and installing equipment at the New Scranton High School in Scranton, Pennsylvania.

Jonathan Darling has joined **Kirkegaard Associates**, consultants in architectural acoustics, in its AV Systems

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# usitt

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

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

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

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<b>Donna Ruzika</b>	<b>Bill Sapsis</b>

2001 - 2004

<b>Joe Aldridge</b>	<b>Richard Thomas</b>
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B.N. Productions, Inc.  
CAE, Inc./Leprecon LLC/Littlite LLC

## Member News

(Continued from page 3)

Group. Mr. Darling, an active USITT member and Technical Production Vice-Commissioner, has almost 20 years experience and most recently was sound design supervisor at Northwestern University where he also taught classes in theatre sound and stagecraft. He has been lead designer for major drama and musical theatre productions in the Chicago area. Kirkegaard Associates provides a comprehensive range of consulting services in architectural acoustics, mechanical noise and vibration control, and audio/video systems design.

**Theatre Projects Consultants** has announced several personnel changes. TPC appointed Elissa O. Getto as general manager. Before assuming the duties of the chief executive in the company's South Norwalk, Connecticut, office she had been a senior consultant. Gene Leitermann and Joseph Favano, two senior members of the TPC team, have become members of the company's Board of Directors. Mr. Leitermann, a principal consultant, has been with TPC for six years. Mr. Favano, financial controller, joined the company in 1990. In other changes, John Coyne has joined TPC as a senior consultant, and Michael Ferguson has moved to the Technical Production Department. Mr. Coyne has a wide range of design experience. He is a qualified architect and a scenery and costume designer.

**Cobalt Studios** is taking registrations for its summer 2002 sessions. Summer Scene Painting will be held July 29 through August 16, and includes the basics plus problem solving and translucencies. Advanced Studies in Scenic Art will be held June 17 through June 28. This two-week individualized program is designed with the instructor and is limited to six participants. Fees cover tuition, room, board, and materials. For more information contact Cobalt at 845-583-7025 or visit [www.fcc.net/cobaltstudios](http://www.fcc.net/cobaltstudios).

**Leviton's NSI/Lighting Control Division's** MLC-128R programmable control system is intended to make it easy to design everything from simple shows to elaborate events. The rack-mounted device's front panel offers convenient access up to 1,024 user-programmable scenes. Devise position memories allow fast, standard show set-up times with minimal editing. The audio synchronization features allows the MLC-128R to be triggered from a remove line-level audio source such as a compact disk player or audio mixing console. For more information, visit the NSI web site at [www.nsicorp.com](http://www.nsicorp.com).

**TMB** has appointed two new European distributors of its new PowerPar fixtures. In Germany, Seigen-based Trendco will handle sales. In France and Belgium, Sonoss will serve that role. Both deals were confirmed at the SIEL show in Paris, France. TMB European General Manager Pat Hartley said "We know and trust both Trendco and Sonoss very well. They are both great companies known for concentrating their full attention on the all-important back up and service elements of any sales operation." The Power Par 575 is a high intensity discharge lamp combining optics of ETC's Source Four PAR with a high output HMI light source in a handy-sized unit. It is available as hot re-strike with remote ballast or auto re-strike with integrated ballast.

**Apollo Design Technology, Inc.**, has added a staff member and promoted three others. Ken Siler joined the manufacturer and distributor of custom gobos and lighting effects products and accessories as sales coordinator. Ken Knepple has been promoted to second shift supervisor, Rick Reader has been promoted to shipping clerk and Melissa Reader has been promoted to marketing assistant.

An innovation by **Wybron** is designed to help customers get more from their light fixtures. The Eclipse II, a DMX-controlled dower, does mechanically what can not be done electronically - dims HMI and other "non-dimmable" lights - across the spectrum of brightness. It comes in two models, 7.5 and 24 inches, and can be adapted to mount on a wide variety of fixtures. Another Wybron product, its CSIs are appearing in London as part of *Chitty Chitty Bang Bang* which opened April 16 at the London Palladium, London, England.

Touring theatrical productions from *Beauty and the Beast* to *Aida*, *Lion King* to *Mamma Mia* are using custom solutions from **TOMCAT**, which specializes in the fabrication of aluminum structural components for the entertainment and leisure industries. The company's extensive expertise in rock show touring practices has helped it duplicate that success with theatrical tours.

### Missing Information

We always attempt to find members whose mail had been returned to us so we can continue to provide them with member services. We are still trying to locate the following members whose publications have been returned as undeliverable: Michael Banvard, Kevin Hawkins, Christopher Hoyt, Joe Manzo, Morgan McCauley, Andrea Murison, Mathew Rice,

(Continued on page 5)

## CCM to Host Costume Symposium

There is still time to sign up for the 2002 USITT Costume Symposium at the University of Cincinnati, College Conservatory of Music August 1 to 3, 2002. Coordinator Kathie Brookfield has planned three full days (and nights) of activities as part of this exciting event.

Registration information is available on line at [www.usitt.org](http://www.usitt.org) or by calling the USITT Office at 800-93USITT.

Ms. Brookfield, CCM's costume shop manager, and Dean Mogle, resident faculty designer, will show off the new theater design and production facility, part of the CCM Village complex. Participants will spend time touring the CCM and Cincinnati Playhouse in the Park costume storage areas. In conjunction with the tours, Ms. Brookfield is soliciting storage solutions for an exhibit at this event. Please send photos, slides, CDs, or floppy disks along with vender lists dealing with storage solutions for workrooms, classrooms, hanging and box storage areas, and offices.

How do people store shoes, boots, socks, ties, hats, jewelry, patterns, fabric, trim,

buttons, snaps and zippers? How are classroom projects and current production projects stored, and what kind of storage is needed in dressing rooms and backstage during productions? When rehearsal clothes are provided, where and how are they stored? Ms. Brookfield wants to show various solutions as part of the display.

Please send materials to: Kathie Brookfield, University of Cincinnati College Conservatory of Music, Room 2480 CCPA, Cincinnati, Ohio 45221-0003. Submissions must arrive no later than July 15 to be included in the event. Make sure to include a return address on materials submitted.

- There have been many requests on the Costumer's Info Group about resources for masks. Rebecca Senske, associate designer and adjunct instructor of crafts at CCM will display and demonstrate techniques for turning inexpensive plastic masks into expressive character masks and fantasy masks. She will also lead a session on wire screening in costume crafts.

Through the generosity of some very special donors, CCM is now the proud owner of the costumes from two Broadway musicals, *Cyrano! The Musical*, designed by Yan Tax and, *The Scarlet Pimpernel*, designed by Jane Greenwood. Mr. Mogle will discuss the value and use of these costumes as teaching aids for design, construction and craft, as well as filling gaps in period stock for productions. Participants will be able to get up close and personal with these costumes in the exhibit he is putting together for this event.

Cynthia Amneus, curator of costume and textiles at the Cincinnati Art Museum, will lead small groups through the museum costume collection. She is currently working on an exhibit of Cincinnati Dress Makers that will open in 2003. While some are going through the collection, others will be part of docent-led tours through the rest of the museum.

Conference registration includes box lunches and continental breakfasts, along with a performance of *We Tell the Story: The Songs of Ahrens and Flaherty*, and much more. Participants will receive food request forms in registration confirmation packets, and the forms must be returned by July 15 to guarantee lunch requests.

There is also a Pre-conference trip to Baer Fabrics in Louisville, Kentucky on Tuesday, July 30 to assist participants to fulfill all their shopping needs.

## SUSTAINING MEMBERS

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MDI  
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Meyer Sound Laboratories, Inc.  
Milliken & Company  
Mole-Richardson Company  
Moonlight Illumination Co.

## Member News

(Continued from page 4)

and Mark Andrew Schmidt. So, if you know how we can find any of these people, please help us and call the USITT Office at 800-93USITT or write to Barbara E.R. Lucas at [barbara@office.usitt.org](mailto:barbara@office.usitt.org) so that we can again communicate with these valued people.

*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](mailto: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

## SUSTAINING MEMBERS

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TMB  
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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.**

## Costumers Offered Colorful Sessions in New Orleans

We had a wonderful time at the New Orleans conference - great city, great festivities, and great costume programming. For those of you not able to attend, let me give you a brief re-cap of the Costume Design & Technology sessions.

**COSTUME 101 FOR 101 STUDENTS**, chaired by Lori Hartenhoff, with panelists Bill Black, Martha Marking, and Richard Tuckett, presented various strategies for teaching hands-on Intro to Costuming courses to classes with large enrollments. **DRAWING ON COMPUTERS FOR COSTUME DESIGN CLASSES**, chaired by Susan Sherwin, with presenters Herb Camburn and Ron Gloekler, was an informative and helpful session sharing tips on designing the class to ensure students will have more successes than frustrations, discussed different software available for costume design, and provided tips to avoid common problems in teaching such a class. **THE COSTUME POSTER SESSION** was again a big hit, with over 14 posters covering an exciting variety of topics from *The Cinderella Corset - A Quick Change Corset*, to *Making Shoes for the Stage*, to *Shadow Puppets*, to *Figure Drawing Techniques*, to *The Restoration of a Late 19th Century Dress*, and lots of others.

**THE ART & CRAFT OF MASK-MAKING WITH THURSTON JAMES**, chaired by John Lavarnway, was an entertaining and interesting session with the well-respected craftsman, who told us a bit about his career, and then plunged into the creation of leather commedia masks. Tools, techniques for edges and final finishing, as well as other media with which to construct commedia masks were covered, with lots of examples to examine close up.

**THE WORK OF MADELEINE VIONNET** with chair Pamela Rehberg, introduced us to Vionnet scholar and author Betty Kirke. Ms. Kirke gave us an overview of the history of Vionnet's work and the artistic influences that inspired her. Ms. Rehberg discussed how she uses the Kirke book on Vionnet as a text in her advanced draping courses. A fashion show of reproductions of Vionnet's gowns concluded the session. **RUBBER, METAL & BEYOND** was a fabulous session on new fabric modification and mask techniques. Chair Laura Crow brought together a great panel of presenters. Jeff Lieder showed us metallic foil techniques to simulate chain mail and create metallic patterns on fabrics using a silk-screening technique. Janet Bloor showed us an amazingly simple three-dimensional fabric modification technique using sili-



*The intricacy and beauty of Mardi Gras Krewe costumes highlight a session at the 42<sup>nd</sup> Annual Conference & Stage Expo in New Orleans.*

cone caulk, and Joyce Ritz showed us masks made with a new product called FossFoam, a polyfill-like fabric that can be sewn and/or shaped with heat.

**WORKLOADS FOR THE TEACHER/COSTUME DESIGNER** presented by Donna Conrad, Jane Snider, and Kristina Hanssen reviewed the results of two different workload related surveys, then put forward some concrete ideas on a new approach to living and working in challenging situations. Finally, personal reflection was encouraged, to fairly assess individual wants and needs. Stephen Covey's book *The 7 Habits of Highly Effective People* was used as a starting point for personal assessment, as was the writing of a personal mission statement. **NEW ORLEANS MARDI GRAS KREWE & COURT COSTUMES**, chaired by Janet Harreld, with presenters Ilaine Hartman, Laurence Mercier, and Ray Barrilleaux, gave us the historical and cultural background to the different Krewes, and how costumes are a large part of their society. We were treated to some wonderfully flamboyant huge collars with glitz and feathers that had just been worn in one of the Mardi Gras parades, and then got the scoop on how these contraptions are engineered, constructed, and worn.

**PHYSICAL FITTING IN THE COSTUME SHOP** was a two-fold health and safety related session. First, Hugh Murray, a physical therapist, discussed the causes of back, neck, and wrist pain often suffered by costumers, and then gave us some ideas for prevention and relief. Joan St. Germain, Betty Blyholder, and Peggy Rosefeldt, all active costumers who very recently suffered from different forms of breast cancer, presented part two of the session. They shared their personal survival stories, and

*(Continued on page 7)*

## Institute Awards \$100,000 In Grants & Fellowships

The USITT Grants & Fellowship program was instituted in 1995 to encourage and assist members who wish to undertake specific technical theatre projects or fellowship research topics. In the past three and a half years, the Institute has awarded \$106,000 in support to members.

During the 2002 Annual Conference & Stage Expo in New Orleans, six new proposals were considered, and the Grants & Fellowship Committee's recommendation to fund support of one project grant and two fellowships was approved by the Board of Directors.

Loren Schreiber will undertake research and development on a project he calls "Reverse Peristaltic Motion Control" which in essence will move scenic elements by forcing liquid through a flexible hose which is alternately pinched and released by a series of rollers. Anticipated results include

a method of moving scenery that will permit unique motion paths.

Fellowship Grants have been awarded that will allow the recipients to engage in study and work in two critical areas.

Bill Morse, based at the California State Polytechnic University, will take USITT work to an area we have heretofore not been. Over the past six years he has spent a good deal of time in sub-Saharan Africa establishing contacts with a network of theatre companies and institutions. Mr. Morse will be working in Zimbabwe with theatre practitioners to assist them in developing their production methods and skills.

Jarka Burian, a long time member of USITT, is well known to be one of the foremost authorities on Josef Svoboda. Funded in part by this Fellowship, Mr. Burian will be able to continue his work. Until Mr. Svoboda's death in April, Mr. Burian planned to continue interviewing him about the over six hundred productions he had designed. Mr. Burian will explore Mr.

Svoboda's career in the context of Czech and Western theatre and the social and political realities of his homeland.

With this financial backing, the Institute is fulfilling a part of its mission of promoting the advancement of the knowledge and skills of its members. The results of these research projects and fellowship grants are disseminated to the membership through articles published in *TD&T*, form the basis for programs at the Annual Conference, and create a knowledge base. Funding for this work comes from donations to the Edward F. Kook Endowment, the Commissioner's Fund, and general Institute support. A heartfelt congratulations and a sincere expression of thanks goes to all the members of USITT for their continued support and generous contributions to this effort.

### Project Grants and Fellowships awarded from March 1999 through February 2002

- 3/99 Del Unruh, Fellowship \$15,000
- 3/99 Mark Reany, Fellowship \$7,000
- 10/99 Eric Fielding, Prague Quadrennial photography \$5,070
- 10/99 C. Otis Sweezey, International Theatre Design Archive \$6,200
- 10/99 Gregory Poplyk & Lynne Gregory, Theatre Development Fund's collection digital photographs \$10,000
- 4/00 Lucrecia Blanco, Color and Skin \$1,833
- 4/00 Rosalie Contino, Contribution of Costume Designer Percy Anderson \$3,000
- 4/00 Alexandra Bonds, Fellowship \$15,000
- 10/00 Rachael Mayeri & David Wilson, Deus Ex Machina: Miracles and Disasters in Baroque Opera \$10,000
- 3/01 Dunsai Dai, web site On Contemporary Chinese Scene Design \$4,500
- 12/01 C. Otis Sweezey, International Theatre Design Archive \$1,300
- 12/01 Robert Gerlach, LED Based Theatrical Lighting \$10,000
- 2/02 Loren Schreiber, Reverse Peristaltic Motion Control \$6,100
- 2/02 William Morse, Production Design Workshop for Zimbabwe \$6,500
- 2/02 Jarka Burian, Fellowship \$5,000

## Costumes

(Continued from page 6)

the sobering facts of what we may well have to deal with in future - dressing performers who have had mastectomies.

FASHION & POPULAR DANCE: INFLUENCES ON LOOKS AND MANNERS, by Barbara Murray, was a delightful historical session on how dances from the late 1800s thru the Charleston and the tango have had a major influence on dress. Particularly educational were videos showing period movement while wearing the correct clothing. THE COLLABORATIVE PROCESS: STUDENT DESIGNERS AS PEERS, chaired by Amy Rohrberg with panelists Donna Meester and Carol Colburn, gave us useful ideas and techniques for making the collaboration between faculty and students designers a valuable and respectful experience for both. IN THE COSTUME SHOP - THE RIGHT TOOL FOR THE RIGHT JOB, with Becky Kaufmann, was an invaluable session about our tools of the trade. Time saving, space saving tools and how to find and use them were shared, as were specific items for very universal problems in all kinds of costume shops, from professional to academic.

As usual, we had a very lively, information packed double Commission meeting on Wednesday, and a very well-attended Coffee & Tea Reception on Friday morning. I introduced Patricia Martin to the Commission membership. She will step into the Commissioner's shoes this summer. Also introduced were our next Vice Commissioner for Programming, Robert



*Deb Krajec introduces Patricia Martin, who will succeed her as Costume Design & Technology Commissioner, at the Commission Reception in New Orleans.*

Haven, and our new Vice Commissioner for Communication, Kristina Toleffson. We have a very talented group of people coming up, and it is my wish that you will give them all the help and encouragement you have given to me.

I would like to say to all of you what an honor and a pleasure it has been to serve as the Costume Design & Technology Commissioner for the past five years. The opportunities I have had to meet and work with such talented, sharing people have been a blessing to me. Costumers are the most wonderful people! Thank you for all your support.

And a big thank you to all the Session Reporters who shared their impressions of the programming with me: Shelley Joyce, Millie Hibel, Kate Moore, Corey Johnston, Jana Henry, Sarah Maisel, Beatrix Ulrich, and Denise Watkins.

### Deb Krajec

*Costume Design & Technology Commissioner*

### Tim Kelly

*Chair, Grants & Fellowships Committee*

## USITT Award Nominations Due by August 15

All USITT members are encouraged to submit nominations for USITT 2003 Awards. Nominations will be accepted through August 15, 2002 for awards given by the Institute for distinguished achievement and outstanding service to USITT or a specific area of specialization.

You can refer to pages 38-41 in the *USITT Membership Directory and Resource Guide* and the USITT web site, [www.usitt.org](http://www.usitt.org), for the names of past honorees as well as the criteria for each award.

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 addresses, and e-mail addresses.

Nominations must be received no later than August 15, 2002 by Sarah Nash Gates at [sngates@u.washington.edu](mailto:sngates@u.washington.edu), by telephone at 206-543-5140 or by mail at 3715 Woodlawn Avenue North, Seattle, WA, 98103.

The Committee on Awards & Resolutions, after deliberation, will vote on the award nominees and make its recommendations to the USITT Board of Directors for final action at the October Board meeting.

Awards that 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 or have any connection to USITT. Past recipients include Jennifer Tipton, Theatre Communications Group, and Philip Glass.

- 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 John Uthoff.

- 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 Kent Thompson and the Alabama Shakespeare Festival, 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 Arden Weaver, Oscar Brockett, Strong Entertainment Lighting, and Vari-Lite, among others.

- Distinguished Achievement Awards are given to individuals who have established a career record of achievement in an area of specialization. Possible categories of achievement include scene design, lighting design, technical production, costume design, costuming, health and safety, engineering, theatre architecture, consulting, education, production management, sound design, or arts management. Nominees do not need to be Institute members. In 2002, Beverly Emmons was honored for lighting design; Thomas A. Kelly was honored for stage management, Karl Eigsti was recognized for scene design, and Tony Meola received the Harold Burris-Meyer Distinguished Career in Sound Design Award. Nominations for the Distinguished Achievement awards normally come to the Awards Committee from specific USITT Commissions. Please contact the appropriate Commissioner with nominations for these awards.

Your participation in the work of recognizing significant people in our profession and Institute is important. Please take the time to make an awards nomination.

**Sarah Nash Gates**

*Chair, Awards & Resolutions Committee*

## Lighting Commission Thanks 2002 Participants

Before the New Orleans Annual Conference & Stage Expo slips too far into our memories, the Lighting Commission would like to thank some of the people who made the 2002 event such a success. Our time in the "Big Easy" was truly memorable, particularly when Beverly Emmons, Jennifer Tipton, and James Ingles were all with us on Saturday. Special thanks go to these distinguished professionals for offering their insight into the art and industry of lighting.

It's also appropriate to thank three important industry authors for their continued presence and long-term support of USITT. Craig Wolf, James Moody, and Steve Shelley have all contributed many hours and more than a few laughs to our Conference programming. Personal thanks go to our session chairs for New Orleans - Ann Archbold, David Borron, Buddy Combs, Rich Dunham, Sabrina Hamilton, Steve Holiday, Robin Schraft, Vickie Scott, and Todd Studebaker all spent many hours sweating the details of our sessions.

We were able to offer a wide range of programming this year, from *THE HAZARDS OF NEW LIGHTING TECHNOLOGY* and *LIGHTING DESIGN ACROSS THE PLATFORMS TO FIBER OPTICS AND SPECIAL EFFECTS ON MARDI GRAS FLOATS*, due in great part to the dedication of our session chairs. The Lighting Commission owes a great debt of gratitude to the many experts who served as panelists for our programming sessions. Without their generous donation of time and talent, our Conference would not be the exciting and informative event that it is. Thanks also to Anthony Phelps for serving as our audio/visual coordinator. It was nice to have someone keeping an eye on the needs of each session.

The Lighting Commission leadership would like to thank the general members who came to our Commission meetings and gave us input on how we can better serve those interested in lighting design and technology.

Finally, we offer heartfelt thanks to Ellen Jones, who stepped down from her role as Lighting Commissioner in New Orleans. The countless hours she has devoted to the Lighting Commission is impressive. We thank her for her service and advocacy for our Commission and USITT at large. Exciting things are planned for the Light Lab in Minneapolis, so we hope to see you there. Mark your calendar for March 19 to 22, 2003.

**R. Michael Ingraham**

*Lighting Commission*

*Vice-Commissioner for Programming -  
New Orleans*



## Commission Meetings Produce Results

The Commission meetings held in New Orleans featured some very productive and lively discussion. Three meetings were held, the first involved only Commissioners, the second with Commissioners and Vice-Commissioners for Programming (one and two years out), and the third with all those plus the Vice-President for Conferences and associates.

Topics ranged from selecting representatives to various standing committees such as the Nominations Committee, to future Commission projects and involvement, to electing new members of the Commissioner's executive committee, fondly known as the "Committee of Three."

### The Committee of Three

This group oversees the Commissioners Fund, money "earned" from the pre- and post-conference (Professional Development Workshops). Its members also serve as advisors to the VP-Commissions on other important decisions involving Commissions. One important recent decision was to transfer \$10,000 to the Grants & Fellowships funds from the Commissioners' Fund to continue the tradition of providing additional support for this arm of USITT research, when funds are available. Projects which are related to Commissions still have access to money from the fund to assist with off-cycle research projects of interest to the Commissioners.

The most time-intensive work by the Committee of Three, however, is coordinating conference programming. Each May, the group meets with members of the Conference Committee to integrate the programming initiated by the Commissions at the previous conference. Each COT member represents the interests of three or four Commissions, working through the many possible offerings to sort out potential conflicts, space and program needs, and a whole host of other considerations. This makes for a very busy weekend integrating programming into the framework of meetings, receptions, Stage Expo, and a number of all-conference events.

In recent years the committees have enjoyed increasingly sophisticated technology and some wonderful and much appreciated staff help. Tom Korder (Tech Production) created an Excel spreadsheet that allows easy manipulation of information and, when combined with a video projector, avoids the need for a lot of paper. Once the schedule is refined, Monica Merritt in the USITT Office handles the final touches and information is distributed to each Commission. Copies of all Commission offerings

are also available on Callboard. This year's COT members are Tim Kupka (representing Education, Health & Safety and Sound), Dave Will (representing Architecture, Management, Lighting Design and Scene Design), and Andi Lyons (representing Costume Design & Technology, Engineering, and Technical Production).

### Programming for Regional Sections

One of the most significant decisions coming out of the New Orleans meetings was the determination to provide Commission-based programming available to Regional Sections. In just the two months that have followed the conference, both Engineering (one program) and Costume Design & Technology (three programs) have programs available. Regional programmers should contact these Commissioners directly or contact me for more information or to make arrangements. It is the hope of the Commissioners that such programming will initiate more interaction between Sections and Commissions. This will also provide opportunities to present tested programs that were not seen at the conference, or allow people who were unable to attend the conference to learn from proven presentations. Please make an attempt to incorporate such programming, so that there will be an incentive to develop more for future years.

### Commission Leadership Changes

Several Commissioners announced leadership changes. Taking on these responsibilities are Jim Cooper (Health and Safety), David del Colletti (Tech Production), Chuck Seifried (Engineering), and Patricia Martin (Costume Design & Technology). Many thanks to Mitch Hefter, LaVahn Hoh, Ellen Jones, Tom Korder and

## Vancouver to Host CITT Rendez-Vous 2002

Billed as the Pacific Coast Rendez-Vous 2002: Conference and Trade Show, Canadian Institute for Theatre Technology (CITT) will take its annual event to Vancouver, British Columbia, on August 16 to 18. Pre-conference workshops are planned for August 14 and 15.

The CITT Conference and Trade Show will be held at the Queen Elizabeth and Playhouse Theatres. Other featured events are the X-treme Junk Challenge which will be held the evening of August 15, Swag Bingo on August 16, and CITT's Annual General Meeting and Awards Luncheon on August 18.

There is a \$50 (Canadian) discount for registrations received before June 10. More information and registration forms can be found at [www.citt.org](http://www.citt.org).

the Krajecs, both Debra and David, for their outstanding past leadership. The new Commissioners officially take office July 1, 2002, although several are already busy.

### 2002 Commissioners Retreat

The very enthusiastic response to last year's Commissioners Retreat means a repeat for 2002. The event will be held again this year in Minneapolis, July 19-21, the same weekend that the Executive Committee and Conference Committee will meet to finalize plans for next year's conference and programming. If you have interests that you would like to make known to your Commissioner, please don't hesitate to contact any of us. The most current contact information is available on the web site at [www.usitt.org](http://www.usitt.org), as well as the *Membership Directory & Resource Guide*.

### Commission Projects

As always I will close with a word of encouragement about commission projects. These endeavors can provide much in the way of the creation and dissemination of information, i.e. the research mission of the Institute, and most specifically the Commission's charter. Funds are available for these purposes, so please ask. Get involved in USITT - it can open many roads to opportunities and friendships.

**Dennis Dorn**

*Vice President for Commissions*

## Scene Design Symposium

August 14-16, 2002

Come see the  
best in Texas!

Information  
and registration  
inserted in  
this issue of  
*Sightlines*

## Guthrie Theater to Star In USITT Sessions

When members arrive in Minneapolis for the 2003 Annual Conference & Stage Expo, some of the best performing arts events in the country will be available for study and enjoyment. The internationally acclaimed Guthrie Theater has been providing high-quality, innovative performances in an unusual and now historic downtown facility for more than forty years.

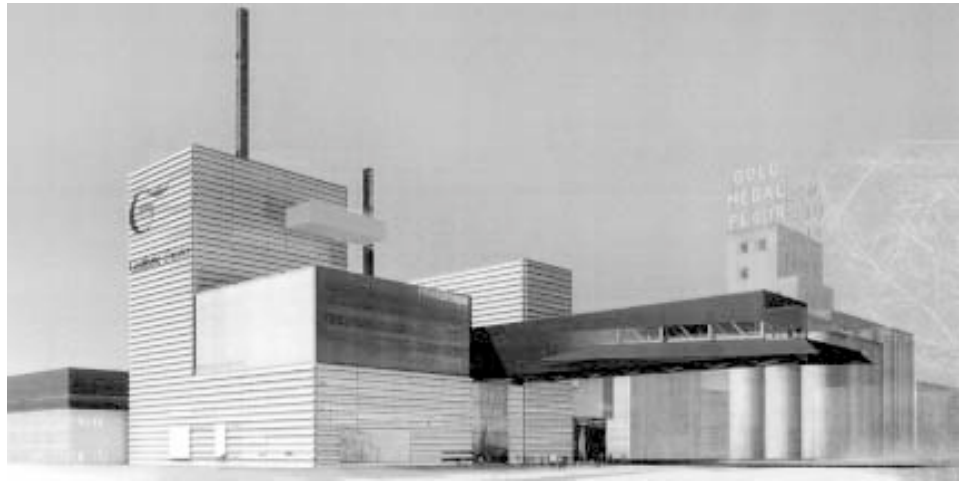
The formation of the Guthrie has been credited with initiating the American regional theatre movement of the 1960s and 1970s. Certainly, the theatre is one of the state's most significant cultural institutions, and has enriched the lives of attendees from around the world.

Planners of the March 19 to 22, 2003, USITT Conference will draw from the Guthrie's prominent place in regional theatre, and the many talented people that have worked at the facilities. Since opening, the list of outstanding designers and technicians including the Guthrie as a credit would stretch for pages.

USITT has recognized the importance of the theater since its initial construction. Architect Ralph Rapson, as part of the 1963 annual Conference, described the collaborative process, stressing his constant collaboration with Mr. Guthrie, as an unusual experience for an architect. In 2003 USITT will once again focus on the Guthrie's architecture, but this will be a review of the "new" Guthrie. Members of the Architecture Commission are planning a guided tour of the current facility, and a discussion of the new space, slated to open on the banks of the Mississippi River in 2005, led by the projects architects.

Since opening nearly 40 years ago, the Guthrie has grown steadily, by using alternate spaces and renovations. A larger facility is needed to continue this growth and success. When the Guthrie Theater opened on May 7, 1963 with a production of *Hamlet* directed by Sir Tyrone Guthrie, it was the culmination of many year's discussion and dreaming by Guthrie, Oliver Rea and Peter Zeisler. Their plan was that a resident acting company would perform the classics in repertory. Minneapolis won the project because of its location, cultural vitality, the enthusiasm of the region for the project, and the presence of a major university and many small colleges.

In 1963, the 1,441-seat thrust theatre stage was a seven sided asymmetrical platform designed by Tanya Moiseiwitsch. The professional company included stage veterans such as Hume Cronyn, Jessica Tandy, and Zoe Caldwell and young ac-



**Guthrie Theater** - View from the Mississippi River. Architect: Jean Nouvel

tors such as George Grizzard and Joan van Ark.

By 1968 Guthrie artistic director Douglas Campbell began presenting productions on smaller stages. These alternate spaces included the 500-seat Crawford-Livingston Theater in St. Paul, and the experimental 200-seat Other Place, just two blocks away from the mainstage. This tradition has continued today.

When the adjacent Walker Art Center was rebuilt in the late 1960's the Guthrie was able to complete areas omitted from the original construction. This included a scene shop and a common lobby that the two organizations still share today.

Beginning in 1971, outreach programs developed and productions began touring the Upper Midwest. In the 1980's, national tours reached new audiences. When the Other Place was torn down in the mid 1970's, a grant was awarded to create another theatre-Guthrie 2 (now known as the Southern Theater)-near the University of Minnesota. Guthrie 2 encouraged new writers and production methods to help the Guthrie fulfill its responsibility for the development of its artists and the American theatre.

In the 1980's, the original Guthrie stage was modified so its size, shape, and height were adjustable and the backstage area was opened to create greater depth, allowing stage designers greater freedom of choice. The adjustable features include the moat (the area surrounding the stage mounted on screw jacks), the booking accordion walls, and the use of interchangeable floor panels. This allows the stage surface to be redefined and reshaped for each production. Further renovations in the early 1990's included better acoustics, improved shielding of theatre lighting, flexibility for "flying" props, and a new lobby.

The theatre now has 1,298 seats surrounding the stage in a 180-degree arc. The

intimacy between the audience and the actor that Guthrie believed was important is maintained with no seat more than 15 rows or 52 feet from the stage.

During Liviu Ciulei's tenure as head of the Guthrie favorable national and international attention was focused on the theatre. The number of contributors grew from 3,000 in 1981 to 12,000 in 1986. The Guthrie received a Tony Award for its outstanding contribution to American Theatre in 1982.

Another performance space, the Guthrie Laboratory, was opened in the warehouse district. In this venue, actors, writers, directors, teachers, and scholars collaborated to explore new ways of performing and creating new work.

Successive leaders have worked to maintain Tyrone Guthrie's dream. Joe Dowling, the Guthrie's seventh and current artistic director, is an internationally known director, long associated with Ireland's national theatre, the Abbey Theatre. Under his artistic leadership the Guthrie has enjoyed unprecedented growth. Subscriptions are now at an all time high of more than 32,000, an increase of more than 50 per cent from the beginning of Dowling's tenure.

The Guthrie Theater has returned to regional touring, co-productions by visiting international theatre companies, collaborations with local companies, and dynamic productions of the classics. In addition to the mainstage productions, the theatre provides an additional season of new works by contemporary playwrights such as Arthur Miller, Edward Albee, and Warren Leight at the Guthrie Lab.

Though the Guthrie's mission and artistic excellence have remained constant, much has changed over four decades. What began, as a summer season of four productions supported by a minimal staff, is now

*(Continued on page 11)*

## **Institute Business**

### **Where Did This Ballot Come From?**

As a new member of USITT, I used to look at the Institute's ballot material each fall and wonder how it all came about. The packet always contains the voting ballot, the slate (a list of officer candidates and an even longer list of Directors at Large candidates), the return envelope, and the funny other small security envelope, all coordinated for return to the USITT office in advance of our annual meeting at the USITT Annual Conference & Stage Expo.

I have wondered "How did these people get on this slate?" and "When and where did all this activity to organize this, take place?" Once I read the biographies of those nominated for office, my questions shifted to "How did the Institute luck out?" I pondered about who must have twisted the arms of so many strong leadership candidates - people who, if elected, would actually serve on another board, do more committee work, and give more of their time and effort than they already do and to do it for free!

Finding time for additional volunteer

service is an overwhelming prospect for just about anyone working in the theatre today. What is clear, from reading the slates, is that these people are already carrying full workloads, have significant accomplishments to their credit with solid careers, and that they are still willing to do more. It reminds me of that saying, "those who do are those who find ways to do more."

As a Rocky Mountain Regional Section officer, I never expected that I would have an opportunity to learn first-hand how the slate for the Institute's election is developed. But, as my schedule allowed me to attend the required meetings, and I was interested in understanding the process, I was appointed (okay, I volunteered), to represent Regional Sections at the Nominations Committee - twice.

The first time I participated on the committee, I considered myself a bit of an outsider from the higher echelons of the leadership of the Institute. By my second term, I knew more about how the Institute works and had served on the 2000 Conference Committee. Still, I was not one to be emailing constantly on CultureNet or USITT forums, nor often calling the office in Syra-

cuse. I believe I was representative of an average member - involved, but not too involved.

My two terms on the Nominations Committee mean I can share with you the amazing, open, inclusive, and extensive process that takes place to compile a valid slate for each election. This process ultimately opens doors for more volunteer members to take on meaningful roles within the leadership of USITT. The activities of this fast-paced committee take place primarily during each Annual Conference.

The striving for inclusiveness makes sense when one considers the multifaceted aspects of our Institute. In many ways it is driven by the numerous Commissions, the Regional Sections, the Board of Directors and the management staff, a vast range of member types, and an international component, all of whom have representatives on the Nominations Committee.

Nominations Committee members are provided with a copy of the current procedures which establish the process used by the committee and job descriptions of the open positions. Committee members are guided by a diligent Committee Chair to ensure the membership can elect from candidates who are the best-qualified, represent a choice, and reflect diversity in gender, age, race, geography, profession, discipline, and membership type.

There are no small, dark, smoky, backroom "going's on" to get the USITT slate established. Actually, members of the Nominations Committee search out potential candidates during the year and during the Annual Conference. The search for candidates is undertaken with great zeal and extends into business meetings, Commission meetings, Regional Section meetings, from referrals, by announcements, through self-volunteerism and in all ways possible. This year, a nominations form on the USITT web site helped bring forward additional names. After as many names as possible are offered for positions on the slate, voting takes place at the committee level to develop the slate which will be later mailed out as the election ballot packet.

I personally found the experience of serving on this committee fulfilling and invigorating. It prompted me to encourage other active members to seriously consider leadership roles in USITT.

In short, I learned that our members are an awesome bunch of folks with much to be proud of. I encourage you to support this good system of growing our Institute and its members' leadership potential and remember to vote when that ballot packet comes around to you next November!

**Donna Smith**  
*Nominations Committee*

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## **Minneapolis**

*(Continued from page 10)*

a complex organization employing more than 900 people.

Plans for the new multistage theatre center include a thrust stage for grand scale classics, a proscenium stage for more intimate works, and a studio theatre. This allows the Guthrie to retain its preeminence

among theatres nationally and internationally.

The spirit of this living and growing organization is reflected in the diversity of sessions offered at the USITT Annual Conference & Stage Expo in 2003. Plan now to be part of the excitement.

Compiled by **Seth Johnson**  
**Assistant Promotions Coordinator**

**Remember to renew  
your membership.**

**By phone at 800-93USITT  
or on the web at [www.usitt.org](http://www.usitt.org)**

**Don't miss out on vital  
Conference information.**

## Cuban Visitors Extend Reach of USITT Conference

The historic cultural exchange which took place as part of the 2002 Annual Conference & Stage Expo in New Orleans continues to grow. We have received a message from José Antonio Prades Hung that on March 21, 2002 he took part in a press conference in the Carnival Museum in Santiago de Cuba where he talked about USITT's Conference and Mardi Gras to representatives of Cuban radio, television, and newspapers. Designers, artists, and representatives from Caribbean House, Cultural African Centre, Oriente University, museums, and other institutions also took part in the press event.

Those attending heard reports from Mr. Hung, Maria Luisa Bernal Figueredo, and Jose de Jesus Limia Castillo and were able to see photographs of the activities and parades in New Orleans as well as a video of the session the three Cuban designers presented on CUBAN CARNIVAL RESURRECTED which was filmed by Dirk Spillemaeckers.

After recounting their exciting experiences, which were delivered with passion and received with enthusiasm, the three designers donated the necklaces and medallions which they had received in New Orleans to the Carnival Museum, together the programs, brochures, and pictures from the USITT event. Mr. Hung is very pleased that "this museum now has a space for your culture and your institution (USITT)."

Mr. Hung is continuing to talk about his experiences, including appearing at two



Courtesy/José Antonio Prades Hung

*Some of the beads and souvenirs which were collected in New Orleans and donated to the Cuban museum*

international conferences scheduled for April in Santiago de Cuba, telling participants about his experience after accepting USITT's kind invitation. "In this way I would like to thank all USITT office members and membership for the solidarity and help during our visit to your Conference." Mr. Hung closed with the observation that many in Cuba have asked if or when they found time to sleep in New Orleans. "They can not imagine how we organized our time to do so many things there in so short a time, and how hard we worked during our days in the USA."

Compiled by **Barbara E.R. Lucas**

## Submissions Sought for Teaching Scene Design: A Compendium of Projects

In conjunction with the Scene Design and Education Commissions, Karel Blakeley of LeMoyne College in Syracuse, New York, is editing a collection of projects for scene design classes. Like the lighting and costume compendiums that are already available, the booklet will be published by USITT. The collection is intended to serve as a reference for classroom instruction, emphasizing the creative, artistic and technical aspects of scene design.

Mr. Blakeley is seeking submissions to be included in the compendium. Of particular interest are exercises that help students with:

- drafting, rendering, and modeling skills,
- understanding and use of scale,
- scene painting and construction,
- research - period and style,
- script and character analysis, and
- composition, line, color, shape, form, texture

An appendix of related books, magazine articles, websites, etc. will also be included.

If you would like to submit a project or exercise, send it to Prof. Karel Blakeley, Coyne Performing Arts Center, Le Moyne College, Syracuse, NY 13214, or e-mail him at [blakeley@lemoyne.edu](mailto:blakeley@lemoyne.edu) or call 315-445-4203 for more information.

David Dwyer, who is also working on the compendium, has set up a website where projects can be submitted on line. The address is [inst.santafe.cc.fl.us/~cah/theatre/form/dwyer.htm](http://inst.santafe.cc.fl.us/~cah/theatre/form/dwyer.htm).

Please include the following information with your submission:

- title of project or exercise
- name of instructor
- address
- phone
- e-mail
- project objectives
- project description
- requirements (space, materials, equipment)
- procedure
- comments

Suggestions for books, catalogs, or other references to include in the appendix are also welcome. Keep in mind that those seeking tenure in higher education can use submissions that are published in the compendium as an excellent credit. Mr. Blakeley expects to complete editing work on the compendium this fall so submit your projects as soon as possible. The deadline is October 1, 2002.

### How Does My Membership Work?

*To allow members to better understand how USITT's office functions, we are continuing our series on some of the routine procedures used to keep the Institute operating and moving forward.*

What happens to your membership once we have cashed your check or charged your credit card? In the last installment, we explained how member applications and renewals are processed. (*Sightlines*, April/May, page 11), now we'd like to clarify how we provide our members with their ID cards and benefit information.

Monica Merritt, our stalwart Membership & Conference Registration Coordinator, generates new membership cards for all payments received for a specific day or time. These cards, pre-printed with the USITT logo and related information, are imprinted with the member's name, membership type, expiration date, and membership number. Mailing labels are created for this same group, and Ms. Merritt and Stacy (Stacy Darling, Administrative Associate Extraordinaire) assemble complete member packets for mailing.

About a year ago, USITT replaced the cumbersome benefit sheets that had been mailed with a sleek brochure individualized for each membership. Each membership card is affixed to the appropriate booklet, and credit card receipts are tucked inside as appropriate. Booklets are matched to labeled envelopes and the process is repeated until every envelope is filled. Members receive their booklets about anywhere from a week to two weeks after they are mailed.

Now you know how your ID card and booklet find their way to you. In future installments we will explore how Conference registrations are processed.

**Michelle L. Smith**  
Membership & Ad Sales Manager

## Design Expo 2002 Exhibition



New Orleans, Louisiana

Our juried design exhibition in New Orleans this year continued to provide the opportunity for USITT members wishing to display their art work at the national conference. The lofty picture from the top of the New Orleans Super dome, courtesy of Tom Thatcher, illustrates as to what size the exhibit has grown. This year we had 90 designers involved in Design Expo. Their names listed in this issue.

Our judges were Sandy Bonds, costume designer; David Hoover, director; Ursula Belden, scenic designer; and Hugh Lester, lighting designer. Along with the judges comments, 14 designers' work chosen from this years exhibit will be included in the next issue of *TD&T, Theatre Design and Technology*.

A special thanks goes to the Design Expo Committee and all those who participated in this year's exhibition.

**Arden Weaver**  
*Chair, Design Expo 2002*

Niki Adams  
Angela Bacarisse  
Amber Beard  
J. David Blatt  
Stacey Boggs, ACTF  
Michelle Bohn  
Misti Bradford, ACTF  
Bill Brewer  
Zack Brown  
Gary Burton  
Brad Carlson  
Ming Chen  
Fred Christoffel  
Bradford Clark  
Shelley Cornia, ACTF  
Laura Crow  
Marianne Custer  
Gion DeFrancesco  
Bruce Duerden  
Christopher Dunham, ACTF  
Joel Ebarb  
Eric Fielding  
Val Fisher  
Sandra Fong  
Armond Francone  
Eileen Garcia  
Olivera Gatic, ACTF  
Kent Goetz  
Kathleen Gossman  
Mary Grusak  
Rebecca Hadley  
Robert Hahn  
Sabrina Hamilton  
Carey Hanson

Kristina Hanssen  
Larry Hazlett  
Michael Heil  
Nathan Heverin  
Heidi Hoffer  
Jerry Hooker  
Rafael Jaen  
Kelly James  
Corey Johnston  
Russell Jones  
Diana Kesselschmidt, ACTF  
Shahnaz Khan  
Danielle King  
Patricia Lanious  
Erin Lorek, ACTF  
Lauren Lowell  
Chad Lowell  
David McCarl  
Kelly McClung  
Jeff McLaughlin  
Steen Mitchell  
Yousif Mohamed  
Betty Monroe  
Avi Mor  
Colleen Muscha  
Deberg Orzechowski  
Jeffery Peterson, ACTF  
Linda Pisano

P. Gibson Ralph  
Luis Ramirez  
Mark Reaney  
Rae Robison  
Todd Roehrman  
Janet Rose  
Tim Saternow  
Bob Schmidt  
David Shawger  
Jacqueline Shelley  
Madeleine Sobota  
Ron Steger  
Bob Sunderman  
Tyson Tabbert  
James Taylor  
Josh Thomas  
Leslie Thomas  
Susan Tooker  
Nic Ularu  
D. Glen Vanderbilt, Jr  
Judd Vermillion  
Travis Walker, ACTF  
Gage Williams  
Danielle Wilson  
Tim Wrona, ACTF  
Haibo Yu  
Nan Zhang  
Ed Zuckerman



*The Design Expo display from the top of the Louisiana Superdome.*



### Sapsis Rigging Professional Development Award Benefits Two USITT Students

*Ian Hunter, left, talks with Bill Sapsis about the Sapsis Rigging Professional Development Award. Mr. Hunter, a student at Purdue University, and Ryan Poethke of Wisconsin were chosen at random from students registered for the Introduction to Programmable Logic Controls Professional Development Workshop and received a free workshop registration. This is the second year the Sapsis Rigging Professional Development Award has been given.*

## REGIONAL SECTION NEWS

### Southeast Schedules Master Classes

Technical production and costume design and technology will be the focus for the Southeast Regional Section's Master Classes, scheduled for September 27 and 28 at the University of South Carolina at Chapel Hill. Plans for the two-day event include seminars, roundtable discussions, and workshops. A list of projected topics is available at [www.unc.edu/~owenbob/usittMasterClass.html](http://www.unc.edu/~owenbob/usittMasterClass.html), with specifics expected in July. For more information, contact Bobbi Owen or Judy Adamson at UNC. Additional sponsors of the Master Classes are the Department of Dramatic Art and Playmakers Repertory Company.

### Northern California Plans Fog Session

Clearing the Air About Fog, a presentation by the Northern California Regional Section, will be held at 11 a.m., Friday, June 21 at the new Berkeley Repertory theatre. More information is available at the section web site, [www.norcalusitt.org](http://www.norcalusitt.org), or from Dinna Myers of Musson Theatrical by e-mail at [dinna@musson.com](mailto:dinna@musson.com) or 800-843-2837. Those planning to attend the session are asked to respond by June 7.

### Tech Expo 2003 - A Place to Share

Do you have a favorite widget, process, or technique that saves you time, money, headache, or is just downright cool? Then why not share it with the rest of us through the Technical Expo at the 2003 USITT Annual Conference & Stage Expo? We are constantly creating and developing new ways and new ideas on how to handle the day-to-day challenges of putting "magic" on stage. Let's share this creativity and benefit from everyone's knowledge and expertise.

The USITT Technical Expo will be a special exhibit as part of Stage Expo, from March 20 to 23, 2003 in Minneapolis, Minnesota. Tech Expo began back in 1987, when USITT's annual event was last held in Minneapolis. It would be great if some of those people who were in the original exhibit would submit material for this return event. The Tech Expo committee can assist anyone who is considering submitting an entry. These entries can cover anything within a wide range, from costumes to lighting, management to multimedia, to props, scenery, sound, or any creative solution to a technical problem.

Think about what you might submit as an entry now. Submission guidelines and application forms will be printed in an upcoming issue of *Sightlines* and be available at [www.usitt.org](http://www.usitt.org), USITT's web site. Deadline for entries is November 22, 2002.

There is a huge wealth of knowledge out there. Let's share it with each other. Don't be nervous - members of the Tech Expo committee are available to provide help. Join in and enjoy.

**Martin Gwinup**  
*Tech Expo Committee Member*



Photo/Doug Brown

*Mike Murphy, left, received the Founders Award for Outstanding Educator from the Southeast Regional Section. Presenting the award is Bill Teague, one of Southeast's founding members, while Section Chair Martha Marking looks on.*

### Desert State Update

A new phone number and a new web site are in place for the Desert State Regional Section. To leave a message for the section, call 602-200-7011, and a board member will return the call. New web site is [www.aztec.asu.edu/usittds](http://www.aztec.asu.edu/usittds).

Spring events for the section included a

backstage tour of the Broadway Palm Dinner Theatre for *Evita* on April 24, and a backstage tour of *Rent* on May 4. Details and dates are in process for a rigging master class in August.

### New Web Site for Pacific Northwest

The Pacific Northwest Regional Section has a new web site. It can be found at [www.usittpnw.org](http://www.usittpnw.org) or as a link from [www.usitt.org](http://www.usitt.org). Kris Shaw is web master for Pacific Northwest.

### Deadline Nears for New Generations Program

Those interested in applying for Theatre Communications Group's third round of New Generations Program funding must submit an Intent to Apply card by June 14. Preliminary proposals are due July 1. Guidelines and application forms are available at [www.tcg.org](http://www.tcg.org) in May. The program was designed in 1999 through the cooperation of TCG, the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation to address major concerns about the future of non-profit theatre.

Grants will be awarded to theatres in two areas: Mentoring the Leaders of Tomorrow, which addresses leadership in every dimension of theatre, and Cultivating the Audiences of Tomorrow, whose objective is to strengthen and bolster existing programs that attract young and/or culturally specific audiences.

## Officer Profile

# Bobbi Owen

Bobbi Owen, USITT's new Vice-President for Communications, is noted for her energetic and organized approach to any task, plus a wry sense of humor. In a life that has been filled with collaborations, her new role gives her the opportunity to become more involved with the Institute just when it is examining USITT's role in the world of publications, and how information will reach members.

"I'm doing this because I think it's fun," she said of her new assignment. "I've been involved for a long time, but more consistently active since the first Long Beach Conference." She joined the Publications Committee in 1999 and the rest, as they say, is history.

Ms. Owen, professor of dramatic art at the University of North Carolina at Chapel Hill, recently completed two terms in administration, concluding as associate dean in the College of Arts and Sciences. At the end of the second term in 1999 she realized she wanted to be more active professionally, and to complete her fourth book. Accepting the position of VP-Communications seemed a good fit with her personal goals. "I thought, 'well, I have the time,'" she said when discussing her appointment. As a dean, she developed working relationships with a large staff and balanced the needs and objectives of many different constituencies while managing a personal secretary and a full-time staff of 14, so she is an expert in achieving organizational objectives.

"USITT is fortunate that Bobbi was willing to take on the responsibility of this position," said President William J. Byrnes. "Her high energy level and vision are an asset as we continue to work toward our goals. We appreciate her willingness to step into the position when Eric Fielding (former VP-Communications) became director of the World Stage Design project. I know she will keep us moving forward."

Her extensive design experience includes costumes for more than 150 productions, including long-time relationships with the Carolina PlayMakers and PlayMakers Repertory Company, which she has worked with since its formation in 1977. Another long-time collaboration was as a designer for the Indiana Repertory Theatre. That's just the tip of the iceberg for this United Scenic Artist member since Ms. Owen has credits, literally, coast to coast – from the Alhambra Theatre in San Francisco, California to the American Place Theatre in New York, New York.

Ms. Owen is noted for her meticulous research to make sure the productions she



Photo: Will Owens

Bobbi Owen in the UNC-CH costume shop, with some of the tools of the trade.

works on are authentically representative of their times – from modern to ancient. As a professor her courses have included History of Costume, Non-western Costume and an honors seminar, The Psychology of Clothing: Motivations for Dressing-up and Dressing-down.

As an author, Ms. Owen's attention to detail has led to publication of the parallel texts *Costume Design on Broadway* in 1987, *Scenic Design on Broadway* in 1991, and *Lighting Design on Broadway* also in 1991. After a hiatus because of her administrative responsibilities, she looks forward to the publication of *Broadway Design Roster: Designers and Their Credits*, which is scheduled to appear later this year.

USITT has been part of Ms. Owen's life for many years, starting with the 1985 Annual Conference & Stage Expo when she wrote biographies of Irene Sharaff, Miles White, and Peggy Clark. Although she was not able to attend the Conference that year, she appreciated the effort the Institute made to present the heritage award ceremony, and give "Purple Hearts" to outstanding designers. Her connections to some of the greatest names in theatre design go back to the University of Wisconsin at Madison, where she received both her bachelor's and master of fine arts degrees, studying with Gilbert V. Hemsley Jr., John Ezell, and Marna King.

Ms. Owen's most visible role for USITT, before assuming the vice-presidency, was as co-chair of the Golden Pen Awards for the Publications Committee. She was

instrumental in creating a nominations form that is now available to all members through the Members\_Only area of the USITT web site. She is also helping host the USITT Southeast Regional Section Fall Master Classes. They will be held at UNC-Chapel Hill on September 27 and 28.

She and her husband, Gordon J. Ferguson, enjoy North Carolina, where she has lived since her appointment as an assistant professor at UNC-CH in 1974. To experience her sense of humor, visit Ms. Owen's web site at [www.unc.edu/~owenbob](http://www.unc.edu/~owenbob), and see her professional nightmare.

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*

Sign up **now**

for the

**usitt**

**2002**

*Costume Symposium*  
August 1 - 3, 2002

*University of Cincinnati*  
*College Conservatory of Music*

Optional pre-conference trip to Baer Fabrics  
in Louisville, Kentucky

Information, schedules, and registration forms available  
in the March issue of *Sightlines*, or call

**800-93USITT**

or visit

**[www.usitt.org](http://www.usitt.org)**

## OISTAT Education Commission Plans Many Student Opportunities As Part of Prague Quadrennial 2003

Students who want to be a part of the Prague Quadrennial from June 12 to 29, 2003 will find many different avenues open to them. For the first time, the Education Commission of the Organization of Scenographers, Theatre Architects and Technicians (OISTAT) is creating Student Scenofest. The Student Scenofest, including three special student exhibits, is in addition to the traditional PQ Schools Exhibits. Other opportunities for student participation are being enhanced because the Education Commission will facilitate housing for students coming from around the world, provide transportation information, and allow pre-registration and information on backstage tours, available tickets, and symposia taking place as adjunct activities to PQ.

Michael Ramsaur, Chair of the OISTAT Education Commission, noted that the commission wants to allow all interested students to participate more fully in the total experience that is at the center of PQ. By providing several different ways for students to participate, and helping coordinate information about various activities, the Education Commission will make visiting Prague and PQ '03 more accessible and less intimidating, especially for those who may be less familiar with international travel.

Mr. Ramsaur, working in conjunction with Pamela Howard of the United Kingdom, is creating Student Scenofest. Any school, country, or student group can apply to be part of the *A Lear for our Times* Design Exhibit, the *Trans-National Cooperation* Design Exhibit or the *Design as Performance* performances. A sound design exhibit with a sound lab, and a separate light design exhibit with a light lab, are also planned.

In the *A Lear for our Times* exhibit, the Education Commission will show the same play with different approaches by young designers from different countries, providing an informed critical debate about the work. For the *Trans-National Cooperation* portion, the committee will show projects where artistic, financial, and administrative resources have been or are being brought together to create new work across national boundaries. *Design as Performance* will showcase the increasing number of instances where the performance itself is a way of creating design – often with student scenographers as performers and light and sound playing an ever more important role.

If any student, group of students, or educational institution is interested in

participating, or would like more information, the best way to reach Mr. Ramsaur is to e-mail [mram@stanford.edu](mailto:mram@stanford.edu). Forms for entering one or more projects in the Student Scenofest are available at [www.oistat.nl/comis/edu/pq03.html](http://www.oistat.nl/comis/edu/pq03.html). Mr. Ramsaur noted that any entries from the United States can be sent to him once the forms are completed.

As PQ '03 draws closer, the OISTAT Education Commission will publish an extensive program listing the many events, presentations, and activities which will take

## Attendance Increasing at Architecture Sessions

With a block of sessions focused on collaboration with other commissions, the Architecture Commission's offerings at the 2002 Annual Conference & Stage Expo in New Orleans met with great success. Our least attended gathering still drew about 50 people with two sessions drawing 115 to 125. That is a great increase over previous years.

In a joint effort with the Scenic Design Commission, the WALKING TOUR OF THE FRENCH QUARTER attracted twice the anticipated attendance, which launched two separate tour groups that meandered the Quarter, taking in many of the fine details of construction and design unique to the area.

About 110 people attended the excellent session on PROGRAMMING AND BUDGETING FOR THEATRE PROJECTS. Many of the key issues that mold and shape each are determined in the initial stages of planning. These critical issues were discussed and explained to an eager audience of architects, consultants, and technicians alike.

Another session that attracted as large a crowd was BACKSTAGE DESIGN - THE TECHNICIAN'S PERSPECTIVE. This session was conducted in a positive atmosphere where architects, consultants, and technicians gathered to exchange suggestions and advice for backstage layout, equipment needs, and equipment placement to ease the work load of the technicians and backstage crews.

A well-organized and informative session was held discussing the effects and qualities of ARCHITECTURAL LIGHTING OF THEATRE SPACES. Case studies were examined, demonstrating the ability of architectural lighting to enhance the mood of theatre spaces and augment the performance lighting. Similarly, ACOUSTICAL DESIGN FOR MULTI-USE SPACES covered the challenges encountered and design criteria required in changing the acoustical properties of these

place. This includes discussions by designers whose work is included in PQ '03, and a series of workshops on design techniques including sound, light, and computer-aided designs. Tours of PQ '03 led by designers, technicians, and architects from around the world will be scheduled.

Mr. Ramsaur urges any student who would like further information about attending or participating to contact him in the near future. This will allow students to choose from the greatest range of PQ possibilities.

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

types of spaces to meet the needs of each type of performance - from the spoken word to symphony presentations.

All of these aspects of performance spaces are a concern whether in a new construction project or a renovation project. In contrast CHALLENGES IN THEATRE RENOVATION was held to specifically focus not just on the challenges, but also the opportunities, that exist in renovating a theatre to house modern sound and lighting equipment, as well as ADA and seat count requirements. The AWARDS SUBMISSION REVIEW provided a great prelude to the Architecture Commission's Honor and Merit awards distributed at the Saturday night banquet.

The Commission extends its thanks to everyone who participated as a session chair or panelist for making this year's programming a huge success.

We are already planning for an equally successful block of sessions for next year's conference in Minneapolis. Sessions ideas focused on "Performance Spaces in Unique Places" include: THEATRES FOR MUSEUMS, THEATRICAL PROPERTIES OF RELIGIOUS SPACES, CHALLENGES OF OUTDOOR PERFORMANCES, THEATRES BUILT TO HOUSE A SPECIFIC SHOW - like a Cirque du Soleil show, A PREVIEW OF THE NEW GUTHRIE THEATER FACILITY, A TOUR OF PERFORMANCE SPACES IN DOWNTOWN MINNEAPOLIS, and BUILDING CODES AS APPLIED TO THEATRE SPACES.

Architecture Commission members have already stepped forward to chair several of these sessions, to organize and plan the specifics of an offering. If anyone would like to serve as a chair or as a panelist, please contact me at [JediMaster1214@aol.com](mailto:JediMaster1214@aol.com) or Michael Tingley, [tingley@BOORA.com](mailto:tingley@BOORA.com), and let us know of your interest.

**Gregory A. Crouch**  
*Architecture Vice Commissioner for Programming*



## Volunteers Needed for 2005 World Stage Design International Exhibition

At the recent New Orleans Conference & Stage Expo, the USITT Board of Directors gave approval for the organization and hosting of World Stage Design 2005 — an international exhibition of set, costume, lighting, and sound design — to coincide with the 2005 USITT Conference & Stage Expo. This international event will need the contributions of many volunteers in order to succeed.

WSD will be open to individual designers throughout the world; each will have his or her work presented on computer/video screens in the Digital Exhibition section of World Stage Design 2005. Following the entry deadline, an international jury will review all the entries and select a group of designers who will be invited to formally present their work in the physical WSD Gallery Exhibition. A second international jury will view the designers' works presented in the Gallery Exhibition, and individual medals and cash prizes will be awarded.

The entry fee paid by participating designers will entitle them to receive a copy of the printed WSD catalog, a copy of the CD-ROM catalog, a certificate of participation, guaranteed exhibition in the WSD digital exhibit, and an opportunity of selection for the gallery exhibit.

We plan to formally kick off the entry phase for WSD at the 2003 Prague Quadrennial next year in June. WSD will be an exhibition that complements-not competes with-the historic Prague Quadrennials. The PQ focuses on national and thematic exhibitions, generally presented in designed installations or environments. The WSD exhibition will be open to individual designers throughout the world and presented in a simple gallery format. Our plans for



WSD have been discussed with the PQ directors and they are very supportive of the project.

In February, the Board also approved extending an invitation from USITT to host the 2005 OISTAT World Congress in conjunction with the USITT Conference & Stage Expo and the WSD. That invitation — along with a proposal for OISTAT to become a co-sponsor of the World Stage Design exhibition — was just presented to the OISTAT Governing Board by Leon Brauner, the official US representative, at its April meeting in Taiwan. We look forward to hearing its response.

Our proposal suggests that the WSD 2005 international theatrical design event might be the first of a regular exhibition that will rotate every four years among a variety of OISTAT national centres (possibly in conjunction with the hosting of the OISTAT World Congress), providing an informal and inclusive venue focused on the individual artist, where theatre designers' work can be exhibited on a regular basis two years before/after each Prague Quadrennial.

It's exciting that USITT is taking the

lead in developing this new international event. The mounting of such a major international exhibition of theatrical design in the United States will provide USITT members, the American arts community, and the general public alike with the opportunity to see and experience the current work of hundreds of set, costume, sound, and lighting designers from around the world. In addition, the WSD should attract a larger number of our international colleagues to attend the 2005 USITT Conference & Stage Expo.

Planning for the World Stage Design 2005 exhibition has been underway by the WSD Steering Committee for more than a year now. The committee is currently comprised of Normand Bouchard, Leon Brauner, Richard Durst, Eric Fielding, Ralph Funicello, Kent Goetz, Chris Kaiser, Rick Thomas, and Arden Weaver.

WSD is, without question, an ambitious project — one with great potential for enhancing USITT's mission of "...promoting and sponsoring international alliances and activities." However, its ultimate success will depend on the contributions of many volunteers. If you are interested in getting involved in this exciting project, please contact me via e-mail to [eric\\_fielding@byu.edu](mailto:eric_fielding@byu.edu), or letter to BYU Theatre & Media, D-581 HFAC, Provo, UT 84602.

On behalf of the WSD steering committee, I extend my appreciation to the USITT Board of Directors for its support of the project and to those individuals who will join us in making World Stage Design 2005 a reality.

**Eric Fielding**  
*World Stage Design Director*

### Architecture Commission Establishes E-list

Following the Architecture Commission meeting in New Orleans, the commission has started an e-mail list to keep those interested up to date on USITT events, send out information, and make inquiries concerning the Architecture Commission and its affairs.

Greg Crouch, [JediMaster1214@aol.com](mailto:JediMaster1214@aol.com) and Karl Peterman, [kpeterman@newcomb-boyd.com](mailto:kpeterman@newcomb-boyd.com), are accepting names and e-mail addresses for people who would like to be part of the list.

## NEW USITT MEMBER DISCOUNT!

### \$50 Off Regular Registration Rates for a Flying Effects Workshop

*presented by*  
The North American Association of  
Flying Effects Directors (NAAFED)

**September 5-8, 2002**

Northern Illinois University, Dekalb, Illinois  
*Presenters: Delbert L. Hall & Tracy Nunnally*

This workshop and conference is intended for anyone who wants to learn to safely rig flying effects involving performers.

Material covered includes: mechanical advantage, simple and inter-related pendulum systems, tracked systems, flying winches, harnesses, safety procedures, special hardware, tips on choreographing flying effects, and many other aspects of flying performers. This workshop provides both classroom and "hands-on" experience with different types of flying systems.

For more information or to register, visit [www.usitt.org/members\\_only](http://www.usitt.org/members_only), enter your password and click the Member Discounts link. You can also visit NAAFED on the web at [www.flyingfx.com/naafed/workshop.htm](http://www.flyingfx.com/naafed/workshop.htm).

## Stage Expo Starts New Process For Priority Space Selection

During the past few years there has been a steady increase in the number of exhibitors taking part in the priority space selection held the last day of Stage Expo. Exhibitors who reserve space for the following year's Stage Expo during the priority space selection receive a discount and enjoy the best possible space selection. Last year, so many exhibitors took part in the priority space selection that appointments were scheduled every 5 minutes from 10 a.m. until after 5 p.m. This year the priority space selection held onsite in New Orleans was only for exhibitors selecting booth space; priority space selection for commercial and non-commercial tables was conducted via mail following the conference.

During the Stage Expo 2003 priority space selection held February 16 in New Orleans, 70 percent of the available booth space was booked for Stage Expo 2003. The new priority space selection process for tables took place in April, with one commercial table and 22 non-commercial table exhibitors reserving space for Stage Expo 2003. Here is the preliminary list of exhibitors for Stage Expo 2003 as of April 15:

American Harlequin Corporation  
Apollo Design Technology, Inc.  
Automatic Devices Company  
Barbizon  
Ben Nye Company  
Big Apple Lights  
BMI Supply  
Boston University Theatre  
Brandeis University  
CAE/Leprecon  
California Institute of the Arts  
Carnegie Mellon University  
City Theatrical, Inc.  
J.R. Clancy  
Clear-Com Intercom Systems  
Columbus McKinnon  
Costume Computer Software Consortium  
Dazian LLC  
University of Delaware  
Designlab Chicago  
Electronic Theatre Controls(ETC)  
Entertainment Design/Lighting Dimensions/LDI  
Entertainment Services and Technology Association (ESTA)  
Entertainment Technology  
Florida State University  
Flying By Foy  
Future Light  
GALA, a division of PACO Corporation  
GAMPRODUCTS, INC.  
Glimmerglass Opera  
Graftobian Theatrical Make-up Co.  
H&H Specialties Inc.  
heatshrink.com

High Output, Inc.  
University of Illinois-Urbana Champaign  
Irwin Seating Company  
Kryolan Corporation  
LEE Filters  
Le Maitre Special Effects, Inc.  
Lightronics, Inc.  
Limelight Productions, Inc.  
Mann Brothers  
Martin Professional  
MDG Fog Generators Ltd.  
Mehron Inc.  
Meyer Sound  
Minnesota State University, Mankato  
MSA Surety  
University of North Carolina-Chapel Hill  
North Carolina School of the Arts  
Norcostco Inc.  
Palladia Passementerie  
Penn State University  
Production Intercom Inc.  
Production Managers Forum  
Protech  
Purdue University  
Rosco  
Rose Brand  
San Diego State University  
Santa Fe Opera  
Sapsis Rigging Inc.  
Savannah College of Art & Design  
Sculptural Arts Coating, Inc.  
SECOA  
Selecon  
Smooth-On, Inc.  
University of South Dakota  
University of Southern California  
Southern Illinois University at Carbondale  
Stage Directions Magazine  
StageRight Corporation  
Staging Concepts  
Steeldeck, Inc.  
Strand Lighting  
Syracuse Scenery & Stage Lighting Co., Inc.  
Telex Communications  
Thern Inc.  
James Thomas Engineering  
Tools For Stagecraft  
United Scenic Artists Local 829 IATSE  
Walt Disney World Company  
Wenger Corporation  
University of Wisconsin-Milwaukee  
Wybron, Inc.  
XS Lighting, Inc.  
Yale School of Drama

Plan now to join us in Minneapolis March 20 to-22, 2003 for the 43<sup>rd</sup> Annual USITT Conference & Stage Expo. Visit USITT at [www.usitt.org](http://www.usitt.org) for detailed conference information, as well as the Stage Expo layout and list of exhibitors. If there are exhibitors who you would like to see at Stage Expo 2003 who are not on this list, please e-mail contact information to me at [hpwillard@aol.com](mailto:hpwillard@aol.com).

**Helen Willard**  
*Stage Expo Sales Manager*

## CLASSIFIED ADS

**GRADUATE ASSISTANTSHIPS** (tuition and work-study) available in Lighting, Scenery, and Costume design at California State University Long Beach. Management and acting assistantships are also available. Become a member of the most exciting theatre company in Southern California: CalRep. Go to our website for application information [www.calrep.org](http://www.calrep.org), or call David Jacques, Head of Design, at 562-985-4044.



**TECHNICAL DIRECTOR:** 2,020-seat Lied Center of Kansas, full time, salary \$40,000. For detailed position announcement view online at [www.lied.ku.edu](http://www.lied.ku.edu). EO/AA employer.



**WYG 101 - NORTHERN ARIZONA UNIVERSITY, THEATER DEPARTMENT:** Summer 2002 WYSIWYG Workshop, Focusing Workshop with Steve Shelley. We will be offering two five-day workshops on WYSIWYG & Focusing with Steve Shelley. These workshops will be open to Students and Faculty Only. There will only be 10 seats open for each Workshop. All seats include their own computer: Intel P4 1.5 ghz, 512 mb rambus 800mhz, Viewsonic 19" GS790-2 .26mm 1600x1200. Morning Sessions on WYG and Afternoon sessions on Focusing the Show and Documentation. Evenings would be open in the Lab so that participants can WYG or hook to console and experience automated and conventional fixtures. Participants will be using ETC consoles and fixtures. Instructors: Buddy Combs, NAU Associate Professor Lighting Design, Steve Shelley "Mr. Template", Representatives from ETC and Cast. Location: Flagstaff Arizona, Northern Arizona University - Flagstaff is located in central Northern Arizona on I-10 & I-17 at an elevation of 7,000 ft. We are in the Mountains, not the desert and the average temperatures in the summer are 85 in the day and 55 at night. Dates: Workshop I July 22-26, Workshop II July 29-Aug 2. Tuition: \$550 USITT Members, \$650 Non USITT Members. Contact: Buddy Combs at [Charles.Combs@nau.edu](mailto:Charles.Combs@nau.edu) or [PH.928.523.9593](tel:928.523.9593). Registration form go to: <http://www.nau.edu/~spa/theatre/workshop.htm> Deadline: June 14.

**RIGGING INSTALLATION SUPERVISOR:** Theatrical Rigging Company seeks individual(s) with experience in the installation of orchestra pit lifts, counterweight & motorized rigging systems. Ability to supervise crews a must. Welding certification and CAD experience a plus. Very little travel, majority of projects within local area. Regular hours, minimal overtime. Benefits include; health insurance, paid vacation, personal leave and 9 paid holidays. Hourly position. \$45-50K+ to start. For interview please send resume to Konstruct, Inc., 8547 Ashwood Drive, Capitol Heights, MD 20743, Voice: (301) 333-1199 Fax: (301) 333-1339 E-mail: elizabeth@konstructinc.com.



**ST. MARY'S COLLEGE OF MARYLAND** at Historic St. Mary's City is accepting resumes for a full-time staff Technical Director/Lighting Designer in the Department of Dramatic Arts to begin July 1, 2002. Duties include technical direction and lighting design for 3-4 main stage production season, supervising student crews, and serving as department budget manager. Ability to teach beginning courses in technical theatre and design highly desirable. CADD expertise desirable. Any combination of acceptable education and experience, which has provided the necessary knowledge and skills to fulfill the requirements of this position, may be considered. MFA preferred. St. Mary's College of Maryland at Historic St. Mary's City is located 70 miles southeast of Washington D.C. and is Maryland's designated public honors college for the liberal arts. Undergraduate and residential in nature, with a diverse coeducational student body numbering approximately 1800. St. Mary's emphasizes excellence in teaching. The institution was awarded a chapter of Phi Beta Kappa in 1997. The quality of life is enhanced by the recreational opportunities of the Chesapeake region and close proximity to the amenities of Washington D.C., Baltimore and Richmond. To apply, please submit a cover letter, resume, and three references to Merideth Taylor, Chair, Department of Dramatic Art, 240-895-4237, Fax: 240-895-4958, E-mail: mmtaylor@smcm.edu. Review of applications will begin immediately and continue until the position is filled. St. Mary's College of Maryland is an affirmative action/equal opportunity employer.

**COSTUME SHOP FOREPERSON:** Management staff level. A thriving BS theater and dance program in an excellent liberal arts college located 2 hrs from Manhattan is accepting applications for a full-time costume shop foreperson. Candidate will be responsible for daily administration of the costume shop in collaboration with the costumer. Duties include cutting, patterning, sewing, supervising students, planning schedules and maintaining and improving costume inventory and equipment. Candidates should be skilled in all areas of costuming with emphasis on construction skills; the possibility of design work exists for qualified applicants. Competitive salary and benefits. Review of applications begins immediately and will continue until the position is filled. To apply, send resume, cover letter and names/phone numbers of three references to Charles Richter, Head, Theatre and Dance Department, Muhlenberg College, Allentown, PA 18104. E.O.E.



**TECHNICAL DIRECTOR/SHOP FOREMAN:** Full-time, year-round, professional staff position. Salary commensurate with qualifications pending budget approval. BFA in technical theatre or equivalent professional experience. Serve as technical director for all Regent University Theatre productions. Provide occasional technical assistance to other users of the facilities. Oversee and maintain scene shop and equipment. Coordinate scheduling and usage of shop facilities. Support instructional programs, including assisting with supervision of students. Work collaboratively with faculty and students in all productions. Skills: Wood- and metal-working; theatrical construction and rigging; shop management and budgeting. Lighting and sound design skills desirable. Qualified prospective employees will receive consideration without discrimination because of race, color, gender, age, disability or national or ethnic origin. Send letter of inquiry, resume and references to: David Jager-Walker, Regent University Theatre, 1000 Regent University Drive, Virginia Beach, VA 23464. Regent University is a Christian graduate school, which is beginning a new technical theatre and design program. We are seeking staff members who share our worldview and are able to support the mission of the university. For more information on our theatre program, check out our website <http://www.regent.edu/theatre>.

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



**SCENIC DESIGNER - ASSISTANT/ASSOCIATE PROFESSOR:** Nine-month, tenure-track position. Salary commensurate with qualifications pending budget approval. MFA in Scene Design or BA/BFA plus professional experience. Prior experience teaching graduate students preferred. Design scenery and props and/or mentor student designers for four Regent University Theatre productions per season. Teach two or three classes per term. Develop a CADD program. Work collaboratively with faculty and students in all productions. Qualified prospective employees will receive consideration without discrimination because of race, color, gender, age, disability or national or ethnic origin. Send letter of inquiry, resume and references to: David Jager-Walker, Regent University Theatre, 1000 Regent University Drive, Virginia Beach, VA 23464. Regent University is a Christian graduate school, which is beginning a new technical theatre and design program. We are seeking faculty members who share our worldview and are able to support the mission of the university. For more information on our theatre program, check out our website <http://www.regent.edu/theatre>





## USITT CALENDAR: June 12, 2002 - August 16, 2002

### June 2002

- 2 **Ontario Regional Section:**  
Annual General meeting, Abrams Studio Theatre, Ryerson Theatre School, Toronto, Ontario, Canada
- 12-15 **OISTAT Sound Working Group & OISTAT Technology Commission Meeting,** London, England
- 14 **TD&T:** Summer editorial deadline
- 15 **Sightlines:** August editorial deadline
- Committee Chairs:** 2002-2003 committee member appointment recommendations due to officers
- Conference:** Minneapolis Conference preliminary session schedule announced
- Finance:** Year 2001-2002 vouchers with receipts and invoices due to Officers
- 16-18 **Theatre Architecture and Engineering:** London, England
- 19-20 **ABTT Theatre Show 2002:** London, England
- 30 **Conference:** Programming and/or scheduling conflicts report due to VP Programming  
**Finance:** 2001-2002 Fiscal Year ends

**Conference:** Program updates due for August Programming meeting

15 **Sightlines:** September editorial deadline

19-20 **Commissions:** Commissioners & Vice-Commissioners retreat, Minneapolis, Minnesota

**Conference:** Conference Committee meeting, Minneapolis, Minnesota

### August 2002

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

### July 2002

- 1 **Finance:** 2002-2003 Fiscal Year begins

## usitt sightlines

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