



NOVEMBER 2001

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UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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

sightlines

Our sorrow...

The tragic events of September 11, 2001 have had an effect on all our lives. The loss of life at the World Trade Center, at the Pentagon in Washington DC, and in Pennsylvania has been significant and devastating.

We thought all our members would appreciate reading them, as we did. It is comforting to know this terrible act is being condemned well beyond our own borders.

The first message, from one of our OISTAT friends, arrived in the USITT general mailbox on September 12, 2001. Others have followed. Some were first sent privately, but all have agreed to be shared with the entire membership.

From Ron Morissette, President of CITT

The Canadian Institute for Theatre Technology has adopted the following motion and it is my privilege to communicate it to you on behalf of all of the membership:

“The Board of Directors of CITT, on behalf of our members in the Canadian live performance community, express to our friends and colleagues at the USITT our shared sense of shock and horror at the terrorist attacks which took place in the United States on September 11, 2001.

“Our hearts, prayers and sympathy go out to all those who may have been personally affected by these tragic events. Further, we wish all members of USITT and the live performance community in the United States to know that they are remembered in our thoughts and prayers as they struggle to cope through this trying time.”

With our most sincere respects.



Jerome and Christa Maeckelbergh, of Antwerpen, Belgium

My Dearest American Friends,

We are all terribly shocked and wordless in our mind to these incomprehensible attacks to the American nation and to the American people. Besides the inconceivable human distress it causes, it is an attempt to destroy democracy in general which concerns the whole world.

attempts. We hope with the American people that freedom and democracy will survive these inhuman acts, for the sake of humanity.



From Howard Bird, Executive Director; and David Edelstein, Chairman, ABTT

I am writing because of the events of the last week. The Association of British Theatre Technicians have our friends in the States very much in mind at the moment. The reaction to the terrible destruction in New York and Washington has been in everybody’s thoughts and we send our heart felt sympathies to you. The impact of the story here has been overwhelming.

Please let us know how you all are so that we can spread the word to friends over here.

Our warmest regards to you at this time.



From In Jun Kim, scenographer, of Seoul, Korea

I saw the terrible news on TV last Tuesday. New York is a beautiful city though I never been. I’m so sad what it was happened there. Today, all Korean people

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

USITT membership application forms and additional membership information are available from the USITT web page at [www.usitt.org](http://www.usitt.org) or by contacting USITT.

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

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##### EDITOR

**Tom Scharff**, *General Manager*

#### 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](mailto:info@office.usitt.org)

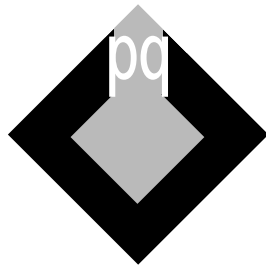
web: [www.usitt.org](http://www.usitt.org)

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## Prague Quadrennial Efforts Receive \$11,000 Grant

The Tobin Foundation for Theatre Arts has awarded USITT a \$11,000 grant to support the United States Student Exhibit and students' attendance at the 2003 Prague Quadrennial. Alexandra Bonds, Commissioner for the PQ 2003 Exhibition, worked to secure the grants. She acknowledged the help of Arnold Aronson, president of the PQ jury in both 1991 and 1999; Ron Naversen, a member of the Student Exhibition Committee; Margaret Mitchell, PQ 2003 Steering Committee Member; and Richard Durst, chair of USITT's International Committee, for their assistance in submitting this grant.

Sandy is continuing to seek assistance in funding this special part of the Prague Quadrennial. "Early support from the Tobin Foundation is especially appreciated," she said "as we are committed to increasing student attendance at PQ." The grant includes \$5,000 to support the Student Exhibit and three student scholarships of \$2,000 each.

In the letter awarding the grant Mel Weingart, Foundation president, noted "Among the primary missions of The Tobin Foundation for Theatre Arts is to support theatre design as a distinct and worthy art form, to provide financial assistance to exceptional talent in theatre design, and to aid in furthering the study of theatre design through various educational opportunities."

Mr. Weingart, Linda Hardberger, and Robert Perdziola from The Tobin Foundation for Theatre Arts are also planning to attend the upcoming Prague Quadrennial.

The 2003 PQ will be the tenth time this internationally renowned cultural event has been held. The exhibition of stage design and theatre architecture also includes a student design exhibition in addition to the design and architecture competitions.

## *Our sorrow...*

*(Continued from page 1)*

prayed silently for the victims of tragedy in USA. I hope your family is all right. I give you my great condolences.



### From Karin Winkelsesser, editor of *Buhnentechnischen Rundschau - BTR*, a German publication

It took me some time to realize what happened, therefore my late reaction to the catastrophe that struck your country. First of all, I would like to express my deepest compassion with your compatriots who lost their lives and are mourning on friends and relatives. It is difficult to believe that we are at war now. I never believed in weapons as a means of solving conflicts, and now we have to face a spiral of violence that will change our world. I never give up the hope that peaceful and rational forces will refrain the decision taking authorities from violent reactions, but at the moment the situation seems rather hopeless.

As a sign of optimism for myself, I booked my flight to Hong Kong yesterday. In these times, it is important to care for

international friends and colleagues, and I really hope that we will be able to meet (for the OISTAT Governing Board meeting in Hong Kong).

Please be assured of my feelings of solidarity with you and your family, your colleagues and friends in this horrible situation. With all my good wishes.



### From the costumer at Arts Institute of Bournemouth, England

To all our friends and colleagues in the US: Our prayers and thoughts are with you and your fellow citizens during this most appalling time. We are thinking of you but feeling rather helpless.



### From Danuta Kuznicka, Scenographic Historian of Warsaw, Poland

What a terrible day for America, for you, for all of us. What a terrible time. Are you all right? How is your family? We are so frightened and we share your sorrow. The pathway in front of American Embassy in Warsaw is full of candles and flowers. We pray for you all at our churches and at home. We love you.



The news from New York City, Pennsylvania, and Washington, DC has certainly overshadowed the happy news which usually appears in this space. Instead we will join with all our members in expressing the hope that all those within your circle are safe.

**CONTRIBUTING  
USITT  
MEMBERS**

**NEWS**

A new portable audience chair has been introduced by **Wenger Corporation**. The new product offers unmatched flexibility, features a stable, freestanding design, and can be moved or reconfigured easily making it ideal for black-box theatres, arenas, and other reconfigurable spaces, the company says. The thickly padded seat and back includes lumbar support with upholstery available in black, dark blue, and burgundy. The chair features black metal frame made of 16-gauge rectangular tube steel and black-finished hardwood armrests. Together with Wenger's Upper Deck tiered riser system, this new portable audience chair creates an integrated seating solution. More about the new portable audience chair, including storage and attachment options, can be found on the company's web site at [www.wengercorp.com](http://www.wengercorp.com).

**Rose Brand Theatrical Fabrics, Fabrications, and Supplies** has created its new 2002 catalog, featuring a broad array of products. The catalog also features the company's improved web site, [www.rosebrand.com](http://www.rosebrand.com), where you can order products 24 hours a day, or find a form to request a custom sewing quote. The catalog highlights new colors and sizes of existing products, an expanded rental section, and a new props section as well as new products.

**Entertainment Design's** Broadway Lighting Master Classes and Broadway Sound Master Classes continue to build excitement. This is the first year for the Broadway Sound Master Classes, but they will be modeled on ED's highly successful Broadway Lighting Master Classes. Both classes will run December 5 to 9, 2001, in New York City. Jules Fisher is Creative Consultant and Sonny Sonnenfeld is Founding Consultant for BLMC. Abe Jacob is Creative Consultant and David Johnson is Conference Manager for BSMC.

USITT members receive a discount on registration for either class. Scholarships are also available to qualified individuals. For more information, visit the BLMC/BSMC home page at [www.intertcpevents.com](http://www.intertcpevents.com)

Entertainment Design is again sponsoring the EDDY Awards which will be held December 7, 2001, in New York City.

**SUSTAINING  
USITT  
MEMBERS**

**NEWS**

We welcome **Cobalt Studios** as a new Sustaining Member of the Institute. Cobalt and co-founder Rachel Keebler are long-time supporters of USITT and we appreciate the increased level of support they have shown by upgrading their membership to Sustaining Member. Cobalt Studios, of White Lake, New York, is a professional scenic painting studio that also teaches scenic art. Cobalt specializes in backdrop painting. The studio has already announced the dates for its 2002 intensive training program, which will be held July 29 through August 16, 2002. More information can be found at the company's web site, [www.fcc.net/cobaltstudios](http://www.fcc.net/cobaltstudios).

**Theatre Arts Video Library**, to be more "earth friendly," is inviting people to visit its catalog on the web at [www.theatreartsvideo.com](http://www.theatreartsvideo.com). A traditional printed catalog is still available upon request.

Prominent in the lighting rig for *My Fair Lady*, which transferred to the Theatre Royal Drury Lane in London, are 28 **Wybron CXI** Color changers supplied by White Light. Wybron also was on hand when *The Riverdance Liffey* ensemble appeared on stage in Cologne, Germany, in August. The cast was surrounded by new equipment, including 99 seven-inch Colorams supplied by Neg Earth, after a fire which affected the end of the River Dance European spring tour in June.

**Stage Research, Inc.**, is continuing to produce and distribute its newsletter electronically. To subscribe, visit their web site at [www.stageresearch.com](http://www.stageresearch.com).

**TMB** has announced the opening of TMB Beijing. CEO Colin Water said "With customers involved in projects throughout China, local coordination has become essential." Cherry Huan, a Beijing resident who has worked with TMB on a freelance basis for several years, is Office Manager. The new

*(Continued on page 4)*



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

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

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

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## SUSTAINING MEMBERS

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A V Pro, Inc.  
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Bandit Lites, Inc.  
Ben Nye Makeup  
Big Image Systems AB  
BMI Supply  
B.N. Productions, Inc.  
CAE, Inc./Leprecon LLC/Littlite LLC

## Around the Office

*Continued from page 3*

operation is the culmination of 10 years of work in the region. "We expect great things from our new location, especially with someone as talented as Cherry Huang heading it up," Colin said.

### Industry News

**Cast Lighting** has been honored with a 2001 Emmy Award for Engineering Development. WYSIWYG by Cast Lighting has been both an industry leader and a standard since being introduced in 1994. Cast Lighting, of Toronto, Canada, also provides full-service lighting design and consultation for live, televised, and film productions, and architectural lighting. One of Cast's most widely seen undertakings was the creation and operations of a Super-WYSIWYG system for the Sydney Olympics which allowed the lighting designers to pre-cue the opening and closing ceremonies offsite in their offices. The custom-made 17,000-channel WYSIWYG system simulated 32 universes of DMX.

### Moved Again?

We appreciate the help of all of our members in making sure we have correct information about them. Please let us know

if you or your organization has an updated address, phone number, or e-mail. We need correct contact information so we can provide all your membership benefits.

Don't become one of our missing members. You can update us any time using the link from [www.usitt.org](http://www.usitt.org), or call us at 800-93USITT. **We urge you to let us know about any changes.**

We are currently seeking information on several people, including James Christopher, Eugene Darlau, Yolanda Graham, Frances Hughes, Dawn Marks, Rickie Palmer, Rachel Stubbs, and Andrea Wright. Please let us know by e-mailing [barbara@office.usitt.org](mailto:barbara@office.usitt.org) or calling 800-93USITT if you have the correct addresses for these members.

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

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*

## Costume Symposium Will Visit Cincinnati

Once again, I take great pleasure in hosting the USITT Costume Symposium at the University of Cincinnati College Conservatory of Music. The 2002 event will be held August 1 to 3.

Ten years ago CCM was gearing up for major renovations and construction of new facilities that included a new costume shop and renovation of old spaces for new costume storage on site. The new complex was dedicated in September 2000. One session of the symposium will be dedicated to touring this new facility.

Storage is an issue that we address every day. Sessions will include touring the College Conservatory of Music and Playhouse in the Park storage spaces. We also plan to have a slide/poster type session on storage solutions. Be prepared to send your best solutions in slide, poster, picture disk, or copy-ready handout to me at CCM. Expect more details to follow.

Resident faculty costume designer Dean Mogle will create an exhibit of costumes from our recent acquisitions from the Broadway production of *Cyrano, the Musical*, designed by Yan Tax; and the

Broadway and touring productions of *The Scarlet Pimpernel*, designed by Jane Greenwood. Dean will lead the group through an up close and personal view of the construction and fabrications of these costumes.

Costume Symposium participants will see one of the CCM Hot Summer Nights series productions with options to purchase tickets to two more productions at CCM or Cincinnati Playhouse in the Park.

While in the neighborhood of Cincinnati Playhouse in the Park, we will visit the Cincinnati Art Museum for a tour of their galleries with a docent and of the costume collection area with Cynthia Amneus.

An optional pre-conference trip to Baer Fabrics in Louisville, Kentucky, will be offered for a nominal transportation fee. We are planning for a full busload. Bring your credit cards, purchase orders, and checkbooks for this special trip.

More information and registration forms will be available from [www.usitt.org](http://www.usitt.org) or from the USITT Office at 800-93USITT when all details are finalized.

**Kathie Brookfield**

*Costume Symposium*



# Help Always Welcome on Commissions Projects

One of those Frequently Asked Questions about USITT is "What can I do to get involved?" The answer is that there are many ways. Certainly Regional Section participation is a good place to start, either just attending programming events, or getting involved in planning programming or on the Board. The USITT Commissions are another resource.

USITT's 10 commissions each have programming responsibilities for the Annual Conference & Stage Expo. All have ongoing projects that are always enhanced by additional participants. New project proposals are also welcome, as each commission attempts to meet its mission statement: "...to promote, recognize, and provide research activities of the various subject areas." (Article VII, Sections 2 of the USITT By-Laws; also read Section 1.)

Get involved today by looking at the active projects list. If you see something of interest, contact the Commissioner(s) overseeing the project. If you don't see something you like, contact a Commissioner and propose a project. USITT has funding and resources available to help make your research possible (if the Commissioners determine that it will of interest to USITT members.)

If you wish, contact me directly. I'll be happy to set some wheels in motion. I can be reached at dldorn@facstaff.wisc.edu; or 608-263-3359.

## Dennis Dorn

*Vice-President for Commissions*

### CURRENT COMMISSION PROJECTS

#### ARCHITECTURE COMMISSION

Michael Tingley, AIA, *Commissioner*  
*Awards Program restructuring*  
*Compile information for a 10-year rolling history of USITT-awarded projects*  
*FAQ: Writing a Building Program*

#### COSTUME COMMISSION

Debra S. Krajec, *Commissioner*  
*Commercial Pattern Archives project*  
*Survey of Costume Programs in the US - for both costume design & technology*  
*Problem Costume Locator Service*  
*Bibliographic Database for Costume Design Research*  
*OISTAT Costume Working Group (create web page)*

#### EDUCATION COMMISSION

David R. Krajec and Tim Kupka, *Co-Commissioners*  
*Two-Year Curriculum for Stage Technicians*  
*Creative Teaching Using the Web*  
*Retention / Promotion Guidelines*  
*Teaching Archives-Collection of classroom and studio projects, syllabi, etc.*  
*Mentoring for New Faculty Members in Design & Technology*

#### ENGINEERING COMMISSION

Mitch Hefter and Chuck Seifried, *Co-Commissioners*  
*Recommendations for changes to the National Electrical Code*  
*Qualified Stage Electrician & Qualified Stagehand criteria*  
*Drafting Standard for Theatre Welding*

#### HEALTH AND SAFETY

Lavahn G. Hoh, *Commissioner*  
*Smoke projects, in conjunction with ESTA*  
*Secondary Education Safety Issues*  
*Fire Code Standards in conjunction with the Standards Committee*

#### LIGHTING COMMISSION

Ellen Elizabeth Jones and Richard E. Dunham, *Co-Commissioners*  
*Revised Lighting Graphic Standards (possibly complete at New Orleans)*  
*Mentoring Tenured Faculty, in conjunction with the Education Commission*

#### MANAGEMENT COMMISSION

David W. Will, *Commissioner*  
*Stage Management Mentor Project (ongoing)*  
*Survey tool to create "standard" job descriptions*  
*Production Manager Mentoring*

#### SCENE DESIGN COMMISSION

Nadine Charlsen and Daniel Guyette, *Co-Commissioners*  
*Design 2000 (Web Project)*  
*Hiring Practices for Scenic Artists*

#### SOUND COMMISSION

Michael Hooker and Martin B. Gwinup, *Co-Commissioners*  
*Breaking String (Project)*  
*Graphic Standards for Sound Design*

#### TECHNICAL PRODUCTION COMMISSION

Thomas V. Korder and Andi Lyons, *Co-Commissioners*  
*Technical Source Guide*  
*Tenured TD Mentoring*  
*Portfolio Review (and Updated Portfolio Guidelines)*  
*Developing Standard Job Descriptions*  
*Mentoring Young Technical Directors*

### SUSTAINING MEMBERS

California Institute of the Arts  
Center Theatre Group  
Cerami & Associates, Inc.  
Chicago Spotlight, Inc.  
City Theatrical Inc.  
Cobalt Studios  
Coffing Hoists  
Columbus McKinnon Corp.  
Creative Industry Handbook  
The Crosby Group, Inc.  
Crouse-Hinds Molded Products  
CRS Technologies/Custom Rigging Systems, Inc.  
Darcor Casters  
Dazian LLC  
Designlab Chicago  
Dove Systems Inc.  
Electronics Diversified Inc.  
Engineering Harmonics, Inc  
Entertainment Lighting Services Farthingales  
FOSS Manufacturing Company, Inc.  
Foy Invention Enterprises, Inc.  
GALA, A Division of Paco Corp.  
Geni Electronics Co., Ltd.  
Gerriets International Inc.  
Graftobian Theatrical Make-up Co.  
Grand Stage Company, Inc.  
Hausmann Theaterbedarf GmbH  
heatshrink.com  
High Output, Inc.  
Hoffend and Sons, Inc.  
Hollywood Lights, Inc.  
Hy-Safe Technology  
Intelligent Lighting Creations  
Irwin Seating Company  
Jeamar Winches Inc.  
Joel Theatrical Rigging Contractors (1980), Ltd.  
Johnson Systems, Inc.  
Joyce/Dayton Corp.  
Kinetic Artistry, Inc.  
Kirkegaard Associates  
Lambda Platforms, LLC  
Le Maitre Special Effects Inc.  
LEE Filters  
Lehigh Electric Products Co.  
Lighting & Electronics, Inc.  
Lightronics, Inc.  
Limelight Productions, Inc.  
Lite-Trol Service Company, Inc.  
LVH Entertainment Systems  
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Mainstage Theatrical Supply, Inc.  
Make-up Designory  
Mann Brothers  
Martin Professional, Inc.  
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MDI  
Mehron, Inc.  
Meyer Sound Laboratories, Inc.  
Milliken & Company  
Mole-Richardson Company  
Moonlight Illumination Co.

## SUSTAINING MEMBERS

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Mutual Hardware Corp.  
Nemetschek North America  
Norcostco, Inc.  
Norris-Whitney Communications, Inc.  
NSI/Colortran - A Leviton Company  
Olson Sound Design  
Ontario Staging Limited  
Pathway Connectivity  
PNTA, Pacific Northwest  
Theatre Associates  
Portacom/Anchor Audio  
Pro Lights & Staging News  
Production Advantage, Inc.  
Production Intercom, Inc.  
Production Solutions, Inc.  
Prolyte Products Group  
Quinette Gally  
Schuler & Shook, Inc.  
Sculptural Arts Coating, Inc.  
Selecon  
shoptick.com  
South Dakota State University  
Spotlight S.R.L.  
Stage Decoration & Supplies, Inc.  
Stage Equipment and Lighting, Inc.  
Stage Research, Inc.  
Stagecraft Industries, Inc.  
Stagelight, Inc.  
STAGEWORKS  
Steeldeck Inc.  
Strong Entertainment Lighting, a division  
of Ballantyne of Omaha  
The Talaske Group, Inc.  
Theatre Arts Video Library  
Theatre Projects Consultants, Inc.  
James Thomas Engineering  
Tiffin Scenic Studios, Inc.  
TMB Associates  
Tobins Lake Studio  
TOMCAT USA, Inc.  
Union Connector Co., Inc.  
United Stage Equipment, Inc.  
Warner Bros. Studio Facilities  
Wybron, Inc.

### 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.**

## Member Profile Jay O. Glerum

When Jay O. Glerum joined USITT in 1973, he was the one-person technical theatre department at Marquette University and found himself sitting in Conference sessions “soaking things up like a sponge.”

Now, almost 30 years later, Jay is famous for the sessions he holds and his expertise in rigging. In either casual conversation or session format, those who talk to Jay find him fascinating, informative, and completely entertaining.

Much has changed in USITT in the years since his first Conference. Jay is now a regular, having presented at least one session each year since the mid 80s. He says he continues to be guided by the Institute’s mission to promote the knowledge and skills of its members. “I make a specific point of always including at least one piece of information people can take home and use immediately,” Jay says.

Jay, a nationally-known expert in stage rigging and author of the only book on the design, care, and use of stage rigging, *Stage Rigging Handbook*, is president of Jay O. Glerum & Associates, Inc., a firm specializing in consulting, rigging inspections, and accident investigations for the entertainment industry. He regularly teaches classes on stage rigging throughout the United States, Canada, and Europe but has also spent time as a stagehand, designing scenery and lighting, and teaching technical theatre at several universities.

He recalls presenting his first USITT session, at the 1982 Annual Conference & Stage Expo in Denver, long before the book was written, or his fame had spread. He took time out from setting up the Peter Albrecht Corporation booth to look over the program, and found he was leading a session on SAFETY PRACTICE, GUIDELINES AND PREVENTATIVE MAINTENANCE FOR RIGGING SYSTEMS. He immediately abandoned the booth set-up and went to his hotel room to prepare himself. As he sat in his room, Dr. Randall Davidson, Health & Safety Commissioner, called and started the conversation with “There is something I’ve been meaning to tell you...” Jay replied “I already found out.”

Jay has seen USITT grow enormously. In 1974, he recalls, the entire Conference went on a tour of the four “new” theatres in mid-town New York City, (Uris, Circle in the Square, Minskoff, and American Place Theatre) where the several hundred Institute members blended easily into the city throng. The number attending was small enough that all-Conference sessions were common.



Photo/Tom Thatcher

*Jay O. Glerum, left, receives the Joel E. Rubin Founder’s Award from Jerry Gorrell.*

At an evening session, Rudy Kuntner of the Metropolitan Opera issued a general invitation — anyone who wanted could come visit the Met. All the next day USITT members were drifting over in groups of two or three. “Rudy would grab a stagehand or someone from one of the shops and send the group off on an exclusive tour” Jay recalls, “and by mid-afternoon the shops were empty and everyone was off conducting tours.” The next evening, Rudy again addressed the entire Conference saying he’d made “a little mistake” and tours would be conducted only at 10 and 2 for those who had not visited yet.

Jay feels that sort of friendliness, and willingness to share, is still pervasive within the Institute.

“USITT is a wonderful resource,” Jay noted. “It’s finding out more about how to do your job, sitting with people who do what you do in other places.”

When he did his first session, Jay was surprised at what a huge desire there was for such information, which helped fuel his involvement in creating standards for rigging. “In 1984 we started writing the Recommended Practice for Stage Rigging and Stage Machinery, and it took three years to finish that document,” he said. In 1989, the Institute started the process of writing Standards for Stage Rigging, which later moved under the ESTA umbrella. About this time Jay headed the Institute’s Standards Committee, formed to coordinate USITT’s work with ESTA and provide support for Standards that were not under the ESTA umbrella.

Jay’s involvement with the Institute has also included service on the Board of Directors, Technical Production Commissioner, time on the Finance Committee, and membership in the Engineering and Health & Safety Commissions. Jay is also a Fellow of the Institute and recipient of

*(Continued on page 7)*

# Visit New Orleans' St. Charles Avenue

Should you find yourself in need of a brief respite from all the activities and sessions of the 42<sup>nd</sup> Annual Conference & Stage Expo at the Superdome and Hyatt Regency, consider taking the wonderfully quaint green streetcar that follows the verdant and gently-curved live-oak lined St. Charles Avenue.

This tour can be as brief as a 40-minute ride to Uptown or, if you have lots of extra time, as indulgent as the better part of the day. You can stop at great eateries and fabulous boutique shops. There are few urban districts that can compare with either the weird variety or the scale of what one can see on St. Charles. So regardless of how you do the Avenue, it's worth the trip.

Those taking part in the Professional Development Workshops or special sessions to be held at Tulane University might plan their travel to include an extra bit of sightseeing or walking.

St. Charles Avenue was paved with asphalt in 1882 and that provided the nouveau riche with the proper and very public settings for the construction of their metropolitan villas. These "New South" businessmen developed the St. Charles corridor in part with their organization of the World's Industrial and Cotton Centennial Exposition set in the (at the time) terribly out of the way Audubon Park in 1884 and '85. In 1894, Tulane University provided an additional anchor for St. Charles by moving to its first new building, the very impressive stone Romanesque Revival building, Gibson Hall.

The men who built these incredible houses were hardly the pride of New Orleans' oldest Creole families or those of



Photo/Janet Harrell

*An impressive Renaissance Revival palazzo, the Benjamine-Monroe House at 5531 St. Charles Avenue in New Orleans, is faced with limestone.*

the Garden District. They were of the carpetbagger variety making immense fortunes after the Civil War in the cotton trade, cigar manufacturing, wholesaling, department stores, and banana importation. Since proper families closed their doors to the enterprising interlopers, these men and their families had few qualms about outdoing New Orleans' antebellum society in every visible way imaginable. Almost as an affront to society, they engaged the most important local architects including Thomas Sully, Favrot and Livaudais, Emile Weil, and Toledano and Wogan to design and build their regal new homes.

Many homes are in Queen Anne style,

originally painted white (but no longer) and designed for grand scale entertaining with very large central halls opening onto even larger interior rooms. Palatial porches under gargantuan gabled roofs and cut plate glass front doors and sidelights that still dazzle in prismatic colors greeted guests to these houses.

More overtly impressive are the Richardson Romanesque mansions and the Renaissance Revival palazzos built of Indiana limestone. Tossed into the mix, as if to confound the viewer, are a couple of Prairie School and Craftsmen houses with a sprinkling of Swiss chalets and faux Tudors.

Some sections of the St. Charles streetcar line aren't altogether appealing. Many homes on lower St. Charles were razed in the 1920s and '30s, and their live oaks cut down, replaced with the usual mix of businesses. The oil bust caused many businesses to close their doors, but the good news is that this part of St. Charles is beginning to enjoy a Renaissance.

The City Council created a Historic District Commission to provide landmark status, and hence protection, to scores of magnificent original structures slated for "changes" from Jackson Avenue up to Jena Street.

The rest of St. Charles was reasonably safe from the wrecking ball because it has always been zoned for only one and two

## Jay O. Glerum

*(Continued from page 6)*

the International Health and Safety award in 1992. Time constraints have meant a decrease in time spent on standards work. Jay still comments on the relevant documents "but the Rigging Standards work has been ably taken over by Rod Kaiser," he notes.

Jay's opinions still carry much weight, and although his work takes him across North America, he always manages to find time for USITT.

The Institute honored Jay's commitment this past March, when he received the Joel E. Ruben Founder's Award. The plaque reads, in part, "in recognition of your

continued leadership in the quest to raise the Institute's and the industry's collective consciousness in support of rigging and standards development, and for authoring the much acclaimed text, *Stage Rigging Handbook*."

Since the Founder's Award is traditionally not announced until the Annual Awards Banquet, Jay did not know about the honor until it was presented. Unlike his first session on rigging, he had no time to assemble his remarks. Still, his off-the-cuff speech, was thoughtful, provocative, and humorous... just like Jay.

## Barbara E.R. Lucas

*Public Relations & Marketing Manager*

*(Continued on page 8)*



# St. Charles Avenue

## NEW ORLEANS ARCHITECTURE

(Continued from page 7)

family residences; so this stretch retains most of its original homes.

Randolph Delehanty urges visitors to take this tour of St. Charles, via streetcar or automobile, in two parts: 1) ride the streetcar up to Nashville taking in the amazing view as you go and 2) after alighting on the corner of St. Charles and Nashville, walk the remaining six blocks - a scant quarter mile - to Tulane and Loyola University campuses and the magnificent entrance of Audubon Park.

If you are truly intrigued by residential structures whether stunningly beautiful or somewhat peculiar, then my suggestion is that you find a seat on the right side of the streetcar outbound, switch direction to inbound at either Broadway or in the Riverbend vicinity and sit on the right side of the inbound in order to adequately gawk at the other side of St. Charles.

I've found this method works well so long as you don't try to it at rush hour or you don't want to take focused pictures. Streetcars run about every 10 to 15 minutes at off peak. Or you might take a bunch of dollar bills and get on and off the streetcar when you see something you want to really study, or when the spirit moves you.

Following are brief descriptions for some of the more noteworthy structures along the route out:

**Columns Hotel/Hernsheim House**, 3811 St. Charles, 1883. In this home's transition from private residence to boarding house to hotel, the great Doric columns were stuck onto the front so that the house would appear more "Southern." One author describes The Columns as "a faded beauty with a decadent bordello ambiance that's so real it played one in Louis Malle's movie *Pretty Baby*." (*Avant Guide - New Orleans*) *Esquire* has rated The Columns bar, The Victorian Lounge, as the best watering hole in New Orleans.

**Sully Home**, 4010 St. Charles, 1887. Queen Anne/single style home is unusual for the battered (or sloping) lower walls and sports very fine shingle work and mullions. Thomas Sully designed and built this house as his own residence.

**Touro Synagogue**, 4238 St. Charles, 1909. Touro houses the oldest Jewish congregation in the Mississippi Valley, possibly dating from 1828. Although I've never heard of it before, my sources say the synagogue is Byzantine Revival. It is



Photo/Janet Harreld

*Louis Lambert designed this Queen Anne-style beauty at 5718 St. Charles Avenue, one of many which feature elaborate paint schemes to highlight details.*

constructed of yellowish gray brick and was designed by Emile Weil.

**Academy of the Sacred Heart**, 4521 St. Charles, 1900. Diboll and Owen designed an H shaped structure with a beautiful colonnaded gallery or porch to house a convent for Les Mesdames des Sacre Coeur and their school. Expansions in 1906 and 1913 added the third floor to the lovely building. You'll note the fine black cast iron fence and fountain so typical of Victorian New Orleans.

**Brown Mansion**, 4717 St. Charles, 1905. Cotton broker William Perry Brown contracted Favrot and Livaudais to design this imposing Richardson Romanesque mansion as a "gift" for his bride. This house so reminds one of a fairytale Norman castle, you would expect someone attired in armor to appear momentarily!

**Hernandez House**, 4803 St. Charles, circa 1866. Alfred Hitchcock looked to this house for inspiration for *Psycho*. This concoction of Italianate style with mansard roofs and very New Orleans galleries also has a four-story, square tower.

**Orleans Club**, 5005 St. Charles, 1868 (remodeled in 1907). Built as a wedding gift to a daughter, this mid-Victorian was remodeled in the French Second Empire style complete with mansard roofs. The cast iron railings and trim of the original were so beautiful that they were "incorporated" into the finished remodel.

**Latter Memorial Public Library/ Isaacs House**, 5120 St. Charles, 1907. This house, built for department store owner Mark Isaacs, is unique for more than its architectural style. Not only is the house an odd blend of Mediterranean and Prairie School, it also takes up a full city block, has a freestanding garage and is perched atop a manmade berm. As a New Orleans public library, this Indiana limestone house is open for public viewing. The formal rooms on the first floor have been preserved and the bedrooms on the second floor have been converted to stacks.

**Benjamin-Monroe House**, 5531 St. Charles, 1916. Chemical magnate E. V. Benjamin built this majestic Renaissance Revival palazzo, faced with limestone. The portico features paired ionic columns supporting a second floor balcony with wrought iron railing and crowned by a classical stone balustrade before third floor dormers.

**Coats House**, 5631 St. Charles, 1913. The earthen berm under this pseudo-Prairie School style red brick home has kept this house dry during flooding.

**"Tara"Palmer House**, 5705 St. Charles, 1941 This house is supposed to be based upon Scarlet O'Hara's plantation from *Gone With The Wind*. Frankly, my dear, I don't see it!

**Wedding Cake House/de la Houssaye House**, 5809 St. Charles, 1896. For obvious reasons, this home typifies opulence in the capitals of its columns, the carved swags, the Palladian windows and the dormers with broken pediments.

**6110 St. Charles**, 1904 This peculiar Swiss chalet style house with Tudoresque half timbering and stucco finish is yet another example of curious architectural choices.

**Loyola University**, 6363 St. Charles, 1910. Several charming red brick academic buildings are Tudor Revival. Most Holy Name of Jesus Church that creates one side of the U is of the English perpendicular Gothic Revival style.

**Tulane University President's House/Jay-Zemurray Mansion**, 2 Audubon Place (but it faces St. Charles), 1908. Impressive with two huge porticos, the Colonial (?) Revival mansion was the home of the wealthy founder of the United Fruit Company. Long noted as a philanthropist, Samuel Zemurray gave his house to Tulane specifically to serve as the president's home.

**Janet Harreld**

*New Orleans Conference Promotions Coordinator*



# USITT CONFERENCE & STAGE EXPO<sup>SM</sup>



*Let the  
Good Times  
Roll!*

**New Orleans  
February 13-16  
2002**

Be part of  
it all...

**Register NOW!**

USITT's 42nd Annual Conference & Stage Expo promises to be four days filled with extraordinary sessions for veteran professionals, first-time Conference attendees, those just starting their careers, students, and everyone in between.

Stop in to a reception. Watch demonstrations of lighting, software, costuming, even leather molding. Become involved with a Commission, cheer on distinguished achievement. Be part of it all when USITT heads for New Orleans to "Let the Good Times Roll." Find out the secrets of the Superdome, float construction, and the unique architecture of the Big Easy.

### Wondering what there is to do?

Below is just a small sampling of what's on tap February 13 to 16 in the Big Easy.

Join the Krewe – a walking tour of the French Quarter will let participants see the unique qualities of the French Quarter and some of the many theatre spaces to be found in and around the Quarter as seen through the eyes of architecture experts.

First time Conference attendees, and those who think they've seen it all, can **Tour the Floor** of Stage Expo as part of a session conducted by seasoned professionals.

Be part of a dialogue between technicians, technical directors, and theatre consultants associated with larger venues discussing **Designing the Backstage Area**, the needs and desires and shortcomings of the backstage and technical spaces that are critical to the working success of these theatres. Audience participation with panelists and facilitators encouraged.

Our special **First Timers Reception**, hosted by the Caucus on Human Issues, helps you get the most out of the conference and learn more about how USITT works. Representatives of commissions and interest groups explain their projects and programming plus a run down of the special resources and hidden treasures available at the New Orleans Conference & Stage Expo. Take part in one of the best ways to find out how to participate in USITT.

Look at theatrical uses of silicone rubber, metallic foil, and thermal felt as part of **Rubber, Metal and Beyond**, new craft technology in theatre.

**The Work of Madeline Vionnet** — discussion with author Betty Kirke about her study of draper/designer Madeline Vionnet and bias cut gowns of the 1920s and '30s.

Have **Fun with Radio Control** in a "show and tell" session or learn **How the Revolve Turns**, from design, to pivot points, to drive methods.

Death and taxes may be inevitable, but taxes are completely within our control...or should be, after **Taxes For The Educator**, a brief look at issues facing the educator/artist and our income taxes. A highly suc-

*Continued on page 10*

Internationally-known designers, experts, and industry leaders are all part of USITT's Annual Conference & Stage Expo.



Photos/Tom Thatcher

Continued from page 7

successful (and profitable) program at previous conferences.

**Challenges in Theatre Renovations** – case study presentations provide a platform to discuss the challenges, limitations, and design opportunities in theatre renovations.

A “working session,” as part of USITT’s and ESTA’s efforts to encourage development of criteria for qualified technical theatrical staff, **Qualified Personnel** discusses the skills required to call oneself a qualified stagehand, and the ramifications of the “qualified personnel” requirements of the National Electrical Code.

Producing an event at the Louisiana Superdome may be big, but it is certainly not easy. **Lighting the Superdome** brings three distinguished experts — Jim Moody, Dick Styles and Rene Hoss-Johnson — together to talk about balancing budgets, timetables, and safety issues while still delivering a mega event.

From corralling 25 ten-year-olds to communicating without a common language – **Surviving Backstage** or “If you don’t know what it is, you can’t sit on it!” uses situations from the Orpheum Theatre in Phoenix, Arizona to demonstrate how to handle unusual situations when amateur and semi-professional productions work in a professional venue.

Are you **Getting Along with Your Authority Having Jurisdiction (AHJ)**? See how codes, standards, and labs work, with

tips and tactics on how to use and enforce codes in your theatre.

Sound designer Tony Meola will discuss **Creative and Technical Challenges in Sound Design for Musical Theatre** including his designs for Tony Award-winning *The Lion King*. Equipment choices, implementation, and the creative process.

Learn how to prevent or counteract repetitive stress and work related injuries in the costume shop. **Physical Fittings in the Costume Shop** focuses a registered Occupational Physical Therapist’s knowledge of ergonomic and therapeutic movement on our industry.

New Orleans scenic artist Brigette LaGarde explores the unusual materials, and products used in constructing, painting and propping carnival floats during **Mardi Gras Materials: Old Float Tricks**.

Explore **Classic Problems/Unique Solutions** as technical directors talk about how they solve the classics.

Do new fire codes have you **Burning with Desire?** Updates in fire codes are explained.

**Not in Your Backyard: Waste disposal for theatres** looks at EPA regulations regarding appropriate disposal of wastes, strategies for reducing wastes, and disposal options.

What does it take to attract and keep qualified, entry-level employees and middle managers? What do prospective

employees and employers expect of each other in the area of compensation and benefits? Find out when **Artistic and Managing Directors Discuss Compensation And Benefits** to recruit or retain staff.

Join Jack Feivou as he provides insight into **Stage Managing The Super Bowl**, the mega event in the SuperDome. Of particular interest will be a review of the Superbowl half time show.

Explore **Arts Administration: The “Other” Management Field** with a panel of arts management professionals and educators: from marketing the arts to non-profit development; from business management to community relations and everything in between.

Tony Award-winning lighting designer **Beverly Emmons** talks about the art and business of her career.

A panel will discuss **Managers Wanted: Fill In Your Talents Here**. What management opportunities are out there that highlight and utilize production oriented skills, from stage management to festival management? Where can your skills and interests take you?

The future of design education and the preservation of archived materials are all part of **Keeping our Heritage Alive**, an investigation of the applications of digital image/preservation techniques, including copyright issues and the concerns of preserving materials that could be forever lost.

Explore the worlds of noted scene designers **Ming Cho Lee and Jo Mielziner**.

Find out **What’s in YOUR Coffee?!** How to plan and create healthy and safe working environments in the paint shop, prop shop, and designer studio with nationally-known industrial hygienist Monona Rossol, author of *Artist Beware*, who promotes health and safety practices in all entertainment industries with humor and insight.

Line arrays are the latest rage in speaker design, but the concept is not a new one. **Using Line Arrays for Theatre Sound** is a tutorial explaining design and function while providing methodology for their application in an effective sound system design.

Ideas generated in the book *How To Think Like Leonardo DaVinci* help make **Creative Teaching** a session which engages participants with a strategy of mind mapping. This method encourages a type of brainstorming to expand possibilities before they are narrowed down.

Spend a session with noted composer **Michelle DiBucci** who has created award-winning compositions for the theatre, film, and opera. She is an owner of Bilous & DiBucci, a commercial music production house in New York City, and a teacher at Juilliard.

Bring your stuff for the third annual

**Sound Playback Party**, an open listening session of current, prior or works in-progress, and let everyone listen! Five minute limit, please.

Invited commercial companies will give hands-on demonstrations of motor control equipment at the **Commercial Motor Control Shoot Out**.

**Design, Production Schedules, and Deadlines** – a round table discussion on getting the design information when you need it, and what to do when you do not.

A highly interactive workshop on the **Hands On Problem Solving Process** looks at the problem solving process in teaching design. Come prepared to work.

**USITT's Relationship to the International Community** is the topic when Richard W. Durst, a USITT Past President and Dean of the College of Arts and Architecture at Penn State University, presents the Annual Fellows Address. Dean Durst, who

is also immediate past chair of OISTAT, the International Organization of Scenographers, Theatre Architects and Technicians, looks at the ever-changing political, economic, and organizational agenda facing USITT and other arts organizations as they attempt to define their role in the international theatre community. Drawing on his many years of experience in both USITT and OISTAT, Dean Durst shares his appraisal of current conditions and vision for the future. New Fellows of the Institute will be inducted after the address, followed by a reception for all members.

Don't miss the annual **New Product Showcase**, where the latest innovations from fabric to fabrications are demonstrated!

There are only 160 spots available on the **New Orleans Ghost Tour**, a guided tour of the hauntingly interesting French Quarter on Friday evening, February 15. The Cres-



Photos/Tom Thacher

*The New Products Showcase highlights what's new and improved.*

cent City is said to be the most haunted place in America. Ghosts, witches, vampires or voodoo practitioners may all be part of the two and a half hour walking tour. Fee is \$25. Bring a camera. The spirits may be with you.

Don't forget to sign up for the **Annual Awards Banquet**, the Saturday night spectacular which crowns the entire Annual Conference & Stage Expo.

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## Professional Development Workshops

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USITT enhances the knowledge and skills of its members through Professional Development Workshops, held in conjunction with its Annual Conference & Stage Expo, either before or after Conference activities.

Plan to enrich your Conference & Stage Expo experience with one or more Professional Development Workshops. Meals during Professional Development Workshops are the responsibility of participants.

### RIVER ROAD PLANTATION TOUR Monday, February 11 9 a.m. to about 5 p.m.

Take an in-depth look at three very different plantation houses. See Destrahan plantation, a Greek Revival structure dating from 1787; the steamboat Victorian style used at the San Francisco plantation; and Oak Alley, used in *Primary Colors* and *Interview with the Vampire*. Transportation from the New Orleans Hyatt Regency and admission to all three plantations is included. Lunch at Oak Alley is on your own.

### STEEL – CONTEMPORARY PRODUCTS FOR PERIOD COSTUMES Monday, February 11 1 to 4 p.m., Hyatt Regency

Learn to work with various types of hoop steel and boning as required for building hoop skirts, bustles, panniers, and corsets. Hands-on techniques for cutting, finishing, and attaching steel. Cost includes steel for hoops, tips, and connectors. Limited enrollment.

### THE TECHNOLOGY OF JAZZLAND Monday, February 11 1 p.m. to about 6 p.m.

Travel to Jazzland Theme Park for an exploration of the new Alpha "SmartPark" technology and software, plus break-out sessions on management issues for park operations, performance spaces and planning new performance venues, lighting design and technology or sound design and technology. Break-outs will be repeated.

### SMAART LIVE SOUND MANAGEMENT Monday, February 11

9 a.m. to 5 p.m., Tulane University

Learn the use of the EAW SMAART-Live sound measurement software and associated hardware for sound system alignment, equalization, and troubleshooting at this hands-on tutorial workshop presented by Jamie Anderson, Product Manager for SIAsoft the manufacturer of SMAART-live. Tutorial handouts included. Limited enrollment.

### INTRODUCTION TO PROGRAMMABLE LOGIC CONTROLS Sunday & Monday, February 17 & 18 9 a.m. to 5 p.m. each day, Tulane University

Tired of splintering wood and crunching metal? Want to remove just a little of the "human touch" when it comes to changing scenes? Wish you could move scenery at the push of a button? Explore the world of programmable logic controllers (PLCs) – the workhorses of stage automation. PLCs are the brains of most industrial automation control systems. On stage they control the positions of wagons, turntables and rigging, automate the operation of stage machinery

and choreograph complex scene shifts. The introductory workshop will cover programming in relay ladder logic and state-based languages, interfacing PLCs with stage machinery, and strategies for automating scenery. Topics will include sensors, timers, counters, wiring, motion control, safety systems, distributed I/O and much more. Each participant will receive a new, state-of-the-art micro PLC and programming software to take home for continued study and practical application.

### THE ART & CRAFT OF LEATHER MASK MAKING Sunday & Monday, February 17 & 18 9 a.m. to 5 p.m. each day, Tulane University

Join Thurston James, master mask maker, as he shows how to craft a wearable mask made of vegetable tanned leather. Day One will concentrate on techniques of leather crafting working over a positive mask form. Day Two the mask will be completed making splices as necessary, sealing the interior, dyeing, trimming, cutting, and finishing the product. Participants will choose from a set of prepared positive forms. Cost includes leather pieces. Participants and observers will be limited.

### NEW ORLEANS SHOPPING TOUR Sunday, February 17 Noon to about 5 p.m.

Spend Sunday afternoon with Georgia Gresham on a tour of some of Magazine Street's various antique and vintage clothing shops, with "detours" into nearby furniture and decorative arts establishments. Bus will depart from the New Orleans Hyatt Regency.



## REGISTRATION INFORMATION

- Please complete all of the information requested on the REGISTRATION FORM. The DATABASE INFORMATION will be used to update or establish member records. Complete BADGE INFORMATION. Please copy the REGISTRATION FORM and complete an additional BADGE INFORMATION for joint member or guest conference registrants.
- Fill in circles for the coded items you select and indicate the total amount for each section and the TOTAL DUE for all items. Mail forms with check or credit card payment, fax forms with credit card payments.
- School purchase orders are accepted for payment. USITT will invoice schools when the purchase order is received. In order to take advantage of advance discounts, actual payment from the school must be received by the deadlines noted. IF YOU ARE USING A PURCHASE ORDER FOR PAYMENT, SUBMIT YOUR PAPERWORK EARLY.
- Children under the age of 12 are not allowed at Stage Expo.
- Complete conference information, including registration forms, is available on the USITT Web page at [www.usitt.org](http://www.usitt.org)
- You will receive a registration confirmation within 30 days.

QUESTIONS? Call USITT: 800-93USITT

### 1 CONFERENCE REGISTRATION FEES

**FULL CONFERENCE** includes all conference sessions, seminars, Stage Expo, special exhibitions (except Professional Development Workshops and Awards Banquet). Non-Member registrants receive a full year of USITT membership.

**ONE DAY ONLY** includes all conference sessions, seminars, Stage Expo, special exhibitions for the day of your choice- Wednesday, Thursday, Friday or Saturday.

**STAGE EXPO ONLY** includes admittance to the show floor and special exhibitions on the show floor.

POSTMARK DEADLINES	6/1/01 to		11/02/01 to		12/13/01	
	11/01/01	12/12/01	12/12/01	or on site	amount	code
	amount	code	amount	code	amount	code

#### FULL CONFERENCE

USITT Member	\$225	A1	\$280	A2	\$330	A3
USITT Student Member	\$140	B1	\$140	B2	\$175	B3
Non-Member	\$340	C1	\$395	C2	\$445	C3
Non-Member Student	\$215	D1	\$215	D2	\$245	D3
Joint Member/Guest	\$165	E1	\$225	E2	\$270	E3

(second person, same residence)

<b>ONE DAY ONLY</b>	\$140	F1	\$220	F2	\$270	F3
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<b>STAGE EXPO ONLY</b>	\$30	G1	\$35	G2	\$40	G3
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#### CANCELLATION AND WAIT LIST POLICIES

- Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets: 80% refund will be made if you cancel your registration prior to January 15, 2002. 50% refund will be made if you cancel your registration prior to February 1, 2002. NO REFUNDS are available if you cancel your registration on or after February 1, 2002.
- There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.
- ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE IN WRITING BY LETTER, FAX OR E-MAIL.

## 2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

<b>River Road Plantation Tour</b>	February 11 – 9 a.m. to 5 p.m.	\$80	H1
<b>Steel – Contemporary Products for Period Costumes</b>	February 11 – 1 to 4 p.m.	\$75	J1
<b>The Technology of Jazzland</b>	February 11 – 1 to about 6 p.m.	\$90	O1
<b>SMAART Sound Measurement</b>	February 11 – 9 a.m. to 5 p.m.	\$205	K1
<b>Introduction to Programmable Logic Controls</b>	February 17 & 18 – 9 a.m. to 5 p.m. each day	\$500	L1
<b>Leather Maskmaking with Thurston James</b>	February 17 & 18 – 9 a.m. to 5 p.m. each day		
	participant	\$125	M1
	observer	\$90	M2
<b>New Orleans Shopping Tour</b>	February 17 – Noon to 5 p.m.	\$30	N1

## 3 OTHER FEES

<b>New Orleans Ghost Tour</b>	Friday, February 15	\$25	Z1
<b>Young Designers' Forum</b>	(additional form required)	\$30	Z2
<b>Design Expo</b>	Individual	\$30	Z3
	Student	\$20	Z4
	Shelf	\$5	Z5

## 4 AWARDS BANQUET TICKETS

Saturday, February 16, 2002 - Hyatt Regency New Orleans			
Happy Hour - 6-7 pm, Dinner - 7 pm			
<b>Filet Mignon</b>	\$48	S1	
<b>Chicken Breast Nachez</b>	\$45	S2	
<b>Grilled Salmon Steak</b>	\$43	S3	

## 5 USITT MEMBERSHIP DUES RENEWAL

You may renew your USITT membership as you register for the conference. Renewals only, please.

Individual	\$90	U1	Student	\$55	U2
Professional	\$140	U3	Senior	\$72	U4
Joint	\$150	U5	Organizational	\$150	U6
Sustaining	\$600	U7	Contributing	\$1,000	U8

STUDENT MEMBERS MUST PROVIDE A COPY OF CURRENT STUDENT ID WITH RENEWALS.

## 6 ENDOWMENT DONATIONS

Support the only organization in North America that directly grants support for performing arts design and technology projects and research with your tax deductible contribution to the USITT/Edward F. Kook Endowment Fund.

\$10	Y2	\$25	Y3	\$50	Y4
\$100	Y5	Other \$	_____	Y6	



# USITT STAGE EXPO New Orleans February 14-16 LOUISIANA SUPERDOME



## HOURS

Thursday, February 14 ● 9:30am - 5:00pm  
 Friday, February 15 ● 9:30am - 5:00pm  
 Saturday, February 16 ● 9:30am - 3:00pm



## INFORMATION

For information on exhibiting contact:  
 Helen Willard  
 Stage Expo Sales Manager  
 800-398-EXPO (3976)  
 or 315-458-3780  
 F: 315-458-1371  
 e: hpwillard@aol.com

### Stage Expo Exhibitors as of 09/24/01

- |       |  |     |   |
|-------|--|-----|---|
| 240   | A.C. Lighting, Inc.                                      | 670 | Le Maitre Special Effects, Inc.             |
| 13    | A.C.T. Enterprises, Inc.                                 | 220 | Leviton/Colortran                           |
| 631   | Alcone/Mutual Hardware                                   | 830 | Lightronics, Inc.                           |
| 420   | American Harlequin Corporation                           | 462 | Limelight Productions, Inc.                 |
| 140   | Apollo Design Technology, Inc.                           | 562 | Mainstage Theatrical Supply, Inc.           |
| 604   | Automatic Devices Company                                | 363 | Make-Up Designory                           |
| 320   | Barbizon   | 750 | Mann Brothers                               |
| 740   | Ben Nye Company  | 270 | MDG Fog Generators Ltd.                     |
| 693   | Big Apple Lights   | 703 | Mehron Inc.                                 |
| 810   | BMI Supply   | 650 | Meyer Sound                                 |
| 50/51 | Boston University  | 68  | Minnesota State University, Mankato         |
| 87    | Brandeis University                                      | 65  | University of Minnesota - Twin Cities       |
| 770   | CAE/Leprecon   | 630 | MSA Surety                                  |
| 66    | California Institute of the Arts                         | 81  | University of Nebraska - Lincoln            |
| 58    | California State University, Fullerton                   | 340 | Norcostco Inc.                              |
| 52    | California State University, Long Beach                  | 130 | Norris - Whitney Communications             |
| 73    | University of California, Irvine                         | 55  | University of North Carolina - Chapel Hill  |
| 61    | University of California San Diego                       | 11  | Palladia Passementerie                      |
| 69    | Carnegie Mellon School of Drama                          | 85  | Penn State University                       |
| 63    | University of Central Florida                            | 15  | Period Corsets by Kaufman-Davis Studio, LLC |
| 850   | City Theatrical, Inc.                                    | 570 | Production Advantage, Inc.                  |
| 310   | J.R. Clancy  | 350 | Production Intercom Inc.                    |
| 405   | Clear-Com Intercom Systems                               | 82  | Production Managers Forum                   |
| 80    | Cobalt Studios   | 640 | Protech                                     |
| 701   | Columbus McKinnon  | 505 | Rosco                                       |
| 464   | Costume Computer Software Consortium                     | 510 | Rosco - ET                                  |
| 360   | CRS Technologies, Inc.                                   | 410 | Rose Brand                                  |
| 54    | CSULB - University College Extension Services            | 59  | San Diego State University                  |
| 633   | Dazian LLC   | 56  | Santa Fe Opera                              |
| 64    | University of Delaware                                   | 620 | Sapsis Rigging Inc.                         |
| 262   | Demand Products, Inc.                                    | 333 | Sculptural Arts Coating, Inc.               |
| 234   | Designlab Chicago  | 370 | Selecon                                     |
| 200   | Electronic Theatre Controls (ETC)                        | 764 | Smooth-On, Inc.                             |
| 540   | Entertainment Design/Lighting Dimensions/LDI             | 331 | Sound Associates, Inc.                      |
| 450   | Entertainment Services and Technology Association (ESTA) | 75  | University of Southern California           |
| 17    | Farthingales   | 83  | Southern Illinois University at Carbondale  |
| 67    | Florida State University School of Theatre               | 833 | Stage Directions Magazine                   |
| 925   | Flying By Foy  | 120 | StageLight, Inc.                            |
| 602   | Future Light   | 831 | Stage Research, Inc.                        |
| 330   | GALA, a division of PACO Corporation                     | 440 | StageRight Corporation                      |
| 610   | GAMPRODUCTS, INC.  | 550 | Steeldeck, Inc.                             |
| 76    | Glimmerglass Opera                                       | 500 | Strand Lighting Inc.                        |
| 532   | Graftobian Theatrical Make-up Co.                        | 520 | Syracuse Scenery & Stage Lighting Co., Inc. |
| 561   | GWWO, Inc./Architects                                    | 720 | Telex Communications                        |
| 170   | heatshrink.com   | 250 | Texas Scenic Company                        |
| 401   | H&H Specialties Inc.                                     | 57  | Texas Tech University                       |
| 734   | High Output, Inc.  | 10  | Textile Fabric Consultants Inc.             |
| 534   | Hy-Safe Technology                                       | 225 | James Thomas Engineering                    |
| 72    | University of Illinois at Urbana-Champaign               | 762 | Tools For Stagecraft                        |
| 820   | Irwin Seating Company                                    | 563 | United Scenic Artists Local 829 IATSE       |
| 235   | Johnson Systems Inc.                                     | 470 | Walt Disney World Company                   |
| 304   | Kryolan Corporation                                      | 710 | Wenger Corporation                          |
| 400   | LEE Filters  | 74  | University of Wisconsin - Milwaukee         |
|       |  | 860 | Wybron, Inc.                                |
|       |  | 232 | XS Lighting, Inc.                           |
|       |  | 70  | Yale School of Drama                        |

VISIT [WWW.USITT.ORG](http://WWW.USITT.ORG) FOR THE MOST UP-TO-DATE  
 STAGE EXPO MAP AND EXHIBITOR LIST





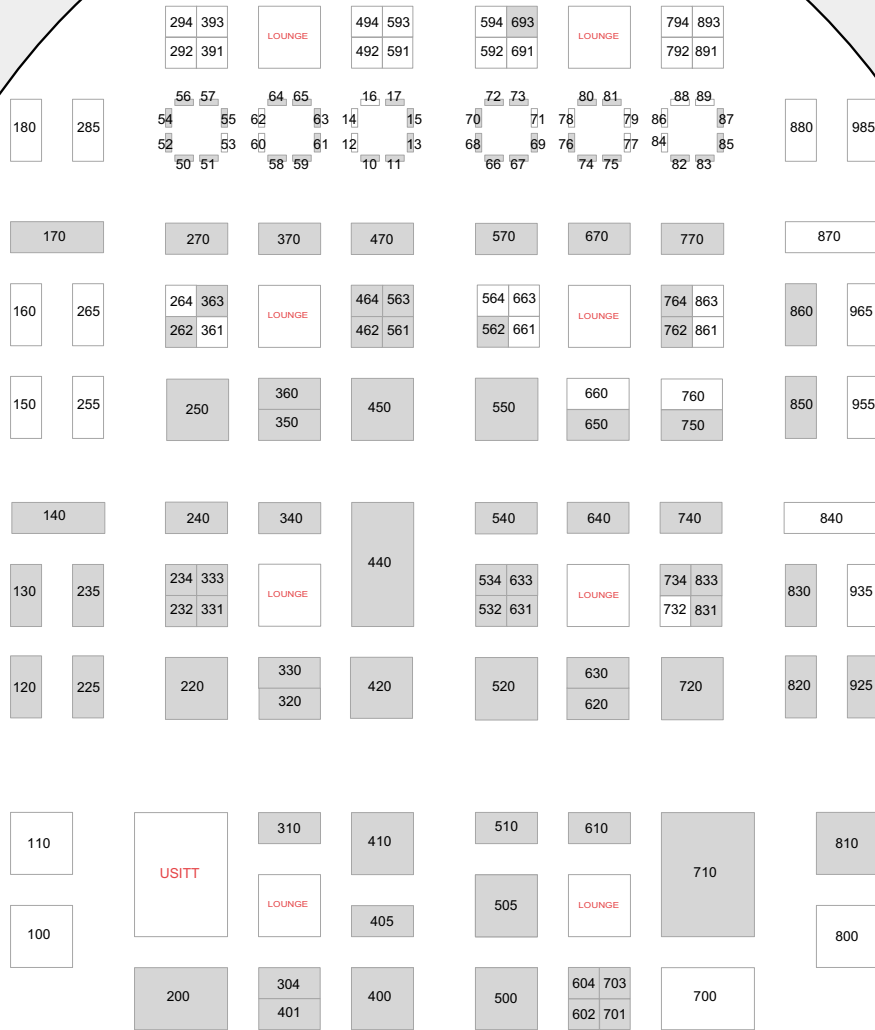
# USITT STAGE EXPO New Orleans February 14-16



## CONCESSION AREA SEATING

USITT SPECIAL EXHIBITIONS

USITT SPECIAL EXHIBITIONS



## Louisiana Superdome



# USITT February 2002

## HOTEL RESERVATIONS

- 1** Hyatt Regency New Orleans at Louisiana Superdome  
500 Poydras Plaza
- 2** LePavillon Hotel  
Poydras at Baronne
- 3** Holiday Inn Downtown - Superdome  
330 Loyola Avenue
- 4** Ramada Inn Downtown - Superdome  
1315 Gravier Street

### OFFICIAL HOUSING RESERVATION FORM

Name: \_\_\_\_\_

Company/Affiliation: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_

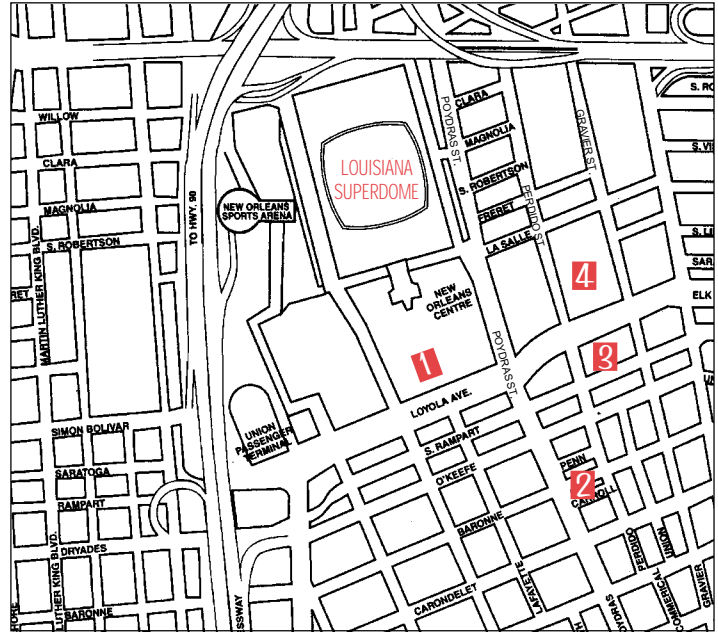
State: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Country: \_\_\_\_\_

Phone: ( ) \_\_\_\_\_ Fax: ( ) \_\_\_\_\_

Email: \_\_\_\_\_

Confirmations are available by mail, fax, or e-mail. Confirmations will be e-mailed when e-mail addresses are provided unless otherwise indicated.

Arrival Date: \_\_\_\_\_ Departure Date: \_\_\_\_\_



**HOUSING DEADLINE: JANUARY 15, 2002**

Reservations accepted starting June 1, 2001

### ROOM RATES

Place Rank Here	Hotel	Single 1 person - 1 bed	Double 2 people - 1 bed	Triple 3 people - 2 beds	Quad 4 people - 2 beds
<b>1</b>	Hyatt Regency New Orleans (see note)	\$160	\$180 <input type="checkbox"/> DD	\$200	\$220
<b>2</b>	Le Pavillon Hotel (see note)	\$164	\$189 <input type="checkbox"/> DD	\$209	\$229
<b>3</b>	Holiday Inn Downtown/Superdome (see note)	\$128	\$128 <input type="checkbox"/> DD	\$146	\$146
<b>4</b>	Ramada Inn Downtown/Superdome* (see note)	\$112	\$112 <input type="checkbox"/> DD	\$122	\$122

Check your room type choice in the block at right

\*Ramada Inn arrivals on February 10 to 12 must stay through February 16 for guarantee of this rate.

DD Check this box for **two people, two beds** at these hotels. Limited availability, first come, first served.

#### LIST ALL ROOM OCCUPANTS:

\_\_\_\_\_  
First Last

\_\_\_\_\_  
First Last

\_\_\_\_\_  
First Last

\_\_\_\_\_  
First Last

#### SPECIAL REQUESTS: (All special requests are confirmed at check-in)

Rollaway Bed  Non-smoking room  Wheelchair accessible   Other \_\_\_\_\_

**DEPOSIT:** All reservations require a \$150 deposit, either by providing a major credit card, or a check, in US funds and drawn on a US bank, made payable to: USITT Housing Bureau. Wire transfers are not accepted. RESERVATIONS WITHOUT DEPOSIT WILL NOT BE PROCESSED. Deposits will be charged to the credit card at the time the reservation is booked. I understand that if I do not arrive or cancel within 72 hours of my scheduled arrival my deposit may be forfeited. I will be liable for a \$15 processing fee if the reservation is cancelled after January 15, 2002.

Credit Card# \_\_\_\_\_

Exp. Date \_\_\_\_\_

Circle one:

Cardholder Signature \_\_\_\_\_

Name on card \_\_\_\_\_

Please print

All rates are subject to 12% tax plus a \$1-3 occupancy tax per night. \$5 is included in each room rate to help defray USITT's Superdome rental fees.

#### Contact:

**USITT Housing Bureau**

108 Wilmot Road, Suite 400, Deerfield, IL 60015

FAX 800-521-6017 (domestic) or 847-940-2386 (international)

PHONE 800-424-5250 (domestic) or 847-940-2153 (international)

Interactive reservations linked through [www.usitt.org](http://www.usitt.org)

#### INSTRUCTIONS AND NOTES

- Complete one housing reservation form for each room reserved. If extra forms are needed, photocopies are acceptable.
- Please do not mail a hard copy of this form if making a reservation by fax. For your own records, please keep a copy of your original housing reservation form.
- If you are sharing a room, send only one form with the names of all persons occupying the room.
- Reservations will be acknowledged by the USITT Housing Bureau within 7 - 14 days of receipt of this form.
- Only reservations received by the Housing Bureau by 5 PM on January 15, 2002 will be processed.
- Reservations are assigned on a first-come, first-served basis and according to room availability.
- Changes and cancellations prior to January 15, 2002 are to go through the Housing Office and must be made in writing. After January 23, 2002, contact hotels directly for changes or cancellations.
- **Rooms in the USITT block are available only February 10 to 16. Limited rooms available before the start of USITT Annual Conference & Stage Expo.**

## Regional Sections Are Vital to USITT

Prompted by the Board of Directors Retreat to examine the relationship between USITT and its Regional Section held during the Board Meeting at the Long Beach Conference in March, I agreed to author several columns for *Sightlines* about Regional Sections and their relationship to USITT. The relationship is one that has evolved over time, but continues to be based on concepts developed early in the Institute's history. The idea of regional sections is one that was adopted not long after the Institute began.

Regional Sections are defined by Article XI, Section I, of the bylaws and their activities are described as follows:

**a. Purposes.** *The purpose of the formation of a Regional Section of the Institute is to stimulate the exchange of ideas and information among members in close geographic proximity and to support and further the stated purposes of the Institute.*

It seems obvious, but this simple statement of purpose has served for nearly 40 years.

**b. Membership.** *The number of founding members of a Regional Section shall be not less than fifteen (15) voting members of the Institute. A Regional Section may not continue with fewer than this number of members.*

This also seems obvious. To remain vital, and connected to USITT, each Regional Section needs a minimum number of active Institute members. Regional Sections help create programming, and play a vital part in everything from publications to conferences. This becomes difficult with low membership, or if the leadership of the section is not also connected closely to the Institute.

**c. Boundaries.** *The Regional Section shall be geographically constituted so as to enable regular meetings and exchanges of ideas and communication within areas that are normally closely bound together. Establishment and change of sectional boundaries shall be at the approval of the Board of Directors.*

There has been discussion recently about changing boundaries, and what should happen when areas of activity change and/or overlap. As USITT reaches out to create stronger liaisons with organizations such as the American College Theatre Festival (ACTF), Southwest Theatre Conference (SWTC), Southeastern Theatre Conference (SETC), and others, we find the boundaries for those associations have been drawn differently from those of USITT's sections. No one set of boundaries is used by these other organizations, which can pose a

challenge as sections oftentimes coordinate programming activity with them. More discussion is necessary to address the challenges and opportunities presented.

**d. Powers.** *Regional Sections shall be empowered to hold meetings and carry on any and all activities prescribed to their Constitution. The Regional Section shall not be permitted to present, print, distribute, or advocate any official statement representing the Institute without the express written approval and consent of the President of the Institute.*

Although Regional Sections have a strong affiliation with the Institute, USITT is not responsible for how each Section is organized beyond the minimum requirements below concerning officers.

**h. Officers.** *The officers of a Regional Section shall be members in good standing of USITT and shall consist of at least a Chair, Vice-Chair, and a Secretary-Treasurer who shall be elected by the Section membership.*

Although financial support is available for section activities, there is no requirement that specific forms be completed. It helps strengthen the Institute and its Regional Sections to have a strong affiliation, unconstrained by onerous paperwork, but it is important that both sides know the other's plans. One item stressed at the Board Retreat is that two-way communication is vital.

There seems to be a misconception that every USITT member is a Section member and joining a Section means you have joined USITT. Membership in each is a separate affiliation. neither collects dues for the other. There is, however, one caveat: **officers of regional sections must be members of USITT!**

USITT membership applications always ask whether the member is interested in information about a Regional Section. That information is shared with Regional Sections on a monthly basis. Regional Sections also are asked to share their membership lists with the Institute so that the benefits of both are offered to all who are interested.

Regional Sections are a vital part of the Institute and, obviously, Regional Sections would never have been created if USITT did not exist. We continue to examine this relationship so it can be stronger and more productive for all involved. I encourage all our members to actively participate in their Regional Section's activities if they have not already done so and in closing welcome any comments or concerns Regional Section or Institute members would like to have included in this continuing dialog.

**LeRoy Stoner**  
*Vice-President for Sections & Chapters*

## In Memoriam: Barbara Matera

Costumer Barbara Matera, 72, died September 13, 2001, in New York City of a cerebral hemorrhage. She was born in Kent, England, and moved to the United States in 1960.

For more than 50 years she dressed the casts of more than 100 Broadway plays and musicals, as well as Metropolitan Opera productions, motion pictures, and dance companies including The New York City Ballet. She also made the gown Hillary Rodham Clinton wore to her husband's 1993 inaugural.

She collaborated with her mentor, Irene Sharaff, and other noted designers including, Patricia Zipprodt; Tony Walton; Julie Taymor; Freddy Wittop; Desmond Heeley; and William Ivey Long.

In 1968, she and her husband, Arthur, founded Barbara Matera Ltd. That shop does and will continue to operate. Costumes produced by the shop can currently be seen on Broadway in *Beauty and the Beast*; *Aida*; *the Lion King*; *Kiss me, Kate*; and *42<sup>nd</sup> Street*.

She is survived by her husband, Arthur, and a sister, Pauline Ritchie-Fallon of Lymington, England.

## Lighting Commission Offers Sympathy

Printing deadlines mean that this message will not reach those for whom it is intended for some weeks. Time will not diminish the sentiments.

While our USITT members are spread out across the country, many have strong ties to New York City and Washington, DC. We have worked in the fine theatres of both cities or many of the venues for concerts, television, film, and industrials. Some still live and work there. Others have fond memories of their salad days in the cities.

To our colleagues living in these cities we of the Lighting Commission offer our heartfelt sympathy and support in light of the events of September 11, 2001. We hope that you, your family, friends and colleagues are all safe and healthy. Our thoughts are with you.

**Ellen Jones**  
*Lighting Commissioner*



## Learn About PLCs for Free — Sapsis Rigging Professional Development Award

What could be better than four days learning and partying in New Orleans? How about following up USITT's 42<sup>nd</sup> Annual Conference & Stage Expo with two days of INTRODUCTION TO PROGRAMMABLE LOGIC CONTROLS – and having the wonderful folks at Sapsis Rigging Entertainment Services, Inc. pay for it?

For the second year, Sapsis Rigging will pay the fees for two students to attend a USITT Professional Development Workshop. "PLCs are the backbone of stage automation, so it makes sense to choose that PDW and let two student members understand that technology better," said Bill Sapsis, President of Sapsis Rigging and a member of the USITT Board of Directors. Since Sapsis Rigging is famous for its Toys for Technicians (available on-line at [www.sapsis-rigging.com](http://www.sapsis-rigging.com)) it seems appropriate that the company is supporting

a workshop during which each session participant will receive a new, state-of-the-art micro PLC and programming software to take home and play with further.

Two student members who sign up for the session will be eligible to have fees refunded if they are designated in a totally random drawing. There are no forms to fill out, and no essays to write. The drawing will be conducted immediately after the Early Registration deadline has passed, by a team of certified professionals who have never had anything to do with a Florida election, so students are urged to sign up early.

INTRODUCTION TO PROGRAMMABLE LOGIC CONTROLS, with Loren Schreiber at the helm, will be held February 17 and 18 at Tulane University. A complete description of the workshop can be found on page 11.

The Institute thanks Bill Sapsis and the entire crew at Sapsis Rigging for their continuing support through the Professional Development Award and the many other avenues which the company uses to further the work of USITT.

### Barbara E.R. Lucas

*Public Relations & Marketing Manager*

## Check your listing

### The USITT 2002 Membership Directory & Resource Guide will be in your mailbox soon.

Check your listing to make sure all your information is correct. If not, tell us the changes by calling **800-93USITT** or fill out the membership update form from the first page of the web site at [www.usitt.org](http://www.usitt.org).

## Institute's Long-time Members Honored

As we continue to honor those members who have been supporting the Institute for more than 30 years, it is easy to recognize the contributions made by these pioneers. It is with great pleasure that we recognize those who have been members since our "early years" and whose membership is listed as starting in October.

We honor Lifetime Member and founder **Dr. Joel E. Rubin**, two organizational members the **Julliard School** and **Midwestern State University** in Wichita Falls, Texas, along with **R.J. Mike Nielsen** of Bill Falls, Wisconsin; **Frank Mohler** of Boone, North Carolina; **Dale L. Ward** and **Pedar Knudson** of Seattle, Washington; and **Richard James Oman** of Muskegon, Michigan.

If you know of someone who should added to this list, please call Barbara E.R. Lucas at the Institute Office, 800-93USITT, 315-463-6463, or e-mail her at [barbara@office.usitt.org](mailto:barbara@office.usitt.org).

### William J. Byrnes

*President*

### Elynmarie Kazle

*Interim Vice-President for Membership & Development*

## Seeking Information On ADA Compliance

Randy Earle, Chair of the Fellows and Past President of the Institute, is seeking assistance for a study he is conducting of performing arts facilities and compliance with the Americans with Disabilities Act (ADA), as it enters its twelfth year. The study looks at whether and how facilities have complied with the ADA to make it possible for technicians and designers with physical challenges to work in control booth spaces, backstage areas, shops, and related technical support areas.

If your performing arts facility has completed or is planning significant renovations to permit technicians full or greater access to technical spaces, or if you are aware of another facility which has done so, please contact Randy to be certain the facility is in his database. In addition to facilities upgrades, the study is reviewing adaptive and assistive equipment that has been installed to provide technicians with physical challenges improved utilization of theatre equipment and systems.

If you have information you feel should be included in this important study, please contact Randy by phone or fax at 408-448-2823, by e-mail at [rearle@email.sjsu.edu](mailto:rearle@email.sjsu.edu) or at 948 Terra Bella Avenue, San Jose, CA 95125-2655.

## By November 1 did you remember to

- submit your Very Early Conference Registration?
- nominate someone for an Award for Young Designers & Technicians in the Performing Arts?
- apply for the Student Volunteer Program?
- check the USITT web site for up-to-date sessions and times?

## Paying Attention to Welding Safety

Welding is performed in most theatre and entertainment-related shops, and raises two areas of concern: creating a welding environment that is safe for shop personnel, and creating acceptable, safe welds.

In the United States welding safety is dictated by Occupational Safety and Health Act 29 CFR 1910 Subpart Q, which can be found on the OSHA website. It is relatively easy to read, and encompasses far more than possible in this column. NFPA 51B, Standard for Fire Prevention in Use of Cutting and Welding Processes, is incorporated into the OSHA regulations.

OSHA's stipulations for fire safety essentially require a fire-watch in most shops. If other than a "minor fire" would develop, or if there is appreciable combustible material closer than 35 feet to the welding, or even if the material is farther away but easily combustible, or if open doorways or metal partitions allow risk to adjacent combustibles, fire-watch must be used, and continue for at least a half hour after the welding has stopped. A watcher is trained in the use of extinguishing equipment, has it on hand, and knows when to fight a fire, and when and how to call the authorities.

There is a risk of electric shock with many welding processes. Wear dry gloves and rubber-soled shoes. Use a rubber mat on a conductive floor. Inspect cables for wear and damage. Avoid damp working conditions; if damp conditions are required for fire prevention, operators must use special measures to protect against shock.

OSHA signage requirements include warning of exposure hazards and of necessary protective equipment. Also required are warnings that eye injury results from staring at the welding arc. Initially I laughed at this sign requirement, until I turned around and discovered a maintenance worker watching me weld. In case you didn't know: welding arcs, light, and even brightly glowing metal cause retina and other eye damage, as well as dryness and actual "sunburn" to the eyeball. Canine visitors to any shop especially need to be kept away from welding areas. Dogs will stare at the arc, and are more likely to trip operators whose vision is limited because of protective devices.

With three cables coming off of a MIG welder, power cords for grinders or local exhaust, floor debris and grinder dust, plus the limited vision and focus of a welder, the welding area is a likely place for trips and falls. Stop a few times a day to sweep, pick up, and organize in order to prevent accidents. Lift the whole helmet rather than

the flip-lens when moving around. Don't assume you know where all the trip hazards are!

Compressed gas introduces several hazards. Fuel gas leaks can be explosive, while inert gas displaces oxygen and can lead to asphyxiation. Transporting tanks within the building requires rolling on end — never drag or pick up tanks. Because rolling a tank is an acquired skill, a cylinder dolly is a faster and safer method.

This caution is necessary because if the valve is broken off, these tanks become missiles that can break through cinder-block walls.

Even empty tanks retain enough pressure to be dangerous. Move a cylinder only when the regulator is removed and the valve cap is in place.

It's nerve-wracking to have regulated cylinders in the same area where we are swinging around large pieces of metal in order to miter or drill. Move them to a safer area, or consider adding a protective cage around the valve area. Storage of cylinders is to be in a well-ventilated area, 20 feet away from sparks, heat, and combustibles. Tanks must be stored upright, securely fastened at two points. Oxygen must be stored at least 20 feet away from fuel cylinders. Oxygen is never to be used as compressed air — it can cause explosive fires when combined with grease or oil. The legality of transporting tanks in your own vehicle depends on your location. Ask

your gas supplier. One gas company has a posted photo of a very damaged car under their sign refusing to allow car transport. Even if it is legal, it's not very safe, and cylinders must be transported upright and *securely* fastened.

Do not transport oxygen and fuel together—make two trips.

Personal Protective Equipment (PPE) includes clothing and eye/face protection. Clothing is to be of natural materials such as leather, wool, or cotton. Cuffs will catch sparks, as will boot-tops. Long sleeves are necessary for protection from both the skin-burning UV light, and the hot sparks that will otherwise collect in your elbow. Many people use a flannel shirt as their welding protection, but the fuzziness of flannel makes it ignite relatively easily. Images on shirts can ignite, or melt when leaning near heat. Having a closed outer layer prevents this, but a buttoned shirt takes too long to remove in the event of fire. Leather gear offers the most protection, but is expensive. Lightweight snap-front welding jackets of flame-retarded fabric are available for about \$15.00. The collar also offers some protection to the neck. Some add leather to the bottom of the welding helmet to further protect the neck, as well as to prevent light reflecting into the helmet, and to reduce the sparks that bounce in.

Welding helmets are necessary; people  
(Continued on page 20)

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	No. Copies of Single Issue Published Nearest to Filing Date
	3520
	3165
	0
	0
	0
	0
	0
	0
	3165
	355
	3520
	100

I certify that all information furnished on this form is true and complete: Tom Scharff, Editor

## Welding Safety

(Continued from page 19)

who use just welding goggles can get burns from the UV and from sparks. A cloth cap or bandana is also needed to keep hair from catching fire. Even while welding, one needs to wear safety lenses (compliant with ANSI Z87.1); it is common for sparks to bounce around inside the helmet.

Remember that sometimes the ball at the end of the MIG wire will spray sparks several seconds after welding stops. Also, depending on the welding process, slag may pop off of a weld as it cools. In the helmet, a filter of the appropriate shade for the work must be used, and charts for these are widely available from welding companies and on welding safety sites, including OSHA. (Use 12 for MIG and TIG)

Anticipate the need for eyewash, and ensure one is located near the welding area. Protect others by setting up welding screens so they cannot see the arc or flash. Screens should allow air circulation for two feet above the floor to prevent buildup of gases.

Contact lenses are a source of concern in welding, as in any shop activity. First, lenses do not get fused to people's eyes through welding. That is an urban legend. Dusts, vapors, fumes, chemical splash, heat, and infrared are all concerns to contact wearers. In Canada there is varying

legislation; on Prince Edwards Island one may not weld wearing contacts, while other jurisdictions prohibit their use in situations where there are dusts, or if gases and vapors will harm the eye if absorbed by the contact. OSHA states that, provided proper eye protection is used, contact lenses are permitted for welding, unless gas or vapors may be harmful. While OSHA allows contacts during welding, the heat, dusts and radiation must also be considered when making this decision.

In a 1997 paper, the American Chemical Society stated that contacts may absorb chemicals, but immediately release them, rather than entrapping them against the eye as feared. Contacts may actually protect against vapors and fumes. There are a few chemicals, such as methylene chloride, near which contacts must not be worn.

Air quality is a problem with welding. The process of welding creates metal fumes that rise up into the welder's face. These fumes are very toxic, especially those created by flux-cored wires or welding rods with flux. Read the Material Safety Data Sheets (MSDS). These fumes lead to long-term health problems in welders, or even acute problems such as "fume fever."

Fumes must be removed from the welding area and building using general and local exhaust. Local exhaust involves a flexible tube that is positioned near the

weld and which vacuums the fumes away from the welder. There are specified levels for air movement that depend on a variety of parameters. Because welding fumes often rise up directly into the welding helmet, even in shops with good exhaust, some welders prefer to wear a welding respirator. This is much like a quality dust mask, but protects against certain fumes as well. It also keeps the throat and nasal passage from drying out and minimizes the material captured in the nose.

Welding certain metals requires special measures. This includes anything galvanized, coated, aluminum, or painted, such as unistrut, nuts, and the like. Remove as much of the coating as possible. Galvanized materials give off zinc oxide — ensure that the welding respirator you choose filters out that particular fume.

The cleaning of metal can also create an air quality problem. Most shops clean steel using an essentially non-toxic cleaner such as Simple Green. Simple Green Crystal is the industrial-grade, unscented version. The MSDS and a comparison chart with other cleaners are available at Simplegreen.com. Cleaning steel is otherwise done with toxic solvents, including some which release deadly gases or become explosive when used in a welding environment (specifically the solvents trichloroethylene and perchorethylene).

This article merely touches upon a complex subject; anyone welding or responsible for welders should research this themselves. Much information is available in welding textbooks and on the internet, through OSHA, AFSCME, and various occupational safety sites. The search engine Google is very useful. Canada's Occupational Health & Safety offers a welding safety handbook that seems a valuable resource to those in the United States as well. At \$10 plus shipping for 140 pages, it is a bargain! In addition to all of the safety topics mentioned above, there is the entirely separate issue of creating a safe weld. This topic will be addressed in a coming issue.

**Annette Levgard**  
*Health & Safety Commission*

*This series is created by the Health & Safety Commission to inform or remind Sightlines readers of important matters. Columns are basic, because of the brevity of this space, the variety of experience levels within the Institute, and the need to remind even experienced technicians of basic things. If you would like a particular topic addressed or would like to submit a column, please e-mail Annette Levgard at levgard@yahoo.com.*

### Young Designers Awards Deadline November 1

*Please make sure any submissions for the 2002 USITT Awards for Young Designers and Technicians in the Performing Arts arrive in the USITT Office by November 1, the submission deadline.*

*All materials must be in place to allow panel members adequate time for review. Awards winners are recognized at the Annual Conference & Stage Expo and receive cash awards of \$500 or \$1,000. Submissions guidelines and nomination forms are available from the Institute web site at [www.usitt.org](http://www.usitt.org) or from 800-93USITT. Only members of USITT can nominate students or young professionals for awards. The Lighting Commission has issued a special reminder for the Barbizon Award for Lighting Design.*

The Barbizon Award for Lighting Design was established in 1997 by The Barbizon Companies, a USITT Contributing Member, in memory of Sam Resnick and in honor of Sid Bloom. To be eligible for the Barbizon Award for Light Design, nominees must be completing or have completed an advanced degree within the last two years.

Nominators must cite examples of work that feature the individual's creative application of lighting design in the performing arts. Examples must be cited that demonstrate excellence in areas such as: compositional skill, light plot, engineering, computer applications, effective use of resources, rendering, drafting, research, and personnel management. Nominations must include a sample portfolio and five to 10 slides of the nominee's work.

The Lighting Commission strongly urges the nomination of those that meet the award qualifications. If you have any questions concerning the Barbizon Award please contact the Institute Office or me.

**Buddy Combs**  
*Lighting Commission Vice Commissioner for Education*



## Meet the Staff

Judith Jager  
Data Services Manager



Photo/Barbara E.R. Lucas

Judith Jager

There's a new person in the office keeping track of all our bits and bytes, making them behave, and helping answer lots of questions about all the data which we have been collecting. Judith Jager, USITT's new Data Services Manager, joined the office in September, and has been settling in, reviewing all our needs, and massaging our databases ever since.

Originally from Canada, Judith has been in Central New York since 1991. Her first degree was in chemistry, and she worked for 10 years doing analytical chemical research and development. Part of that work included working as a developer and first user for a new database. So when she realized she would not go much further without additional education, she decided to look at what she enjoyed and pursued a second degree in computer science at State University of New York at Oswego.

Why Central New York? Her partner, Stuart, who had been working in Germany, had recently been transferred, and the education offered at Oswego suited her interests, making the choice easy. She sometimes threatens to return North where they don't get so much snow, although she admits it is much colder in Canada.

Judith and many of her friends share an interest in music, including recording and composing electronic-based music. Judith studied the French horn and dabbles in keyboards, but says her friends are "much more imaginative and talented, so I have the role of critic, and I do the cooking." One project each year is a Christmas album which includes both individual and group

efforts – original music, covers of work by others, and parodies. Several of their MP3s can be found in cyberspace under the name Gastronomical Unit, including *Straight Jacket Escapes*, a collection of all original work.

Another interest is travel, and Judith hopes to sleep in each of the United States before considering changing her residency. Because her partner is British, and worked for a time in Germany, she has traveled extensively in Europe. Her interest in Formula 1 Grand Prix racing has taken her to Indianapolis, Indiana and she wants to add the Silverstone race in England or the Monaco Grand Prix to the courses she has seen.

At USITT, Judith sees lots of interesting challenges ahead. "We need to keep up-to-date with our technology, fix areas which can work better, and then move ahead with building our repertoire and using the information we keep more effectively."

Since the Institute and our members enjoy using new technology, and finding ways to improve on what we already have in place, Judith is just the person for those challenges. You can reach her at [judith@office.usitt.org](mailto:judith@office.usitt.org) to find out just how the data management, or the music, or the racing, is progressing.

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

## Costume Design & Technology Call for Posters

It is time to gear up for the Costume Poster Session in New Orleans. For those not familiar with this type or session let me elaborate. The purpose of these sessions, which are common at conferences by such organizations as the American Chemical Society and the Costume Society of America, is to exchange information. Poster Sessions are juried – your proposal abstract will be reviewed by colleagues before it is accepted – and are considered by most universities as formal scholarly presentations.

They are also widely accepted as meeting the requirements for scholarly publication. That means if you are employed by an educational institution, you might be able to get your school to fund some or all of your expenses to the USITT Annual Conference & Stage Expo in New Orleans.

Posters presented during past USITT conferences cover research, new techniques or products, a different way to use a product, fabric modification ideas, latest designs – and the list goes on. The Poster Selection Committee wants to thank all those that presented in Long Beach this past March. We had a variety of presentations and each one was very good. Presenters and topics included: Patt Ness, Reviving Those Nasty Acrylic Wigs Lurking in Storage; Brooks Ann Camper, 1860s Vintage Riding Habit; Kristina Tollefson, Shopping Handbook: Shopping Cheat Sheet for the Costume Shop; Lori Hartenhoff, Demystifying the Process of Having Custom Shoes Made for a Production; and Martha Cooper, Design Detailing by Machine Appliqué.

Also presenting posters were Dorothy Baca, Spanish Colonial Clothing for the 1940 Coronado Cuatro Centennial Costume Designer: Lucy Barton; Susan Brown-Strauss with both A Chatelaine for *On The Verge* and Erte Style: Jewel Chorus Girl Costumes for *Will Rogers Follies*; Claremarie Verheyen, Mask Making Techniques for Buckra; K. C. Kozminski, One More Dance: A Look at Two Different Costume Design and Production Approaches to *Dancing at Lughnasa*; Louis Powers, Wire Form As Costume Pieces; Ritchie Spencer, Grizzly Bear Costume Construction Using Taxidermy Supplies and Faux Fur; and Howard Schmitt, Breakaway Costume Ideas.

If you are interested in participating at the New Orleans Conference, please contact me for the poster guidelines (size, abstract requirements etc.). The poster abstract is due by January 15, 2002. I can be reached by US mail at Gwendolyn Nagle, Theatre Department, Western Michigan University, Gilmore Theatre Complex, Kalamazoo, MI 49008-5360; by phone, 616-387-3222; fax, 616-387-3222; or e-mail, [gwendolyn.nagle@wmich.edu](mailto:gwendolyn.nagle@wmich.edu).

**Gwendolyn Nagle**  
Costume Design & Technology Commission

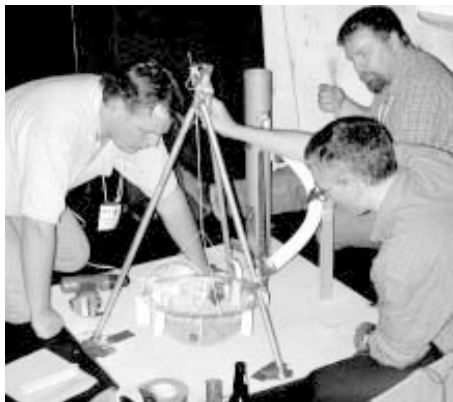
## CITT Conference Offered Excitement

The Canadian Institute for Theatre Technology's 10<sup>th</sup> Annual Conference & Trade Show was held August 16 to 19, 2001 in Ottawa, Ontario. Canada's capital city and its impressive National Arts Centre were the perfect setting for theatre designers and technicians from across Canada (plus a couple of visitors from south of the border) who gathered to "explore solutions for a changing environment" as part of *Rendezvous 2001: X Change*.

Ottawa is a beautiful and architecturally very interesting city. Parliament's cut stone buildings with distinctive copper roofs crown "The Hill" high above the Ottawa River. A short drive down Sussex takes you past The National Gallery of Canada, The War Museum, and The Royal Canadian Mint on the way to Rideau Hall, the historic official residence of Canada's Governor General, complete with ceremonial guard. Across the street is 24 Sussex, the stately stone mansion which is the home of Canada's Prime Minister.

Just a stone's throw across the river are the city of Hull and the province of Quebec, which seem quite continental in comparison to Ottawa's English nature. The Musee Canadien des Civilisations faces Parliament Hill across the river and its modern sculpted exterior seems to flow along the riverbank. Extensive green spaces line both sides of the river, including Jacques Cartier Park and Parc des Portageurs in Quebec and Major's Hill Park and Rockcliffe Park in Ontario.

The opening reception of *Rendezvous 2001*, sponsored by Jack A. Frost, was held Thursday evening on the *Miss Gatineau*, which cruised the Ottawa River. We enjoyed seeing Ottawa and Hull from a different perspective and discovered theatrical lighting on bridges spanning the river as well as on the waterfall where the



Ray Salverda, Ron Morissette, and Mitch Jamieson race to complete their contraption in CITT's first annual Xtreme Junk Challenge.



William Sovie, left, and Heather Kent conduct their session, *Fun With Foam*.

Rideau River joins the Ottawa.

Friday's keynote address was presented by Peter Feldman, executive director of Canadian Arts Presenters/Association Canadienne des Organismes Artistiques, (CAP/ACOA) and sponsored by Osram Sylvania. Popular program sessions included *Cheval Theatre: A New Circus Experience*, *Getting the Most Out of Your Sound System*, *Lighting Monuments*, *Planning a Project or Starting Your Own Business*, and a *Costume Tour of the Museum of Civilization*.

CITT's Annual General Meeting business included the installation of the Institute's new officers: Ron Morissette as president, and Philip Clarke as treasurer. New board members are Al Cushing, Bruce Halliday, and David Horner.

Mirvish Productions sponsored the Xtreme Junk Challenge, a prop shop spin-off of TV's *Junkyard Wars*, and Saturday's Brown Bag Lunch Debate, *How Green is Your Garden* was sponsored by Rosco Laboratories.

The 2001 CITT Trade Show featured a number of USITT members and included Bon-Mar Textiles, Christie Lites Ltd., Echellux, GALA Theatrical Equipment, Gerr Audio Distribution Inc., Irwin Seating Company, Jack A. Frost Ltd., Jam Industries/Martin Canada/Erikson Pro Audio, LEE Filters, Pathway Connectivity, Jacqueline Robertson Cull, Rosco Laboratories Ltd., Show Distribution, Solotech, SF Marketing, Strand Lighting, Telex/EVI Canada, Theatrix Costume House, Wenger Corporation, White Radio and William F. White.

CITT SWAG Bingo, sponsored by LEE Filters and Mirvish Productions, was held following the trade show, and the Conference closed with the CITT Awards Luncheon, sponsored by William F. White. The Dieter Penzhorn Memorial Award was presented to Robert Eberle for providing significant and sustained service to CITT and playing an active role in the development of the greater Canadian cultural community. The Professional Achievement Award was presented to Susan Benson in recognition of long-

## CLASSIFIED ADS

**ASSISTANT PROFESSOR/ RESIDENT COSTUME DESIGNER, TENURE TRACK.** MFA in costume design and /or comparable experience. Professional COSTUME DESIGN experience required. Previous teaching experience and membership in United Scenic Artists desired. Teach two courses each semester on the graduate and undergraduate levels, including team teaching the Graduate Design Studio in rotation with other Design/Technology faculty, and designing periodically for University Theatre productions. Oversee Graduate MFA Costume Design program and supervise student costume designers for University Theatre productions. Conduct professional creative activity and research in areas of professional expertise. Serve on appropriate faculty committees, and perform University and community service as appropriate. The University of Wisconsin-Madison is an equal opportunity employer. Send cv/resume, three letters of reference and no more than ten representative production photos and color copies of design plates to: Chair, Costume Designer Search Committee, Dept of Theatre & Drama UW-Madison, 821 University Avenue, Madison, Wisconsin 53706; 608-263-2329. Deadline for applications: November 17, 2001. Unless confidentiality is requested in writing, information regarding the applicants must be released upon request. Finalists cannot be guaranteed confidentiality.

standing career achievement, and the Education Achievement Award was presented to Michael Eagan for his achievements as an educator, engaged in the teaching of a technical or related discipline, preparing students for work within the Canadian cultural community.

The Supplier Achievement Award was presented to William F. White Ltd for its sustained commitment to providing excellent service or products. An Honorary Membership was presented to Chuck Childs because although he is not actively involved in the technical disciplines of the Canadian cultural industries community he has contributed significantly to the development of technical disciplines within Canada, and shown himself to be a long-standing friend of the Institute.

**Helen Willard**  
Stage Expo Sales Manager

**MIDWEST LIGHTING TECHNICIAN** - Acme Corp. Production Services, located in Milwaukee, WI seeks shop tech to maintain lighting equipment, assemble light system components, and pull orders from packing lists. This position also serves as electrician for some events. Prefer 1-3 years of professional lighting experience including knowledge of High End and ETC intelligent fixtures and consoles. Requires some weekend work, late hours, and some travel. Acme Corp. has been providing stage-lighting equipment and services to corporations and theatres for 15 years and continues to flourish. Fax resume, cover letter, and 3 references to Acme Corp, Attn: Susan, (414) 466-4618 or email to [susan@theacmecorp.com](mailto:susan@theacmecorp.com)

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**EXHIBIT FABRICATOR/PROJECT LEAD** - Taylor Studios, Inc., an exhibit fabrication firm specializing in natural history and unique fabrications ([www.taylorstudios.com](http://www.taylorstudios.com)) is seeking an exhibit artist with lead fabricator experience. Individual must rise to the challenge of problem solving. Must excel in the management of others and enjoy the role of creative thinker and bold leader. Ideal candidate possesses: ability to paint, sculpt, and model realistically; knowledge of fabrication and installation; adherence to deadlines; 3-5 years related experience. Potential for growth in expanding and successful company. Send resume and hard copies of your portfolio to: Taylor Studios, Inc., 1320 Harmon Drive, Rantoul, IL 61866.

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**COMPUTATIONAL SCIENCE INITIATIVE FACULTY OPENINGS** - The University of Wisconsin-Madison seeks two (2) tenure-track or tenured faculty beginning on/after August 2002 in the area of Computational Science. The candidate must have theoretical grounding in the sciences or engineering and have a goal of understanding complex phenomena through large-scale computation and simulation. Unless confidentiality is required in writing, information regarding applicants and nominees must be released upon request. Finalists cannot be guaranteed confidentiality. The University of Wisconsin-Madison is an Affirmative Action/Equal Opportunity Employer. Women and minorities are urged to apply. For details, <http://www.ohr.wisc.edu/pvl/pv40456.html>.

**ASSISTANT PROFESSOR OF DESIGN** - Tenure-track Assistant Professor of Design, Department of Theater & Dance, start date July 1, 2002. Appointment will include teaching in undergraduate and MFA professional theatre design programs with a production emphasis. Courses to be taught include History of Style/Culture/Periods, History of Theatre Design, Design Research Methodology, and may include such related areas as History of Costume and New Media. MFA or PhD required. United Scenic Artists membership and teaching experience preferred. Salary commensurate with experience, based on UC pay scales. Advancement at UCSD requires ongoing high quality and significant creative or scholarly activity. Submit application, resume, teaching experience, names of three references to: Walt Jones, Chair, UCSD Theatre & Dance, GH 202, La Jolla, CA 92093-0344. Application deadline: 12/1/2001, or until filled. EOE/AA

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**THEATRE LIGHTING DESIGNER/EDUCATOR** - Purdue University. Entry Level Assistant Professor, tenure-track. Starts August 2002. PhD/MFA (MFA preferred) required. Prior professional and university experience, working knowledge of lighting design and technology, ability to team teach within a design/scenography program required. Teach lighting design, scenography, stage technology and other related subjects to undergraduate and graduate students in a setting that emphasizes university theatre productions as a training vehicle for student pre-professionals. Responsible for the lighting design of some theatre division productions as well as supervising student designers in assigned productions. Work with faculty and students in both design and technology. Work with the staff master electrician to coordinate lighting technology with lighting design. Participation in usual departmental work is expected, as is continuing professional involvement in theatre beyond Purdue. Send letter of application, resume, three current letters of recommendation addressing candidate's artistic and teaching potential to Joel Ebarb, Chair, Lighting Designer Search Committee, Purdue University, 1376 Stewart Center, West Lafayette IN 47907-1376. AA/EEO. Preferential: 1/07/02 or until filled.

**FOR A GOOD TIME THEATRE COMPANY**, a professional theatre for young audiences company seeks technical director. Scenic construction of six touring companies, maintain production budget. Rehearsal preparation/changeovers, studio load-ins/load-outs. Oversee and manage scenic artist, scene shop, and supplies, manage labor and materials expenses. Instruct casts in set-up and strike of shows. Carpentry skills - wood necessary; plastics, cloth, and metal desirable. Properties design and construction. Repair and maintain touring shows scenery, props, electrics, and sound. Some facility and actor housing maintenance. Twelve month renewable contract, \$425.00/week, plus some benefits. Send letter, resume, references to: FOR A GOOD TIME THEATRE CO, PO Box 5421, Saginaw, MI 48603 [theatreco@aol.com](mailto:theatreco@aol.com).

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**TECHNICAL DIRECTOR** - Full-time Lecturer. Oversee technical aspects of four-show season. Execute scenic, lighting and sound designs; assist scenic designer with scene painting and props; maintain performance space, shops and related equipment; supervise outside groups using theatre space and supervise student crews. Position begins August, 2002; possibility of employment beginning January, 2002. MFA in Technical Theatre required; experience in professional or university theatre preferred. Demonstrated expertise in hand and CADD drafting, construction and scene painting techniques, and electrics. Experience with sound equipment, digital audio helpful. Competitive salary. Applications accepted until position filled. Submit letter of application, resume and three current letters of recommendation to: Jon Hallquist, Theatre Department, 2301 Vanderbilt Place, VU Station B 351643, Vanderbilt University, Nashville, TN 37235. AA/EOE.

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 Visit  
[www.usitt.org](http://www.usitt.org)  
 for complete  
 Conference & Stage Expo  
 scheduling.



## USITT CALENDAR: November 1, 2001 - February 23, 2002

### November 2001

- 1 **Conference:** Very Early Registration deadline  
- New Orleans Conference & Stage Expo  
- Awards for Young Designers & Technicians in the Performing Arts nominations deadline  
- Student Volunteer Program applications deadline  
- Updates for November Conference meeting due  
**Costume Research Journal:** Spring editorial deadline
- 1-3 **Southwest Regional Section Conference:** with SWTA, Irving Arts Center, Irving, Texas
- 2-3 **Institute Business:** Board of Directors Meeting, Orlando, Florida  
Finance Committee meeting, Orlando, Florida
- 2-4 **New England Regional Section:** meetings at 50<sup>th</sup> NETC Conference, Boston, Massachusetts
- 3 **Midwest Section:** matinee performance of *The Visit*
- 9-12 **OISTAT:** Governing Board meeting, Hong Kong
- 12-14 **OISTAT:** Scenography Commission and Publications & Communication Commission meeting, Manila, Philippines
- 15 **Sightlines:** January editorial deadline
- 16 **Conference:** Stage Management Mentoring application deadline
- 16-17 **Conference:** Conference Committee meeting, New Orleans
- 30 **TD&T:** Winter editorial deadline

### December 2001

- 1 **Conference:** Conference Program advertising deadline
- 12 **Conference:** Advance Registration deadline, New Orleans Conference
- 15 **Sightlines:** February editorial deadline  
**Election:** Ballot deadline  
**Conference:** New Orleans Housing reservation deadline

- 19 **Institute Business:** New Orleans meeting Call for Reports issued
- 22 **Conference:** Young Designer's Forum deadline

### January 2002

- 4 **Grants & Fellowship:** Project Grant & Fellowship application deadline
- 8 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit Board Reports to officers
- 14 **Conference:** Design Expo application deadline
- 15 **Conference:** New Orleans housing deadline  
**Conference:** Program recommendations for 2003 Minneapolis due to VP Programming  
**Sightlines:** March editorial deadline
- 19 **Chesapeake Regional Section:** Expo 2002, Kings Dominion, Doswell, Virginia
- 21 **Institute Business:** Officers' Board Reports due

### February 2002

- 1 **Costume Research Journal:** Summer editorial deadline
- 4 **Institute Business:** Board Reports distributed
- 10-11 **Conference:** Professional Development Workshops
- 12 **Institute Business:** Board of Directors meeting, New Orleans
- 13 **New Orleans Conference & Stage Expo begins**
- 15 **Institute Business:** Board of Directors meeting, New Orleans  
**Sightlines:** April/May editorial deadline
- 16 **Conference:** Presentation of Minneapolis Conference Programming
- 19-23 **Inland Northwest Regional Section:** NWDC/KC-ACTF/USITT Joint Conference, Western Washington University, Bellingham, Washington



New Orleans  
February 13-16  
**2002**

**usitt sightlines**

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