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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.*



Photo/USITT Archive

At the 1997 Endowment Fund Art Action held as part of the Annual Conference & Stage Expo in Pittsburgh, patrons flocked to put in bids on the offerings. The 2003 version of the event promises to be just as exciting.

**Art Auction 2003:
Going, Going, Gone!**

The Endowment Fund Art Auction first appeared as a fund raising effort in Boston in 1991, then again in Nashville in 1994, Pittsburgh in 1997, and in Denver in 2000. Now we're gearing up for *the Real Great White Way* version in Minneapolis, in March, 2003.

Judging by the financial success of our past three auctions it would appear as though this is an event in which the membership enjoys participating. That involvement takes place on many levels: donation of artwork, donations through the purchase of Auction Catalogues, and the spirited bidding on treasured scene and costume design renderings. The end result of all that auction action is that the Endowment Fund is able to assist in funding research and development projects as well as scholarly fellowships.

In March, you will see two changes in the auction format that we hope will make it an even more enjoyable event. Although we have had some fun with the live auction over the years, we believe that the greatest opportunity for maximum participation is with the Silent Auction. We are therefore going to dispense with the live auction that used to take place at the banquet and concentrate the auction activity at Stage Expo.

Also, we will be adding a new wrinkle to the game this year and will have an area we call the Flea Market Special Table. For this we are rounding up *small* theatre-related col-

lectable items such as old books, unusual stage hardware, and other curiosities of an out-of-the-ordinary and whimsical nature.

Here again is an occasion where the membership can participate. We are asking one and all to donate any items that they think would be of interest and or value to the Flea Market. We already have a syllabus of the *Course in Stage Lighting* by Stanley McCandless, and an "old" theatre terms dictionary. We'd like to get some old stage screws or a bag of clinch nails or other similar hardware. Anything signed by a person recognizable to our membership such as theatre play bills, would also be fun.

In an effort to make some order to what could become pandemonium, anyone who has an item to donate should e-mail me with a description so that I can see if it will fit in with our plans. You may contact me at tkelly@dcpa.org.

The cause is a great one, USITT Grants & Fellowships. The activity is fun to participate in and may allow you to go home with a magnificent piece of artwork created by one of your colleagues or mentors. As an added bonus, at the Flea Market, you might just find that exquisitely funky knick-knack to adorn your otherwise drab workspace. The Grants & Fellowships Committee looks forward to seeing you in March where we will afford you the opportunity to **bid high** and **bid often**.

Tim Kelly
Grants & Fellowship Chair

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. Submissions may be edited for length, style, and clarity. Articles are used only when appropriate and space is available.

USITT's 3,600+ members include scenery, costume, sound and lighting designers; scenery, costume, sound and lighting technicians; properties, makeup and special effects craftspersons; stagehands; architects; theatrical consultants; acousticians, performing arts educators and staff; and performing arts manufacturers, suppliers and distributors throughout the United States, Canada and 40 other countries.

USITT membership application forms and additional membership information are available from the USITT web page at www.usitt.org 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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Conference Sponsorships Provide Support for Events

USITT is proud to offer our members a wide array of sponsorship opportunities at the upcoming 2003 Annual Conference & Stage Expo. Corporate members can choose to support any of four events which enhance the conference experience for all participants, with choices which fit a variety of budgets.

A single sponsor is being solicited for the *Stage Expo Continental Breakfast*, a complimentary offering of fruit, pastries, juice, tea and coffee at Stage Expo on Saturday morning. Cost of this sponsorship is \$4,000.

We're happy to report that two previous supporters have already signed up to again be part of our *Opening Night* celebration, an informal reception held the first evening of the conference and open to all attendees. Four other sponsors for the \$1,500 op-

portunity are needed to join AV Pro, Inc., of Texas and Electronic Theatre Controls of Wisconsin.

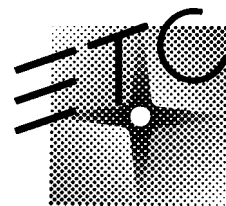
Tech Expo offers an exciting and unusual exhibition of solutions to different technical or production problems, and STAGWORKS of Arkansas has already agreed to underwrite the expenses of the creating the exhibit and catalog. Seven other \$500 sponsorships are available.

Stage Expo Nosh has become a delightful break from the action and a delicious snack offering at Stage Expo on Friday afternoon. Ben Nye Makeup and Kryolan Corporation will again take part, as will eight other \$400 sponsors.

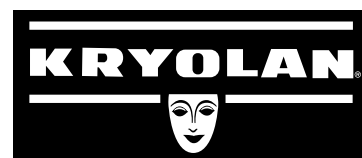
For additional details or to secure the sponsorship of your choice, contact me in the USITT office at 800-93USITT or e-mail michelle@office.usitt.org today.

Michelle L. Smith
Membership & Ad Sales Manager

Opening Night



STAGE EXPO NOSH



Tech Expo



Stage Expo Continental Breakfast



Out and About

The staff has been quite busy recently, trying to squeeze the last bit of enjoyment out of the end of summer and fall. Carol Carrigan has been experiencing the joys and sorrows of a football mom, visiting lots of Central New York in the process, while Barbara Lucas went to see what all those Hudson River School painters were trying to capture and Stacy Darling headed for Toronto for a weekend of fun. Judith Jager watched Formula 1 in Indianapolis, Indiana.

Monica Merritt made sure to get her passport before the price increase went into effect, and Michelle Smith decided to use her passport to go see London and Paris. Reports are that both are still fabulous cities to visit, and there are a few sights left for a potential return visit.



Gene Flaherty of **Mehron, Inc.**, was elected to the Board of the National Costumers Association. Mr. Flaherty has been a professional theatre, film, and television makeup artist for more than 18 years. Also elected was Carol Pocock, president of Mr. Fun, Inc. in Cuyahoga Falls, Ohio. Re-elected were Linda Simmonds, owner of Shirley Potter's Ltd. in Edmonton, Alberta, Canada and Gary Brodrick of Performance, Inc., in Nashville, Tennessee.

Lots has been happening at **StageLight, Inc.**, including the opening of a new office and the addition of Jim Smerbeck to the company roster. Mr. Smerbeck was named general manager of StageLight's new Tennessee location at 2901 Armory Drive, Suite 106 in Nashville. The space includes a showroom with a circuited lighting grid and an **ETC** Unison architectural control system. The Tennessee facility will provide sales, installations, service, and rental as do the current locations in New Orleans and Houston. Mr. Smerbeck has worked in the lighting industry for more than 17 years starting with a stint producing and developing training films for the US Army and has directed sales for several national organizations. Todd Seage, StageLight's marketing director, will also be working from the Nash-

ville office and can be reached at 615-244-5300 or fax at 615-244-5301.

Michael Clark has re-joined **Ballantyne of Omaha, Inc.'s Strong Entertainment Lighting** division as vice president of the division. Mr. Clark most recently was in Xenon lamp sales for another company, but had previously been with Strong's engineering department for 12 years. Mr. Clark will have overall responsibility for the company's lighting products and sales, and will be based in Southern California. He replaces Greg Smith, who left the company in a management-led buyout of certain assets and business operations of Ballantyne's Xenotech Rental Corp. John P. Wilmers, President and Chief Executive Officer of Ballantyne, said "we are thrilled to have an executive of Mike's caliber manage our lighting division. His background with the company and knowledge of the lighting industry make him an obvious choice, and we look forward to his contributions."

Kevin Makalous has joined **TOMCAT's** Las Vegas regional distribution facility as assistant United States sales manager. Originally from Kansas City, Missouri, Mr. Makalous has more than 10 years experience in the entertainment industry. He will be working with TOMCAT's western region sales manager to ensure all West Coast customers' requirements are met aggressively and consistently.

Missing Information

We are still trying to catch up with some of our members who seem to have moved and not let us know where to find them. We are seeking **Peter Lamb, Vicki Olson, Victor Smith, and Kristeen Willis Crosser** to make sure they receive their publications and mailings. We would appreciate current contact information on these individuals because they have paid their dues but are not receiving all their member benefits. Please call Barbara E.R. Lucas at 800-93USITT or e-mail her at barbara@office.usitt.org if you can assist.

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

Barbara E.R. Lucas
Public Relations & Marketing Manager

usitt

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

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

- promoting research, innovation, and creativity by sponsoring projects, programs, 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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Still Time to Nominate for Lighting Design Award

In 1997 the Barbizon Company, a Contributing Member of USITT, established an award for Lighting Design in memory of Sam Resnick and in honor of Sid Bloom as part of USITT Awards for Young Designers & Technicians in the Performing Arts. This award is presented annually as an important part of the Conference. This year the presentations will be part of the Keynote and Conference kickoff on Wednesday, March 19. Past winners of the Barbizon award include Camille Connolly, Marcus Doshi, Ann Courtney, Todd Proffitt, and Kevin Shaw. To be considered, a candidate must be a member of USITT and be nominated by a USITT member.

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 and/or technology in the performing arts. Examples must be cited that demonstrated excellence in areas such as: compositional skills, rendering, light plot, drafting, engineering, computer applications, and research. Nominees must include a sample portfolio and five to 10 photos of the nominee's work.

Opportunity Available at Education Poster Session

The Education Commission of USITT is presenting its third annual Education Poster Session. This is an opportunity to disseminate information about new, exciting, or re-thought innovations in teaching methodology and pedagogy. The information contained in the poster can cover any area of interest to the theatre educator including new techniques, new solutions to old problems, old solutions to new problems, results from research, etc. Posters will be juried by a committee. These poster sessions are recognized by many educational institutions as being equivalent to paper presentations and qualify as scholarly work.

A typed abstract should be submitted by December 15, 2002. Each abstract should be no longer than 200 words and provide a brief but concise summary of the information to be presented in the poster. Electronic submissions are preferred, but abstracts can also be sent by surface mail. Submit material to David R. Krajec, Cardinal Stritch University, 6801 N. Yates Rd., Box 101, Mil-waukee, WI 53217, e-mail drkrajec@stritch.edu, or fax 414-410-4111.

The jury committee will review all abstracts and may contact authors for clarifi-

Deadline for the 2003 awards is December 2, 2002. Nomination forms and criteria are available from the USITT web site at www.usitt.org by following the links to the YD&T Awards. Forms are also available from the USITT Office.

"This is but one way that we can give something back to the industry, by helping a student of lighting design year after year," noted Jonathan Resnick of Barbizon. Please encourage your colleagues to submit nominations for this award before the December 2 deadline. We appreciate Barbizon's continuing support of the Lighting Commission and the Institute.

On Another Note...

Don't forget the Lighting Commission's ongoing special project, Light Lab!

The Light Lab will be alive, well, and very active in Minneapolis for the 43rd Annual Conference & Stage Expo. The Light Lab Committee is always happy to welcome new Light Lab participants, *especially students*, into our ranks. Anyone interested in being involved in the Minneapolis Light Lab, including student volunteers, please contact Vice-Commissioner Vickie Scott at scott@dramadance.ucs.edu.

Buddy Combs

Lighting Co-Commissioner

cation or modification. The committee reserves the right to refuse a paper due to space limitations. As has been proved by the popularity of the Costume Design & Technology Commission poster session, this is an enjoyable format for sharing new ideas and techniques. We hope you will be able to participate.

David R. Krajec

Education Commission

Student Volunteers
still needed for the

**2003
Annual Conference
& Stage Expo**

Forms available on line
at

www.usitt.org

Awards for Young Designers & Technicians in the Performing Arts

It started with one man.

Richard K. Heusel is CEO and Founder of KM Fabrics, Inc., one of the main suppliers of fabric used for stage draperies around the world. Richard's desire to "give something back" to an industry that has embraced his life's work with such success, has blossomed into a program that recognizes excellence, encourages young talent, and promotes the unseen artists in our industry. Through donations to the New Century Fund, several leaders like Richard recognize and encourage young talent and emerging artists through the USITT Awards for Young Designers & Technicians in the Performing Arts.

In 1994, his conversations with Chris Kaiser, Bill Byrnes, and other strong industry supporters of the Institute grew into the first Young Designers & Technicians award: the KM Fabrics, Inc. Technical Production Award. It is fitting that the first award recognizes those entering a profession with so many unsung heroes in the business of making live theater. It was hoped that the nominees would be described as accomplished and meticulous technical directors and that has proven to be the case for the past seven years.

In 1996, the program grew with yet another unseen artist: the sound designer. Clear-Com joined KM Fabrics to create the second of the awards for young designers through a contribution to the New Century Fund of USITT. Barbizon joined in 1997 by committing to an award for lighting design. Responding to a challenge issued by Richard Heusel in 1999 to create awards for costumes and scenery, Zelma Weisfeld committed support to a Costume Design & Technology Award, Rose Brand to an award for scenery, and then board member Richard Barulich enticed Kryolan to jump into the fray with an award for makeup design.

Bernhard Works and Charles Williams were very interested in recognizing their long-time mentors, teachers — great contributors in the area of scenic technology. Bernie established the Frederick A. Buerki Golden Hammer Scenic Technology Award, and Charles Williams the W. Oren Parker (undergraduate) Award for Scenic Design.

In 2000, Robert Scales led a group including Charles Richmond, the USITT Stage Management Mentor Project, and others to establish the first national award for stage managers — recognizing both an established stage manager and a young stage manager at the same time.



Photo/Tom Thatcher

Claudia Longo presents the Kryolan Award to Brook D. Carl at the 42nd Annual Conference & Stage Expo in New Orleans.

Recognizing and encouraging young talent is a way to keep our industry alive, healthy, and bursting with new energy. These young artists are our future. Through these awards and other programs, USITT brings together students, their teachers and mentors, and pioneers of the industry. It is through this interaction that many young professionals are inspired and challenged to better their art and our lives through their work in the performing arts.

Think of all the talented young people you know. Surely one of them is deserving of some financial encouragement and national recognition. Take a few minutes to nominate them. It is up to us to encourage talented young individuals for the health of our industry.

Please note that the requirements have been simplified for many of the categories. Photographs, instead of slides or photo CD's are the only visual representation of the final product required for submission along with appropriate paperwork, drawings, rendering, and such. The deadline is December 2. The awards will be given at the Keynote Address at the USITT Annual Conference & Stage Expo on March 19, 2003 at 10 a.m. See you there!

Elynmarie Kazle *Vice President for Membership & Development*



Photo/Tom Thatcher

Terry Skelton of Clear-Com presents the Clear-Com Award to Ian Hunter, one of nine USITT Awards for Young Designers & Technicians in the Performing Arts in 2002.

SUSTAINING MEMBERS

California Institute of the Arts
 Center Theatre Group
 Charles Cosler Theatre Design, Inc.
 Chicago Spotlight, Inc.
 Church Production Magazine
 City Theatrical Inc.
 Cobalt Studios
 Columbus McKinnon Corp.
 Creative Industry Handbook
 The Crosby Group, Inc.
 Crouse-Hinds Molded Products
 Darcor Casters
 Dazian LLC
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OSRAM SYLVANIA INC.
Pathway Connectivity
Pro Lights & Staging News
Production Advantage, Inc.
Production Intercom, Inc.
Production Solutions, Inc.
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XS Lighting, 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.



Mentors and participants in the 2002 Stage Management Mentor Project get together for private roundtable discussions, a special feature of the program.

Deadline December 12 for Stage Management Mentor Project

Applications are now available for the special conference program designed for stage management students and young professionals, the Stage Management Mentor Project (SMMP). Working under the guidance of professional stage managers who serve as mentors, SMMP participants will stage manage major conference events such as Tech Olympics, New Products Showcase, Fellows reception, and Awards Banquet.

In addition to the programs designed by the Management Commission, SMMP participants will have private roundtables led by the professional mentors and enjoy

plenty of one-on-one time with each mentor.

There are 12 SMMP student positions available for the 2003 Annual Conference & Stage Expo. Those being mentored must commit to be available from 6 p.m. Tuesday, March 18 through midnight Saturday, March 22. The conference registration fee is waived for all SMMP participants.

Application deadline is December 12, 2002 so don't delay. Potential participants can download forms on-line through the USITT web site or contact me, Rick Cunningham, at the University of Delaware Professional Theatre Training Program, 302-831-6470.

Rick Cunningham
Stage Management Mentor Project

Sapsis Rigging Award Available

Have you always yearned to learn STRUCTURAL DESIGN FOR THE STAGE from the man who wrote the book, or get an INTRODUCTION TO SHOW CONTROL with leading experts?

For three fortunate Student Members of USITT, Sapsis Rigging Entertainment Systems is willing to turn those yearnings into reality. All that is necessary to be considered for a rebate of workshop fees is to sign up for either the Structural Design or Show Control Professional Development Workshops being offered before the start of USITT's Annual Conference & Stage Expo. USITT will do the rest, conducting a random drawing of all those eligible, and the wonderful people at Sapsis Rigging (including Director at Large Bill Sapsis) will pick up the tab.

This is the third year the company has supported the Sapsis Rigging Professional Development Award, making it possible for young professionals to benefit from the expertise offered at pre-Conference workshops. As in the past, Mr. Sapsis has requested the USITT office oversee the random drawing on all entries received before the Advanced Registration deadline of February 13, 2003, with winners notified soon after.



Prices Reduced for Select USITT Items

Limited time • OFFER ENDS DECEMBER 15, 2002 • Limited time

*The New Amsterdam Theatre:
The Biography of a Broadway Theatre*
by Mary C. Henderson

Featuring hundreds of illustrations of original playbills, advertisements and reviews, this visually sumptuous book includes before, during and after photographs of this famed theatre's Art Nouveau interior metamorphosis.

Winner of the 1999 USITT Golden Pen Award

Member \$40 **Non-member \$50**
Was \$55 Was \$75

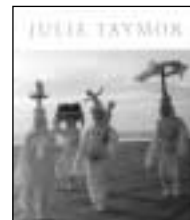


Julie Taymor: Playing with Fire

by Julie Taymor and Eileen Blumenthal
Published before her Tony award-winning work on Disney's *Lion King*, this book traces Ms. Taymor's work on 15 productions, from musicals to puppet theatre to original films. It contains essays, production notes, and abundant illustrations.

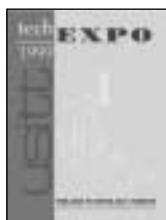
Winner of 1998 USITT Golden Pen Award

Member \$30 **Non-member \$40**
Was \$42 Was \$50



Tech Expo Catalog 1999

The biennial USITT Theatre Technology exhibit features creative solutions to production problems and challenges that members have encountered in all areas of production including: sound, rigging, costume crafts, properties, mask making, lighting technology, stagecraft, and special effects. The catalog contains step-by-step instructions with drawings, photographs, and diagrams for the production effects exhibited.



Member \$5 **Non-member \$7**
Was \$10 Was \$14

*Theatre of the Fraternity,
1896-1929:*

*Staging the Ritual Space
of the Scottish Rite of
Freemasonry*

by C. Lance Brockman
A catalog of theatrical memorabilia and artifacts of the Scottish Rite of Freemasonry's great appeal during the 19th and 20th centuries. Design sheets included.

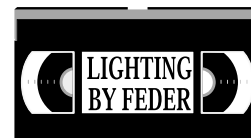


Member \$25 **Non-Member \$35**
Was \$31 Was \$40

Feder: Master Lighting Designer

This 66 minute videotape records Abe Feder's presentation at the USITT Conference & Stage Expo help on March 1993 in Wichita, KS.

Member \$20 **Non-member \$25**
Was \$30 Was \$38



Other exciting titles

Light Fantastic

by Max Keller
Member \$48 Non-member \$56

Mielziner: Master of Modern

Stage Design
by Mary C. Henderson
Member \$30 Non-member \$36

Structural Design for the Stage

by Alys E. Holden and Bronislaw J. Sammler
Member \$34 Non-member \$42

Stage Rigging Handbook

by Jay O. Glerum
Member \$21 Non-member \$26

*Costume Design: Techniques of
Modern Masters*

by Lynn Pecktal
Member \$22 Non-member \$29

New Theatre Words

World Edition, Central Europe Edition,
Northern Europe Edition
Member \$21 Non-member \$27

The Backstage Handbook

by Paul Carter
Member \$13 Non-member \$15

USITT Publications

DMX512/1990 & AMX 192

Standards (includes *Recommended
Practice for DMX 512*)
Member \$18 Non-member \$26

*Recommended Practice
for DMX 512*

Member \$8 Non-member \$11

*USITT S3-1997 Standard for Stage
Pin Connectors*

Member \$25 Non-member \$32

*Practical Projects for Teaching
Lighting Design*

Member \$18 Non-member \$24

Costume Job Descriptions

Member \$5 Non-member \$7

*USITT Guideline for a Standard
Technical Information Package*

Member \$5 Non-member \$7

Fall Protection for Arena Shows

Member \$3 Non-member \$5

USITT Lighting Design

*Commission
Portfolio Guidelines for Designers*
Member \$5 Non-member \$7

*ASCII Text Representation
for Lighting*

Console Data Version 3.0
Member \$15 Non-member \$20

*Projects for Teaching Costume
Design and Technology*

Member \$18 Non-member \$24

Tech Expo Catalog 2001

Member \$10 Non-member \$14

Tech Expo Catalog 1997

Member \$5 Non-member \$7

*Prague Quadrennial United States
Exhibit Catalogs 1999 and 1987*

Member \$3 Non-member \$5

ESTA Publications

*ANSI E1.1-1999, Construction
and Use of Wire Rope Ladders*

Member \$19 Non-member \$21

*ANSI E1.2-2000, Design,
Manufacture and Use of
Aluminum Trusses and Towers*

Member \$20 Non-member \$27

*Introduction to Modern
Atmospheric Effects - 3rd Edition*

Member \$6 Non-member \$10

*ANSI E1.3-2001, Entertainment
Technology - Lighting Control
Systems - 0 to 10V Analog
Control Specification*
Member \$12 Non-member \$15

*ANSI E1.9-2001, Reporting
Photometric Performance Data
for Luminaires Used in
Entertainment Lighting*

Member \$16 Non-member \$21

*Recommended Practice for
Ethernet Cabling Systems in
Entertainment Lighting
Applications*
Member \$20 Non-member \$27

*Supplement to Recommended
Practice for Ethernet Cabling
Systems in Entertainment Lighting
Applications*
Member \$20 Non-member \$27

Order online at www.usitt.org or call 800-93USITT (800-938-7488) or 315-463-6463 to order

Plenty of Food and Entertainment Just Steps from Conference Center

You've just finished another fabulous session at the 2003 USITT Annual Conference & Stage Expo in beautiful downtown Minneapolis. You only have a short time to grab a bite before you need to be back for the next great program, but you've left your jacket or umbrella in the hotel room and you just don't have time to go get them and have enough time to eat. No problem!

Walking from building to building in some Northern cities can be a hassle with loads of traffic and the occasional snow or rain shower--not so in Minneapolis. Residents and visitors alike enjoy downtown Minneapolis in comfort with the Skyway system, a network of more than five miles of second-story climate-controlled pedestrian passageways. Use the Skyway to access some of the best dining and shopping in the heart of Minneapolis—and leave the coat and umbrella in the room!

The first of its kind in any major city in the world, the Skyway system has progressively expanded to connect nearly 60 city blocks in the downtown loop of Minneapolis. Once inside, walkers will find a bustling thoroughfare filled with specialty shops, convenience stores, fast food restaurants and boutiques, as well as services such as dry cleaners, florists, post offices, printing companies, photo developers, and ATMs.

The Skyway's primary purpose, though, is to provide easy access to major points of interest. Many large department stores, shopping centers, hotels (including the



Photo/GMCVA

Nicollet Mall offers a variety of dining opportunities, and an interesting streetscape.

Hyatt and Hilton), banks, office buildings, parking ramps, theatres, and fine restaurants, as well as the Minneapolis Convention Center, are connected by the Skyway.

When the weather's not the problem, another great stroll is the Nicollet Mall, a beautiful outdoor pedestrian walkway, in close proximity to the Convention Center which is lined with exquisite little bistros, pubs and quaint coffee shops, book stores and galleries. In order to give conference attendees a small taste of the delights that await you in Minneapolis, I took a recent trip downtown to note restaurants and cafes that people might like along the Skyway routes out of the Minneapolis Convention Center and along Nicollet Mall, (and

to show you all how easy they are to access!)

From the Skyway (close):

Café un deux trois: Twin Cities' award-winning French bistro, offering a menu including fresh seafood, grilled meats, pasta, salads, and an eclectic mix of regional specialties. Located off the Skyway through the Hilton and out toward Ninth Street in the Foshay Tower building.

Ruth Chris Steak House: Billed as "the home of serious steaks," serving only corn-fed USDA prime beef aged to exacting standards, along with fresh seafood and live Maine lobster. Located in the lower level of the Kinnard Financial Center (next to the Foshay Tower.)

Taxxi: This warm, inviting American bistro welcomes you with a diverse menu and casual dining for breakfast, lunch, and dinner. Located in the Hyatt Regency

From Nicollet Mall (close):

Ichiban's Japanese Steak House: Features eppanyaki cooking in a Japanese garden atmosphere with all meals prepared tableside by knife-flashing chefs. Largest sushi bar in town. Tempura also available. Opens daily at 4:30 p.m. Located just one block from the Hyatt Regency on Nicollet Mall.

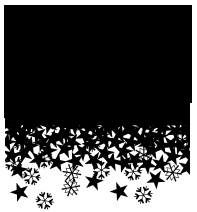
Ping's: Offers traditional Chinese cuisine done in a casual, but elegant atmosphere. Located just two blocks behind the Hyatt Regency (south/west) as Nicollet Mall becomes Nicollet Avenue.

The next few restaurants are all very close as you proceed on the Mall heading north/east from the Hyatt Regency:



Photo/GMCVA

(Continued on Page 17)



USITT
CONFERENCE
&
STAGE EXPOSM



the Real
GREAT WHITE WAY
MINNEAPOLIS
March 19-22
2003

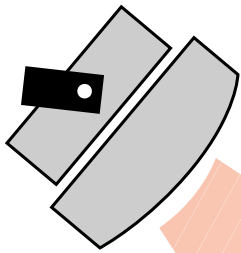
Location: Minneapolis

Date: March 19-22, 2003

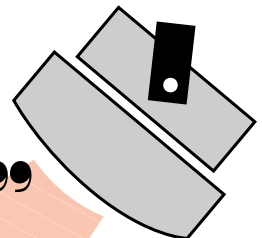
Forecast: **HOT** *SIZZLING SESSIONS, ELECTRIFYING EXHIBITS, HOT TOPICS*

usitt

Annual Conference & Stage Expo



**What's playing at the
"Real Great White Way?"**



WEDNESDAY – 10:00 AM

Keynote, Kick Off Event & Annual General Meeting

10 a.m. Wednesday, March 19

A preview of what's in store - and a chance to learn more about what's happening within USITT. After another remarkable Keynote Address, the Thomas DeGaetani Award, the Joel E. Rubin Founders Award, and awards for publications will be presented.

WEDNESDAY EVENING

OPENING NIGHT

A celebration marking the start of another great Annual Conference & Stage Expo - starring a cast of thousands of conference participants!



THURSDAY – 9:30 a.m.

Stage Expo opens - New Orleans in 2002 featured a brass band. Find out what surprises this year has in store.

6:15 p.m.

Join USITT Fellow and noted author **Jay O. Glerum** as he presents the Fellows Address, bringing his unique style and firm opinions to spotlight important issues. Stay to enjoy the reception honoring USITT's new Fellows followed by New Products Showcase — where Stage Expo exhibitors take center stage to present and demonstrate new products, plus give away tons of neat stuff.

Learn more at: www.usitt.org

United States Institute for Theatre Technology, Inc. 800-93USITT

What's Playing?

Choose from the hundreds of sessions offered by USITT's Commissions - architecture, costume design and technology, education, engineering, health and safety, lighting, management, scene design, sound, technical production; international committee events, sessions with a regional flare; offerings in conjunction with collaborating organizations such as ACTF, ESTA, LORT, USA, and a smorgasbord of opportunities to meet and discuss specific interests.

Join Roger Claman, Lisa DeMarco, and Steve Austin for **Theatrical Fabrics Unraveled**, a basic look at the fabrics commonly used in theatrical scenery today. Learn the pros and cons of choosing various scenic fabrics, as well as some of the practical parameters of available goods, plus tips on how to specify custom sewn goods. The discussion will include wide (seamless) goods, masking fabrics, standard scenic fabrics, nets and gauzes, video fabrics, and event fabrics.



USITT SESSIONS

USITT is proud to honor **Allen Lee Hughes** with the 2003 Distinguished Achievement Award in Lighting Design. Mr. Hughes' Broadway credits include *Once on this Island*, *Having Our Say*, *Accidental Death of an Anarchist*, *Quilters*, and *K2*. A noted regional designer, he has also designed significant productions for the Goodman and Guthrie Theaters, Kennedy and Lincoln Centers, Hartford Stage, and Seattle Rep. His designs have earned numerous awards including an Outer Circle Critics Award, a Merit Award for Excellence in Design and two Helen Hayes Awards, and he has been nominated for several Tony Awards. A special session and awards presentation will allow Conference participants to hear Mr. Hughes discuss his career and design philosophies.



MINNEAPOLIS

how to recognize when its time to slow down. ("A heart attack is Nature's way of telling you to slow down" is not good enough.)

The Minnesota Centennial Showboat is back on the river through the efforts of an entire community, including the city of Saint Paul, a boat builder, a riverboat excursion company and a couple of marine and historic architects. These partners, along with designers from the University of Minnesota Department of Theatre Arts and Dance, discuss the trials and tribulations of designing and building the only known Showboat to be constructed in the last quarter century. Hear of the challenges encountered building a unique theatre space, how to deal with building codes relevant to a boat as well as a building, contract negotiations, and the whole new world of public/private partnership.

Special star performances in the Light Lab - **Lighting Multi-Ethnic Casts, Lighting Effects on Cycloramas, Designer/Stage Manager Collaboration in Dance, and Follow Spot Operation and Cueing.**

The Guthrie, a venerable institution in American theatre, was revolutionary when it opened in 1963 as a not-for-profit resident theater company in America's heartland. Its design by architect Ralph Rapson was also unique and challenging, breaking new ground in its character and the intimacy of its relationship between the audience and its thrust stage. The Guthrie is currently embarking on an ambitious program to create a new three-theatre home on the banks of the Mississippi River in downtown Minneapolis with Jean Nouvel from France as the design architect. **Review Of The New Guthrie** looks at the proposed design and the process that led to its creation as this great institution prepares to embark on its next 50 years in a new home.

Need to get your portfolio in shape? Join Rafael E. Jaen and Gweneth West, costume portfolio reviewers with extensive

experience in professional and academic theater, as they facilitate **Portfolio 101 for Students, Teachers and Professionals**. Focus on four key aspects: presentation, layout, self-assessment, and specific project display. The first three aspects are useful to any designer and technician in the field, the fourth part will focus specifically on costumes.

With the changes in business, culture, and climate in the new century, what will it take to not only train but retain leaders of the future? **Dynamics of Leadership**, is a panel discussion on leadership style, personal leadership, organizational behavior, culture, environment, and the future. Leaders from both academic institutions and business will join together to discuss what it takes to lead our industry in the 21st century. What changes can we expect? What do schools have to do meet the digital age? What does the industry expect? How do we get there?

Your job is exciting. You enjoy going to work Now let's get out of 5th gear! **FROM 5TH TO 1ST GEAR - TRANSITIONING TO A SLOWER PACE** panelists explore and share ways to find methods, processes, and communication tools to lower the level of stress and the pace of our jobs. Highlights of the session will include: Handling stress, making the job easier, making staff's jobs easier, delegating responsibility, the balance between time required in job versus the quality of work, reaching an understanding with bosses as to what is actually needed to accomplish tasks, using volunteers to lighten the load - when is it and when is not appropriate, building a system within a department to allow all staff some time away,



Structural Design For The Stage Part I

March 16, 1:30-5:30 p.m. & 7-9:30 p.m.;

March 17 & 18, 9a.m.-1 p.m. & 2:30-6:30 p.m.- Hyatt Regency \$375

Ben Sammler, Chair of the Department of Technical Design and Production of Yale School of Drama, presents this three-day workshop which covers the first five chapters of *Structural Design for the Stage*, a textbook co-authored by Alys Holden and Mr. Sammler. Technical Directors of resident performance companies and academic institutions will leave with the tools necessary to design wooden beams and more importantly, basic structural design procedures providing the background necessary for further study.

Each participant will need: a copy of the text which is available from USITT's web site or by calling 1-800-93USITT (ISBN 024080354X); a calculator, a magic marker, and a pad of paper. Course material requires basic math, algebra, trigonometry and geometry.

Shop Til You Drop at the Mall of America

9:30 a.m. to 6 p.m. Monday, March 17 \$25 OR Tuesday, March 18 \$25 each day

Join us for a free-for-all as we turn you loose at the nation's largest shopping and entertainment complex. Over 400 retail shops, restaurants, and exhibits including an indoor amusement park await your disposable income.

An Introduction to Show Control

March 17 & 18, 9 a.m.-5 p.m. - University of Minnesota \$425

Show Control is the interconnection of control systems for multiple entertainment disciplines (lighting, sound, video, pyro, mechanized scenery) to extend and augment the capabilities of human system operators. Show Control systems allow for a level of cueing sophistication and precision not possible otherwise.

The first day will introduce basic techniques and technologies of show control to those new to the field, while the second day will be spent in hands-on sessions with systems from one or more manufacturers. Registration includes lunches, coffee breaks, and a copy of John Huntington's book *Control Systems for Live Entertainment*.

An Introduction to Architectural Lighting

March 18, 9 a.m.-6 p.m.- Hilton \$125

Entertainment lighting designers who wish to explore additional career opportunities available in architectural lighting design will interact with working professionals from Schuler & Shook as they discuss how to make the transition from lighting for theatre to lighting architecture. The workshop will cover examples of exterior and interior design, employment opportunities, and avenues for training. Part of the day will be spent on the nuts and bolts of architectural lighting design, including photometrics and architectural lighting fixtures. Also up for discussion

will be a breakdown of the design process, covering issues of time, budget, and collaboration. Special attention will be given to lighting design for themed environments.

Collaborating For Dance - Stage Managers & Lighting Designers

March 18, 8:30 a.m.-9:30 p.m. - University of Minnesota

\$100 Participant \$100 Observer

Geared for young professionals or any professionals looking to branch out into stage managing or designing for dance, the workshop will feature two master classes in dance: one on "how-to" and the other on touring for dance. Eight management/lighting design teams will be formed and guided by industry professionals. Each team will view a dance piece prepared by University of Minnesota dance students, collaborate to develop a design approach, and then tech their efforts culminating in a performance for the entire workshop. Industry mentors will offer assistance.

Observers may attend the two master classes in addition to watching and listening to the tech rehearsals of as many groups as they wish. Registration includes transportation and lunch. Dinner, on your own, is built into the day's schedule.

The Foam: The Other Costume Material

March 18, 8:30 a.m.-6:30 p.m. - University of Minnesota

\$160 includes all materials

Participants will learn to pattern and construct three-dimensional shapes to create oversized costumes or props in foam. This technique, used extensively in *The Lion King*, can also be used to create body padding, animal costumes, and props. All supplies will be provided.

Preserving Our Heritage: Historic Scenic Art

March 18, 8 a.m.-6 p.m. \$50

Join Lance Brockman as he shows examples of preserving the artifacts of scenic art and American design. Participants will travel to the Anderson Library Archives on the University of Minnesota campus, home of the Twin Cities Scenic and Masonic collections, to focus on digital and rendered images of their collections. The afternoon will be spent exploring the Scottish Rite scenery of the St. Paul Masonic Temple and the Mabel Tainter Theatre in Menomonie, Wisconsin, which boast extensive collections of historic drop scenery.

Trompe L'Oeil Scene Painting Made Simple

March 18, 9 a.m.-5 p.m. - off-site

\$175 Participant \$75 Observer

Does the very idea of trompe l'oeil painting seem daunting? Scene designers and scenic artists who are interested in (yet may fear) trompe l'oeil scene painting techniques will discover an approach based on traditional methods and straightforward techniques. Presenters will show how to create accurate cartoons or convincing textures, as well as describe the effects of light and shadow in paint. Participants and observers will leave the workshop with a new level of confidence in painting skills and a handout with step-by-step instructions. Participants will take home a completed trompe l'oeil sample on 4' by 6' muslin, and a scenic painting brush kit. There may even be a door prize! Presenters are Clare P. Rowe who teaches scene painting at the University of Arizona, Peter Beudert who is co-author of *Scenic Art for the Theatre*, and Kim Williamson who is guest instructor of scenic art at Cobalt Studios.

Backstage & Onstage at the Guthrie Theater

March 18, 2:30 - 11 p.m. \$85

Matt Lefebvre, frequent costume designer at the Guthrie, leads an in-depth tour of the shops and backstage areas of the Midwest's most prestigious regional theatre. Session includes time for dinner at a local eatery and a ticket to Tuesday night's performance of *Six Degrees of Separation*.

Fabric Outlet Shopping Tour

March 23, 9:30 a.m.-3:30 p.m. \$50

Take a bus tour that visits two local fabric outlets; S.R. Harris Fabric Warehouse and Mill End Textiles. A box lunch will be provided on the bus, and tour ends with transportation to the Minneapolis-St. Paul airport in the afternoon.

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC. 2003 CONFERENCE & STAGE EXPO

REGISTRATION INFORMATION

- Registration form **MUST** be filled in completely. Incomplete forms will be returned
- Online registration available at www.usitt.org
- School purchase orders are accepted for payment
- Children under 12 are not allowed at Stage Expo
- You will receive a registration confirmation within 30 days

CONFERENCE REGISTRATION FEES

FULL CONFERENCE MEMBER RATES: Includes all conference sessions, events, and Stage Expo. Excludes banquet, PDWs, and special cost events.

	Very Early	Advanced	Late/Onsite
POSTMARK DEADLINES	12/5/02	12/06/02 to 2/13/03	2/14/03 or on site
	amount code	amount code	amount code
USITT Member	\$230 A1	\$285 A2	\$335 A3
USITT Student Member	\$165 B1	\$165 B2	\$210 B3
Joint Member/Guest*	\$170 C1	\$230 C2	\$275 C3

*Joint Member/Guest categories reserved only for second member of Joint Membership or companions of members not directly involved in the industry who would like to attend the conference.

NON-MEMBER RATES: Includes one year of membership. If you are not currently a USITT member, you **MUST** register at this rate

Non-Member	\$345 D1	\$400 D2	\$450 D3
Student Non-Member	\$240 E1	\$240 E2	\$285 E3

ONE DAY ONLY: Includes all conference sessions, stage expo, special exhibits, and all conference events for ONE DAY of your choice: Wednesday, Thursday, Friday, or Saturday

One Day Only	\$145 F1	\$225 F2	\$275 F3
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STAGE EXPO ONLY: Provides admittance ONLY to the exhibit area and special exhibits in the exhibit area. It is not necessary to be a USITT member to register for Stage Expo Only

Stage Expo Only	\$30 G1	\$35 G2	\$40 G3
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CANCELLATION POLICY

ALL CANCELLATIONS MUST BE MADE IN WRITING BY FAX, MAIL, OR EMAIL

Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets:

- 80% refund will be made if you cancel prior to Feb 15, 2003
- 50% refund will be made if you cancel prior to March 1, 2003
- NO REFUNDS ARE AVAILABLE IF YOU CANCEL AFTER March 1, 2003

Professional Development and Wait List Policy

There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be notified as soon as possible if a PDW you are registered for is cancelled.

You will be placed on a waiting list if you register for an over-enrolled workshop. You may elect to register for an alternate PDW or cancel your registration for a full refund.

PROFESSIONAL DEVELOPMENT WORKSHOPS

Structural Design for the Stage

March 16, 1:30-5:30 p.m. & 7-9:30 p.m.;
March 17 & 18, 9 a.m.-1 p.m. & 2:30-6:30 p.m. \$375 H1

Shop 'til You Drop at the Mall of America

9:30 a.m. to 6 p.m. Monday, March 17 \$25 IA
OR Tuesday, March 18 \$25 IB

An Introduction to Show Control

March 17 & 18, 9 a.m.-5 p.m. \$425 J1

An Introduction to Architectural Lighting

March 18, 9 a.m.-6 p.m. \$125 K1

Collaborating For Dance - Stage Managers & Lighting Designers

March 18, 8:30 a.m.-9:30 p.m.
\$100 Participant L1 \$100 Observer L2

The Foam: The *Other* Costume Material

March 18, 8:30 a.m.-6:30 p.m. \$160 M1

Preserving Our Heritage: Historic Scenic Art

March 18, 8 a.m.-6 p.m. \$50 N1

Trompe L'Oeil: Scene Painting Made Simple

March 18, 9 a.m.-5 p.m.
\$175 Participant P1 \$75 Observer P2

Fabric Outlet Shopping Tour

March 23, 9:30 a.m.-3:30 p.m. \$50 R1

Backstage & Onstage at the Guthrie Theatre

March 18, 2:30 p.m.-11 p.m. \$85 Q1

OTHER FEES (separate forms required)

Cover the Walls \$20 Z1 Young Designer's Forum \$30 Z3
Tech Expo Entry (each) \$35 Z2 Digital Design (each) \$5 Z4

AWARDS BANQUET

Saturday, March 22 - Minneapolis Convention Center
Happy Hour - 6-7 pm, Dinner - 7 pm

Roasted Garlic Beef Filet

with oven baked rosemary potatoes, seasonal vegetables, house salad and New York cheesecake with berry garnish \$42 S1

Rosemary Grilled Chicken

with white rice & almond pilaf, green beans & carrots, house salad and New York cheesecake with berry garnish \$32 S2

Lemon-Dilled Salmon

with a fresh dill & lemon pesto, garlic mashed potatoes, snap peas & diced red pepper, house salad and New York cheesecake with berry garnish \$40 S3

USITT MEMBERSHIP DUES, RENEWAL ONLY

If you are a current USITT member, you may renew your membership.

Individual	\$90 J1	Student	\$55 J2
Professional	\$140 J3	Senior	\$72 J4
Joint	\$150 J5	Organizational	\$150 J6
Sustaining	\$600 J7	Contributing	\$1,000 J8

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

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 donation to the USITT/Edward F. Kook Endowment Fund.

\$10 K1 \$25 K2 \$50 K3 \$100 K4 other _____ K5

USITT CONFERENCE REGISTRATION FORM - for codes, please see Registration Information Sheet

First Name	MI	Last Name	Membership #
Title			
Organization/Company/School - include in mailing address <input type="checkbox"/> yes <input type="checkbox"/> no			
Mailing Address			
Mailing Address			
City	State/Province	Zip/Postal Code	Country
Home Phone	Fax:		
Work Phone	E-mail:		



Information provided on this form will be used to create your conference badge.

Return this form by mail to:

USITT
United States Institute for Theatre Technology
6443 Ridings Road
Syracuse, NY 13206

or fax to:
866-FXUSITT - toll-free
866-398-7488
or 315-463-6525

Questions?? Call 800-93USITT
or 315-463-6463

CONFERENCE REGISTRATION FEES

FULL CONFERENCE/MEMBER RATES

- USITT Member \$230 A1 \$285 A2 \$335 A3
 USITT Student Member \$165 B1 \$165 B2 \$210 B3
 Joint Member/Guest \$170 C1 \$230 C2 \$275 C3

FULL CONFERENCE/NON-MEMBER RATES

(Includes one year membership in USITT)

- Non-Member \$345 D1 \$400 D2 \$450 D3
 Student Non-Member \$240 E1 \$240 E2 \$285 E3

ONE DAY ONLY

- \$145 F1 \$225 F2 \$275 F3

STAGE EXPO ONLY

- \$30 G1 \$35 G2 \$40 G3

TOTAL \$ _____

PROFESSIONAL DEVELOPMENT WORKSHOPS

- \$375 H1 \$25 IA \$25 IB \$425 J1 \$125 K1
 \$100 L1 \$100 L2 \$160 M1 \$50 N1 \$175 P1
 \$85 Q1 \$75 P2 \$50 R1

OTHER FEES

- \$20 Z1 _____ @ \$35 Z2 \$30 Z3 _____ @ \$5 Z4

AWARDS BANQUET TICKETS

- # _____ \$42 S1 # _____ \$32 S2 # _____ \$40 S3
If purchasing more than one banquet ticket, please include name/s of others attending.

USITT MEMBERSHIP DUES RENEWAL

- \$90 J1 \$55 J2 \$140 J3 \$72 J4
 \$150 J5 \$150 J6 \$600 J7 \$1000 J8

TOTAL \$ _____

ENDOWMENT DONATION

- \$10 K1 \$25 K2 \$50 K3 \$100 K4 other _____ K5

TOTAL \$ _____

TOTAL DUE

\$ _____

PAYMENT INFORMATION

Check enclosed (in US funds payable to USITT)

Charge *Circle one*



Credit Card # _____

Name on card _____ Exp. Date _____

Signature _____

PROFILE INFORMATION

- Do you or anyone registering jointly with you require special assistance to participate in conference activities? A **Yes** B **No**
- Is this your first USITT Conference? A **Yes** B **No**
- Previous to this conference, how many USITT Annual Conferences have you attended?
 A **1** B **2-5** C **6-9** D **10-15** E **over 15**
- Which of these events have you attended in the past 2 years?
 A **ATHE** B **IAAM** C **LDI** D **LightFair**
 E **ShowBiz Expo East** F **ShowBiz Expo West** G **None**
- Please fill in **ONE** box below indicating your **PRIMARY** area of employment or study: (ONE SELECTION ONLY FOR THIS QUESTION)
 Live Performing Arts: (Theatre/Opera/Dance)
 A **Costume** B **Lighting** C **Scene Design**
 D **Management** E **Sound** F **Technical**
 Other Performance Fields
 G **Television** H **Motion Pictures** I **Theme Parks**
 Professional Services
 J **Architect** K **Consultant** L **Engineer**
 Performing Arts Related Business
 M **Dealer** N **Manufacturer** O **Rental**
 P **Other** _____



USITT

STAGE EXPOSM

MINNEAPOLIS

MARCH 20-22

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

- | | | |
|--|---|---|
| 730 American Harlequin Corporation | 820 H&H Specialties Inc. | 59 Savannah College of Art and Design |
| 230 Apollo Design Technology, Inc. | 990 heatshrink.com | 304 Sculptural Arts Coating, Inc. |
| 341 Automatic Devices Company | 514 High Output, Inc. | 711 SECOA |
| 570 Barbizon | 56 Humboldt State University | 371 Selecon |
| 572 Ben Nye Company | 73 Univ. of Illinois, Urbana-Champaign | 813 Smooth-On, Inc. |
| 811 Big Apple Lights | 690 Irwin Seating Company | 87 Society of Properties Artisan Managers |
| 780 BMI Supply | 63 Kent State University | 84 University of South Dakota |
| 50/51 Boston University Theatre | 810 Kryolan Corporation | 53 University of Southern California |
| 76 Brandeis University | 500 LEE Filters | 52 Southern Illinois Univ. at Carbondale |
| 310 CAE/Leprecon | 590 Le Maitre Special Effects, Inc. | 771 Stage Directions Magazine |
| 74 California Institute of the Arts | 530 Lightronics, Inc. | 610 StageLight, Inc. |
| 70 University of California, Davis | 671 Limelight Productions, Inc. | 140 StageRight Corporation |
| 68 California State University, Fullerton | 430 Mann Brothers | 480 Staging Concepts |
| 78 Carnegie Mellon School of Drama | 630 Martin Professional | 400 Steeldeck, Inc. |
| 260 City Theatrical, Inc. | 390 MDG Fog Generators Ltd. | 900 Strand Lighting |
| 520 J.R. Clancy | 421 Mehron Inc. | 740 Syracuse Scenery & Stage Lighting Co., Inc. |
| 812 Clear-Com Intercom Systems | 220 Meyer Sound | 540 Telex Communications |
| 72 Cobalt Studios | 75 Minnesota State Univ., Mankato | 69 Texas Tech University |
| 302 Columbus McKinnon | 57 University of Memphis | 440 Thern Inc. |
| 54 Cornish College of the Arts | 62 University of Minnesota -Twin Cities | 360 James Thomas Engineering |
| 473 Costume Computer Software Consortium | 201 MSA Surety | 981 Tools For Stagecraft |
| 471 Dazian LLC | 61 Univ. of Nebraska - Lincoln | 64 Tulane University |
| 85 University of Delaware | 58 University of Nevada Las Vegas | 442 United Scenic Artists |
| 522 Designlab Chicago | 71 New Jersey Shakespeare Festival | Local 829 IATSE |
| 444 Electronics Diversified Inc. | 79 Univ. of North Carolina at Chapel Hill | 55 Wayne State University |
| 600 Electronic Theatre Controls (ETC) | 77 North Carolina School of the Arts | 580 Walt Disney World Company |
| 560 Entertainment Design/Lighting Dimensions/LDI | 411 Norcostco Inc. | 840 Wenger Corporation |
| 640 Entertainment Services and Technology Association (ESTA) | 10/11 Palladia Passementerie | 83 University of Wisconsin-Milwaukee |
| 300 Entertainment Technology | 872 W.E. Palmer Co. | 460 Wybron, Inc. |
| 12 Farthingales | 60 PCPA Theaterfest | 790 XS Lighting, Inc. |
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Visit www.usitt.org for the most up-to-date Stage Expo Map and Exhibitor List

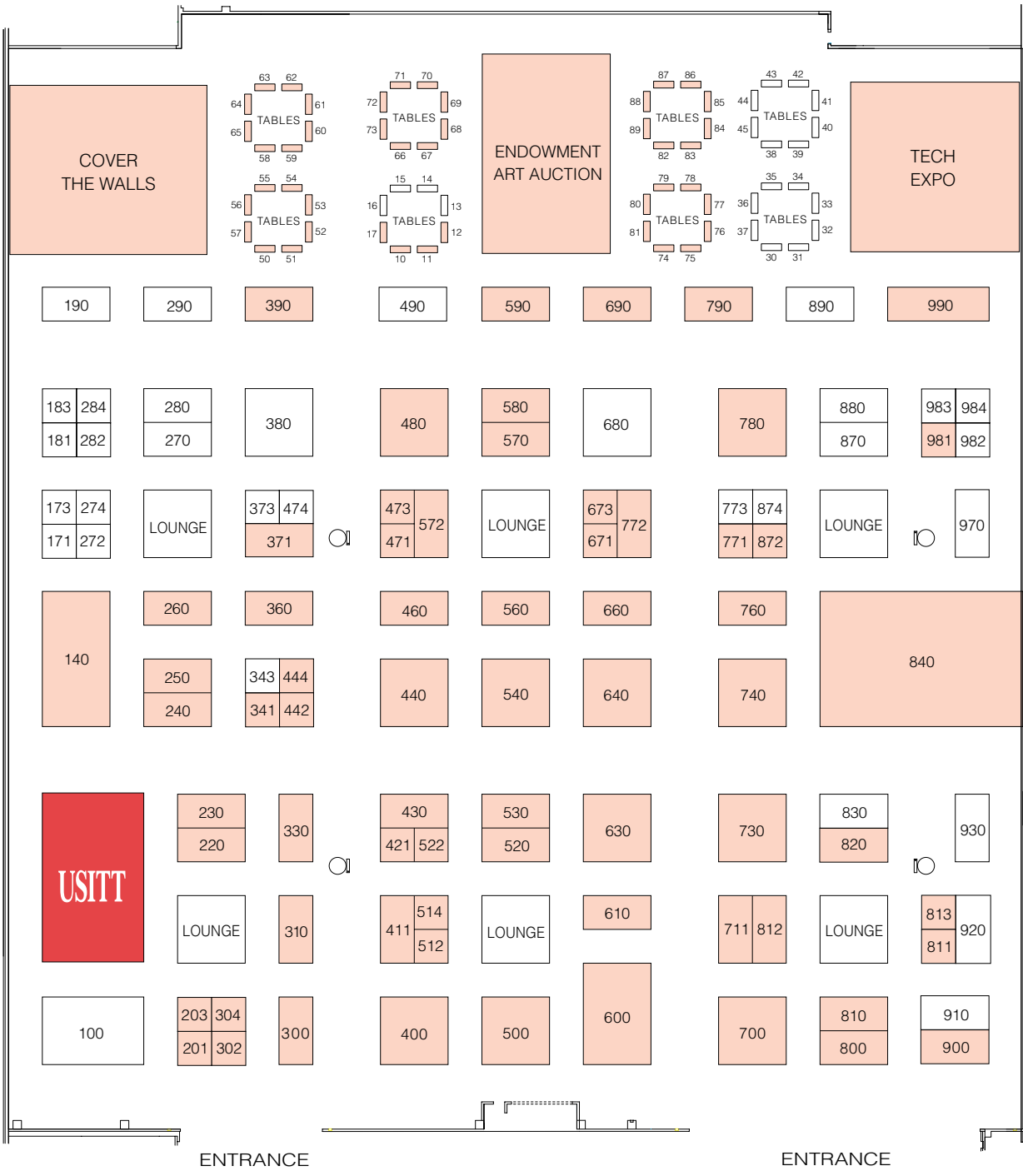


USITT STAGE EXPOSM 2003

MINNEAPOLIS
MARCH 20-22



the Real
GREAT WHITE WAY



USITT Minneapolis

March 2003

HOTEL OPTIONS

- | | |
|--|--|
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1300 Nicollet Mall</p> <p>3 Best Western Downtown
405 South Eighth Street</p> | <p>4 DoubleTree Guest Suites Minneapolis
1101 LaSalle Avenue</p> <p>5 Holiday Inn Express Hotel & Suites
225 South Eleventh Street</p> <p>6 Quality Inn & Suites Minneapolis Downtown
41 North Tenth Street</p> |
|--|--|

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Street Address: _____

City: _____

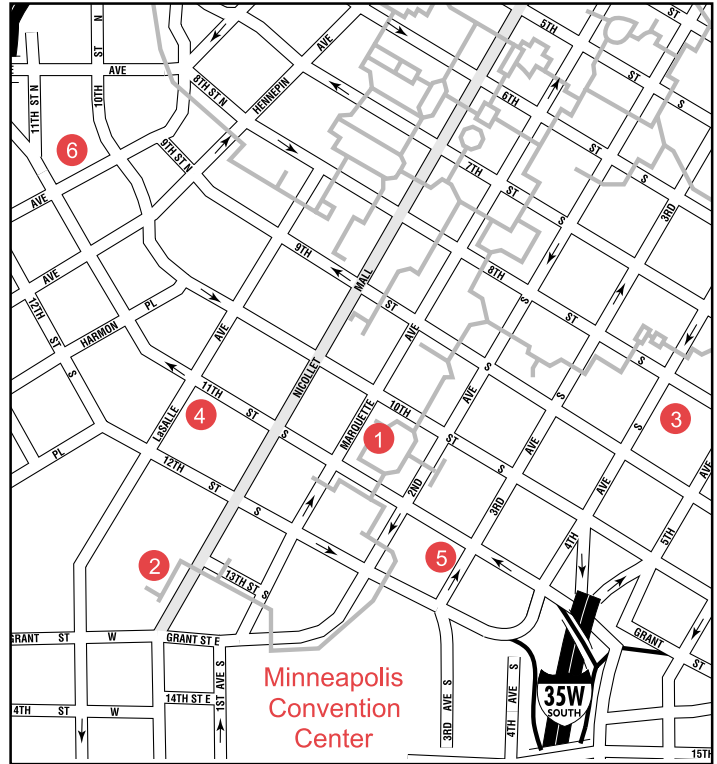
State: _____ Postal Code: _____ Country: _____

Phone: () _____ Fax: () _____

E-mail: _____

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: _____



— Skyway System (check with concierge for hours)

HOUSING DEADLINE FEBRUARY 7, 2003

ROOM RATES

Place Rank Here	Hotel	Single	Double	Triple	Quad	1 Bdr. Suite	2 Bdr. Suite
	Hilton	\$154	\$154	\$174	\$194	-	-
	Hyatt	\$148	\$148	\$168	\$188	-	-
	Best Western	\$104	\$104	\$114	\$114	-	-
	DoubleTree	\$128	\$128	\$128	\$128	-	-
	Holiday Inn	\$133	\$133	\$143	\$143	\$153 ^S /\$163 ^D	\$203 ^S /\$213 ^D
	Quality Inn	\$ 94	\$ 99	\$110	\$120	\$135*	\$230+

Suite: S single occupancy, D double occupancy, additional person \$10 each; * 1-4 occupants, + 2-6 occupants

Check your room choice in the block at right
LIST ALL ROOM OCCUPANTS

Single
 Double
 Triple
 Quad
 Suite
 Suite

FIRST LAST

FIRST LAST

FIRST LAST

FIRST LAST

SPECIAL REQUESTS: (all special requests must be confirmed at check-in)

Non-smoking room
 Rollaway bed
 Double Double
 Wheelchair accessible
 Other _____

DEPOSIT - A \$125.00 deposit is required (US Funds) for each room before a reservation may be processed. With your housing form, please include a major credit card number or a check, made payable to the GMCVA. After February 7, 2003, all cancellations will be charged a \$25.00 Event Cancellation Processing Fee. All cancellations within 72 hours prior to day of arrival will forfeit their entire deposit. Early departures or changes after February 7 are subject to penalty fees set by the hotel. Credit Cards will only be charged if cancelled within the penalty period. A charge of first nights room and tax will be applied and/or forfeited if you do not cancel or do not arrive (no-show).

Credit Card# _____

Exp. Date _____

Circle one:

Cardholder Signature _____

Name on card _____

All rates are subject to a 13% tax. \$5 is included in each room rate to help defray USITT's Minneapolis Convention Center rental fees.

Contact:

www.usitt.org

or

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Minneapolis, MN 55402

Phone: 888-547-3801 • Fax: 612-335-5842

Hours: 9am-3pm CST M-F

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 you have already made 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 listing the names of all persons occupying the room.
- Reservations will be acknowledged by the USITT Housing Bureau within seven to 10 days of receipt of this form.
- Reservations received by the Housing Bureau by 5 p.m. on February 7, 2003 will be processed at Conference rates. After that date rooms and rates may be based on availability.
- Reservations are assigned on a first-come, first served basis and according to room availability.
- Changes and cancellations prior to February 7, 2003 are to go through the Housing Bureau and must be made in writing. After March 6, 2003 contact hotels directly for changes or cancellations.

Minneapolis

(Continued from Page 8)

Brit's Pub: A traditional English pub boasting an 18,000 square foot garden park. Fish and chips, Shepard's Pie, and a traditional Ploughman's lunch all done right!

Vincent: Upscale café menu, featuring an eclectic variety of delights. Starters range from \$6-\$10 and entrees from \$15-\$30.

Brasserie Zinc: Located about three blocks from the Hyatt, BZ offers casual French and American cuisine in a fun and lively setting with a spacious bar ideal for large groups to gather in a friendly, accommodating environment where they can sip on a wide array of specialty martinis and cocktails, choose from over 20 wines by the glass, or sample from the generous assortment of French and Belgian beers. BZ has specialty nights and live music Thursday through Saturday nights.

Sawatdee: Award-winning Thai cuisine, arguably some of the best in the Twin Cities.

Key's Nicollet Mall Café: Homestyle cooking, large portions, family casual atmosphere, and breakfast served all day. Home of the amazing caramel roll — ask for it heated.

The Local: Prides itself in serving honest, authentic, and wholesome food, with an Irish twist. Prices range from \$5 to \$18. Imported draft beer.

McCormick and Schmick: Serving more than 30 varieties of fresh fish and seafood daily in a timeless and traditional setting.

From the Skyway or Mall (and a little further off the beaten path but worth the walk):

Aquavit, upscale, new and traditional Scandinavian cuisine, featuring seafood and game; **Goodfellow's,** upscale American; **The Palomino,** mid-upper range eclectic; **MPLS Café,** mid-upper range American; **D'Amico,** mid-price Italian cucina and **Linguine and Bob,** mid-price Italian.

A couple of things to note: The Skyway system usually closes at midnight, so if you're out late, you'll need to keep to the



Photo/GMCVA

Skyway sections mean you never have to go outdoors to get between hotels and the Minneapolis Convention Center.

street. Also, services in the Skyway, other than the nighttime restaurants, are usually closed on the weekends, since they primarily serve the downtown business traffic.

Both the streets (particularly Nicollet Mall) and the Skyway are extremely well lit, well-marked, and make it very easy to find specific restaurants or stores by following the overhead signs or frequently posted kiosk maps of both walkways. For those who can't function without that first cup of morning java, there are dozens of coffee kiosks, cafes, and delicatessens up and down both the Skyway system and Nicollet Mall, usually open at the latest by 6 or 6:30 a.m.

So, whether you are an inside or out-

side adventurer, and whatever the weather, you will find plenty of fabulous culinary adventures on your next USITT adventure at Minneapolis 2003.

A fun thing might be to visit the Greater Minneapolis Convention and Visitors Association at www.minneapolis.org or the web site for downtown Minneapolis at www.downtownmpls.com, both of which have excellent maps, dining guides, and other great references. Representatives of the GMCVA will be on hand at the conference to help with restaurant and theatre information or reservations.

Sherry Wagner
Promotions Coordinator



Photo/GMCVA

Snow provides a great backdrop for outdoor activities in Minneapolis.

DEADLINE
November 1
for the
2003 USITT
Architecture Awards
Program
More information and
application form
available at
www.usitt.org

Property Masters and Artisans Offered Portfolio Tips and Reviews

At the USITT Annual Conference & Stage Expo in New Orleans, a more formal process for portfolio review for property masters and artisans was introduced. The reviewers felt that since the field of properties is as distinct as the fields of set, lighting, and costume design, the construction of a properties portfolio should reflect this.

To assist in the process, guidelines for a properties portfolio were synthesized from the opinion of 10 professional designers, educators, and property artisans. As part of the Minneapolis Annual Conference & Stage Expo, there will be scheduled times

for prop portfolio reviews. Reviewers will be members of the Association of Theatrical Artists and Craftspeople (ATAC), Society of Prop Artisans and Masters (SPAM), and member of USITT commissions.

Props Portfolio

General portfolio layout The portfolio should be neat and organized to showcase a broad knowledge of a variety of skills useful to the property master — upholstery, molding and casting, carpentry/ furniture building, soft-goods, computer graphic work, welding, painting, carving, etc. It is important that the portfolio be clear as to the level of ability with these skills as well.

Have the portfolio laid out in the order to be presented. This may be chronologically to show the presenter's development over time or grouped by skill. In either case,

the portfolio should flow smoothly. The presenters should not fumble through their portfolios.

The portfolio should be designed for visual appeal. Avoid clutter or too many pictures, cutesy clip-art, or anything that might distract from the work itself.

Photos Above all, photos included in a portfolio should be good. Including poor quality photos in a portfolio (even if they are the only one the presenter has) results in a greater negative impact for the presenter trying to showcase a particular skill.

It is highly recommended that the presenter include process shots documenting the variety of skills that went into creating a prop. Process shots are only warranted when the skills involved are not evident in

(Continued on Page 19)

Sign Up to have your portfolio reviewed at the USITT Annual Conference & Stage Expo in Minneapolis



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

Copy and complete the form below. Mail or fax the form, or e-mail the information requested to the address listed. You will receive a notification that your registration has been received. **Deadline is March 1, 2003.**

Two or three weeks before the Conference starts, all registrants will be notified of their scheduled review day, time, and location.

If you have questions about the Portfolio Review process, please contact: Douglas D. Molash, phone 435-865-8296 or e-mail molash@suu.edu

USITT Portfolio Review Registration Form

Name _____

Address _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____

Office Phone _____ Home Phone _____

Fax _____ E-mail _____

University/College/Company Affiliation (if applicable) _____

Please select one:

- Undergraduate Student Graduate Student
 Other

Area of Review: (please select one)

- Costume Design Props
 Costume Technology Scene Design
 Lighting Design Technical Production

Please return by March 1, 2003

by e-mail to:

Douglas D. Molash
molash@suu.edu

by mail to:

Douglas D. Molash
Southern Utah University
Dept. of Theatre & Dance
GC 406K
Cedar City, UT 84720

Portfolio Tips

(Continued from Page 18)

the finalized prop. Remember that the interviewer is most interested in what the presenter can do.

Good, close-up photos of finished props in use on stage or photographed using a neutral background are best. Photos of the entire set can be included to show the context in which the presenter worked.

Labels All labels should be neatly mounted and identify the theatre and designer of the show. The label should also clearly identify what the presenter did. If the prop has any aspects not evident in the photo, the presenter can include that as well.

Paperwork The portfolio should include prop-lists, tracking sheets, drafting, designer sketches, research pictures, and shopping lists in order to showcase the presenter's organizational skills. Of course, these should be neat and well organized. Computer-generated paperwork of the presenter's own devising is a plus.

Real Props It is a good idea for the presenter to include small, well crafted props as part of their interview. There is nothing like seeing the real thing as long as it doesn't interrupt the flow of the presentation. Paper goods such as prop money, tickets, or magazine covers can be included in the portfolio itself.

Additional Tips Digitalize your portfolio and set it up on a web page. This is tremendously helpful for the interviewer and presenter wishing to save the expense of a face-to-face interview.

Select your best work to present. There is no value in looking at your entire career if it does not contribute to a positive impression. Select material for the first page of the portfolio to make a good first impression and conclude the portfolio with equally interesting work. Include work that is related but not necessarily a prop for a

show such as sculpture, painting, computer graphics, etc. These should be included as long as they are well done and contribute to a good impression of your skills.

Practice and time your presentation. If the interview time is limited, allow time for questions. Have supplementary photos or materials available in case the interviewers are interested in seeing them.

These guidelines are meant as just that; a guideline. Arnold Levin, president of ATAC stated it very well when he said "no two people set up a portfolio in the same way, or even agree on what they think a good port-

folio is. You may show it to someone who will think it is brilliant, and the next person will be unimpressed. It should be neat and organized, and after that, it should reflect the person whose portfolio it is."

John Lavarnway

Vice Commissioner for Properties, Scene Design Commission

The application for Portfolio Reviews appears on page 18 and on the USITT web site. Follow the links from the Conference pages.

Young Designers' Forum Provides Great Opportunity

One of the many ways in which USITT can help students is through the Young Designers' Forum. This is a great outlet for a select number of final-year graduates to "test the waters" and begin to make their way into the theatre business. As in the past, the Forum will be held on Friday and Saturday, so in Minneapolis, this will be March 21 and 22. This is a golden opportunity for students to display their work in a public forum and then get the chance to discuss it with designers and directors already working in the field. Previous participants have had their work included in the United States exhibit at the Prague Quadrennial. Students who have participated in the past have been unanimous in their praise. Many have made contacts that they would not otherwise have gotten, so don't miss out!

In recognizing the changing nature of the entertainment field, we are including sound designers this year! As with scenery, lighting, and costume designers a nominating letter and fee is required. Sound designers should include a CD (or cassette) with selections of the sound/music environ-

ment from at least three productions and any supporting paperwork including a sound plot and sound system design. Installation and rigging details, cue sheets, studio and/or radio mic tracking sheets. Anything that will clarify the nature of the design (this might even include photographs as a reference) is a welcome addition.

So start thinking now about putting your portfolio together for this event. Participation is limited to no more than 20 students and is determined by faculty nomination and juried selection. A small fee is required with the application and all participants must be members of USITT. Deadline for submission of work and applications is January 9, 2003. Additional information and application forms are available at www.usitt.org or by calling the USITT office.

Questions can be addressed to Dick Block, at 412-268-7219 or e-mail rblock+@andrew.cmu.edu or Tim Saternow at 860-486-4185 or e-mail TSATERNOW@finearts.sfa.uconn.edu.

Dick Block

Young Designers' Forum

Preview What's Available In Minneapolis Costume Programming

We are very excited about the programming planned by the Costume Design & Technology Commission for the 2003 USITT Conference & Stage Expo. A recent *Sightlines* article described **FAT PAD CHUMP**, **A BRIEF HISTORY OF THE BRIEF**, and **CREATING COSTUMES OUT OF NOTHING**. That is just a taste of what we have to offer.

Among our other offerings you will find: **THE ADVANTAGES OF A BONED BODICE OVER A CORSET** which features James Harrington

of the Guthrie Theatre discussing and demonstrating the advantages of a boned bodice over a separate bodice and corset for period costumes. **SHARING YOUR VINTAGE COLLECTION VIA THE INTERNET** introduces two vintage collections with internet access and includes tips on dating garments and deciding what to save from the 1970s. During **THE HIGHLAND KILT**, learn the traditional construction techniques and material used to create a Scottish kilt as well as theatrical shortcuts, a brief history of the kilt, information about clans and tartans, and terminology.

Keep an eye open for future articles about what else we have planned for the

sessions to be held in Minneapolis. We are already collecting session proposals for the 2004 USITT Conference & Stage Expo in Long Beach, California. You can find the proposal form in your USITT Membership Directory & Resource Guide or online at www.usitt.org. Bob Haven, the Costume Design & Technology Commission's Chair for 2004 Programming, can be contacted at 114 Fine Arts Bldg, University of Kentucky, Lexington, KY, 859-257-7506, rwhave2@uky.edu.

Donna C. Conrad

Costuming Vice-Commissioner for Minneapolis 2003 Programming

REGIONAL SECTION NEWS

Midwest Section Plans Workshop Day

The Midwest Section is busy planning a workshop day hosted by Northern Illinois University in DeKalb, Illinois on Saturday November 2, 2002. Two workshops are planned for that day: A Victorian Hat Making Workshop led by Tim Dial, whose book *Beginning Millinery for the Stage* is due out this Fall, and Intermediate Scenic Painting, led by Sahin Sahinoglu, who is on the faculty at Northern Illinois University. The scenic painting event will also include a tour of the Lyric scenic collection at NIU. More information is available from Kathleen Donnelly, Midwest Section's Vice Chair of Programming, at donnelly@uwosh.edu

A spring event is planned for April 12 in Chicago and will include a theatre venue to be determined.

The section participated in two vendor showcases in September. The first was an event hosted by Mainstage Theatrical Supply on September 13 and 14 at Cardinal Stritch University in Milwaukee, Wisconsin where the Midwest Section provided the breakfast nosh. When Grand Stage Company hosted an open house September 20 and 21 in Chicago, Illinois, the section hosted a Saturday brunch.

Chesapeake Holds Mini-Expo

Chesapeake Section and West Chester University in Pennsylvania held a very successful mini-expo on September 14 sponsored by the section and the Theatre Arts Department of West Chester University. The

program included workshops in set, costume and lighting design, production management, makeup and sound design, props, rigging and stage management, AutoCAD, mask making, and moving lights, followed by a tour of the Grand Opera House in Wilmington, Delaware.

In attendance were members of the Chesapeake Section, local theatre students, and of particular note, a large number of area high school students from the larger region, West Chester, Wilmington, and Philadelphia.

There were 90 attendees and over 15 presenters involved in the day-long series of workshops. Rob Auchter, section chair,

said many thanks go to Dr. Yoko Hashimoto-Sinclair for her efforts to assemble faculty and instructors of theatre technology and coordinate this activity.

Special thanks also go to: Bill Browning, Thom Bumblauskas, Bridget Cook, Cara Liedlich, Joan Mary Morgan, James Murphy, Kate Murphy, Chris Reimels, Juliet Wunsch, Kurt Wunsch, and Rick Neidig. Another mini-expo was held on September 28, and planning is well under way for EXPO 2003 to be held at the University of Maryland College Park on January 25. Visit www.udel.edu/usittchesapeake for more information.



Photos/Rob Auchter

Hands-on was the order of the day at the Chesapeake Section's mask making workshop with Yoko Hashimoto-Sinclair on September 14.

ESTA Seeks Input on Standards For Theatrical Fog, Speaker Rigging

ESTA, Entertainment Services & Technology Association, has announced that the draft American national standard for theatrical fog, as well as the draft speaker enclosure rigging standard are now available for public review.

BSR E1.5, Entertainment Technology - Theatrical Fog Made With Aqueous Solutions Of Di- And Trihydric Alcohols, is available for a second public review. These theatrical fogs and mists are often used as visual effects or to enhance lighting effects in live performances such as dramatic productions, musicals, and popular music concerts, and are commonly called "glycol fogs." This draft American National Standard describes the composition of glycol and glycerin fogs that are not likely to be harmful to otherwise healthy performers, technicians, or audience

members of normal working age.

Comments should be received by December 10, 2002. Comments received after that time may not be accepted in this public review.

BSR E1.8, Entertainment Technology - Loudspeaker Enclosures Intended for Overhead Suspension - Classification, Manufacture, and Structural Testing, is available for public review, also through December 10. Loudspeakers suspended overhead are more than acoustical enclosures. They also are structural elements that must support significant weight. The document describes the structural requirements for loudspeaker enclosures intended for overhead suspension, which include enclosure construction, component part security, enclosure suspension hardware, manufacturing control systems, structural testing, and product representation. The standard is intended to enhance the safety of speaker rigging at music concerts and other public performances.

The draft standard may be obtained from the ESTA website at <http://www.esta.org/tsp>, or it may be obtained by writing via mail, fax, or e-mail to Karl G. Ruling, Technical Standards Manager, ESTA, 875 Sixth Avenue Suite 1005, New York, NY 10001; fax 212-244-1502. e-mail standards@esta.org

BSR E1.5 project is an undertaking of the Fog & Smoke Working Group and BSR E1.8 is a project of the Rigging Working Group. Both are part of the ANSI-accredited standards committee E1, Safety and Compatibility of Entertainment Technical Equipment and Practices. The Entertainment Services and Technology Association is the secretariat for accredited standards committee E1, and provides administrative support to the committee. Membership in the working group is open to all who are affected by standards-making in the areas under discussion, and who are willing to actively participate in the group's projects.

Costume Symposium Brightens Cincinnati

This year the Costume Design & Technology Commission's Summer Symposium was hosted by the Costume Design and Technology faculty and staff at the College Conservatory of Music, University of Cincinnati. They had a great program lined up for the edification and enjoyment of all participants.

A pre-symposium event on July 31 started things off with a trip to Baer Fabrics. After a great tour and explanation of all the products and services hosted by Stuart Goldberg and his friendly staff, we were left with time for shopping. Several came with designs in hand and left with bags of fabric.

Many of the Symposium sessions were held at CCM's Studio Theatre which is a beautiful theatre space. Partaking of a continental breakfast, we walked around exclaiming over the beautiful costumes on display around the theatre. These were from the Tony nominated productions of *Cyrano: The Musical* designed by Yan Tax of the Netherlands and *The Scarlet Pimpernel* designed by Jane Greenwood. Both shows were purchased by CCM and are available for rent.

The first session was a discussion of the planning of facilities and effective use of



Participants at the 2002 Costume Symposium were able to see creations, such as this fish headress modeled by Dean Mogle, faculty costume designer at CCM.

Photos/Patricia Martin

space. Joe Power, architectural liaison, and Dean Mogle, faculty costume designer at CCM, discussed the process for the planning, construction, and adaptation of the facilities that make up CCM. Jeff Lieder discussed the planning of the new facilities at the Utah Shakespearean Festival. The morning ended with a tour of the great CCM facilities, workspace, and storage.

In the afternoon Karren Brito demonstrated Shibori dyeing techniques and treated

us to a presentation including modeling some of her exquisite creations where dying and pleating made them, in fact, look like the feathers they were meant to represent. Look for her book, *Shibori: Creating Color and Texture on Silk*, which is scheduled for release in November. Rosemary Ingham, in an informal conversation, shared with us the new material in the revision of *The Costume Technicians Handbook* on which she and Liz Covey are working. These include shop management, computer use in the shop, and additional sewing operations. Look for the book in fall 2003.

Dean Mogle finished the afternoon with a fascinating look at the history of how the costumes and designs for *Cyrano: the Musical* and *The Scarlet Pimpernel* came to belong to CCM. We then got a close up look at the beautiful workmanship of the *Cyrano* costumes. The day finished with a performance at CCM's Hot Summer Nights followed by a reception courtesy of CCM.

Friday was spent at Eden Park where Gordon Diviney led us on a morning tour of the storage and construction facilities at Cincinnati Playhouse in the Park and discussed great storage ideas.

In the afternoon we went to the Cincinnati Art Museum and toured the Costume Collection. Cynthia Amneus spoke to us about the upcoming show *A Separate Sphere: Dressmakers in Cincinnati's Golden Age, 1877-1922* which will run October 12, 2003 to January 4, 2004. If you live in the area, don't miss seeing these beautiful creations. Ms. Amneus also shared several great techniques for storage of period garments and accessories.

Saturday began as Kathie Brookfield shared ideas and led a forum on storage,



Karren Brito, who demonstrated the effects which can be created with Shibori dyeing techniques, shows off some of her creations at the 2002 Costume Symposium.

(Continued on Page 22)

Costume Symposium

(Continued from Page 21)

both in the shop and for stock. Many of us have similar issues to deal with and the open forum allowed for a great exchange of ideas. Little tricks, like using a cookbook holder from Bed, Bath and Beyond that holds on to a cutting table edge and can be used for "to do" lists or the show bible, were very useful. There was quite a bit of discussion as to the best way to keep inventory and how to label stock garments and accessories.

Rebecca Senske, who works at CCM,

demonstrated her use of wire and window screening to make everything from top hats and hoop skirts to giant fish headdresses and elaborate "techno" angel wings. She also had a set of armor made from clear plastic bath tub mats, which she discovered take dye beautifully. After lunch Kelly Yurko, who is on the wig and make up faculty at CCM, demonstrated the importance of texture and color in hair and wigs. She showed several ways to change these and the various effects they achieve.

Kevin Copenhagen discussed the concept, design, and production of the pigskin covered carbon fiber masks which he had



Dean Mogle, faculty costume designer at College Conservatory of Music, University of Cincinnati, talks about and shows off pieces from CCM's *The Scarlet Pimpernel* designed by Jane Greenwood which were discussed as part of the 2002 Costume Symposium.



University of Cincinnati College Conservatory of Music's Rebecca Senske demonstrates some of the elaborate creations possible from wire and window screening.

Photos/Patricia Martin

made for the Denver Center Theatre's production of *Tantalus* and brought many of the masks for us to examine.

The symposium finished with another look at masks made by Ms. Senske. They were built upon cheap plastic masks using various materials such as foam, fiberfill, pantyhose, and cheese cloth. The Symposium, as always, provided an opportunity to meet new people, network, and learn that your problems are not unique and that there are a lot of great solutions with creative and flexible thinking. Many thanks to Ms. Brookfield, Mr. Mogle, Ms. Senske, and the many student volunteers who made the event possible. We all left enriched and looking forward to next summer's symposium to be held at Utah Shakespearean Festival.

Barbara Murray
Costume Design & Technology
Commission

Photographs from the recent Costume Symposium in Cincinnati are available on a CD for \$15. Included on the CD are pictures of the costumes from *Cyrano the Musical* and *The Scarlet Pimpernel*, that were displayed at the event. Also included are photographs of the CCM storage and stock rooms and candid shots. Please contact Dean Mogle, University of Cincinnati/CCM, Mail Location 0003, Cincinnati, OH 45221-0003. Checks should be payable to Dean Mogle. Please include name, address, phone, and e-mail address.

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g. Total Distribution	3564	3503
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j. Percent Paid and/or Requested Circulation	100	100

I certify that all information furnished on this form is true and complete: Carol B. Carrigan, Finance Manager

ASSISTANT PROFESSOR OF LIGHTING: University of Vermont, Burlington, VT. Full-time, Tenure-Track Faculty position beginning September 2003. Minimum Qualifications: MFA in Lighting Design, teaching experience, academic and professional Lighting Design credits and a practical knowledge of current technology in the field. Additional expertise in sound design and technology preferred. USAA membership and previous experience with ETC consoles desirable. Duties include 1)teaching classes in lighting, lighting design, sound technology and design and possibly stage management; 2)design lighting for departmental productions, 3)supervise student lighting projects and 4)responsible for maintenance of equipment and supplies. Please send letter of interest, curriculum vitae, and three current letters of recommendations, as well as the phone numbers of those references to University of Vermont, Jeff Modereger, Search Committee Chair, Department of Theatre, 116 University Place, Burlington, VT 05405-0102. DO NOT send portfolio until requested. This position will remain open until filled. Website: <http://www.uvm.edu/theatre>. The University of Vermont is an equal opportunity, affirmative action employer that has a strong commitment to racial, cultural and gender diversity. Applications from multi-cultural and female candidates are especially encouraged.



UNIFIED PROFESSIONAL THEATRE AUDITIONS: February 8th - 10th, 2003, Memphis, Tennessee. 393 Production Positions offered in 2002! 84 companies from across the nation were registered in 2002 offering PAID positions! Production personnel must be available year round and have bachelor's degree in their respective field by 9/1/03, OR have attended previous UPTAs, OR have registration signed by 2002 or 2003 UPTA company or current TCG member theatre, OR be Equity. Registration = \$20.00 through December 31, 2002, \$30.00 thereafter. For registration information, go to www.UPTA.org or send SASE to UPTA, 51 S. Cooper St., Memphis, TN, 38104.

CHILDREN'S THEATER TECHNICAL SPECIALIST: PRODUCER, ARTS (OR) SCIENCES PROGRAMS. The City of Palo Alto has a full-time position available as a Children's Theater Technical Specialist. The individual will be responsible for developing plans and programs and supervises Children's Theatre Outreach Program, including in-school plays, workshops, curriculum programs, Children's Theatre Day, and special projects. This position oversees and instructs support staff, volunteers and participants in the fundamental knowledge required to participate in the preparation and production of approximately 21-24 productions. This position is responsible for scenic construction, carpentry, painting, properties, all aspects of stage lighting, sound production including digital, special effects, stage fly systems and theatrical stage rigging and safety, as well as preparing contracts, recruits, interviews, evaluates, and supervises support staff, volunteers, and contractors, including teachers, workshop leaders, designers, curators, or directors. To be considered for this position you must possess the following: Bachelor's Degree in Arts/Humanities/Museum Studies/Science/Theatre or equivalent; and Two years experience related to the specific position in the applicable discipline and with the appropriate technical equipment; Possession of a valid California Driver's License; Experience in Repertory Theater is desirable. The salary range for the position is \$51,708 - \$64,625 annually, plus full payment of the employee's contribution to the Public Employee's Retirement system by the City of Palo Alto and an excellent benefits package. Resumes with a cover letter may be sent to: City of Palo Alto, Human Resources, 250 Hamilton Avenue Palo Alto, CA 94301. E-mailed responses mail to: Kathy_Lee@city.palo-alto.ca.us or visit our website for the full job description: <http://www.city.palo-alto.ca.us/hr/JOBS/JD270.html>

P.W. FEATS, an award-winning event design and production firm, seeks a permanent full-time experienced Production Designer. Qualified applicants should have advanced knowledge of and technical skills in illustration, technical drawing, model making and computer rendering. Program knowledge should include CADD and PhotoShop or Illustrator. The position works closely with 10 in-house event producers, as well as, clients. Team player with high energy and positive attitude a must in this fast-paced, friendly environment. Email resumes to jperoutka@pwfeats.com.

You need professionals.

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Any ad placed in the newsletter will also appear on our web site at NO additional cost. Ad deadlines on the 15th of each month.

Contact:

Michelle L. Smith
800-93USITT or
michelle@office.usitt.org
for ad placement or more information.

USITT CALENDAR: November 1, 2002 - February 20, 2003

November 2002

- 1 **Architecture Awards Program:** entry deadline
Costume Research Journal: Spring editorial deadline
Conference: Presenter biographies and final program information due to VP Programming
- 2 **Midwest Regional Section:** workshop day at Northern Illinois University, DeKalb, Illinois
- 1-3 **New England Regional Section:** meetings at NETC Conference, Bedford, New Hampshire
- 15 **Sightlines:** January editorial deadline
- 22 **Tech Expo:** application submission deadline
- 28-30 **OISTAT Scenography Commission:** meeting, Antwerp, Belgium
- 29 **TD&T:** Winter editorial deadline

December 2002

- 1 **Conference:** Updates for January meeting due to VP Programming and USITT Office
- 2 **Awards:** Awards for Young Designers & Technicians in the Performing Arts nominations deadline
- 5 **Conference:** Very Early Registration deadline - Minneapolis Conference & Stage Expo
- Student Volunteer Program applications deadline
- Updates for January Conference meeting due
- 12 **Conference:** Stage Management Mentoring application deadline
- 15 **Sightlines:** February editorial deadline
Election: Ballot deadline

January 2003

- 9 **Conference:** Young Designer's Forum deadline
- 10-11 **Conference:** Conference Committee planning meeting, Minneapolis, Minnesota
- 15 **Conference:** Program recommendations for 2004 Long Beach due to VP Programming
- Conference Program advertising deadline
Sightlines: March editorial deadline
- 18 **Institute Business:** Minneapolis meeting Call for Reports issued
- 25 **Chesapeake Regional Section:** Expo 2003, University of Maryland, College Park, Maryland
- 30 **Grants & Fellowship:** Project Grant & Fellowship application deadline
Institute Business: Commissioners, Committee Chairs, Section Chairs submit Board Reports to officers

February 2003

- 1 **Costume Research Journal:** Summer editorial deadline
- 7 **Conference:** Housing Deadline - Minneapolis Conference
- 13 **Conference:** Advance Registration deadline - Minneapolis Conference
- 14 **Conference:** Cover the Walls application deadline
- Fill the Screen with your Digital Designs application deadline
- 15 **Sightlines:** April/May editorial deadline
- 20 **Institute Business:** Officers' Board Reports due
- TBA **Inland Northwest Regional Section:** Meeting
- TBA **New England Regional Section:** REPA Job Expo

usitt sightlines

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