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Costume Symposium 2002

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

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

sightlines

**Eight Projects Selected for
 USITT Architecture Awards**

Outstanding examples of new theatre construction and creative re-use of existing structures were honored as the culmination of the USITT 2002 Architecture Awards Program. Jury members selected four renovation projects and four projects involving new construction for recognition.

Two projects, one new and one for renovation, received Honor Awards, the highest recognition the USITT Architecture Awards Program offers. **The Pavillion at Symphony Lake** and the Chautauqua Institution's addition to Normal Hall, **Bratton Theatre**, were recognized. Bratton Theatre, in Chautauqua, New York, is the renovation of an historic frame house into a small theatre venue. The Pavilion at Symphony Lake in Cary, North Carolina, is a large amphitheatre for a new planned community in a rustic setting.

Architect for the Chautauqua Institution's project is Mitchell Kurtz Architect PC working with theatre consultant Robert Davis Inc., and acoustical consultant Marshall/KMK. The project was completed in 2000 with construction costs of \$3.3 million.

Architect for The Pavilion at Symphony Lake is William Rawn Associates Architects, Inc., working with theatre consultant Theatre Projects Consultants, Inc., and acoustical consultant Kirkegaard Associates. The project was completed in 2001 with estimated construction costs of \$12 million.

Six Merit Award winners were selected by jury members, five from within the United States and one in the United Kingdom. **The Broadway Theatre and Cinema**, Peterborough, United Kingdom — the renovation of an Odeon-style cinema for film, media, and community theatre presentations — is the work of architect Tim Foster Architects with theatre consultant Theatre Projects Consultants, and acoustical consultant Paul Gillieron Acoustic Design.

A Merit Award went also to the **BTI Center for Performing Arts** in Raleigh, North Carolina with architect Pearce Brinkley Cease + Lee, PA, theatre consultant Robert Davis Inc., and Acoustical Consultant Kirkegaard Associates. The \$34 million new opera theatre and concert hall additions to the existing War Memorial building were completed in 2001.



Symphony Lake Amphitheater



Bratton Theatre

Simple Brown Design, PC was both the associate architect and theatre consultant on the **Kenneth King Academic and Performing Arts Center** in Denver, Colorado, working with architect AR7 HooverDesmondArchitects. Acoustical consultant is Robert F. Mahoney, Associates. Completed in 2000 with construction costs of about \$38 million, the performing arts center and arts training facilities serves Auraria, Metro and Denver Community Colleges.

Also receiving a Merit Award is the rehabilitation of the **KiMo Theatre** in Albuquerque, New Mexico. The \$1.6 million project, completed in 2000 with architect Kells + Craig Architects, Inc., working with associate architect Pearson and Company Architects, theatre consultant Auerbach + Associates, Inc. and acoustical consultant Purcell + Noppe + Associates, is the renovation of a 700-seat "Pueblo Deco" community performing arts center.

Renovation of an historic vaudeville
(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 craftsmen; stagehands; architects; theatrical consultants; acousticians, performing arts educators and staff; and performing arts manufacturers, suppliers and distributors throughout the United States, Canada and 40 other countries.

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

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

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EDITORIAL STAFF

Carol B. Carrigan, Finance Manager

Stacy C. Darling, Administrative Associate

Judith Jager, Data Services Manager

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ASSOCIATE EDITOR

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EDITOR

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UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

6443 Ridings Road
Syracuse, NY 13206-1111 USA
phone: 800-93USITT (800-938-7488)
315-463-6463
fax: 866-FXUSITT (866-398-7488)
315-463-6525
e-mail: info@office.usitt.org
web: www.usitt.org

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USITT Architecture Awards *(Continued from page 1)*



Oriental Theatre/Ford Center for the Performing Arts

house, the **Oriental Theatre/Ford Center for the Performing Arts** in Chicago, Illinois also received a Merit Award. Architect Daniel P. Coffey & Associates, Inc. worked with theatre consultant Livent US and acoustical consultant John Swallow & Associates on the project.

The portable stage and canopy structure of **Summerstage** at Central Park in New

(Continued on page 3)



The Broadway Theatre and Cinema



Summerstage



BTI Center for Performing Arts



Kenneth King Academic and Performing Arts Center



KiMo Theatre

USITT Architecture Awards

(Continued from page 2)

York, New York, received a Merit Award. Architect FTL Happold PC worked with theatre consultant Charles Cosler Theatre Design, and acoustical consultant Walter-Storyk Design Group on the \$750,000 project.

Chair of the Architecture Awards Program for USITT is William Murray, Senior Associate with Hardy Holzman Pfeiffer Associates LLP in Los Angeles, California, who led a discussion of the

projects submitted for review as part of the 2002 Architecture Awards Program. That session, part of the Annual Conference & Stage Expo, included the comments of jury members Malcolm Holzman, FAIA, who is a founding partner of Hardy Holzman Pfeiffer Associates, LLP, of New York and Los Angeles; Steve Pollock, ASTC, of Auerbach + Associates in San Francisco, and Cathleen McGuigan, senior editor and architecture critic with *Newsweek*.

USITT's Architecture Commissioner is Michael Tingley, AIA.

Institute Honors Arden Weaver

Years of dedicated effort to showcase the work of USITT designers, representing the finest of American design and craft, were rewarded when Arden W. Weaver received a Special Citation as part of the 42nd Annual Conference & Stage Expo.

Arden has been very active as a volunteer with USITT. Most recently he has served as chair of both Design Expo and Cover the Walls, enlarging and enhancing the prestige of both those design showcases. He was also recognized for his contribution of significant energy and skill to the successful development and production of the United States entry in the 1999 Prague Quadrennial.

An associate professor of theatre, and



Arden Weaver

assistant dean at the School of Fine Arts at the University of Minnesota - Duluth, Arden received his bachelors and masters degrees in theatre from Emporia State University. He also holds a doctorate in theatre from Texas Tech University.

He has held scenic design positions and taught related courses at Emporia State University, Northwest Missouri State University, Texas Tech University, and Wichita State University. Arden's designs have been seen at numerous community and regional theatres.

In addition to his work as chair of the juried Design Expo, Arden is active with USITT's Northern Boundary section. He has also served as both an adjudicator and respondent for many Kennedy Center American College Theatre Festival (KC/ACTF) regional events.

USITT's Special Citation is given to recognize outstanding achievement in any area of the performing arts by an individual or organization. First to be honored with a Special Citation was Thomas DeGaetani, USITT's first president.

Member Numbers Appear on Publications

Starting with this issue of *Sightlines*, your member number will be included on each issue of USITT publications. The number, which is needed to receive the member rate on conference or symposium registrations or to enter the Members_Only area of the USITT web site, is printed above your name on the back cover of *Sightlines*. It will appear in a similar location on the paper cover which protects issues of *TD&T*.

Your member number is also needed to nominate a book for the Golden Pen Award, receive discounts on publications, and allows you access to other member services.

If you have difficulty using your member number, please contact the USITT office at 800-93USITT.

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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Mielziner Book Honored With Golden Pen Award

The 2002 Golden Pen Award was presented to Dr. Mary C. Henderson for her book, *Mielziner: Master of Modern Stage Design*, at the Keynote and Kickoff Event which began the 2002 USITT Conference & Stage Expo in New Orleans. A distinguished author and expert on American theatre history, her books include *Theater in America* (Abrams, 1986), *Broadway Ballyhoo* (Abrams, 1989) and *The New Amsterdam: The Biography of a Broadway Theatre*. The award marks the second time Dr. Henderson has been honored, winning in 1999 for *The New Amsterdam*.

Upon learning of the honor, she commented "It is a great honor to receive this award for *Mielziner: Master of Modern Stage Design* since it was a real labor of love. Jo was a fascinating man and a real genius. I still marvel at his ability to be able to illumine a script through his design. And, of course, some of his renderings are real works of art."

In 1987, Dr. Henderson was approached by the executors of Mielziner's estate to write the book and in 1989 began researching his designs and methods. Her thoroughness is evident in the book, which includes her contacts and interviews with numerous members of his family, and with his assistants, colleagues, contemporaries, and collaborators. Although the manuscript was completed by the mid-1990s, publication was delayed until she met an editor at Watson-Guptill who, as a playwright, was familiar with Mielziner's name and fame.

Through the auspices of Bob Taylor, Curator of the Billy Rose Theatre Collection, which contains Mielziner's archive of papers and designs, the New York Public Library for the Performing Arts also agreed to sponsor it.

Since publication in 2001, the book has been well received. In reviewing the book for the Spring 2001 issue of *TD&T*, Jarka Burian wrote: "It is a work that would equally grace a living room coffee table and a required reading list for theatre courses. Not only a handsome volume to leaf

through, it is a valuable resource for the study of Broadway-centered American theatre from the perspective of one who helped create it."

In nominating the book, a USITT member stated: "Mary Henderson is an exceptionally gifted writer and a tenacious researcher. *Mielziner, Master of Modern Stage Design* is not only full of wonderful pictures, it tells the story of what it takes to become a legendary stage designer — the exuberant high points and the frustrating disappointments. Jo Mielziner's powerful influence on American stage design can be seen in half the shows on Broadway and heard in classrooms from coast to coast."

Another member said, "The pictures in the book alone are a substantial document of the development of American scene design in the mid-twentieth century. When combined with the well-written text, they become an important book that should be on **everyone's** bookshelf — not just those of designers."

USITT's Golden Pen Award was first given in 1986. It is awarded to the author of an outstanding major publication in the field of design and production for the performing arts. Any member of USITT can nominate a book for the award and books are eligible for five years from the date of publication. The winning work is intended to make a significant contribution to the field of performing arts and be an outstanding example of one or more of the following:

- Scholarly research and critical thinking;
- Presentation of the work and methodology of exceptional practitioners for theatrical arts and/or crafts;
- Description of the methods, skills and technology involved in creating works of theatre and/or crafts.

Nominations for the 2003 Golden Pen are now being accepted. Members can nominate books through a web-based form accessible through the USITT home page.

Bobbi Owen
Publications Committee

Copies of *Mielziner, Master of Modern Stage Design* and *The New Amsterdam: The Biography of a Broadway Theatre* are available from USITT, either on line through the Publications Available section of the web site at www.usitt.org or by calling 800-93USITT.

There is a special member price for books ordered from USITT.





Worlds Await!

This is being written during the final count-down to the 42nd Annual Conference & Stage Expo and, coincidentally, Mardi Gras. For those who joined us in the Big Easy, we're sure you had a great time. We'll provide more information in the April/May issue of *Sightlines*, and in other upcoming issues.

As a reminder, dates for the 2003 Conference & Stage Expo in Minneapolis are March 19 to 22.

If you saw someone dressed in glitter in New Orleans, it could have been Monica Merritt, Conference Registration Coordinator, and Stacy Darling, Administrative Associate. The two represented USITT at the Endymion Extravaganza, or at least they said it was all done in the spirit of research. The Extravaganza, held on the Saturday night before Mardi Gras, filled the Louisiana Superdome with music, lights, dancing, and general conviviality, helped along by Earth, Wind, and Fire and the Endymion parade sweeping through. Monica and Stacy made the personal sacrifice of giving up sleep in order to make sure none of the thousand others attending the Endymion Extravaganza delayed the "out" necessary to make way for Stage Expo's appearance in that space.

This year was Data Services Manager Judith Jager's first time at our Conference. We're positive she was impressed, as are all of our first-timers.



NEWS

We are pleased to welcome **Hubbell Entertainment, Inc.**, as a new Contributing member of the Institute. Hubbell is the latest venture of Hubbell Lighting, Inc. The company offers "the latest and greatest" in lighting for theatres, auditorium, and other venues. Those members attending USITT's Annual Conference & Stage Expo in New Orleans may have seen Hubbell Entertainment, Inc.'s booth at Stage Expo. More information about the company's products and services can be found at their web site, www.hubbellentertainment.com.

Vincent Lighting Systems, Inc., has added new staff members. Melissa Schmidt has been appointed to inside sales in the company's Cincinnati office. She had served as rental shop manager for Vincent Lighting before moving to Texas and working as

electrician for Rudder Theatre Complex. Her previous experience includes eight years at Paramount Kings Island. Rick Michael, a service technician, also joined Vincent's Cincinnati office. He has more than 10 years of experience working on productions such as the Radio City Rockettes' Christmas Show and Disney on Ice. New to Vincent's Pittsburgh office is Bonnie Nolan, customer service rep. She has served on the Board of Directors for The Red Barn theatre since 1978 and has designed and set lights for The Red Barn, New Castle Playhouse, and various dance shows. Vincent Lighting has offices in Cleveland, Cincinnati, and Pittsburgh with a 50-person team handling lighting sales, rentals, and production services.

On New Years Eve, **Sapsis Rigging Inc.**, helped Nashville, Tennessee, celebrate the completion of the renovation of the Parthenon, its famed landmark and museum. Sapsis Rigging provided a dramatic element of the program by flying two griffin statues simultaneously onto the parapet of the building. The rig, designed by Bill Sapsis, consisted of two 175-foot tall boom cranes, placed 600 feet apart. Over a mile of rope and nearly half a mile of cable was used to create the effect. The celebration, which included fireworks and entertainment, marked the completion of a decade-long renovations of the 100-year-old Greek revival structure.

Experience Music Project (EMP), the cutting-edge interactive music museum in Seattle, Washington, features 12 custom sound-isolating rooms integrating V-Room technology from the **Wenger Corporation**. The custom V-rooms are part of Sound Lab, a 3,000-square foot area which allows visitors a hands-on opportunity to explore the tools of rock and roll. Active acoustic technology in the rooms simulates different environments at the button, providing real-time acoustical ambience and reverberations of a much larger space, like a concert hall. "We felt that customizing the V-Rooms would meet EMP's acoustical and creative desire for both sound isolation and sound enhancement" said Mark Holden, President and CEO of Jaffe Holden Acoustics, acoustical consultants for EMP. Wenger Corporation, based in Owatonna, Minnesota, manufacturer of furniture and equipment for music education and the performing arts, offers more than 150 different products.



NEWS

We appreciate the additional support which **XS Lighting, Inc.** has shown by increasing their membership support to that

(Continued on page 6)

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- Center Theatre Group
- Cerami & Associates, Inc.
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- Chicago Spotlight, Inc.
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Pathway Connectivity
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Portacom/Anchor Audio
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Sculptural Arts Coating, Inc.
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South Dakota State University
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Stage Research, Inc.
Stagecraft Industries, Inc.
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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.**

Around the Office

Continued from page 5

of a Sustaining member. XS Lighting, based in Lenexa, Kansas, is celebrating its 20th anniversary. They provide lighting, sound, design, production and service of lighting, sound, video, accessories, and effects. You can contact them through their web site at www.xsighting.com.

We are pleased to welcome **Gateway Computers** as a new Sustaining member of USITT. Thanks in part to Stacie Williams and all the great people at Gateway in New Orleans, the company supplied computers for use in many locations throughout our 42nd Annual Conference & Stage Expo. Gateway was also a first-time exhibitor at Stage Expo, showing off what their products can do. More information about the company can be found at www.gateway.com. We also appreciate the help of Bill Liotta, our New Orleans Regional Program Coordinator, for assistance in establishing this collaboration, which we hope will continue for many years.

Church Production magazine has also joined USITT as a Sustaining member. Brian Blackmore is editor and Kathleen MacKay is in charge of advertising for *Church Production*, which is based in Cary, North Carolina. The bimonthly magazine, geared to providing churches with information on current technology in "the context they need and in terms they can understand" is also available in an on-line version at www.churchproduction.com.

Lisa Kerwath is helping **TMB Associates** continue to expand its sales depart-

ment. Lisa's entertainment lighting experience includes a year as production manager at Design Lighting Group and two years with Light & Sound Design. "We know that our customers are going to love working with Lisa," said Tommy Stephenson, TMB Sales Manager, "She is experienced, extremely intelligent and has a great attitude." TMB is a value-added distributor of entertainment lighting equipment, supplies, and services with offices in Los Angeles, London, New York, and Beijing.

DAL, LLC has purchased the assets of Dunlavy Audio Labs, Inc. Founder John Dunlavy will continue to play a key role within the company, according to DAL, LLC owner Keny Whitright, who also owns **Wybron, Inc.**, which is located adjacent to Dunlavy Audio Labs in Colorado Springs, Colorado. "We are extremely excited about the opportunity of bringing Dunlavy and Wybron under one umbrella. Both companies have the reputation for designing and manufacturing the very best products in their industries and each will become stronger through their close association and synergies," Mr. Whitright said.

When *A Chorus Line* and *Peter Pan* opened in Holland, both designed by Coen van der Hoeven, **Wybron, Inc.'s** products were on hand supplied by Dutch dealer Flashlight.

Finding Members

Do you have information about **Matt Carpenter, Genny Flemming, or Eric Stevie?** All of them are members whose dues are current, but for whom the postal service returns mail. So, if you know how we can find any of these people, please call the USITT Office at 800-93USITT or write to Barbara E.R. Lucas at barbara@office.usitt.org so that we can again communicate with these valued members.

As a reminder, any member can update contact information including address, telephone numbers, or e-mail simply by going to www.usitt.org and filling in the information change form.

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

Barbara E.R. Lucas
Public Relations & Marketing Manager

Visit
www.usitt.org
for links to
our
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and
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REGIONAL SECTION NEWS

Pacific Northwest Section Plans Thurston James Workshop

Thurston James, noted author and mold maker, will be in Seattle, Washington, on May 4 and 5 for a two-day workshop on molding and casting. Participants are expected to complete three projects – a latex one-part mold and plaster casting of a door knocker; a two-part plaster mold and neoprene casting of a piece of fruit; and an alginate mold and hydrocal casting of a hand.

The workshop will be held on the campus of Seattle University, in the heart of the city, on Capitol Hill. There are only 10 spaces available in the workshop, so those interested are urged to reserve a space quickly. Cost is \$245 for section members and \$265 for non-members, which includes section membership. For more information, contact Carol Wolfe Clay at 206-296-5356 or e-mail her at cwclay@seattleu.edu.

Inland Northwest Seeking Fall Meeting Ideas

Members in the Inland Northwest area are being urged to think about hosting the Fall section meeting, or making suggestions about programming or workshops which would be of interest. Ideas can be forwarded to Mark Zetterberg, section chair at zetterbm@cwu.edu or Dr. George Caldwell, vice-chair for programming at caldwell@mail.wsu.edu.

Desert State Organizes and Plans Future

The Desert States Section in Arizona held its first formal meeting on January 12, 2002. Attendees came from the entire Phoenix valley and as far away as Flagstaff. The group was extremely diverse consisting of theatre professions, venue administrators, educators, and students.

Everyone present was very enthusiastic about having the Section meeting. The By-laws were ratified, and officers were introduced. The group discussed what direction the Section should take. There is a strong belief that there is immediate need for professional speakers in high schools, school to work programs, and workshops. Also discussed were a website for job postings and internships, and a Technical Hotline where Valley of the Sun thespians could send questions to be answered by USITT members.

The main concern, which repeatedly surfaced, was how to get the word out about

the new Section – and reaching out to the high school and college communities as well as IATSE, local rental and road houses, and theatrical groups was discussed. These efforts should help double the membership by April.

The program included an informative Electrical Safety Program presented by Jerry Gorrell, noted expert and chair of the USITT Standards Committee.

Tentative plans are for an April event to tour the Orpheum Theatre, which has new Coemar moving light fixtures operating as followspots.

Ohio Valley Plans Sessions

The Ohio Valley Section is planning a spring event to be held in early April. Workshops will include Digital Portfolio Preparation, Personal Protective Equipment (PPE), Designer Website creation, Sound Reinforcement, OSHA Haz-Com regulations, and a session on wireless microphones. Be sure to check the section website at: www.usittohiovalley.org regularly for updated information about date, times, and location. Additional details about sessions and presenters will also be included as they become available.

New Officers

The Ohio Valley Section has announced the results of its recent Board elections. Vice-Chair (Operations) Jim Hill, of Uni-

versity of Toledo, was re-elected as was Secretary Katie Robbins of Otterbein College. Elected Members-at-Large were Lois Hock, Wilmington College; Pam Lavarney, Wright State University; Stirling Shelton, Cincinnati Playhouse in the Park; Paul Vincent, Vincent Lighting Systems; and Dominic Q. Vincenty, Sandusky State Theatre

Section members offered their congratulations to these new and returning Board members, who began their two-year terms in July, 2001.

Scholarships Awarded

For the second year, the Ohio Valley Section has joined resources with USITT and awarded scholarships to two student members to help defray the costs of attending the Annual Conference & Stage Expo. Interested students completed a written application and submitted portfolios of recent work, which were reviewed by a committee of Section members.

This year's scholarship winners are: Christy Leavens, a senior theatre major from the University of Toledo, Toledo, Ohio and Mathew R. D'Oyly, a sophomore in the design/tech BFA program at Otterbein College, Westerville, Ohio.

Compiled by **Barbara E.R. Lucas**
PR & Marketing Manager

Members Honored For Long-Time Support

We continue to hear from members who have been supporting the Institute for more than 30 years, but were not included in our year-long series on their involvement. We appreciate them contacting us so that records can be updated to reflect their Institute service.

We heard from **Thomas Bliese** of Minnesota State University–Mankato, who joined USITT in May of 1971, and has only missed one Annual Conference & Stage Expo since then — the first time USITT went to Seattle.

We also heard from the versatile **Daryl M. Wedwick** of Southern University in Baton Rouge, Louisiana, who has been a member since 1967, and has the issues of *TD&T* going back that far as well.

We've also corrected the record of **Bernhard Works**, Professor Emeritus at Illinois State University – Urbana who has been a member since 1962, but did not appear on our listing. We certainly did not mean to exclude Bernie, who established the Frederick A. Buerki Golden Hammer Scenic Technology Award, and are happy to set the record straight.

Richard Hay wrote and noted that he joined in September, not May of 1969 as we had listed. Richard says his first membership check, for \$20, was dated September of that year, and his first Conference was 1972 in San Francisco.

We welcome hearing about any other members who were not noted in our year-long series on those who joined the organization more than 30 years ago. Please contact Barbara E.R. Lucas, PR & Marketing Manager, barbara@office.usitt.org, or call 800-93USITT. This will help us ensure that our records are accurate for the future.

William J. Byrnes, *President*

Elynmarie Kazle, *Vice-President for Membership & Development*

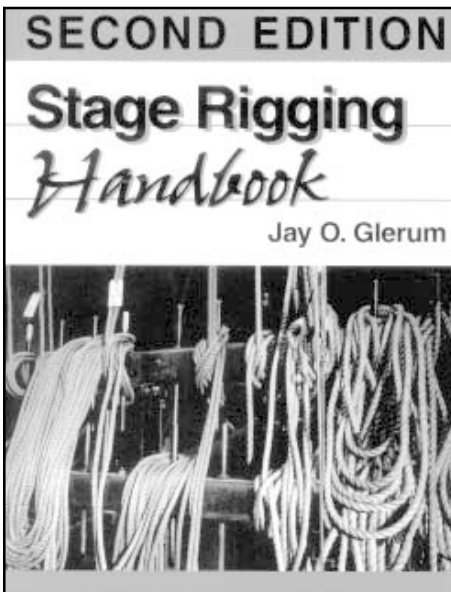
Stage Rigging Added, Theatre Words Returns To USITT Publications

Stage Rigging Handbook, second edition, by Jay O. Glerum has been added to the offerings available to USITT members at a significant discount. At the same time, *New Theatre Words* World Edition has returned to the lineup of Publications Available.

Mr. Glerum's well-known work on the use and care of stage rigging systems includes information, in jargon-free language, on design, operation, and maintenance of rigging equipment. Also included is information on forces and loads on stage rigging components and supports plus a discussion of block and tackle rigging.

In supporting the inclusion of this book as a USITT Publications Available, members of the Publications Committee noted "Stage Rigging Handbook" is the kind of publication that our members seem to want." and "it covers a niche in which there is a hole."

Stage Rigging Handbook is priced at \$21 for members and \$26 for non-members, and was first available at the 42nd



Deadline Reminder

The next issue of *Sightlines*, the combined April/May issue, has a deadline of February 19.

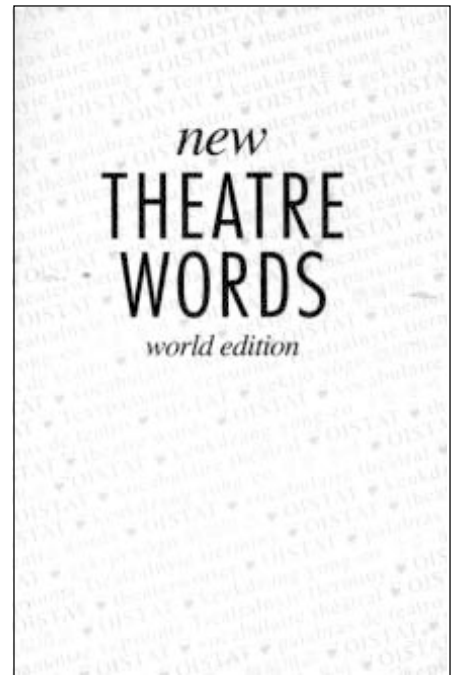
Deadline for the June issue is April 15. The June issue is scheduled to mail on May 15.

Annual Conference & Stage Expo. It can be purchased by calling USITT at 800-93USITT or visiting the Publications Available area of www.usitt.org.



New Theatre Words World Edition has been published by OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians. The World Edition replaces what was the Basic Edition and includes 1,258 words used in international theatre design and technology, accompanied by 250 illustrations which are indexed for ease of use. Languages in the World Edition are English, French, German, Spanish, Japanese, Korean, and Russian. Words are grouped together under topics and subtopics for easy and convenient translation.

New Theatre Words World Edition joins the Central Europe Edition and Northern Europe Edition. All three are available from USITT.



USITT Funds Two Fall 2001 Grant Proposals

Last fall's round of grant proposals included five research project ideas all of which received thorough scrutiny by the seven Grants & Fellowships Committee members. This process is a difficult task made manageable only by the varied and diverse backgrounds of the committee. The deliberations focus on all aspects of each proposal and the abilities of team members slated to do the research work. After extensive consideration two projects were recommended to the USITT Board of Directors for funding. The board subsequently approved both recommendations.

C. Otis Swezey has been selected for funding (\$1,300) to assist in keeping current the index for the International Theatre Design Archive. The ITDA is an index of theatre designs that can be searched by designer's name, play title, playwright or producer. Since May 2000 this site has received well over 38,000 visitors including individuals doing research, verification for tenure status and as an electronic portfolio for employment. Mr. Swezey's work is made available to USITT members at: www.siu.edu/ITDA/.

The second project chosen for funding (\$10,000) is a research project titled *Development and Study of LED-based Theatrical Lighting* and is being conducted by a team headed by Robert Gerlach. The work of this project will primarily be based in Provo, Utah, and will gain additional support through liberal access to the Brigham Young University College of Electronics Engineering Technology. LED-based light

sources have received a good deal of R&D in various industries including traffic lights, display illumination, sports scoreboards and hand held lights among many others. These researchers, who are eminently aware of the difficulties and pitfalls of this work, will deal with the knotty problems involved in designing an optimal LED-based fixture for additive light mixing for a theatrical illumination application.

Color and the human perception of color will be a significant and very important portion of the research leading to the potential of developing a lighting fixture. The benchmark will be the lumen output and versatility of today's theatrical fixtures, a goal only recently made possible by the development of new LEDs that are 100 times brighter than earlier sources. As the project develops, assistance will be requested from USITT members and other professionals in the industry for quantitative analysis of LED arrays versus other theatrical light sources. The timeline for this project specifies that research will be conducted throughout 2002 resulting in final analysis and project findings being published by the 2003 USITT Conference in Minneapolis.

These two creative projects have been made possible, in part, through grants from the USITT Grants & Fellowships Program. This program exists only by generous donations of USITT Members to the Edward F. Kook Endowment and other USITT financing sources.

Timothy L. Kelly, Chair
Grants & Fellowships Committee

ACTF in Evansville Sets New Record

USITT had a strong presence at the Kennedy Center American College Theatre Festival (KC/ACTF) Region III Festival in Evansville, Indiana, on January 9 to 13. More than 1,500 people participated in the Festival, setting a new attendance record for a regional festival, and many of those participants were from the USITT leadership.

Session presenters included LeRoy Stoner, Vice President for Sections & Chapters; Tom Korder, Technical Production Commission; Sherry McFadden and Linda Janasko, Creative Teaching Web Site; and Tom Scharff, General Manager.

Also presenting were USITT members Mary Carol Friedrich and Joseph Flauto. Tim Kupka, Education Co-Commissioner, hosted the Design Exhibition, which included Vickie Scott, Lighting Commission, as a respondent. David DelColetti, Techni-

cal Production, was Festival Lighting Designer, Production Manager, and a technical respondent, giving feedback on the technical aspects of productions.

Education Co-Commissioner David Krajec joined Costume Commissioner Debra Krajec, who directed Marquette University's main stage production, *The Merry Wives of Windsor*.

USITT supports the KC/ACTF student design competition through the Vice President for Sections & Chapters, and the collaboration between many USITT Regional Sections and their ACTF Regional Festivals. The Inland Northwest Regional Section held a joint conference with ACTF at Western Washington University in Bellingham, Washington, on February 19 to 23.

Nearly 60 young designers participated at Evansville. National participation in design is also improving, thanks in part to the overall involvement of USITT.

Still Seeking Program Suggestions For Minneapolis

I'm confident that most of you have returned from New Orleans feeling that the 2002 Annual Conference & Stage Expo was enjoyable, and a good opportunity for professional advancement and networking. During the conference, Commissioners meet on several occasions, the last meeting being devoted to programming for the Minneapolis conference. Possibly many of you suggested program topics or offered to participate in future programming at the commission meetings held in New Orleans, but if you did not and now could kick yourself for not saying something, there is still time to express your ideas and/or make a proposal.

Actual programming is not finalized until mid-May. This leaves members a few weeks to contact your respective Commissioner(s) and let your ideas be known.

But don't just strike and run. Fill out the form on page 10 as completely as possible and be specific. Some things do and must change, but effective planning requires good information.

Of special importance are the names of participants (especially those who are not current USITT members), AV requirements; room setup and a clearly written brief program description.

Try to come up with a catchy title too while you're at it.

Remember, programming cannot happen without active member participation. That means **you!**

Contact information for current commissioners and program vice-commissioners can be found in the *Membership Directory & Resource Guide*, and on the website, www.usitt.org. And don't hesitate to contact me (dldorn@facstaff.wisc.edu) if you have questions of a general or financial nature.

Please participate. Even if your idea can't be implemented this year, it will be in place for possible incorporation into the next conference in Long Beach.

Dennis Dorn
VP – Commissions

Mark your calendar for the 2003 Annual Conference & Stage Expo



**Please copy the
form on page 10
and return it with
program ideas**

SESSION INFORMATION

Session Code: _____

Session Title: _____

Sponsoring Commission(s): _____ Length of Session(s): _____

Commission Contact: _____ Session Approved By: _____

Preferred Day: WED: THU: FRI: SAT: Anticipated Attendance: _____

Program Description for Session (Please include in your description the type of program you are presenting, i.e., panel, working meeting, discussion, etc.): _____

PERSONNEL INFORMATION

Session Chair: _____ Phone: (w) _____

Address: _____ (h) _____

_____ FAX: _____

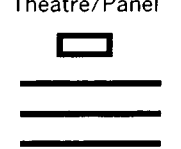
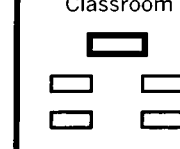
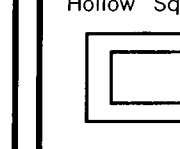
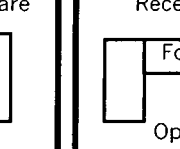
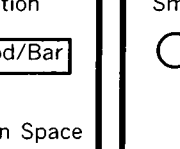
_____ E-mail: _____

Names of Additional Panelists (Identify non-USITT members and location):

Panelist Name	Location/Home City	Non-USITT
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>
_____	_____	<input type="checkbox"/>

*** (Please Submit Program Participants Biographies Form for All Panelists and Forward to Commission Contact Person. Maintain a Copy of Each Form for Your Records)

ROOM CONFIGURATION: (Check Box)

Theatre/Panel 	Classroom 	Hollow Square 	Reception 	Small Tables 	Other Describe Below ???
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List number of Presenters /Number of participants for Hollow Square/Number of tables required. _____

Notes: _____

TECHNICAL REQUIREMENTS: A/V Equipment Rental is **EXPENSIVE** · Please be sure of your requirements.

Overhead Projector # _____ Lectern Slide Projector # _____ Microphone(s) # _____

Video Tape Format: VHS or PAL/EURO Computer # _____ Type _____

Computer Projection Other: _____

There's More to Respiratory Protection Than a Single Respirator

In the February issue of *Sightlines*, understanding chemical hazards and selecting appropriate gloves was discussed. Much of the information gathered for glove selection will help with determining air quality, ventilation, and proper respiratory protection. Good sources for information are the respirator program for a university, OSHA, ILPI.com, Monona Rossol's books on safety in the arts, and a multitude of articles available through internet search engines.

Respiratory protection *includes* respirators, but really involves more than that. Before respirators come into play, work conditions should be made safe by substituting for or eliminating hazardous substances, using engineering controls (such as ventilation), and using administrative controls (such as scheduling work that involves toxic degassing at the end of a workday). Only after these approaches are attempted is personal protective equipment to be used. Occupational Safety and Health Administration (OSHA) states in its Respiratory Protection Standard, 29 CFR 1910.134:

(a) (1) In the control of those occupational diseases caused by breathing air contaminated with harmful dusts, fogs, fumes, mists, gases, smokes, sprays, or vapors, the primary objective shall be to prevent atmospheric contamination. This shall be accomplished as far as feasible by accepted engineering control measures (for example, enclosure or confinement of the operation, general and local ventilation, and substitution of less toxic materials). When effective engineering controls are not feasible, or while they are being instituted, appropriate respirators shall be used pursuant to this section.

Further specifics on engineering controls versus use of respirators for specified toxins, such as methylene chloride, is stated in 29 CFR 1910.1052 (e)(6)(f)(1):

Engineering and work practice controls. The employer shall institute and maintain the effectiveness of engineering controls and work practices to reduce employee exposure to or below the PELs except to the extent that the employer can demonstrate that such controls are not feasible. Wherever the feasible engineering controls and work practices which can be instituted are not sufficient to reduce employee expo-

sure to or below the 8-TWA PEL or STEL, the employer shall use them to reduce employee exposure to the lowest levels achievable by these controls and shall supplement them by the use of respiratory protection that complies with the requirements of paragraph (g) of this section.

When respirators are necessary, OSHA in 1910.134 specifies that:

(a) (2) Respirators shall be provided by the employer when such equipment is necessary to protect the health of the employee. The employer shall provide the respirators, which are applicable and suitable for the purpose intended. The employer shall be responsible for the establishment and maintenance of a respiratory protection program which shall include the requirements outlined in paragraph (c) of this section.

A respiratory program includes the medical evaluation of workers, professionally testing the fit of the equipment on each employee, testing the workspace for levels of the chemicals one is protecting against, and researching the proper device. If the respirator involves replaceable cartridges, another step is learning how to estimate the cartridge life. Some cartridges that could last longer may not be used for more than one work period, because the chemical absorbed has such a low boiling point that



it desorbs out of the cartridge and fills the mask.

The respirator program also involves training employees in how to don and doff the apparatus, plus how to change, maintain, store, and sterilize it. There is also a compliance aspect – with the expectation of a penalty if an employee is non-compliant. The same employee who refuses to wear a respirator could contact a lawyer once he or she has cancer. The employer is responsible for employee compliance.

OSHA has a Respiratory Advisor section online that is very useful. Its Exposure Assessment section (www.osha-slc.gov/SLTC/respiratory_advisor/haz_expose/haz_expose.html) outlines that process. Facilities must be tested for hazard content when OSHA has a substance-specific stan-

(Continued on page 12)

TLVs – a brief explanation

The Threshold Limit Value is actually many values:

TLV-TWA: *Time-Weighted Average:* This is usually the same as the Permissible Exposure Level (PEL). It is the concentration of a substance when averaged over an eight-hour workday. If the level of exposure to a chemical averages out to be under the TWA, no respiratory protection is required, provided that it also does not exceed the TLV-STEL and the level is not above an "Action Level." If the chemical has an action level, it is typically one-half of the PEL. If the level is above the Action Level, even though respiratory protection is not required, a testing program and medical monitoring are still necessary to ensure the exposure levels do not rise undetected.

TLV-STEL: *Short-Term Exposure Limit.* This should not be exceeded during that work period. The STEL sets a limit on the acceptable concentration for a 15-minute time period. This value exists because there are concentrations that are too high to be safe for a short period of time, but would still average out below the eight hour TLV-TWA.

TLV-C: *Ceiling limit.* At no time during a work period should an employee be exposed to a higher concentration than this value.

IDLH: *Immediately Dangerous to Life and Health.* This National Institute for Occupational Safety and Health's (NIOSH) value is the concentration of a substance above which death or immediate or delayed permanent health effects are expected.

PEL: *Permissible Exposure Levels.* This is the TLV-TWA level as adopted by the Occupational Safety and Health Administration (OSHA).

Respiratory Protection

(Continued from page 11)

dard (like for lead or methylene chloride), if an employee reports symptoms, or when there are visible emissions in the workplace such as fumes or dust.

To determine the exposure level in the workplace, OSHA prefers sampling in the actual workplace, but also allows for what OSHA calls *Objective Information*:

You may rely on information and data that indicate that use or handling of a product or material cannot, under worst-case conditions, release concentrations of a respiratory hazard above a level that would trigger the need for respirator use or require use of a more protective respirator.

- You can use data on the physical and chemical properties of air contaminants, combined with information on room dimensions, air exchange rates, contaminant release rates, and other pertinent data, including exposure patterns and work practices, to estimate the maximum exposure that could be anticipated in the workplace.

- Data from industry-wide surveys by trade associations for use by their members, as well as from stewardship programs operated by manufacturers for their customers, are often useful in assisting employers, particularly small-business owners, to obtain information on employee exposures in their workplaces. Sampling is typically done by health and safety officers or industrial hygienists, and is sometimes arranged through an OSHA Compliance office or a company's insurance provider. 3M produces Personal Air Monitoring Badges that can be purchased with prepaid lab analysis, or one can use an independent lab.

Sampling results or your calculations will indicate whether the exposure is above, at, or below permissible levels. Measurements are done in parts per million, and the acceptable levels are determined by the American Council of Governmental Industrial Hygienists (ACGIH) as Threshold Limit Values (see box on TLVs.). They are then adopted by OSHA and Canada's OHS as Permissible Exposure Limits (PELs) and Occupational Exposure Limits, (OELs), respectively.

Both politics and time affect the accuracy of the TLVs and PELs; older TLVs are revised as more is learned about a substance's effects, so the TLV should not be viewed as a guarantee of safety. Also, when a new TLV is adopted, it can be challenged in court, delaying the ACGIH's revision or OSHA's adoption of the new numbers. There are also thousands of chemicals that have never been tested, and therefore have no TLV.

Ventilation and sampling are an impor-

tant part of respiratory protection, but most facilities use only respirators as protection. Beside the illegality, there are many reasons that this is inappropriate: not every worker can wear every respirator; there could be health reasons, or improper fit; the supplied air respirator required in some situations would get caught or pinched; and it is impossible to determine whether a cartridge will last the work period without knowing the concentration in the air.

Who dons a supplied air respirator when it's time to carry plywood? But if plywood is stored in a room with little air movement, it will outgas enough formaldehyde to exceed the TLV or PEL ceiling. Formaldehyde has an extremely low TLV and requires a specific respirator cartridge or a supplied air respirator.

Dealing safely with chemicals is something we should all be taught along with the "11-nail pattern." Our facility managers, especially, should fully understand the hazardous substances we work with, along with air-exchange rates, ventilation options, and an understanding of the variety of respirators available. A discussion of respirator selection will be included in the next issue of *Sightlines*.

Annette Levgard
Health & Safety Commission

This column is created by the Health and Safety Commission with the intent to inform or remind our readership of important matters. These columns are basic, in the interest of brevity, differing levels of expertise within the Institute, and the need to remind even experienced technicians of basic issues. If you would like a particular topic addressed or would like to submit a column, please e-mail Annette Levgard at levgard@yahoo.com.



News and photos from the **42nd Annual Conference & Stage Expo** will appear in upcoming issues of **Sightlines** and **TD&T**

TUFTS UNIVERSITY'S DEPARTMENT OF DRAMA AND DANCE is seeking applications for a non-tenure-track position starting September 1, 2002. Initial one-year contract, with possibilities for renewal. **QUALIFICATIONS:** Master of Fine Arts in Theatre Design and strong commitment to undergraduate teaching required. (MFA candidates are encouraged to apply.) Candidates must demonstrate expertise in scene design and ability to design in secondary emphasis: costumes or lights. Background appropriate to teaching introductory theatrical design course, scene design courses (perspective, rendering and model-making), drafting courses (hand drafting as well as CAD), and scene painting course. Candidates must possess excellent communication skills and a collaborative approach to design. Prior experience working with undergraduate students preferred. **MAIN RESPONSIBILITIES:** (1) Teach two undergraduate courses per academic year according to the needs of the department and the qualifications of the individual. (2) Design scenery for at least two departmental major productions a year with ability to design costumes and/or lights. (3) Supervise/advise student scenic designers for departmental productions. **SUBSIDIARY DUTIES:** (1) Provide academic advising for majors and non-majors. (2) Assume some administrative duties and committee assignments within the department. (3) Support the university's ongoing commitment to service and outreach. **APPLICATION:** Send letter of application, resume, three letters of recommendation, phone numbers and e-mail addresses of references, and non-returnable supporting materials (slides, drawings, color copies of renderings, photos of models) to: Virginia Johnson, Chair of Search Committee for Scene Designer/Lecturer, Tufts University Department of Drama and Dance, Aidekman Arts Center, Medford, MA 02155. Review of applications begins January 15, 2002, and continues until position is filled. Tufts University is an Affirmative Action/Equal Opportunity employer. We are committed to increasing the diversity of our faculty. Members of underrepresented groups are strongly encouraged to apply.

◆
GRADUATE ASSISTANTSHIPS - Assistantships and out-of-state tuition waivers available for M.F.A design and technology program at San Diego State University. Great program. For more information contact Professor Craig Wolf at cwolf@mail.sdsu.edu. Visit our web site at <http://theatre.sdsu.edu>.

ALLEN LEE HUGHES FELLOWS PROGRAM Arena Stage's Allen Lee Hughes Fellows program offers full-time apprenticeships for the 2002-03 season to individuals of color/ethnic minorities pursuing careers in the professional theater. Opportunities exist in Directing, Communications/Marketing/Media Relations, Costumes, Development(Fundraising/Special Events), Dramaturgy, Executive Director, Finance/Personnel, Information Systems, Lighting Design, Production, Properties, Set Construction/Paints, Sound Design, Stage Management, Ticket Operations and Community Engagement in Education, Administration, Living Stage Artistic or Production. \$11,600 stipend. **APPLICATION DEADLINE:** April 1, 2002. Contact: A. Lorraine Robinson, Arena Stage, 1101 Sixth Street SW, Washington, DC 20024. 202-554-9066. Lrobinson@arenastage.org. www.arenastage.org.

◆
SAN FRANCISCO OPERA CENTER seeks qualified individuals for technical production staff positions for our 2001 Showcase, Merola summer program and Western Opera Theater National Tour. Positions available mid-March to early May and early June to end of November: Assistant Production Manager, Stage Manager, Lighting Designer/Electrician, Carpenter, Wardrobe, Wig/Make-up, Props, Production Assistant/Supertitles, Intern (early June - mid-August only). Send resume to Erika Okunak, Production Manager, San Francisco Opera Center, 301 Van Ness Ave., San Francisco, CA 94102 or by fax, 415/255-6774. **NO CALLS PLEASE.** Equal Opportunity Employer.

◆
PRODUCTION MANAGER Center for Performing Arts at Sonoma State University, Rohnert Park, California. Join Sonoma State University's dynamic Center for Performing Arts located in the beautiful California Wine Country. We are seeking a highly qualified individual to coordinate all instructional, technical, and logistical details of campus performances, presentations, and activities. Requires five years related experience, working knowledge of all aspects of technical productions, and production management and/or technical direction experience. Send cover letter and resume to: SSU, HS, 1801 East Cotati Avenue, Rohnert Park, CA 94928, or fax to 707-664-3196. Reference #0102. For more information on position, visit www.sonoma.edu/hs/

COSTUME DESIGNER. The School of Drama, Carnegie Mellon University, seeks resident senior faculty member for the area of Costume Design to teach and mentor on both the graduate and undergraduate levels. We are seeking a distinguished professional with a proven track record and senior credits in front rank companies, in the US and internationally. Work in all live performance formats such as dance and opera is a strong positive. Experience in high profile TV or film and commercial entertainment will also be considered an asset. A secondary area of design expertise is desirable. This search represents a unique series of opportunities for the applicant. Since the search will take place over the period of a year and a half (Start date, August 2003), second round candidates will be invited (fee provided) to teach a project in a costume design class, giving the applicant a chance to interact with students, staff and faculty in a working scenario. The successful candidate will become a part of a Design Faculty of nine and will collaborate with a Costume Shop staff of three. Previous teaching experience is desirable. The oldest degree-granting theatre training program in the country, the School of Drama is housed in the new Purnell Center for the Arts, a facility with state of the art performing spaces, shops, studios, laboratories and classrooms that provides excellent support for an outstanding education in design and related technologies. Rank and salary for this position will be commensurate with the qualifications. Submit letter of interest and vitae, including references by March 15th to: Anne Mundell, Chair, Costume Design Search Committee, School of Drama, Purnell Center for the Arts, Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA 15213. University information: www.cmu.edu. Inquiries about position: amundell@andrew.cmu.edu or (412) 268-7218. Carnegie Mellon is an AA/EOE employer.

◆
FOR SALE - 32 metal truss tower sections painted semi-gloss black, which create a basic two-story catwalk structure with escape steps. Manufactured by Mystic Scenic Studios July, 2001 and used for production of *Street Scene*. Excellent condition. Please contact Christopher Akins, Production Manager, Williamstown Theatre Festival. cakins@wtfestival.org or 212-399-9090.

LIGHTING DESIGNER - Carnegie Mellon University, School of Drama. Assistant Professor, tenure track. Starts August 2002. Teach lighting design and technology within an intensive B.F.A. and M.F.A. conservatory training program. Supervise student designers in assigned productions. Candidates should be committed to collegiality and a collaborative process. This new position augments the current lighting faculty consisting of a Professor of Lighting Design and a Staff Master Electrician. Qualifications: M.F.A. or professional equivalent. Professional experience is essential. Prefer diversity of national and international design work in theatre and other performance media. Previous teaching experience is desirable. Candidates must be committed to continuing professional work. Computer literacy, knowledge of moving light technology and lighting software programs is required. The first degree-granting theater training program in the country, the School of Drama is housed in the new Purnell Center for the Arts, a facility with state of the art performance spaces, shops, studios, laboratories and classrooms that provides excellent support for an outstanding education in design and related technologies. The light lab and performance spaces are equipped with automated lighting. Salary will be commensurate with the qualifications. Submit letter of interest, vitae, and three references with telephone numbers and e-mail addresses by March 1, 2002 to: Cindy Limauro, Chair, Lighting Design Search Committee, Carnegie Mellon University, School of Drama, Purnell Center for the Arts, 5000 Forbes Avenue, Pittsburgh, PA 15213. Website: www.cmu.edu/cfa/drama. E-mail inquiries: Limauro@andrew.cmu.edu. Carnegie Mellon University is an AA/EOE employer.



ASSISTANT PROFESSOR / TECHNICAL DIRECTOR - Northern Arizona University. Teach two to three courses each semester in design and technical theatre or general theatre curriculum as needed. Supervise production workshops and labs in construction of all scenery and properties. Maintain rigging, equipment, and other theatre facilities. Review of applications will begin 2/25/02. Please see www.nau.edu/spa/employment.htm for job listing and information.

FACULTY VACANCY - THEATRE William Rainey Harper College, a dynamic community college located in Chicago's northwest suburbs, is actively pursuing energetic and innovative candidates for the tenure track faculty appointment in Speech/Theatre for fall 2002. The College enrolls over 25,000 students of all ages, is committed to diversity, and encourages the development of multicultural perspectives. The College fosters innovation in teaching and learning and the institutional core values of integrity, respect, excellence and collaboration. A very competitive salary and fringe benefit program is available to the successful candidate who supports the mission of the comprehensive community college. For this position, a Master's degree in Technical Theatre or equivalent is preferred. Primary duties will include teaching Stagecraft and Introduction to Theatre, designing and building sets as well as designing and hanging lights for college theatre productions. Additional responsibilities include oversight of shops and technical areas. College teaching experience preferred.

To be considered for this faculty position, applicants must submit a resume, copies of credentials (including both undergraduate and graduate transcripts), a statement of educational/teaching philosophy, and three (3) letters of recommendation. A teaching sample and a portfolio will also be required if invited for an interview. Please send materials to: William Rainey Harper College, Attn: Employment Specialist-t, 1200 W. Algonquin Road, Palatine, IL 60067, E-mail: Facultyjobs@harper.cc.il.us. A Harper College application will be sent to all candidates. Applications will continue to be accepted until the position is filled. **HIRING RANGE:** \$33,600-\$43,600 for a 9-month contract. Additional overload and summer pay opportunities available. Harper College is an Equal Opportunity, Affirmative Action Employer, which encourages applications from women, minority group members, and persons with disabilities.

COSTUME DESIGN INTERN - Bucknell University's Department of Theatre and Dance has an internship in costume design for its 2002 - 2003 season. Applicants should have skills in basic design, patterning, cutting and stitching. While the intern is a contributing member of the department's costume shop staff, we will also offer opportunities for portfolio development and the strengthening of skills in costume design and construction under the guidance of our professional staff. Some design opportunities are possible. Contract period: August 26, 2002 to May 2, 2003. Work requirements: 20 hours per week, 1:00 - 5:00 PM, Monday-Friday during regularly scheduled costume shop hours, plus coordination of wardrobe for dress rehearsals of theatre and dance productions. Stipend: \$7,420/nine months. Send letter of application, resume and two references with phone numbers to: Costume Intern Search Chair, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837.



ASSISTANT PROFESSOR OF COSTUME DESIGN - The Department of Theatre and Drama, Indiana University, Bloomington, seeks applicants to fill a tenure track, 10-month position at the rank of assistant professor in the area of costuming. Responsibilities will include teaching costume design and rendering, crafts, history, and makeup; supervising student costume design projects; designing at least one major departmental production each academic year; heading MFA costume design program; serving on MFA and department committees. Qualifications: Terminal degree; teaching experience; professional experience desirable. Salary: Dependent upon qualifications and experience. Begin: August 2002. Send cover letter, vitae, and three letters of reference, non-returnable samples of work, slides or color photocopies of preliminary costume sketches and renderings to Leon I. Brauner, Chairperson, Department of Theatre and Drama, Indiana University, 275 North Jordan Avenue, Bloomington, IN 47405-1101. Applications will be reviewed as received and accepted until March 8, 2002, or until the position is filled. Indiana University is an equal opportunity and affirmative action employer.

SCENE DESIGNER/VISITING ASSISTANT PROFESSOR - One-year entry level replacement position for academic year 2002 - 2003 in an undergraduate program with a long history of strong production values. M.F.A. or equivalent professional experience required. Primary responsibilities: Scene design for dance and three mainstage theatre productions; mentoring student designers; teach Scene Design, Intro to the Theatre, and Special Studies in area of design specialization; supervise five student paint and prop assistants. Facilities include a 490 seat proscenium theatre and a black box theatre. Send letter, CV/resume, 3 references and 5 examples of set design by March 1 to: Chair of Design Search committee, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. Screening of applications will begin on February 1 (to interview at USITT) but will continue until position is filled. Bucknell University encourages applications from women and members of minority groups to apply. (EEO/AA)

TECHNICAL DIRECTION INTERN - Bucknell University's Department of Theatre and Dance is seeking applicants for its 2002-2003 Technical Direction Internship. In addition to performing the duties of an assistant technical director, interns have the opportunity to work in areas such as sound design, digital sound editing, lighting design, and advanced lighting technology. Contract period: August 28, 2002 to APRIL 29, 2003. Work requirements average 20-25 hours per week. Stipend: \$7,420/nine months. The intern may be employed for additional income by other Bucknell organizations. Send letter, resume, and two references with phone numbers to Heath Hansum, Technical Director/Lighting Designer, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. See our website [HTTP://www.departments.bucknell.edu/theatre_dance](http://www.departments.bucknell.edu/theatre_dance)

THE DEPARTMENT OF PERFORMANCE STUDIES, COLLEGE OF LIBERAL ARTS AT TEXAS A&M UNIVERSITY invites applications for a full-time tenure-track position in Scene Design. The department seeks highly qualified candidates to teach scene design and technology courses in the Bachelor of Arts in Theatre Arts program in the College of Liberal Arts. Additionally, the candidate may also teach courses for the Bachelor of Environmental Design program in the College of Architecture. The successful candidate will also design for the Department of Performance Studies' mainstage season, and supervise student designers. Expertise in computer-aided design is essential. Professional design experience, union affiliation, and additional expertise in lighting and/or sound design is highly desirable. University teaching experience is expected. Texas A&M University, the state's oldest public institution of higher learning, has been one of the fastest growing and largest universities in the country with over 44,000 students. The Department of Performance Studies, the first department solely devoted to the arts on campus, was created in 1999 by combining the Music and Theatre Arts programs. Rank and Salary: Assistant Professor; salary commensurate with training and experience. Starting Date: Fall Semester (August) 2002.

Applicants should hold an appropriate terminal degree. To apply, send letter of application, curriculum vita, teaching philosophy, the names of four references familiar with the professional background and work of the applicant, and non-returnable samples of creative/scholarly work by March 15, 2002. Potential applicants may be interviewed initially at USITT Conference. Applications and inquiries should be addressed to J Kevin Doolen, Chair of Scene Design Search Committee, Texas A&M University, Department of Performance Studies, 152 Blocker Building, College Station, TX 77843-4248. Texas A&M University is dedicated to the goal of building a culturally diverse and pluralistic faculty committed to teaching and working in a multi cultural environment and strongly encourages applications from minorities and women.

DESIGNER/CONSERVATORY DIRECTOR - TECHNICAL THEATRE TRAINING The Pacific Conservatory of the Performing Arts (PCPA) of Allan Hancock College seeks to fill a tenure-track 11-month faculty position responsible for directing the technical training program, serves as a resident designer for the professional theatre component of PCPA, and teaches a minimum of one core course per semester. Reassigned time is provided for program direction/design responsibilities. Applicants should have a strong design (scenic or lighting preferred), and/or technical production background, faculty and staff leadership experience, and computer design and/or technology expertise. PCPA produces a minimum of nine professional AEA/URTA productions annually in three theatres in Santa Maria and Solvang on California's central coast. Salary range is \$41,979 - \$60,990. For application/information contact Human Resources at 805-922-6966 ext 3722 or check the AHC web site at www.hancockcollege.org Must apply by 3/4/02. EEO/AA Employer.



LIGHTING DESIGN/TECHNICAL DIRECTOR - Assistant Professor tenure track. Begin mid-Aug. 2002. MFA in Lighting Design and/or Technical Direction and two years university teaching experience and/or significant professional lighting design/technical direction experience required. Strong background in carpentry, welding, properties, and sound design highly desirable. Duties include lighting design and technical direction (or supervision) of four mainstage and two lab productions per year. Possible limited sharing of technical direction duties with scene design faculty. Teach two courses per semester in NAST accredited program. Supervise MFA design theses. Starting salary: \$36,000 for nine-month appointment with summer employment possible. Screening of applications begins March 1st and will continue until position is filled. Send letter of application, vita, and 3 letters of recommendation to: Phil Karnell, Chair, Light Design/TD Search Committee, Dept. of Drama and Communications, UNIVERSITY OF NEW ORLEANS, Lakefront, New Orleans, LA 70148. Do not send portfolios, slides, or other support material until requested. UNO is an EOE/AA/ADA employer. Women and minorities are encouraged to apply. For further information see our Web site at <http://www.uno.edu/~drcom/>



USITT CALENDAR: March 2, 2002 - June 30, 2002

March 2002

- 2 **Rocky Mountain Regional Section:** Regional Conference, University of Wyoming, Laramie, Wyoming
- 6-10 **Southeast Regional Section:** Meeting with SETC, Mobile, Alabama
- 28 **Ontario Regional Section:** Props and Wardrobe Products Showcase, The Canadian Stage Company, Toronto, Ontario, Canada

- 4-5 **Pacific Northwest Regional Section:** Workshop with Thurston James, Seattle University, Seattle, Washington
- 15 **Commissioners:** Obtain status reports on project progress and financial expenditures
- 15 **Sightlines:** July editorial deadline
- TBA **Conference:** Preliminary Minneapolis Conference program scheduling meeting in Minneapolis, Minnesota

April 2002

- TBA **Ohio Valley Regional Section:** Workshop
- 15 **Sightlines:** June editorial deadline
TD&T: Spring editorial deadline
- 17 **Conference:** Session, Professional Development Workshop, and Special Exhibition forms due

June 2002

- 12-15 **OISTAT Sound Working Group:** 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

- 30 **Conference:** Programming and/or scheduling conflicts report due to VP Programming

Finance: 2001-2002 Fiscal Year ends

May 2002

- 1 **Commissioners:** Confirm contact information for all Vice Commissioner appointments

Regional Sections: Section funding vouchers due to VP Sections & Chapters

Awards: Deadline for Commissions to submit proposed candidates for Distinguished Achievement Awards. Requires name and brief biography/justification.

usitt sightlines

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6443 RIDINGS RD., SYRACUSE, NY 13206-1111

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