

## NOVEMBER 1999

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### USITT DIRECTOR TO HEAD PANEL ON GLOBAL STANDARD



Mitch Hefter

An initiative to take USITT DMX512 through the International Electrotechnical Commission (IEC) standards process has been started. Mitch Hefter, Engineering Commissioner and Director at Large, has been appointed Project Team Leader for Technical Committee 34 Project Team 2 which will work on the IEC standard titled "Entertainment Technology—USITT DMX512."

"The Institute applauds Mitch's efforts to make DMX512 the first international standard which our industry has been involved with developing," said Bruce Brockman, Vice-President for Commissions. "This important work has the support of all segments of the technical community so USITT is pleased to continue supporting our member involvement with the continuing role of DMX512."

"USITT would also like to extend continuing appreciation to Rosco Entertainment Technology and Rosco Laboratories, Inc. for the companies's generous support of Mitch's standards work," noted Mr. Brockman. Mr. Hefter is Manager, Engineering Ser-

vices for Rosco Entertainment Technology where he works on system design and project management, manufacturing, and product compliance.

The IEC Project Team members, known as a panel of experts, include one member each from Austria, Spain, France, United States, Hungary, Japan, the United Kingdom and Germany. The United States representative is a member of Technical Committee 34, but from outside the entertainment industry. Adam Bennette, author of *Recommended Practice for DMX512: A guide for users and installers*, is the United Kingdom representative.

Mr. Hefter received the USITT Founders Award in 1993, with Ken Vannice and Steve Terry. In addition to serving as a Director at Large, Mr. Hefter is a member of the USITT Standards Committee, the ESTA Technical Standards Committee and chairs the ESTA/USITT DMX 512 Revision Task Group. He also serves on Underwriters Laboratories' Industry Advisory Conference for Dimming Switchboards, is a member of the IES-TTFL Committee and represents the Illuminating Engineering Society of North America on NFPA's NEC Panel 15.

Mitch is currently shepherding proposed revisions to DMX512 through the ESTA Control Protocols Working Group. That group meets in November to review changes and discuss sending the draft document for ANSI Public Review.

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*

### MEMBERSHIP DIRECTORY & RESOURCE GUIDE DUE OUT IN NOVEMBER

The 1999-2000 edition of the USITT Membership Directory & Resource Guide is being mailed this month, so all current members should be receiving their copies soon. The publication has a new name this year to reflect the comprehensive information it contains about the Institute. In addition to contact information for our leadership, listing of our past conference locations, honor roll of giving, and a detailed section describing member services, the publication includes the Institute's By-Laws, budget and applications for many USITT programs.

Please take a moment to review your individual listing for accuracy. Changes can be reported on the special card enclosed with each Directory, or can be made by calling the USITT Office at 800-938-7488 or by email to [info@office.usitt.org](mailto:info@office.usitt.org).

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

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

USITT's 3,600 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 - \$85, Professional - \$130,  
Joint - \$125, Senior - \$68, Student - \$51,  
Organizational - \$130, Sustaining - \$500,  
Contributing - \$900

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## GRANTS APPLICATIONS HIT RECORD HIGH

A record 11 applications have been received seeking grant support from USITT. The Grants & Fellowship Committee are reviewing the requests, many seeking financial support for projects involving cyberspace or emerging technologies. The committee will announce decisions in early December.

Applications are now being accepted from members seeking either project grants or fellowship support for the first period in the year 2000. The deadline for this round of applications is January 27, 2000. A copy of the guidelines and application form are included in this issue of *Sightlines* and are available from the USITT web page at [www.usitt.org](http://www.usitt.org).

Grants are made possible, in part, through contributions to the USITT/Edward F. Kook Endowment Fund.

### Tim Kelly

*Chair, Grants & Fellowship Committee*

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## ELECTION BALLOTS MAILING TO MEMBERS

Selecting the leadership of the Institute is one of the important benefits and responsibilities of membership in USITT. To encourage as much participation as possible, new strategies have been tried in the past few years to make it easier for members to review their choices and return their ballots. Based on the success of the most recent round of voting, ballots will again be mailed separately and will include a blank inner envelope and a pre-addressed postage-paid envelope for return of the ballot. During the 1998-1999 election process, more than 30 per cent of all ballots were returned.

This year, ballots are being mailed in November to let all voting members choose six Directors at Large and confirm the Nomination Committee's slate for Executive Committee positions.

Voting members of the USITT Nominations Committee include elected representatives from the Directors at Large, Commissions, Regional Sections and Conference Committee together with the President, President-Elect and Immediate Past President. The Secretary and Vice-President for Sections & Chapters serve on the committee as non-voting members. The committee has nominated 12 individuals for Directors at Large to represent as nearly as possible the geographical distribution of members, various phases of theatre and theatre technol-

ogy, and various spheres of USITT activity. The nominees have confirmed they are willing to serve as Directors.

Candidates for Directors at Large are: Joe Aldridge, Alexandra Bonds, Richard Durst, Steve Gilliam, Carl H. Lefko, Laura Love, James Moody, Richard Pilbrow, Donna Ruzika, Bill Sapsis, Tom Young and Monica Weinzapfel. Terms for Directors at Large are three years so those elected to positions will serve from 2000 to 2003.

Members who have been nominated to stand for election to the Executive Committee are Normand Bouchard, Vice-President for Special Operations; Eric Fielding, Vice-President for Communications; LeRoy Stoner, Vice-President for Sections & Chapters; Bill Teague, Vice-President for Programming; and Christine L. Kaiser, Treasurer. Each of these members is running for a two year term to continue serving in positions which they currently hold.

Any member who does not receive a ballot by the end of November should contact the USITT Office.

### Richard Devin

*Chair, Committee on Nominations*

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## USE YOUR USITT DISCOUNT FOR BROADWAY LIGHTING MASTER CLASSES

Looking for a way to spend part of December in New York City, learn a whole bunch about lighting design from masters such as Jules Fisher, and get a discount because you're a member of USITT? This year's Broadway Lighting Master Classes will let you do all of that and more.

The basic BLMC package includes four days of intensive classes and roundtables featuring the "best that Broadway has to offer." There is a separate hands-on workshop in automated lighting programming on December 8 where participants can choose either the basics, or an advanced level of training.

USITT members who are sponsors of Broadway Lighting Master Classes include A.C. Lighting, Altman Stage Lighting, Apollo Design & Technology, City Theatrical, Compulite, ETC, GAMPRODUCTS, High End Systems, Lee Filters, Strand Lighting & VariLite.

All members of USITT receive a \$100 discount off the basic registration cost. Additional information is available from [www.etcnyc.net](http://www.etcnyc.net) or by calling 212-229-2965.

Broadway Lighting Master Classes are produced

## HUGH HARDY FEATURED ON 'SUNDAY MORNING'

If you were watching television early in the day October 3, yes, that was Hugh Hardy on CBS's *Sunday Morning* television show. The segment featured Hugh's contributions to the restoration and preservation of many New York City landmarks, including the just-renovated Radio City Music Hall, which was previewed as part of the show.

Rita Braver, the interviewer, noted "His work always has a theatrical flair," and mentioned the landmarks around Times Square including Hugh's work at the New Amsterdam and New Victory theatres. Among those interviewed was Paul Goldberger, Architecture Critic for The New Yorker, who said "You know, I think Hugh Hardy's work has a particular spirit, but not a particular look. You will recognize certain things as having a quality of exuberance and passion."

Asked by Ms. Braver about what he wants people to feel like when they walk in to Radio City, Hugh responded "I want them to feel splendid. One of the great things about a great theatre is it makes you look good, you feel good because you look great."

A long-time USITT member, Mr. Hardy is a partner in Hardy Holtzman Pfeiffer Associates. One of his current projects is the redevelopment of space under the 59th Street Bridge into Bridgemarket, a restaurant and retail complex. This has been a 12 year enterprise, working with New York City offices to allow the project.

Mr. Hardy has been recognized as an outstanding proponent of preserving the past. Mr. Hardy's firm has been honored with four USITT Architecture Awards, the latest in 1998 for the New Amsterdam Theatre.

### Barbara E.R. Lucas

*USITT Public Relations & Marketing Manager*

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## MANAGEMENT COMMISSION SESSIONS IN DENVER

Exciting sessions that look at personal sanity in the theatrical world, communication skills, marketing ploys and success stories concerning ADA adaptations are being offering to the attendees of the USITT Conference and Stage Expo in Denver from the Management Commission.

### HOW TO GROW AN AUDIENCE:

The production in your theater is very good. It offers an opportunity for your community to see a fine presentation of drama, music, dance, or concert. Yet those tickets just are not selling. What to do? This question seems never to receive a magical answer that works. So, how do you fill your theatre?

Consider the mentality that has worked for many years: "Build it and they will come". Nowadays theatre managers have realized that in addition to marketing, outreach and audience development play key roles in building the audience for today and the future.

Particular emphasis will be given to the two largest targets of today's markets – the K-12 students, the young people who will mature into adult patrons of the theatre, and the 50+ community who have time and disposable income.

The Management Commission has assembled a fantastic panel for Denver. Comprised of presenters with expertise in marketing, direction, and sales that span both sides of the Atlantic. This session offers expertise and strategies that work.

**LIFE PLANNING IN THE ARTS: MONEY, HEALTH, LONGEVITY, AND MORALE:**

For all of us, working in the theatre is a career choice that happened either coincidentally or was planned. Now as time goes on, and as the stress continually builds, we question the decision and say "I Love My Job, Why is It Driving Me Crazy?" This session offers suggestions in balancing your work life with your personal life.

### Carolyn Satter

*Vice Commissioner for Programming  
Management Commission*

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## PHOTOMETRICS WORK GROUP

The Photometrics Work Group of the ESTA Technical Standards Committee has been working to develop a standard for reporting the photometric performance of stage and studio lighting instruments. It has proven a difficult task partly because no standard or recommended practice has been worked on since 1958. Over 40 years ago! This was before quartz tungsten-halogen lamps, axial ellipsoids, and compact filaments.

The original Recommended Practice was published by a joint committee of the Illuminating Engineer Society (IES) and The Society of Motion Picture and Television Engineers (SMPTE). It is remarkable that this "standard" has lasted so long.

*continued on page 4 ►*

# usitt

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

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

- promoting innovation and creativity by sponsoring projects, programs, research and symposia;
- disseminating information about aesthetic and technological developments;
- producing the USITT Annual Conference & Stage Expo;
- participating in the development of industry standards;
- advocating safe, efficient, and ethical practices;
- sponsoring exhibits of scenery, costumes, lighting, sound, stage technology and architectural designs;
- recognizing excellence and significant

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**Cindy Limauro**

**Lisa Westkaemper**

**Craig Wolf**

This is due in large part to the original authors' thorough work. However, due to technical advances, marketing license and design fashion this Recommended Practice has fallen victim to various interpretations and is in need of an update.

Many lighting fixture data sheets in use today use terms such as beam angle, field angle, cut off angle and cosine distribution. Research by Karl Ruling, ESTA Standards Manager, has found that these terms are defined differently by various manufacturers and in some cases differently by the same manufacturer reporting on multiple fixtures. All this makes it very difficult or nearly impossible for designers and technicians to compare lighting fixtures using data sheets.

The work of the Photometric Work Group is indeed a work in progress. At this writing, there seems to be agreement that the Recommended Practice will not define some specific, controversial terms, but will recommend that reports include definitions for these terms when they are used. The committee is making progress developing procedures for point sources such as ellipsoidals, fresnels and pars (which obey the inverse square law). However, they are struggling with standards for near-field instruments such as softlights, striplights and cyc lights and far field instruments fixtures that could be either near-field or far-field depending on how they are used, such as large studio fresnels.

Prior to being accepted as an official ESTA Recommended Practice the Work Group's document will be available for public review. The schedule and procedures for offering your comments will be announced in various industry websites and publications. If interested you are encouraged to respond.

#### Rob Rowlands

*Vice-Commissioner, Lighting Commission*

**REMINDER**  
**VERY EARLY**  
**CONFERENCE**  
**REGISTRATION**  
**DEADLINE**  
**DECEMBER 3**

## "DOG" SHOW PLANNED FOR DENVER CONFERENCE

This is just a warning cum invitation. At the USITT Conference & Stage Expo in Denver, the Technical Production Commission will be hosting a dog show.

That's right! A dog show. It is officially titled, "Dog and Show Decks."

For the non-cognoscenti, "dog" is a term often used to describe the device that connects a moving scenic unit to a cable below the deck. They are very likely called something else overseas, but that should not inhibit international participation.

We intend to award prizes in several categories (yet to be determined) like Best of Show, Biggest Dog, Working Dog, Dead Dog, Dog from Furthest Away, etc. Since the track the dog rides in is important to the design, we will probably request a short cross section of the track as well—you know—your dog should have a dog house. We will also put together an independent panel of judges to award the prizes.

The logistics of getting dogs to the show and returned to their owners is still being worked out, but we're resourceful people, right?

So, if you are interested in entering a dog in the show or you'd be interested in being a judge at the Denver Conference, please email me at [lschreib@mail.sdsu.edu](mailto:lschreib@mail.sdsu.edu) or write to 5500 Campanile Drive, San Diego, CA 92182-7601 so I can get an idea about potential participation.

This should be a fun and—gasp!—educational exhibit. Hey, it's better than a bunch of old men and women hanging about complaining about how much work and how little respect we have!

Arf!

#### Loren Schreiber

*Technical Production Commission*

## COSTUME COMMISSION SEEKS SESSION PROPOSALS FOR 2001 CONFERENCE!

Have you been thinking about proposing a workshop, panel, roundtable, or demonstration session for the Costume Commission at a USITT Conference? Well, NOW is the time to start getting those ideas out of your thoughts and onto paper! Nanalee Raphael, VC for Programming at the 2001 Conference in Long Beach, is eager to hear from you! Only seven session proposals have been received, and next March (2000) in Denver the membership will be voting on which sessions would be most interesting for the 2001 conference.

Get your ideas on paper now, and send them in! You will find a blank proposal form inside your USITT Directory & Resource Guide. You will also find one on-line on the USITT Web page at [www.usitt.org](http://www.usitt.org) under Future Conferences.

Send to: Nanalee Raphael, Asst. Prof. Costume Design; Department of Theatre Arts; University of Arizona; Tucson, AZ 85721; phone: 520.621.5621; fax: 520.621.2412; email [nanalee@u.arizona.edu](mailto:nanalee@u.arizona.edu).

I look forward to hearing from you!

#### Nanalee Raphael

*Vice-Commissioner for Programming 2001  
Costume Commission*

## WADING ON THE WEB

This is another in my series of compilations of sites on the World Wide Web of interest to theatre professionals. Bookmark the "WOW!" homepage [www.siu.edu/COSTUMES/WOW/WOW\\_INDEX.html](http://www.siu.edu/COSTUMES/WOW/WOW_INDEX.html) where you will find archive copies of all the articles published in *Sightlines* and use it as the starting place for your exploration of these interesting and informative Web resources.

Sites Submitted For Project 2000:

This month several people sent in sites which feature their personal design work. Additionally people have submitted sites of other theatre designs. As part of Project 2000 and the "International Theatre Design Archive" at [www.siu.edu/PROJECT2000](http://www.siu.edu/PROJECT2000) these designs will be juried and if approved, a link to their sites will be included in the indexes.

Scene design submissions are: Heidi Ettinger, *The Sound of Music*; Stewart Laing, *Titanic*; John Lee Beatty, *Footloose*; Norbert U. Kolb, *Fame*; Paul Clay, *Rent*; Tony Walton, *Annie Get Your Gun*; Mark Wendland, *Death of a Salesman*; John Iacovelli, *Peter Pan*. David Dwyer has submitted for *Areté Concert*; *Lips Together*; *Teeth Apart*; *Moon Over Buffalo*; *Patchwork*; *The Prime of Miss Jean Brodie*; *Summer and Smoke*; *Translations*; and *What the Butler Saw*.

Also John Hindman for *The Graduate* and *A Streetcar Named Desire*; Sean Kearney for *The Children's Hair Turned White*, *The Elephant Man*, *Everybody Loves Opal*, *Faust*, and *I Ain't Yo' Uncle*; J. Michael Griggs for *Boston Marriage*, *How I Learned to Drive*, *Lydie Breeze*, *Nobody Dies on Friday*, and *Strindberg Sonata*; Sharon Kaitz, *Boston Marriage* and Doug Rankin for *Noises Off*.

Lighting designs were submitted for: Mark Henderson, *The Iceman Cometh*; Paul Gallo, *The*

*Sound of Music* and *Titanic*; Ken Billington, *Foot-loose*; Richard Winkler, *Fame*; Blake Burda, *Rent*; Beverly Emmons, *Annie Get Your Gun*; Michael Philippi, *Death of a Salesman*; and Martin Aronstein, *Peter Pan*.

And David Dwyer for *Areté Concert*, *The Christmas Carol*, *Moon Over Buffalo* and *Patch-work*; James E. Streeter, *The Graduate* and *A Street-car Named Desire*; and Rich Fleming for *The Firebird*, *The Lady's Not For Burning* and *Tuesday*.

Costume design submission was Collen Muscha for *Hello Dolly!*

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

### C. Otis Sweezey



Horse-drawn carriages on Larimer Square

Denver's 16th Street Mall

**USITT**  
CONFERENCE  
&  
STAGE EXPO  
**DENVER**  
2000



Denver Metro Convention & Visitors Bureau

### DENVER'S NEIGHBORHOODS OFFER DIVERSITY and art is everywhere

Denver is more than downtown - as clean, striking and impressive as it may be. It is more than the

suburbs—as lush as the mountain foothills are. There are actually numerous areas surrounding downtown's skyscraper district which are not quite the suburbs - areas which offer a soothing balance of livability, amenities, and close proximity to work.

As you will see when you visit for the 40<sup>th</sup> Annual Conference & Stage Expo in March, Denver has been maturing into a world-class metropolis, becoming more of a business technology center and a city with a lively downtown. The city uses smart growth policies to promote and coordinate housing, jobs and open space developments.

Denver's comprehensive plan strives to provide opportunities for all neighborhoods to share in the economic strengths and successes. The region's strong historical culture places importance on environmental concerns, business development, and opportunity for all through education priorities and economic incentives. The western independent spirit and diversity of our population contribute to the foundation underlying the comprehensive plan.

The end result is a city and region which offers much to entertain and give enjoyment to both visitors and those of us who live here all year long.

Lucky for us residents, the core of downtown Denver offers wonderful combinations of business, technology, residences, attractions, arts and cultural facilities, and open park spaces. Many of you attending the USITT Annual Conference & Stage Expo will be staying in downtown hotels and attending sessions at the Colorado Convention Center. You will probably visit the Denver Performing Arts Complex and take time to stroll up to the 16<sup>th</sup> Street Mall which is only two blocks from Convention Center. The 16<sup>th</sup> Street Mall is a mile-long pedestrian and transportation mall lined with establishments offering live music, a diversity of food and shopping opportunities.

It is fair to say you'll see and experience at least part of our downtown. There's more, though, including areas which are close but have an entirely different flavor.

Lodo, for example, is one of those areas. Lodo, the casual term for the "lower downtown district" - which lies to the north of downtown. The area was once considered the outskirts. It has now blossomed into the almost mainstream—but more hip than mainstream—annex to our downtown core.

Lodo might credit a significant part of its resurgence to the success of major league baseball coming to Denver, particularly as the new Coors Field Baseball Stadium is the easternmost anchor for Lodo.

With this popular sports facility now ensconced in Lodo, the sports bars, hotels, restaurants, nightclubs, pricey loft and apartment residences, and

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### HONORARY LIFETIME MEMBERS

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BALLANTYNE OF OMAHA/  
STRONG INTERNATIONAL  
BANDIT LIGHTS, INC.  
BIG IMAGE SYSTEMS AB  
BMI SUPPLY



major art galleries have emerged.

Do you want to find the perfect chartruese martini—Lodo will have it. Do you want to taste the microbrew of the moment—Lodo will have it. Does salsa-ing the night away make you sizzle or is it multi-television screens which are zeroing in on the game—either frenzy is yours for the asking in Lodo.

Another area above Lodo to the northwest is now enjoying a revitalization. It is a gem of a small neighborhood. The Confluence section is noted for its history as the place where the City of Denver was first settled. Confluence, as the name implies, is located where the Platt River meets Cherry Creek. That's the actual waterway, not the shopping center which is considered by some to be the region's number one attraction.

Significant development of the open park lands are underway as Denver works to reclaim the river as a source of centrality for the community. Although ordinances don't limit the height of the buildings, it is readily apparent that you are now outside of the skyscraper district.

The Confluence area has a glow supplied by old brick - and the winding road along the river. The warmth is welcoming as the Confluence feels open and natural—as easygoing as the waters that flow around it. It also creates a nice balance between being somewhat un-discovered and being hip enough to draw a crowd. Visitors find lots of interesting activity, but not too many hour-long waits at the dining establishments.

To get a taste of a real historic neighborhood corner bar, make the trip to My Brother's Bar in Confluence Park on North 15<sup>th</sup>. Here you can grab a place at the bar, or order your favorite burger or chicken, or go sit on the patio. Try to figure out how long the vines have been intertwining along the walls, or just enjoy having the neighborhood regulars pass by—at My Brother's Bar the atmosphere is unsophisticated, relaxed and homey.

The Confluence area might once have been considered the bad side of the tracks, but now art brings color and visual stimulation to add to the other developing attractions. Public art at its best—ceramic inlaid designs integral to the walls of the roadway—greet you as you drive into the area. A mural off in the distance promises more to look at since every public works project incorporates art as well as asphalt.

For the USITT crowd, a visit to the pool hall/bar named Shakespeare might be in order. If your game is rusty, don't worry—the establishment even gives lessons. A 60-year old friend just started taking lessons at Shakespeare's—and she loves it. There are hot jazz acts to be heard at Jazz at Jacks,

lattes to sip at one of Denver's oldest coffee houses, Paris of the Platt; and true mountain outerwear to buy at REI, the newest establishment going into Confluence.

Anchoring the west end of this cozy neighborhood are the new Colorado's Ocean Journey, at 700 Water Street, and the Children's Museum of Denver at 2121 Children's Museum Drive. Ocean Journey is a celebration of the life-giving properties of water in all its various forms, from the Colorado River to the Sea of Cortez. Visitors have a chance to see and experience the many fish, birds and mammals which rely upon water. At the Children's Museum, hands-on exhibits spark creativity, curiosity and imagination.

Many of us who reside in Denver would love to tell you about our favorite spots, whether in the Confluence area, in LoDo, or Downtown itself. Depending on what you desire you might learn about a good walk—or be sent on a quest for an evening of cool jazz—or find a spot to dip your toes in the creek—or have a coffee al fresco - or shop for hiking boots—or just enjoy the street scenes.

There are always a few hours when sessions and meetings will not be scheduled during the Annual Conference and Stage Expo so I would encourage you to get out a bit and explore these or any of Denver's neighborhoods.

### Donna Smith

*Denver Promotions Coordinator  
Annual Conference & Stage Expo Committee*



### EXHIBIT SPACE SELLING QUICKLY

With five months until the show, 73% of the available booth space has already been reserved for USITT's 40<sup>th</sup> Anniversary Conference & Stage Expo. Two commercial tables for small companies and 16 non-commercial tables for colleges and universities are available, in addition to just 27 booth spaces that remain to be sold. Here is a preliminary list of the exhibitors for Stage Expo 2000 in Denver:

A.C. Lighting, Inc.  
Alcone/Mutual Hardware  
Alpha Interiors Inc.  
American Harlequin Corporation  
Apollo Design Technology  
ATM Fly-Ware  
Automatic Devices Company  
AVAB Transtechnik

Baer Fabrics  
Barbizon  
Boston University  
CAE, Inc.  
California Institute of the Arts  
California State University, Fullerton  
University of Cincinnati  
City Theatrical, Inc.  
J.R. Clancy, Inc.  
Clear-Com Intercom Systems  
Columbus McKinnon Corporation  
Costume Computer Software Consortium  
Crescit Software Inc.  
The Crosby Group, Inc.  
Custom Rigging Systems, Inc.  
Dazian LLC  
EDU-WELD, INC  
Electronic Theatre Controls, Inc.  
Entertainment Design/LD/LDI  
ESTA  
Florida State University  
Flying By Foy  
Future Light  
GAMPRODUCTS, INC.  
Graftobian Theatrical  
H&H Specialties Inc.  
High End Systems  
High Output/Vermont Theatrical Supply  
Hy-Safe Technology  
University of Illinois at Urbana-Champaign  
Irwin Seating Company  
Kryolan Corporation  
LEE Filters  
Lightronics, Inc.  
Limelight Productions, Inc.  
Mann Brothers  
M<sup>Cued</sup>  
MDG Fog Generators  
Meyer Sound Laboratories, Inc.  
Milliken & Company  
Minnesota State University, Mankato  
NORCOSTCO  
NSI/Colortran  
Ben Nye Makeup  
Osram Sylvania Ltd.  
PACO Corporation  
Palladia Passementerie  
Pegasus Ventures  
Penn State  
Production Intercom Inc.  
Rosco  
Rose Brand  
San Diego State University  
Sapsis Rigging Inc.  
Savannah College of Art & Design  
Sculptural Arts Coating, Inc.  
Semple Brown Roberts, PC  
University of Southern California

Southern Illinois University at Carbondale  
 Stage Directions Magazine  
 Stage Research, Inc.  
 StageRight Corporation  
 Steeldeck, Inc.  
 Strand Lighting Inc.  
 Surety Manufacturing & Testing Ltd.  
 Syracuse Scenery & Stage Lighting Co., Inc.  
 University of Tennessee  
 Texas Scenic Company  
 Theatre Arts Video Library  
 James Thomas Engineering Inc.  
 TOMCAT USA, INC.  
 Tools For Stagecraft  
 Union Connector  
 UNLV  
 United Scenic Artists Local 829  
 Wenger Corporation  
 University of Wisconsin-Milwaukee

To learn more about any of our exhibitors in advance of the show, visit USITT's award-winning web site at [www.usitt.org](http://www.usitt.org). Proceed to the Stage Expo pages, where the exhibitor list includes company descriptions and contact information, with a direct link provided to most exhibitors' home pages.

An exhibitor prospectus, including detailed information about exhibiting at Stage Expo 2000 in Denver is available to anyone interested in reserving exhibit space at the show. Please send a request with your name and address to [hpwillard@aol.com](mailto:hpwillard@aol.com), or contact me by phone at 800-398-EXPO (3976) or fax at 315-461-9087.

## Helen Willard

*Stage Expo Sales Manager*



## USITT OFFICE REPORT

Ah, November. When the crisp autumnal air and the sound of deadlines rushing toward us reminds us that LDI and the first Conference & Stage Expo registration deadline are not far away. If you are in Orlando any time between November 18 and 21, you'll find the entire USITT professional staff on hand—either in Board of Directors meetings, at the Institute booth or close by. Michelle Smith, our Membership & Ad Sales Manager, will celebrate a birthday away from home this year as part of LDI. She's an institution, but not as old as USITT.

After we return from LDI, we expect to have many more inquiries about the Denver Conference

& Stage Expo dates and sessions. We've been directing non-members to the web site for a reprise of what members received in their September and October issues of *Sightlines*, including a registration form and information about housing options.

We have already processed the first batch of Conference Registrations thanks to Tricia Neuburger and Monica Merritt whose flying fingers and database manipulations made it possible to send out confirmations almost a month earlier than in previous years. Winning our informal contest to see who signs up first was Robert Miller of the University of Rochester. He was the first member to give us his information and assured himself a slot in his preferred Professional Development Workshop, too.

People reading this during the Thanksgiving break should consider filling out the registration form in this issue and faxing it back ASAP—or giving the USITT Office a call since we can take registrations over the phone if you are paying with a credit card. December 3 is the magic witching hour for lots of things besides getting the discounted early registration price. Young Designers & Technicians in the Performing Arts nominations are due that day, and it's the final deadline for the Student Volunteer Program.

## LOST MEMBERS

We're again seeking regular mail addresses or some way to contact the following members for whom mail has been returned to our office. Lost are: Marissa Lindh, Jeffrey Carneval, Chris Hillbruner, Sean Becktel, Jeff Folschinsky, Joel Holston, and Melissa Cashion. Last month we heard from two people so if you can help us provide the services and benefits to which these valued colleagues are entitled, we would be most appreciative. Email changes to Tricia A. Neuburger at [tricia@office.usitt.org](mailto:tricia@office.usitt.org) or call 800-93USITT.

All members are urged to review their mailing labels to see if the information is correct, or to communicate with us to update contact information whenever they change jobs, addresses or other vital information.



## NEWS

When the Browns returned to Cleveland to play football, **Vincent Lighting Systems** had an extensive role in the festivities. Throughout the spring and summer, Vincent provided lighting for team press conferences. In August, the Browns played

*continued on page 8 ►*

## SUSTAINING MEMBERS

B.N. PRODUCTIONS, INC.  
 CAE, INC.  
 CALIFORNIA INSTITUTE OF THE ARTS  
 CENTER THEATRE GROUP  
 CHICAGO SPOTLIGHT, INC.  
 CHRISTIE LITES MANUFACTURING LTD.  
 CINEMA SECRETS  
 CITY THEATRICAL INC.  
 COLUMBUS MCKINNON CORPORATION  
 THE CROSBY GROUP, INC.  
 CROUSE-HINDS MOLDED PRODUCTS  
 CUSTOM RIGGING SYSTEMS  
 DARCOR CASTERS  
 DESIGNLAB CHICAGO  
 ELECTRONICS DIVERSIFIED INC.  
 ENGINEERING HARMONICS, INC.  
 ENTERTAINMENT LIGHTING SERVICES  
 FARTHINGALES  
 FOY INVENTERPRISES, INC.  
 GALA, DIVISION OF PACO CORP.  
 GENI ELECTRONICS CO., LTD.  
 GEORGE & GOLDBERG  
 DESIGN ASSOCIATES  
 GERRIETS INTERNATIONAL INC.  
 GRAFTOBIAN THEATRICAL  
 GRAND STAGE COMPANY, INC.  
 HIGH END SYSTEMS, INC.  
 HOFFEND AND SONS, INC.  
 HOLLYWOOD LIGHTS, INC.  
 HY-SAFE TECHNOLOGY  
 INTERSTATE CONSOLIDATION, A  
 SERVICE OF PACER INTERNATIONAL  
 IRWIN SEATING COMPANY  
 JEAMAR WINCHES INC.  
 JOEL THEATRICAL RIGGING  
 CONTRACTORS (1980) LTD.  
 JOHNSON SYSTEMS INC.  
 JOYCE/DAYTON CORPORATION  
 J.R. CLANCY, INC.  
 KINETIC ARTISTRY, INC.  
 R. LAWRENCE KIRKEGAARD & ASSOCIATES  
 LEE FILTERS  
 LEHIGH ELECTRIC PRODUCTS, CO.  
 LIGHTING & ELECTRONICS, INC.  
 LIGHTRONICS, INC.  
 LIMELIGHT PRODUCTIONS, INC.  
 LITE-TROL SERVICE COMPANY, INC.  
 LIVE TECHNOLOGIES!  
 THE MAGNUM COMPANIES, LTD.  
 MAINSTAGE THEATRICAL SUPPLY, INC.  
 MANN BROTHERS  
 MARTIN PROFESSIONAL, INC.  
 MDG FOG GENERATORS  
 MDI  
 MEHRON, INC.  
 MEYER SOUND LABORATORIES  
 MILLIKEN & COMPANY  
 MOLE-RICHARDSON COMPANY  
 MOONLIGHT ILLUMINATION CO.  
 MUSSON THEATRICAL, INC.  
 MUTUAL HARDWARE CORP  
 NORCOSTCO, INC.

their first home game and lighting the half-time show were four **Strong Super Troupers**. At the Cleveland Browns Stadium grand opening, a large truss structure, helped by several wind machines, released hundreds of balloons. Inside the Stadium Retail Space and Sports Bar, VLS installed an extensive lighting control system regulating lighting and television. **Strand Lighting** SL ellipsoids were used to project custom patterns.



## NEWS

We welcome **Lightronics** as a new Sustaining Member of USITT. The manufacturer of lighting consoles and dimmers for the entertainment industry and architectural use is based in Virginia Beach. Lightronics says customer service as well as quality, price effectiveness, and user friendliness are incorporated into its products. For additional information, visit their web site at [www.lightronics.com](http://www.lightronics.com).

We also welcome new Sustaining Member **Hy-Safe Technologies**. Hy-Safe is a single source provider for fall protection offering turnkey installations, custom design and engineering, assessments, training, certification, and a full line of personal protection products. Frank Anzaldi is president and CEO of the Silver Lake, Wisconsin company. Their web site is [www.hysafetech.com](http://www.hysafetech.com).

**Hoffend and Sons, Inc.** has joined USITT as a Sustaining Member. The company is located in Pittsford, New York with Peter Hoffend as President and COO. For over 80 years, Hoffend and Sons Inc. has been engaged in the engineering, manufacturing and installation of stage machinery for performing arts and entertainment facilities. They combine experience with modern engineering and manufacturing expertise to provide a complete range of rigging and stage equipment.

**High End Systems** honored the final Intellabeam 700HX to come off its production line with a champagne reception where memories of the light, first introduced in 1989, were shared. The final unit, number 18,871, was presented to High End Systems Co-Founder Richard Bellivieu. The fixture has been used in venues from dance clubs to WWF wrestling rings to ice castles, even lighting up the Rock & Roll Hall of Fame. High End and Flying Pig Systems, Ltd. have released two new controllers. The Hog 500 and Hog 1000 include fewer control channels than Wholehog II but feature its operating system. They debuted at the recent PLASA exhibition. High End has also formed a

new architectural division using the Lightwave Research brand. The company announced that High End Systems brand will be used with entertainment lighting products and the Lightwave Research band will be used for products developed specifically for the architectural lighting market.

**Production Arts** has announced personnel changes. Bill Groener has a new position as Vice President of System Sales and Zoe Paine has been appointed Director of Rentals and Production Sales. Four new members have been named to the Systems Integration Group. Tyler L. Duffy and Thomas A. Ladd have been named Quotation Specialists and Kara Anne O'Grady and Chris O'Shea will focus on System Sales.

**Selecon**, the New Zealand manufacturer, was well represented at the CITT Conference and Trade Show by **Johnson Systems Inc.** and **Jack A. Frost, Ltd.** Company representatives say the Pacific 90 degree fixture displaying "light wallpaper" was the star of the show. Selecon has only recently entered the North American market.

A new brochure from **American Harlequin** describes its Sprung Floor Panels which are described as ideal as permanent stage or theatre floors; permanent studio floors for dance, gymnastics, and aerobics; permanent rehearsal room floors or for portable or touring stage/performance floors. Panels are formed from an engineered compressed hardwood core bonded with waterproof phenolic resins to a layer of cross-banded aspen on either side and are produced in standard sizes which can be cut to fit any space. For a free copy of the brochure, call American Harlequin at 800-642-6440 or visit their website at [www.harlequinfloors.com](http://www.harlequinfloors.com).

## ORGANIZATIONAL MEMBER NEWS

**A.C.T. Enterprises** has announced the sale of the largest quantity of The Track Tamer to the Royal Opera House, Covent Gardens, London. The Track Tamers will be used for hanging lighting equipment and the rigging of scenery to the Unistrut battens.

Andrew Beldecos has been named chair of a new **Illumination Engineering Society of America** committee: Lighting for Multi-Media Presentation & Video Teleconferencing Facilities. Goals of the committee are to gather, develop and organize a body of knowledge about lighting such spaces and then publish a recommended practice for that type of lighting and coordinate with other IESNA committees and related industries and organizations.

## REGIONAL SECTION NEWS

The **Rocky Mountain Regional Section** has put together a great way to end the millennium — a group visit to *Joseph and the Amazing Technicolor Dreamcoat* at the Arvada Center in Denver. After the Thursday, December 30 performance, those attending will have a backstage tour and technical talkback with some of the designers and production staff. There is no charge for people who just want to attend the talkback portion of the evening. To find out more, contact Laura Love at [laura@obo.org](mailto:laura@obo.org) before December 8.

The **Midwest Regional Section** is planning a Matinee Day in Chicago on Saturday, January 29 so save the date. This will be a time for participants to "come in from the cold and enjoy a break from the stress of life in the theatre" and watch someone else's work. Details will be available from Kathleen Donnelly at [Donnelly@uwosh.edu](mailto:Donnelly@uwosh.edu) in December.

Want to know what's going on in the **Ohio Valley Regional Section**? Take a moment to visit their web site at [www.usittohiovalley.org](http://www.usittohiovalley.org) or find them through the USITT web site under regional sections. Images of workshops at their recent Conference at Otterbein College are a delight.

*This column is specifically written for and about USITT members. We are delighted to receive news and press releases about all our members. Please mail, fax or email your news to Barbara E.R. Lucas, 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 appearing in this issue.*

**Barbara E.R. Lucas**

Public Relations & Marketing Manager

ESTA



## DRAFT RECOMMENDED PRACTICE FOR FLYING PERFORMERS NOW IN PUBLIC REVIEW

**Entertainment Services and Technology Association (ESTA)** has announced that the second public review of Recommended Practice for Flying Performers is underway. This is a draft Ameri-



can National Standard BSRE1.7, Entertainment Technology. All persons and organizations that have an interest in the standard are invited to review it and offer comments.

The draft describes recommended practices for lifting and transporting performers to create the illusion of flying or levitation in theatrical performances. These recommended practices cover single and multi-wire flying systems that use direct human power, mechanical advantage, counterweights, et cetera to lift or transport performers. The purpose of offering these recommended practices is to help ensure the safety of performers by providing information that can be used by a wide range of individuals to make decisions concerning the choice of equipment, the safe operation of equipment, and personnel involved in creating flying effects.

Public review and comment is being sought so the draft standard may reflect the consensus of informed opinion in the industry.

A copy of the draft is available from the ESTA website at [www.esta.org](http://www.esta.org) or from the Technical Standards Manager, ESTA, 875 Sixth Avenue, Suite 2302, New York, NY 10001 or by email to [standards@esta.org](mailto:standards@esta.org).

The standard is a project of the Rigging Working Group, part of the ANSI-accredited standards committee E1, Safety and Compatibility of Entertainment Technical Equipment and Practices.



## READ BEFORE YOU SIGN

(reprinted by permission from ESTA  
STANDARDS WATCH, October 1999)

Occasionally, a call is made to the ESTA office by a panicked production manager who wants to

know what he can do now that he has a theatre full of rented automated lighting equipment, a designer who wants to use haze so the beams of light will be visible, and an actor who says Actors Equity prohibits the use of any chemicals in the air. The response always is, "What does the contract you signed with Equity say you can use?" Some Equity contracts will allow certain fog effects, and some will not. Small developmental theatres are particularly being surprised by Equity's Letter of Agreement, and it may be helpful for the managers of these theatre companies to have a few reminders: They should read what they sign before they sign it, and an Equity Letter of Agreement can be negotiated.

Paragraph 16 of the Letter of Agreement Equity offers small theatres prohibits almost all effects that put anything into the air. Paragraph 16 reads: "The use of chemical smokes and fogs, including mineral oil, is strictly prohibited. Equity will allow the use of carbon dioxide and liquid nitrogen as they are generally considered as safe. However, they may only be used in small amounts and the stage and backstage areas must be properly ventilated. Special precautions must be in place to ensure that the stage does not become slippery from the condensation these fogs produce."

This paragraph prohibits the use of virtually all fog technologies that produce a haze or smoke effect that hangs in the air. It also can be interpreted to strike out all pyrotechnic and live firearm effects, since all of them produce smoke. This limits the shows that can be produced under an Equity Letter of Agreement. For example, the following popular shows are a short list of those that normally require some kind of fog, smoke, or pyrotechnic effect:

*You Can't Take It With You*

*The Nutcracker*

*Miss Saigon*

*Mad Forrest*

*Forensic and the Navigators*

*Cats*

*Hansel and Gretel*

*Les Miz*

*Shenandoah*

*Dark of the Moon*

*Jekyll & Hyde*

*Tosca*

*Damn Yankees*

*Beauty and the Beast*

*Bent*

*Pinocchio*

*Beidermann and the Firebugs*

*The Wizard of Oz*

Any producing group considering signing the

*continued on page 10 ►*

## SUSTAINING MEMBERS

NORRIS-WHITNEY COMMUNICATIONS, INC.  
NSI CORPORATION  
NY FIRE-SHIELD, INC.  
BEN NYE MAKEUP  
OLSON SOUND DESIGN  
ONTARIO STAGING LIMITED  
OSRAM SYLVANIA  
PNTA, PACIFIC NORTHWEST  
THEATRE ASSOCIATES, INC.  
PRODUCTION ADVANTAGE  
PRODUCTION ARTS LIGHTING, INC.  
PRODUCTION INTERCOM, INC.  
QUALITY STAGE DRAPERY LTD  
REEL EFX  
SCÉNO PLUS INC.  
SCHULER & SHOOK, INC.  
SCULPTURAL ARTS COATING, INC.  
SELECON  
SEMPLE BROWN ROBERTS, P.C.  
SOUND IDEAS  
SOUTH DAKOTA STATE UNIVERSITY  
SPOTLIGHT S.R.L.  
STAGE DECORATION & SUPPLIES, INC.  
STAGE EQUIPMENT AND LIGHTING, INC.  
STAGE RESEARCH, INC.  
STAGE TECHNOLOGIES  
STAGECRAFT INDUSTRIES, INC.  
STAGWORKS  
STEELDECK INC.  
THE STUDIO SCHOOL OF STAGE DESIGN  
SURETY MANUFACTURING & TESTING LTD.  
THEATRE ARTS VIDEO LIBRARY  
THEATRE PROJECTS CONSULTANTS, INC.  
JAMES THOMAS ENGINEERING  
THOMAS JAMES PRODUCTIONS  
TIFFIN SCENIC STUDIOS, INC.  
TMB ASSOCIATES  
TOBINS LAKE STUDIO  
TOMCAT USA, INC.  
UNION CONNECTOR CO., INC.  
UNITED STAGE EQUIPMENT, INC.  
I.WEISS & SONS, INC.  
WHITE RADIO - A DIVISION OF  
CYGNAL TECHNOLOGIES LTD.  
WYBRON, INC.  
ZEIDLER ROBERTS PARTNERSHIP

## REMINDER

CONFERENCE STUDENT  
VOLUNTEER PROGRAM  
APPLICATION FORM IS  
AVAILABLE FOR DOWNLOAD  
FROM THE WEB SITE AT  
[www.usitt.org](http://www.usitt.org)  
OR BY CALLING 800-93USITT

DEADLINE - DECEMBER 3

## 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.

Letter of Agreement offered by Equity should consider its impact on the planned season. It makes no sense to schedule doing *The Wizard of Oz* only to discover that there is no practical, credible way to make the Witch melt, or to rent thousands of dollars of automated lighting and then find that the beams are invisible.

If a producing group feels that the stock Letter of Agreement will unreasonably restrict its productions, it does not need to agree to it. It may be possible to negotiate with Equity to allow some fog effects, as Equity does under some of its other contracts. Of course, another solution is simply not to use Equity actors.

It also should be noted that Equity's ban on chemical fogs and smokes is not supported by any accredited health authority. The National Institute of Occupational Safety and Health, part of the Centers for Disease Control, investigated the use of theatrical fog on Broadway several years ago. (The publicly available report is HETA 90-355-2449.) It found many complaints about fog by actors and musicians, but no objective evidence that the fogs were actually harming anyone. They also found that the exposures to the fog chemicals were so low that they were not a ready explanation for the complaints. NIOSH did not recommend a ban on the use of fog. It only offered the prudent and reasonable advice to use no more fog than necessary, and to avoid spraying fog directly at the performers.



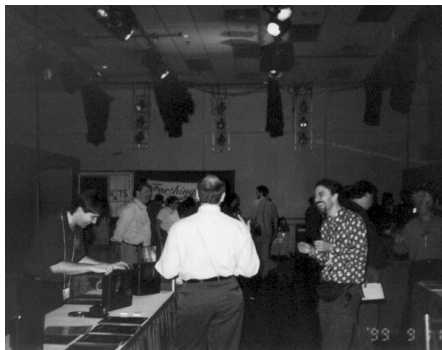
## WINNIPEG CONFERENCE REPORT

by **Ron Morissette**

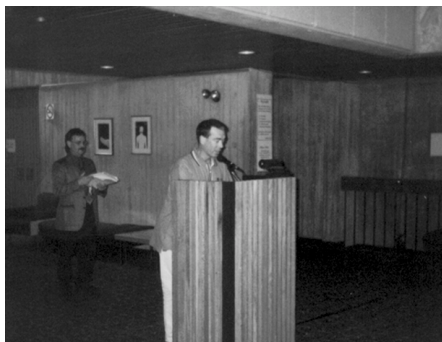
*The CITT 1999 Annual Conference  
"FUSION" took place in Winnipeg,  
Manitoba September 10-12 at Prairie  
Theatre Exchange*

During the closing moments of the Winnipeg Conference I was asked by David Brown to send him some thoughts on the weekend. "Sure!" said I. It was only when my flight took off from Winnipeg that I realised what I'd got myself into.

How can I write on the Conference? I was only able to attend but a small part of the over 30 sessions that were presented. What percentage of the delegates did I get a chance to talk to? Is my view truly representative of the majority? I did, however,



## CITT Annual Conference attendees participate in conference activities in Winnipeg



attend all of the big events.

The first big event was the Friday lunchtime debate on the theme of "IATSE and its Role in the Theatre." Both the panel from the union and the panel representing management expressed their views with much tact while exposing the sometimes contradictory nature of their respective positions. Members of the audience added freely to the debate which focused on the common theme of working professionally under conditions that were respectful of the needs of all involved—and finding a way to better achieve that goal. CITT was able to extend an invitation to IATSE to become more involved as an organisation, but also as individual members, in the workshops offered by the institute as a way to reach common goals.

The big news at the CITT Annual General Meeting was the presentation of the new structure for the CITT Board. An audio visual extravaganza assured that all present were focused on the subject matter which proposes a configuration for the Board which will offer a better framework for the continued growth of CITT. All members of the Institute will shortly receive a package explaining the changes to the by-laws and requesting that you vote by return mail.

As you all know it can't be all work at a conference and the fun was now about to begin. A busload of 25 brave souls made their way to the Dark Zone laser tag event. The sceptics in the crowd were won over after our first of four games that plunged us into an apocalyptic afterworld where the Blue, Red and Yellow teams scurried through a post nuclear, graffiti ridden, blacklit and smoke machine infused maze trying to defend their respective turf to the drone of loud rock and annoying digital tracks from our laser body packs. An impressive tracking system provided us with a cue-sheet-like printout of our individual hits and misses and I'll let those present boast of their prowess—you know who you are!

Armageddon sure works up a thirst and the evening was wrapped up at the River City Brewing company where a certain member began his quest for the elusive grail of the Scottish deep fried Mars bar. More on that later.

On Saturday a true gentle man, Mr. Rae Ackerman, gave the Keynote Address. His reminiscence of his career in our industry encouraged us to pause and question our methods of planning for the future. He dares us to be bold and look beyond our "season" or current curriculum where, he assures us, we will find more of ourselves than we thought possible. His side bar theme was that it was time for the very talented 35 year olds in the business to move over the "old farts" and get on with assuring that this be a dynamic place to be.

The conference moved over from the Prairie

Theatre Exchange to the Royal Winnipeg Ballet studio for the tradeshow. Fourteen firms selling staging, seating, lighting, audio, textiles and more were present. An interested crowd of CITT members visited the stands to see the new products that help us offer the quality productions our patrons expect of us all in the performing arts.

Afterwards the crowd kept moving, this time to the Manitoba Theatre Centre Warehouse for a delicious and plentiful BBQ. To help us all digest the platefuls of hawg, Pam Nichols led a capacity crowd on a tour of the Manitoba Theatre Centre mainstage through shops and stage. The crowd then dispersed into the prairie night and the search for the Scots delicacy continued.

Sunday lunch was reserved for the second annual CITT Awards presentation. Let me simply say that all those who were honoured are most deserving and that this humble ceremony only begins to give them the thanks and recognition they deserve.

Now getting back to those smaller events—the sessions and to the delegates. I have one strong impression both from the sessions I was able to attend and from the coffee break chats with my colleagues—maturity. This organisation has matured since I was last able to attend a Conference in Montréal. We are addressing the professional day-to-day concerns of the practitioners of our trade. We have begun proposing standards to serve as guidelines for professional quality work. Our collective voice is heard when we advocate for change to laws and regulations. We are structuring ourselves so as to fulfil our mission statement. We are looking forward to that place Rae Ackerman showed us.

## REMINDER

**USITT YOUNG  
DESIGNERS &  
TECHNICIANS AWARDS  
NOMINATIONS  
DEADLINE  
DECEMBER 3**

**VISIT THE WEB SITE**

**www.usitt.org  
FOR DETAILS**

## *Interested in having your portfolio reviewed at the USITT Annual Conference & Stage Expo 2000 in Denver?*



Portfolio reviews, sponsored by the USITT Commissions, will be scheduled during the Denver Conference. The USITT Portfolio Review is your annual opportunity to meet for 30 minutes with professionals in your field to discuss your portfolio, resume, and career. There will be separate sessions for scenery, lighting, costume design, costume technology, props, technical production, and management.

Copy and complete the Portfolio Review Registration Form.

Mail or fax the form, or email the information requested. Registrants will receive a letter in return indicating receipt of the information. Two or three weeks prior to the Denver Conference all registrants will be notified of their scheduled review day, time, and location.

For additional information on the Portfolio Review process, please contact:

Douglas D. Molash

Phone: 305-348-2564

Email: molashd@fiu.edu

### USITT PORTFOLIO REVIEW REGISTRATION FORM

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Province \_\_\_\_\_

Zip/Postal Code \_\_\_\_\_

Country \_\_\_\_\_

Office Phone \_\_\_\_\_

Home Phone \_\_\_\_\_

Fax \_\_\_\_\_

Email \_\_\_\_\_

University/College/Company Affiliation (if applicable) \_\_\_\_\_

Please select one:

☐ Undergraduate Student    ☐ Graduate Student    ☐ Other

Area of Review: (please select one)

☐ Costume Design    ☐ Costume Technology  
☐ Management Resume    ☐ Lighting Design  
☐ Props    ☐ Scene Design  
☐ Technical Production

### RETURN BY MARCH 3, 2000

by EMAIL to:  
Douglas D. Molash  
at  
molashd@fiu.edu

by MAIL to:  
Douglas D. Molash  
Florida International University  
Dept of Theatre and Dance  
WPAC 134B  
Miami, FL 33199

**FACULTY POSITION IN DESIGN – FIELD:** Design. Open, a nine-month appointment with rank and salary commensurate with qualifications and previous experience. **COMMENCING:** 1 July 2000, with classes beginning in late September. **QUALIFICATIONS:** At least an M.F.A. or its equivalent, and teaching and professional design experience. Ability to teach all aspects of scenic design from introductory to advanced levels. A second specialty area in media, costume design, or lighting design. Duties include designing major productions and supervising student designs. Ongoing professional design work. **RESPONSIBILITIES:** Duties will include teaching undergraduate design courses, and topics courses as appropriate to specialty. Standard load is five quarter-length courses per year. One or two major production designs and supervision of student designs. Research and creative work are necessary for advancement within the University of California. Candidates with interdisciplinary interests are also encouraged to apply. **APPLICATIONS:** The letter of application, curriculum vitae with full bibliographical citations, and names and addresses of three sponsors should be sent at this time. The letter of application should take care to identify particulars of how candidates propose to contribute to the overall mission of theatre studies within the programs of the College of Letters and Science. At this time do not send supporting docu-

mentation. Applications should be addressed to: Professor Sue-Ellen Case, Chair, Department of Theatre and Dance, University of California, Davis, One Shields Avenue, Davis, CA 95616. **DEADLINE:** January 3, 2000. The University of California, Davis, is an affirmative action/equal opportunity employer. The University undertakes affirmative action to assure equal employment opportunity for minorities and women, for persons with disabilities, and for special disabled veterans, Vietnam era veterans, and any other veterans who served on active duty during a war or in a campaign or expedition for which a campaign badge has been authorized.

**ASSISTANT PROFESSOR - TECHNICAL DIRECTOR - 10-month, tenure-track** beginning August 1, 2000. Summer employment optional. Required: For all faculty appointments effective communication in English is required; MFA in Technical Theatre or equivalent professional experience; record of teaching/technical direction for BA/BFA and/or MFA programs; background to include but not limited to stage rigging, metals, plastics, carpentry, computer literacy, dynamic structural systems, project management and other related skills in technical direction with willingness to investigate and utilize new technologies and materials. Preferred: Experience to include general electronics, CAD and active participation in professional organizations. Salary: Competitive and based upon qualifications and experience. Position includes full benefits package. Deadline: Priority given to applications received by January 15, 2000, but will remain open until position is filled. Send: Letter of application, resume, original transcript, three current letters of recommendation and 10 slides of your work, with a SASE for their return to: Alexander Adducci, Chair, Technical Director Search, School of Theatre and Dance, Northern Illinois University, DeKalb, IL 60115. Minorities and Women are encouraged to apply. AA/EEO Institution.

velop long-term programmatic goals. An interest in integrating an active production program, including a summer theatre program, with a rigorous academic curriculum is essential. The program has both B.A. and B.F.A degree tracks. Facilities include a 325-seat thrust stage and a 775-seat proscenium house. The chair must be a stage director with a proven record of successful production work in the academy and in professional theatre. Demonstrated skills and experience in actor-training and musical theatre are required. An interest in teaching playwriting is desirable. Strong administrative skills and commitment to excellence in undergraduate liberal arts education are prerequisite. An interest in interdisciplinary collaborations with theatre colleagues and with faculty across the University is desirable. M.F.A in Acting/Directing with extensive professional and academic directing credits and experience as an Artistic Director in academic and/or professional settings are required. Review of applications will begin November 15, 1999 and continue until the position is filled. Please send a letter of application, curriculum vitae, statement of teaching and administrative philosophy, and three current letters of recommendation to: Theatre Chair Search, Southwestern University, Job #9918, P.O. Box 770, Georgetown, TX, 78627-0770. EOE/M/E

**THEATRE ARTS - Dordt College** faculty position beginning August 2000; M.F.A. in Theatre Design or Ph.D. in History and Literature considered. If degree is in either area, extensive exposure in the other is required. Qualified persons committed to a Reformed biblical perspective and educational philosophy are encouraged to send a letter of inquiry that provides evidence of that commitment and a curriculum vitae to Dr. Rockne McCarthy, Vice President for Academic Affairs; Dordt College; 498 4<sup>th</sup> Ave. NE; Sioux Center, IA 51250-1697; facsimile: 712 722-4496; E-mail: vpaa@dordt.edu.

**THEATRE ARTS: COSTUMER - Dordt College** staff position beginning January 2000; Four-year degree in Performing Arts coupled with special course work in costume design and construction with a minimum of 3 years related experience or an equivalent combination of education, experience and training; on-going professional development. Qualified persons committed to a Reformed biblical perspective and educational philosophy are encour-

**CHAIR/ARTISTIC DIRECTOR - DIRECTING/ACTING PROFESSOR - The Department of Theatre at Southwestern University** is seeking nominations and applications for a distinguished theatre educator and artist whose academic and professional accomplishments warrant a tenure track appointment at the senior level. The department seeks a highly motivated teacher-artist, artistic director, and theatre administrator who will collaborate with current department faculty to de-



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Technology Professionals in the Performing  
Arts and Entertainment Industry*



aged to send a letter of inquiry that provides evidence of that commitment and a curriculum vitae to Dr. Rockne McCarthy, Vice President for Academic Affairs; Dordt College; 498 4<sup>th</sup> Ave. NE; Sioux Center, IA 51250-1697; facsimile: 712 722-4496; E-mail: vpaa@dordt.edu.

**SMITH COLLEGE, DEPARTMENT OF THEATRE** – Guest Artist/Assistant Professor in Lighting Design. Two-year Guest Artist/Assistant Professor appointment in Lighting Design, Theatre Department, Smith College, Northampton, MA. To teach introductory and advanced lighting design courses; design and/or supervise student design of six to eight productions and supervise lighting for smaller workshops in Theatre and Dance Departments interested in exploring different approaches to production and design; teach and model textual analysis through design perspective; work collaboratively on productions. Will work with full-time lighting assistant. Qualifications: professional experience and/or M.E.A. Starting date: September, 2000. Submit letter about your work, resume, and three letters of recommendation by February 1, 2000 to Ellen W. Kaplan, Chair of Search Committee, Theatre Department, Smith College, Northampton, MA 01063. Smith College is an equal opportunity employer encouraging excellence through diversity. Visit us at [www.smith.edu](http://www.smith.edu)

**THEATRE ARTS: TECHNICAL DIRECTOR AND AUDITORIUM MANAGER** staff position beginning June 2000; B.A. or B.E.A. in theatre or compatible experience; ability to construct theatre scenery from technical drawings and read CAD for design and lighting; management of auditorium. Qualified persons committed to a Reformed biblical perspective and educational philosophy are encouraged to send a letter of inquiry that provides evidence of that commitment and a curriculum vitae to Dr. Rockne McCarthy, Vice President for Academic Affairs; Dordt College; 498 4<sup>th</sup> Ave. NE; Sioux Center, IA 51250-1697; facsimile: 712 722-4496; E-mail: vpaa@dordt.edu.

**ASSISTANT PROFESSOR/SCENIC AND LIGHTING DESIGNER** - Centre College, highly selective liberal arts college, seeks designer/teacher for vigorous undergraduate

drama program. Tenure-track appointment. Design/tech MFA or DFA preferred, equivalent professional experience considered. CADD expertise and collaborative skills essential. Liberal arts educational experience a strong plus. Responsibilities: teach four courses yearly in technical theatre, lighting and scenic design and other area(s) of expertise; design mainstage shows and assist construction; supervise student designs; recruit, advise, contribute to program governance and operation. Salary/benefits highly competitive. Excellent facilities in Norton Center for the Arts. Send application letter, resumé or vita, samples of design work, and three recommendation letters to: John C. Ward, Dean, Centre College, 600 W. Walnut Street, Danville, KY 40422-1394. Review of applications begins January 17, 2000; applications accepted until position filled. EOE. Women and minority applications strongly encouraged.

**TECHNICAL DIRECTOR/LECTURER** - Full-time staff position with teaching responsibilities. Four main stage show season, mentors three student productions, one dance concert. Supervises an assistant and an assistant lighting designer. Executes scenic/lighting/sound designs; assists set/lighting designer in execution of settings, lights and props; maintains theatre, shops, equipment and storage; supervises student crews; possible design opportunities during academic year and three show summer season. MFA in technical theatre required, professional theatre experience preferred. Demonstrated experience in drafting, CADD, construction techniques, computerized lighting/sound software. Ability to teach beginning course on technical theatre and scenic design. Salary competitive. Submit letter, resume and three letters of recommendation to Brown University, Human Resources 1979/F00689, Providence, RI 02912. Brown University is an EEO/AA employer.

**ASSISTANT PROFESSOR OF SCENERY/LIGHTING DESIGN** - The position requires an MFA, PhD or the equivalent in theatre from an accredited university with a minimum of three years of university teaching and professional experience. Candidates must have experience teaching all areas of scenery and lighting design. Familiarity with current technology and computer applications in theatrical design and a record of professional design activities is essential. Experience in designing for film or television is desirable. The department offers the BA, MFA, PhD. Salary nego-

tiabile, commensurate with experience. Starting date: August 2000. All applications received by December 15, 1999 are assured of full consideration. To apply, please send a letter of application, vita, representative slides (limit 20), and three letters of reference to: Search Committee/Design, Department of Drama, University of Georgia, Athens, GA 30602-3154. The University is an Equal Opportunity/Affirmative Action Institution. Minorities and women applicants are encouraged to apply.

**GRADUATE TEACHING ASSISTANTSHIPS** - at the University of Kansas. MFA program in Scenography, teaching in Lighting, Scenic, or Costume Production, and Makeup. 3-year curriculum including 4 or more design assignments on large proscenium or blackbox stages, design opportunities in one, two, or all areas. Opportunities to work with CAD, Virtual Reality, film production within department, to design outside the department. G.T.A. stipends \$10,000 plus full tuition waiver. Portfolio required. Contact: Delores Ringer, Department of Theatre and Film, UNIVERSITY OF KANSAS, Lawrence, KS 66045. 785-864-2688 or [ding@eagle.cc.ukans.edu](mailto:ding@eagle.cc.ukans.edu); Fax 785-864-5251; Web site: <http://www.ukans.edu/~theatre>

**SCENIC DESIGNER - ASSISTANT PROFESSOR** - The Department of Theatre at Southwestern University is seeking a scenic designer to teach design and design productions in an undergraduate liberal arts environment. Excellent skills in scene painting are essential. This is a full-time, tenure track appointment at the assistant professor level. Teaching areas include scenic design, scene painting, and properties design as well as team-teaching an introduction to design course with the resident lighting designer and costume designer. Production responsibilities include designing four mainstage productions and mentoring student designs during the academic year. Designing for a summer theatre program is an optional opportunity. The program has both B.A. and B.E.A degree tracks. Facilities include a 325-seat thrust stage, a 775-seat proscenium house, and a fully equipped scene shop. M.E.A in scenic design, evidence of excellent teaching skills, and an outstanding record of extensive and highly successful designs in both academic and professional settings are required. Review of applications



will begin November 15, 1999 and continue until the position is filled. Please send a letter of application, curriculum vitae, a statement of teaching and design philosophy, and three current letters of recommendation to: Scenic Designer Search, Southwestern University, Job #9919, P.O. Box 770, Georgetown, TX, 78627-0770. EOE/M/F

**SYRACUSE SCENERY & STAGE LIGHTING CO., INC.** is seeking a **FULL TIME LIGHTING TECHNICIAN**. Duties will include repair and maintenance of rental equipment, field service, and initialization of new systems. The job includes both in-house and field work. Travel is required. The ideal candidate will have working knowledge of electronics systems, be familiar with digital and analog lighting controls, as well as modern conventional and intelligent theatrical fixtures. Training will be provided on a continuing basis. Salary commensurate with experience. To apply please send resume together with salary requirements to: Syracuse Scenery, 101 Monarch Drive, Liverpool, NY 13088, fax 315-453-7897 or email SSSLFPW@aol.com.

**ASSISTANT EDUCATION SPECIALIST/SCENERY, PROPERTIES TECHNOLOGIST - UNIVERSITY OF MINNESOTA, DEPARTMENT OF THEATRE ARTS AND DANCE** seeks a 100%-12 month annually renewable (based on funding and performance), assistant education specialist position. To work with Technical Director, supervise and train student staff and laboratory students in layout, construction, painting, installing, maintaining and striking of scenery and properties for University Theatre and Dance productions. To teach at least 2 courses per year in the areas of Scenery/Properties Technologies. Minimum Qualifications: B.A. degree experience with scenic/properties related skills and with the tools and processes required to produce scenery/properties for the Theatre. A minimum of one year of experience in training and teaching students on both the undergraduate and graduate level. Good organizational and people skills a must. Skills and experience in welding (MIG, Arc, Gas), stage rigging, stage mechanics preferred. Salary Range: \$28,000-\$31,000 for 12 months. Beginning date of Appointment: Early August/September 2000, specific date to be negotiated. Send letter

of application with your name, phone number, resume/vita and three letters of recommendation to: Coordinator, Scenery, Props/Assistant Education Specialist Search Committee, Department of Theatre Arts and Dance, 580A Rarig Center, 330-21st Avenue South, Minneapolis, MN 55455. Applications will be accepted through January 15, 2000. For questions, contact the Search Coordinator: emmel001@tc.umn.edu For additional information, visit the Department website: <http://cla.umn.edu/theater/index.html> or the University website: <http://www.umn.edu> The University of Minnesota is an equal opportunity educator and employer.

**SCENIC DESIGNER/ASSISTANT PROFESSOR** - Tenure track position effective fall 2000. Teach beginning and advanced design and technical production classes. Design sets or supervise student set designers for 4-5 major productions each year in undergraduate theatre and dance program. Abilities in additional design areas desirable. Other responsibilities include student advising, curriculum development, scholarly and professional activities. MFA/PhD required. Compensation commensurate with experience and qualifications. Send application letter, vita, academic transcripts, names, addresses, phone numbers of three references to Search Committee, Department of Theatre and Dance, Appalachian State University, Boone, NC 28608. All materials due by December 1, 1999. Appalachian State is an AA/EO Employer.

**THE SCHOOL OF THEATRE AND DANCE** seeks an Assistant Costume Shop Manager/Cutter-Draper to fill a staff position beginning 8/16/2000. The school consists of 23 faculty offering BA, BFA and MFA degrees. Duties include: draping, cutting, supervising stitchers and students, attending dress rehearsal for approximately 8 productions a year. Salary is \$22,500 per 9-month full-time contract with benefits package. Application deadline: 2/1/2000. Minorities and women are encouraged to apply. NIU is an EEO/AA. Send letters of application, resume, three current letters of recommendation, official transcript to: Assistant Costume Shop Manager/Cutter-Draper Search Committee, School of Theatre and Dance, Northern Illinois University, DeKalb, IL 60115. [www.vpa.niu.edu](http://www.vpa.niu.edu).

**COSTUME DESIGNER** - University of Texas-Pan American seeks a designer with responsibilities for the design and execution of costumes and some scenic design for Communication Department productions with some teaching responsibilities. Experience in other areas like publicity/graphic design, management or children's theatre preferred. Staff position to be converted to assistant professor upon faculty retirement. MFA required. Jan. 2000 or until filled. \$34K plus benefits. Send resume and letter of intent to: Costume Search Committee, Communication Department, UTPA, Edinburg, Texas 78539. For more information, call 965-381-3583. UTPA is an AA/EOE employer.

**HUGE 4-5 DAY AUCTION** - Liquidation of Theatrical & Special Event Décor. Monday-Thursday, Nov. 29-Dec. 2<sup>nd</sup>, 10am. Preview Sun., Nov. 28, 1-4pm. Dorcy Productions, 4622 Independence Ave., Kansas City, MO. Featuring: 1000's of stage props \* 9' Sarcophagus \* suits of armor, etc. \* hundreds of costumes \* bolt after bolt of fabric \* indoor & outdoor water fountains \* spotlights \* truss \* sound equipment \* microphones \* electrical supplies \* cable of all sizes \* hundreds of foamcore and wallboard stand-ups and cut-outs \* hand-painted scenery \* life-size statuary \* candle holders of all kinds and sizes \* table linens \* décor for any holiday or themed event imaginable \* table-top centerpieces \* buffet treatments \* enormous collection of stage sets \* Call for brochure or visit our website at [www.catesauction.com](http://www.catesauction.com) Burkeen Auctions & Cates Auction & Realty Since 1942 (816) 781-1134.

**ASSISTANT TECHNICAL DIRECTOR** - Lied Center for Performing Arts, University of Nebraska-Lincoln. Supervise all production areas, including staff management, event planning and operation of theatrical equipment/systems for the Lied Center for Performing Arts. Assist with budgeting, production scheduling, event advance/presentation and technical needs for outreach activities. Bachelor's in fine arts or related degree plus three years professional theatrical experience required; equivalency considered. Experience with stage production management and knowledge of the technical aspects of performance venues and applicable safety regulations essential. Supervisory skills necessary. Production budget management experience and computer skills preferred. Excellent benefits. Re-

## CLASSIFIED ADS

view of resumes will begin December 1. Position will remain open until a suitable candidate is found. Submit cover letter, resume and the names, addresses and telephone numbers of three professional references to Susie Ahlberg, 301 North 12<sup>th</sup> Street, PO Box 880151, Lincoln, NE 68588-0151. UNL is committed to AA/EEO and ADA/504. If you require accommodation, please call (402) 472-4713.

**ASSISTANT PROFESSOR OF THEATRE ARTS** – The Department of Mass Communications and Theatre Arts invites applications for a tenure track position in Theatre at the rank of Assistant Professor beginning August 2000. PhD preferred, M.F.A. required with professional and teaching experience. Responsibilities include directing one production per semester, teaching undergraduate courses in acting, directing, public speaking, interdisciplinary courses and other appropriate courses in Theatre. A strong commitment to teaching and an active research agenda is required. Excellent salary/benefits, depending on experience. Send letter of application, vita and list of references and/or letters of recommendation to: Dr. Chester Gibson, Chair, Department of Mass Communications and Theatre Arts, State University of West Georgia, Carrollton, Georgia 30118. Review of Applications begins January 15, 2000.

**INSTRUCTOR/ASSISTANT PROFESSOR OF TECHNICAL THEATRE/DESIGN** – The State University of West Georgia invites applications for a tenure track position in technical theatre/design beginning August 2000. PhD preferred, M.F.A. required with professional and teaching experience. Responsibilities include teaching technical theatre and design courses, theatre appreciation and other appropriate theatre courses, designing and supervising construction of sets for departmental theatrical productions. Excellent salary/benefits depending on experience. Send letter of application, vita and list of references and/or letters of recommendation to Dr. Chester Gibson, Chair, Department of Mass Communications and Theatre Arts, State University of West Georgia, Carrollton, Ga. 30118. Review of applications begins January 15, 2000.

**CALIFORNIA STATE UNIVERSITY, SACRAMENTO** seeks Assistant Professor of Scenography. Full time/tenure track. Candidates must hold an M.F.A. or equivalent terminal degree. Candidates will provide evidence of significant successful college/university teaching experience at introductory, undergraduate and graduate levels and significant scenographic experience in both academic and professional venues. Applicants should provide evidence of experience teaching scenic design and scenography, theatre aesthetics, script analysis, theatre history, literature and dramatic theory. Successful applicants will show commitment to developing imaginative and socially aware undergraduate students who are prepared to seek postgraduate studies in scenography or design. Mastery of CAD skills and ability to teach scene painting and stagecraft preferred. Appointment begins August 2000. Review of files will begin 1 December 1999. To receive consideration applications must be received by 4 February 2000; position remains open until filled. Ability to work with a diverse student population is required. Applications must include a letter of interest, curriculum vitae, and at least three letters of recommendation. References must include addresses and telephone numbers. Send applications to: Chair, Search Committee, Department of Theatre Arts, CSU, Sacramento, 6000 J Street, Sacramento, California 95819-6069. EEO/AA

**ESTA JOB BOARD** - Your one-stop source for employment listings in the entertainment technology industry. <http://www.esta.org>. ESTA an-

nounces a new on-line service, the ESTA Job Board. A comprehensive listing of available jobs and internships with ESTA member companies including opportunities in sales, rentals, customer service, production, field service, project management, product development, administration/finance and marketing/PR.

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

## CLASSIFIED ADVERTISING

The classified ads section of *Sightlines* is an effective, cost-efficient means to advertise a position vacancy, product or service. All classified ads printed in the newsletter also appear on USITT's Web site - at no additional cost. Advertisers have the option of requesting their classified ad not be published on the Web, but all ads submitted for publication will appear in *Sightlines*. Classified ad deadline is the fifteenth day of the month prior to publication. Classified ads will be posted on the Web site prior to the *Sightlines* publication date and will remain posted for at least 30 days.

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



## USITT CALENDAR: November 15, 1999 - February 15, 2000

### NOVEMBER

- 15 **Sightlines:** December editorial deadline
- 18-21 **OISTAT:** Executive Committee Meeting – Tallinn, Estonia
- 19 **Institute Business:** Board of Directors Meeting – Orlando
- 30 **Conference:** Program Coordinator distributes Denver draft program for review

### DECEMBER

- 1 **TD&T** Winter editorial deadline
- 3 Awards for Young Designers & Technicians in the Performing Arts nominations deadline
- 3 **Conference:**
  - Very Early Registration deadline – Denver Conference & Stage Expo
  - Student Volunteer Program applications deadline
- 14 **Conference:**
  - final deadline for Denver program information: session titles, descriptions, chair names and presenter biographies
  - final deadline for session technical needs, audio/visual, computer equipment, etc.
- 15 **Sightlines:** January editorial deadline
- 30 **Conference:** Stage Management Mentoring application deadline

### JANUARY

- 2 **Conference:** Confirm USITT non-member presenter travel and housing
- 3 **Conference:** Long Beach Conference programming resource list distributed to VP Programming, VP Commissions and Commissioners
- 4 **Conference:** Young Designer's Forum deadline
- 8 - 9 **Conference:** January Conference Committee meeting – Denver – tentative
- 11 **Election:** Ballot deadline
- 15 **Conference:** Program recommendations for 2001 Long Beach due to VP Programming  
**Sightlines:** February editorial deadline
- 27 **Grants & Fellowship:** Project Grant & Fellowship application deadline
- 29 **Midwest Section:** Matinee Day in Chicago

### FEBRUARY

- 2 **Institute Business:** Denver meeting Call for Reports issued
- 8 **Conference:** VP Programming distributes Long Beach Conference sessions proposal list and FINAL Denver Conference program schedule
- 15 **Sightlines:** March editorial deadline

usitt sightlines

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