



# sightlines

usitt

OCTOBER  
2000

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

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

## IN THIS ISSUE

### NEWS & NOTICES

- 2 New Member Benefit
- 2 Young Designers & Technicians Awards
- 2 Food Functions at the Conference
- 2 Find or Fill a Job at the Conference
- 3 For Discounts - Fly BTI
- 3 ESTA's Market Research Program
- 4 Lighting Commission Report - Computers and Stage Lighting
- 4 OISTAT Technology Commission Report
- 5 OISTAT Scenography Commission Report
- 8 Regional Section News
- 9 Student Chapter News
- 11 ESTA NEWS
- 22 USITT RP-2, Recommended Practice for Theatrical Lighting Graphics

### USITT OFFICE REPORT

- 6 Another Smiling Face Around the Office
- 7 Contributing Member News
- 7 Sustaining Member News
- 8 Industry and People News
- 8 Lost Members

### ANNUAL CONFERENCE & STAGE EXPO

- 9 Southern California is the Great Appetizer Tray of Life
- 10 Tech Expo Provides that Missing Piece
- 10 Stage Expo Exhibit Space Expanded
- 13 Session Highlights Preview
- 14 Professional Development Workshops
- 16 Stage Expo Exhibitors and Map
- 18 Registration Form
- 20 Conference Hotels and Official Housing Reservation Form

### 11 GLIMPSES FROM THE PAST

### 32 CLASSIFIED ADS

### 36 USITT CALENDAR

## RECOMMENDED PRACTICE FOR THEATRICAL LIGHTING GRAPHICS NOW AVAILABLE FOR PUBLIC REVIEW

All USITT members are invited to participate in the Public Review of Draft Revision 2 of the Recommended Practice. Contained in this issue, beginning on page 22, is the full text and symbol guidelines together with a Public Review Comment form.

## STAGE EXPO EXPANDS

See the article by Stage Expo Sales Manager Helen Willard, beginning on page 10, and the Stage Expo layout together with exhibitor space numbers beginning on page 16 for details.

## ESTA NEWS

See the article on page 3 about the enthusiastic response received for ESTA's Market Research Program for Manufacturers. ESTA News begins on page 11 announcing a new American National Standard, public review announcement for Speaker Rigging and Fog Equipment Manuals and the announcement of the Product Stewardship Program.

## USITT TOLL-FREE FAX NUMBER AVAILABLE

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## CONFERENCE INFORMATION

Selected information on the upcoming Long Beach conference is included in this issue. Conference information is now available on the USITT web site at [www.usitt.org](http://www.usitt.org). The Conference Preview Guide was mailed to all members with September *Sightlines*. Additional copies are available from the USITT Office.

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

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

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

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

Annual membership dues are:  
Individual - \$85, Professional - \$130,  
Joint - \$125, Senior - \$68, Student - \$51,  
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Photos appearing in this issue not indicated otherwise are by Thomas E. Thatcher and Christine L. Kaiser

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## USITT MEMBERS RECEIVE DISCOUNT ON NEW BOOK

The newest edition of *The Entertainment Sourcebook* is about to roll off the presses, containing hundreds of categories of information from armor to toys and games. This book has been called "the first place to look for information" by Doug Blyer of the Rosie O'Donnell Show, and Ken Billington says it helps him "find the people who know how to burn, blow up, and dazzle you."

If you'd like another catchy quote, the *Stage Managers Associated Newsletter* called it "more essential than Velcro."

The volume is produced by the Association of Theatrical Artists and Craftspeople (ATAC) and this edition promises expanded content and extended geographical scope.

As a new member benefit, USITT members will receive a 25% discount on the \$45 price of *The Entertainment 2000/2001 Sourcebook* when they order direct from Applause Books at 800-524-4425.

## STUDENTS TAKE CENTER STAGE WITH SPECIAL YD&T AWARDS

The first steps are always the hardest. But, thanks to USITT, walking into the real world of professional theatre can be made easier for budding designers, stage managers, and apprentice technicians. USITT sponsors eight national recognition awards for college/university theatre students: Clear-Com Intercom Systems Sound Achievement Award, KM Fabrics Inc. Technical Production Award, Barbizon Award for Lighting Design, Rose Brand Award for Scene Design, Zelma H. Weisfeld Costume Design & Technology Award, Kryolan Make-up Design Award, Frederick A. Buerki Golden Hammer Scenic Technology Award and the Stage Management Award.

Any of these awards will look great on your resume, increase your net worth, and provide a great networking opportunity as you attend this year's USITT Annual Conference & Stage Expo.

As a savvy pre-professional, nomination is very easy to do. First, find a form — look in your USITT Membership Directory & Resource Guide, in the long-term file in your favorite theatre professor's in box, posted on your

callboard, or on the USITT web page. Deliver it to that favorite professor, local professional, or your advisor (who of course are USITT Members) and along the way, make sure that three of those people actually write your letters of recommendation. Gather everything together with a great sample of the tools of your trade (there is a list on the form) and send it to USITT in Syracuse before December 7! Sound easy? This may be one of the easiest things you do to promote yourself in the performing arts.

Take advantage, make your mark. Apply today!

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

## IF YOU'LL BE HUNGRY IN MARCH, BETTER ORDER THE FOOD NOW!

It feels like it will be **ages** before the Long Beach Annual Conference & Stage Expo actually gets here, but if you want to have food at a special event or meeting in March, the time to make the initial plans is already upon us.

Carol B. Carrigan is in charge of taking orders for that urn of coffee, that tray of Danish, or that sushi spectacular you'd like served. Menus will be faxed as soon as prices are finalized. Before that happens, Carol needs to be aware of all receptions, breaks, just about any time a food function is scheduled.

She can be reached through the USITT Office at 800-93USITT or e-mail [carol@office.usitt.org](mailto:carol@office.usitt.org).

## FIND OR FILL A JOB AT THE CONFERENCE

Did you know that you can interview for a variety of positions at the same time you're attending the 41<sup>st</sup> Annual Conference & Stage Expo in Long Beach?

If you or your organization is looking for new employees, did you know that the same service is available to help you screen and interview applicants?

Past participants have found it a great way to meet the greatest number of qualified people in the shortest time span. For those seeking jobs, it allows interviews with a variety of potential employers without extended travel.

THEatre Conference Employment SERVICE provides assistance for all different levels and lengths of professional employment, teaching positions, summer jobs, internships, and assistantships. TCES uses a computerized system to match and track openings and candidates and includes post-Conference referrals.

Anyone interested in TCES is urged to pre-register prior to March 9 to receive the pre-conference discount. All Contributing, Sustaining and Organizational members of USITT also receive a 15% discount on employer registration.

Forms for professional positions and for internships, graduate assistantships, and summer theatre, were included in the Preview Guide with the September *Sightlines* issue and are available at [www.usitt.org](http://www.usitt.org). Fees are based on the type of service requested.



## FOR DISCOUNTS – FLY BTI

BTI, the travel consultants, has arranged special airfare and car rental discounts for those attending the 41<sup>st</sup> Annual Conference & Stage Expo who book through BTI.

As USITT's official conference travel agency, the Institute also reaps rewards when conference participants use BTI for travel needs. All discounts and rebates are used to help defray the costs of flying special guests and international speakers to the conference.

In addition to five or 10% discounts on air travel, BTI has arranged to have the first 50 people who make travel arrangements receive a complimentary Hertz Gold Card membership which carries a \$50 value.

To learn more about BTI and compare costs, contact Sharon DeLosh or her assistant Paula Bell at 800-472-7447 or e-mail them at [SDeLosh@BtiTtc.com](mailto:SDeLosh@BtiTtc.com) or [PBell@BtiTtc.com](mailto:PBell@BtiTtc.com). BTI has also established a special link for USITT Conference & Stage Expo participants at [www.btitravel.com/grps/usitt.html](http://www.btitravel.com/grps/usitt.html) where they can specify their travel requirements online.

As an alternate, forms are available in the Conference Preview Guide which was mailed with the September issue of *Sightlines* or from the web at [www.usitt.org](http://www.usitt.org).

## ESTA MARKET RESEARCH PROGRAM RECEIVED WITH ENTHUSIASM

The last issue of *Sightlines* announced the launch of ESTA's Market Research Program for Manufacturers in cooperation with USITT and other industry associations around the world. The recent PLASA show in London, September 10-13, provided the ideal forum for Survey Task Group members and ESTA staff to speak with manufacturers in depth about the program. The response was overwhelmingly positive with companies anxious for the surveys to begin.

Company owners and managers quickly acknowledged the long-standing need for accurate market information to assist them in their business planning. Many cited the increasingly global trading community and the search for funding to fuel growth in making it more essential than ever to have accurate data, rather than guesses, to work with in formulating sales and marketing strategies.

The input received from these companies has been invaluable in fine tuning both the geographic breakdown, which now stands as: United States, North/Central America, Europe, Middle East/Africa, Asia/Pacific Rim, and the product breakdowns. New product categories have been added as well as further delineation in existing categories.

If you're a manufacturer and would like to find out what the size of the market is for your products, stop by the ESTA booth (#2023) at LDI or contact Lori Rubinstein at 212-244-1505.



## LIGHTING COMMISSION LOOKS AT COMPUTERS AND STAGE LIGHTING

Lighting design has long embraced the application of computers in the design process. During the early 1980s, lighting designers and technicians were among the first theatre artists to take advantage of the technology made available by the desktop computer revolution. Early programs provided assistance in such tasks as managing paperwork and inventories, calculating beam angles, and drafting of light plots.

Since that time, options have expanded greatly.

*continued on page 4 ►*

# usitt

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

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

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

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► *continued from page 3*

Although we still rely on computers for paperwork and drafting purposes, current computer applications now provide for automatic calculations of beam angle and intensity while allowing the plot to be drawn in three dimensions, making sectional drawings simple to print from the original plot. The more recent advances in laptop computer technology have made these resources portable so that they can be taken on the road and into the theatre. Current Personal Digital Assistants (PDAs) even have software available over the Internet to assist in stage lighting.

One of the most exciting recent developments in computer applications is the simulation of light produced on the setting. This computer visualization allows the designer to work on the actual "look" of the lighting prior to the hanging of any luminaires. While a number of high-end, and more costly, applications are available to produce computer visualization of stage lighting, there are also simpler and far less costly programs for the designer on a limited software and hardware budget.

Another recent development is in printing technology. A growing number of reprographics companies are now providing a service commonly called digital blacklines. This process replaces the traditional blueline process by scanning the original drafting and producing the copy on a large format printer. These services can also make large format drawings (usually up to E size) directly from computer files provided on disks, sent by modem, or over the Internet.

This process makes it possible for the designer to produce large format copies of the design without having to purchase a costly large format plotter. In most cases, the price of digital blacklines is close to that of traditional blueline copies and digital blacklines have the significant advantage in that they are all originals.

This year's conference at Long Beach will feature a number of programs highlighting computer applications available for the lighting designer. DIGITIZING PORTFOLIOS will deal with the mechanics and process of developing a completely digital portfolio that can be presented on either a CD or through the Internet. THE COMPUTER USERS SPECIAL INTEREST GROUP session will match persons interested in developing their skills using particular software platforms with facilitators who will lead them through this process and share their own use of the software. A third session, DIGITAL RENDERING FOR THE LIGHTING DESIGNER, will explore the use of computers to produce a visualization of lighting effects on computer-generated models

of the setting.

As usual, Stage Expo will be an excellent opportunity to view the use of computer technology in the light process both in the conceptualizing and planning portion, as well as in the implementation of the design.

Max Keller, the resident designer for the Munich Opera, will receive the USITT 2001 Distinguished Achievement Award in Lighting Design. He will also be a participant in the Professional Development Workshop – International Lighting Design Symposium. We have a translator for his presentations. The Lighting Commission also has several additional international guests taking part in the Long Beach conference, including participants from Germany and Korea. If you are fluent in German or Korean, please e-mail Ellen Jones at [ellenjones@americu.net](mailto:ellenjones@americu.net) or [SSSLEEJ@aol.com](mailto:SSSLEEJ@aol.com). Ellen would like to have a list of potential "ambassadors" to spend time with the designers and help facilitate their visit to Long Beach.

## Robin Schraft

*Lighting Vice-Commissioner  
for Computer Applications*



## OISTAT TECHNOLOGY COMMISSION MEETS IN BUDAPEST

The Technology Commission of OISTAT met in Budapest, Hungary, June 15 to 17. Twelve countries were represented at the annual meeting. After an eight-hour flight from New York, I was given a few hours to rest and clean up before our first "unofficial" gathering, a dinner cruise on the Danube River. This was very good idea, for two reasons: it allowed us to casually renew old friendships and, at the same time, see the beautiful city of Budapest from the river. It was a very nice way to spend our first night in Hungary.

On June 16, we gathered in the newly renovated Madach Theatre for a day-long official meeting. Our first topic of discussion was the Theatre Atlas. Currently the following countries have an atlas in place: Canada, but not in published form; Austria, which is on the web; Netherlands, published, but not on the web; Belgium, soon to be on the web; France, soon to be on the web; Japan, in book form; Sweden, on the web; Spain, on the web; and Australia. It was agreed that it would be entirely too cumbersome to put all the information in one spot.

Everyone agreed that each country should keep its own information, but make it accessible to other countries.

John Darling reported that the information regarding sound frequencies is now available on the website of the OISTAT Technology Commission. More countries are still submitting information to the list. It is hoped that this information will be useful to anyone traveling with a production that is touring to a foreign location.

Louis Janssen of The Netherlands, and John Mayberry of Canada, have refined the guidelines for the Technical Commission and these are now posted within the website.

The final topic on the first day was equipment standards. After a great deal of discussion, it was agreed that there is no simple way to analyze the information that each country would submit. ESTA is currently trying to put together a list of standards. We all agreed that each country should establish and set standards of its own. These standards should include building, use, equipment, and safety.

On June 17 we traveled, by bus to the city of Veszprem to meet in the Petofi Theatre. This theatre is an excellent example of art deco design. It is a beautiful complex. We began the meeting by taking up new business. It was related to us that Technical Communication in Theatre (TCT), which is made up of the technical training academies in Lyon, Berlin, London, and Amsterdam, is discussing standardizing theatrical drawing. The first meetings dealt with standardizing drawing. This will eventually expand to lighting and machinery. The Technology Commission is contacting the group with the hope of becoming involved with this discussion.

Mr. Janssen informed the commission of the new rules regarding fly systems in his country. After 2004, no Dutch theatre will be allowed to have any manual fly system that is capable of holding more than 75 kilos of weight. The reason for this new law is because it was found, after much research, that it was causing a great deal of stress, to the human body, to load and unload massive amounts of weight from the arbors. When Louis first mentioned the law, it was met with smiles, but once he explained the reasoning and told us the facts, the law only made sense. He also told us that other countries are starting to examine this situation and more countries may follow the example that has been established by The Netherlands.

Health and Safety took up a large portion of the second days' meeting. Louis related the Dutch discussion about "Daylight on Stage." This refers to providing daylight to the stage

during the loading and unloading process. In most of today's theatres, windows are a rarity, not only on the stage, where they are nonexistent, but also in most technical areas.

How many scene shops, costume shops, properties shops, or electric or sound rooms have windows in them? The Dutch are taking a look at how to provide windows to all offices and work areas within the theatre. This is not a situation that can be resolved overnight, but at least it is being discussed. The Technology Commission is planning to make this an active topic of discussion. Timo Tuovila, from Finland, is starting to collect specific health and safety laws, or guidelines, risk assessment, and any other guidelines that each country has in place.

The 2000 meeting of the Technology Commission ended with a dinner in Budapest. I cannot express in words the impact that these meetings have on me. The networking that is done at these gatherings is immeasurable. The members are there because they care about the business they are in, and want to share the knowledge they possess with others.

Everyone is also concerned with the status of this profession and wants to see improvements, whether it is to improve the theatres within their own country, or to help improve the conditions in countries that are less advanced than their own. There is no condemnation of the less informed or trained, only encouragement.

It has been mentioned before, at the Technical Commission meetings at USITT, that these meetings take place. I can only add my voice to encourage all of you to try to attend, and become exposed to how others are coping with the same problems that you face each day.

### David Ramsey

*USITT Representative to  
OISTAT's Technical Commission*



## OISTAT SCENOGRAPHY COMMISSION REPORT

*A meeting of the OISTAT Scenography Commission was held August 19-23 at Bregenzer Festspielhaus, Bregenz, Austria.*

On August 19 the OISTAT Scenography Commission chair, Mr. In-Suk Suh, welcomed Commission members to the 2000 Scenography Commission meeting hosted by the



photo provided by Jerome Maeckelbergh

Meeting in the Caribbean sea – unofficial meeting of the Scenography Commission in Cuba in July: **Ivo Kermerskers**, Belgium; **Harald Recihelt**, Germany; **Angelina Atlagic**, Yugoslavia; **Jochen Meyer**, Germany; **Jerome Maeckelbergh**, Belgium; **Christa Maeckelbergh D'Ans**, Belgium; **Laura Jean Crow**, USA; **Angel Martinez**, Cuban travel agent; **Richard K. Thomas**, USA; **Jose Antonio Prades Hung**, Cuba

Österreichische Theatertechnische Gesellschaft (OeThG) at the Bregenzer Festspiele in Bregenz, Austria. Alfred Rieger and Florian Kradolfer organised the meeting with assistance from Ruth Weidemann. The delegates were treated to backstage tours and a closing night performance of the Verdi opera, *Ein Maskenball* at the Bregenz Festspielhaus. Additional workshops also focused on sound and lighting design for the theatre. Finally, the hosts of the Scenography Commission meetings organised a special side trip to St. Gallens, Switzerland at the conclusion of the meetings. The following notes focus on the important matters that were acted upon at the business meetings.

### SCENOGRAPHY COMMISSION MEETINGS

For the first time in recent memory, the Scenography Commission held two meetings during the span of a single year. The first meeting, an unofficial meeting, occurred in Santiago de Cuba at the Festival de Caribe, and included participants from about a dozen different countries. Since there was some confusion regarding the nature of additional meetings, the commission members voted unanimously to reinforce OISTAT guidelines that describe all international meetings of scenographers as "official". However, the commission recommended that meetings other than the annual business meeting be referred to as "special" or by another suitable term.

Although this may seem like a small matter, it has important significance in international diplomacy, and can often make the difference in allowing delegates from some nations to attend. The commission members reinforced the focus of the annual meeting on commission business, but strongly encouraged additional

*continued on page 6 ►*

meetings as fundamental to the mission of OISTAT.

#### REPORT OF THE COSTUME DESIGN WORKING GROUP

Laura Jean Crow (Chair, Costume Design Working Group) demonstrated the website she had developed for the Costume Design Working Group. The new OISTAT Costume Design Home Page will include costume design images, a database of costume designers, research institutions and reference, costume patterns, craftspeople and suppliers, education and training (including opportunities for international exchange), future events, and links to complimentary sites. Future plans include the addition of a dedicated costume chat room. Members of the Scenography Commission were thrilled with Laura's work and offered a formal vote of thanks for her immense effort on this project.

#### REPORT OF THE SCENOGRAPHERS DATABASE WORKING GROUP

Jerôme Maekelbergh has developed a new International Database of Scenographers. The database will allow international searches with many options such as "search by" country, production, year, theatre, etc. For example, one could find information for any listed production of *Richard III* between the years 1970-1980 anywhere in the world. Jérôme demonstrated the workings of the new website, and is now seeking three-year funding from the European Union to match contributions from OISTAT Centres to subsidize the project. Jérôme will make a working version of the database available on the Scenography Commission webpages so that commission members, practitioners and researchers world-wide can comment on the format. The Database Working Group (currently including Belgium, Finland, Great Britain, Israel, Netherlands, Japan and USA) will consider comments made and continue to develop the website.

#### FORMATION OF THE LIGHTING AND SOUND DESIGN WORKING GROUPS

The Scenography Commission formally and unanimously voted to establish separate Sound Design and Lighting Design Working Groups. The Scenography Commission voted to appoint Richard Thomas chair of the Sound Design Working Group and Henk van der Geest chair of the Lighting Design Working Groups. The Scenography Commission requested that the Executive Committee formally recognise these Working Groups at their next meeting in

Stockholm in October. The working groups plan to hold inaugural meetings at the OISTAT World Congress in Berlin in 2001.

#### FUTURE MEETINGS AND EVENTS

Kazue Hatano invited all members of the Scenography Commission (including those not present) to attend the opening event on July 9, 2001, of the Japanese Society for Theatre Designers exhibition at the Royal National Theatre in London. The exhibition will showcase Japanese designs for Shakespeare.

Harald Reichelt presented Germany's plans for the OISTAT World Congress in Berlin, Germany in conjunction with Showtech and a special Congress of Scenographers. This year's Showtech will focus on development, education, and continuing professional education. It is a bi-annual trade exhibition of theatre services, materials and suppliers and covers seven halls of 2,000 square meters. Showtech will take place from May 10-13, and will be followed by a Congress of Scenographers from May 13-15 in the Hochschule für Film und Fernsehen in Babelsberg (a short distance from Berlin). Organizers of the Congress are seeking papers related to the themes: "Vision for 2010" (new technologies, new materials), "New Aesthetics" (video artists and new media), "Virtual Theatre" (including holography) and "Artistic Collaboration." Design schools from around the world are also encouraged to create small exhibitions of their work. Organisers of the Scenography Congress also invite participants to make small slide presentations with commentary lasting 10 minutes or so, and may also organise master classes on specific topics.

Rolando Meriales de Leon has invited the Scenography Commission to hold its next annual meeting from November 12-17, 2001, in Manila, Philippines. The special topics of the meeting will include multimedia and special effects design, and a focus on textile and costume design. This meeting will provide a showcase for Asian theatre and an important opportunity for Asian countries such as Brunei, Cambodia, Indonesia, Laos, Malaysia, Singapore, Thailand and Vietnam to get involved in OISTAT activities.

#### CLOSE OF MEETING

Alfred Rieger closed the meeting by thanking delegates for attending Bregenz. He thanked the sponsors for making the meeting financially possible and commended them to the members. He also thanked the Bregenzer Festspiele for hosting the meeting. It had been a successful and pleasurable time for us all, we have enriched our work and our lives and have

much to share with our colleagues around the world.

**Richard K. Thomas**

*based on minutes compiled by Peter Ruthven Hall*



#### ANOTHER SMILING FACE AROUND THE OFFICE

As we get ready for LDI and the crunch of Conference & Stage Expo activities, we're glad to have Stacy C. Darling around the office as our new administrative assistant.

Stacy, who has heard all the usual jokes about her last name, has studied psychology and secondary school coaching at Arizona State and State University of New York at Oswego. We're hoping Stacy will add a few new coping mechanisms to our battery of skills when the days are short and the tasks we want to accomplish too numerous.

Seems everybody else around the office has been spending some time looking at water, playing on water, or trying to remove fish from water. Monica L. Merritt spent part of September off in Maine looking at lighthouses and seeking that elusive whale, and Carol B. Carrigan spend part of her summer at a camp with separate lakes for fishing and swimming and then followed it up doing both at Lake Ontario. Barbara E.R. Lucas found the waves of Lake Ontario to be very soothing, especially when she and her husband left their teenage boys someplace else!

Barbara and Michelle won't be around the office during parts of November. Barbara is scheduled to attend the exciting Southwest Theatre Association/USITT Southwest Conference in Hot Springs, Arkansas, from November 1 to 5 while Michelle will be at the New England Theatre Conference Convention in New Haven, Connecticut the following week. We're thinking of adopting a new motto: Have free pens, will travel!

#### \*FX Means Fax?

We've joined the special FX revolution! If you want to fax to someone hanging around the office, just dial 866-FXUSITT and hit the

send key. We had many brainstorming sessions trying to decide on the appropriate combination of letters or letters and numbers for this new service for members before Carol's diligent research showed this to be available.

## CONTRIBUTING usitt MEMBERS

### NEWS

Congratulations to **Jack A. Frost Ltd.** which recently received the Supplied Achievement Award from the Canadian Institute for Theatre Technology at CITT's recent conference in Halifax. The award is given each year to an individual and/or corporate entity that has shown sustained commitment to providing excellent service and products to the Canadian cultural industry. Frost President Len Finch commented "All of us at Jack Frost appreciate very much being honoured with this award by CITT. We are proud to have been one of CITT's first corporate members. We have a strong belief in the work that CITT does in the area of advocacy, in standards, and the quality of the workshops that they present." Jack A. Frost Ltd. is a Canadian supplier of lighting, sound, and staging products and services. The company is also the North American distributor for AVAB transtechnik products and the eastern Canada **Selecon** lighting fixture dealer.

A new name has been announced for PRG Lighting Group – Cinema Services, Light & Sound Design, Production Arts, Production Lighting Systems, and Vanco Lighting Services – which after October 20 will come together under the name **Fourth Phase**. We welcome Fourth Phase as a Contributing member. All of the companies except LSD will assume the name Fourth Phase. LSD will be called LSD/Fourth Phase. This new identity comes in tandem with new operational changes that the company says will allow account executives to focus fully on their clients with specialists providing operational support. A national sales team has been established and will work with local sales groups to ensure that clients can interact with any account executive they choose, regardless of the location of the project. Project coordinators in place at each location will ensure equipment is prepared for the project according to each client's individual requirements. Systems project managers and salespeople are now located in New Jersey, Orlando, Las Vegas, Detroit, and Los Angeles. Project work will be managed locally in these facilities, but will be supported by the central engineering, compliance, and fabrication re-

sources located in New Jersey, home of the original Production Arts Systems Group. PRG Chairman and CEO Jere Harris stated "With the rebranding of our scenic division last year, PRG is now positioned as a full production resource with four companies under its umbrella."

**LDI 2000** again expects to attract thousands of attendees to view its hundreds of exhibits for what it calls a remarkable program of exhibits, conferences, and technical training. Broadway Lighting Master Classes has applied for status as an authorized provider of continuing education credits from International Association for Continuing Education and Training and the National Council on Qualifications for the Lighting Professions. USITT members attending BLMC 2000 are eligible for a substantial discount on top of all other discounts to the December event. For more information or to register online, visit [etecnyc.net](http://etecnyc.net).

## SUSTAINING usitt MEMBERS

### NEWS

We welcome **FOSS Manufacturing Company, Inc.**, as a new Sustaining Member. FOSS Manufacturing is a manufacturer of engineered fabrics catering to the theatrical and entertainment industry through a wide range of products including thermoformable items for millinery, prop and set designs as well as a wide pallet of colorful synthetic felts. They also offer hook and loop compatible fabrics, acoustical barriers and synthetic canvas. FOSS Manufacturing is based in Hampton, New Hampshire with a web site at [www.fossmfg.com](http://www.fossmfg.com).

We thank **Warner Bros. Studio Facilities** for upgrading their support of the Institute to that of a Sustaining Member. Warner Bros. has a host of production related services available to the theatre industry including rental and custom costumes, backdrops, and props plus set construction elements such as architectural moldings, vacuum-form, metal, and signage. Located in Burbank, California, Warner Bros. will ship worldwide and can be reached at 818-954-3000 or online at [www.wbsf.com](http://www.wbsf.com).

**High End Systems** is now making its presence felt in the Big Apple. Located just off Times Square, the new office has a fully-equipped demo facility and dedicated WYSIWYG room, as well as a training and seminar area, and a customer meeting room. Sales, marketing and technical service representatives are on hand at the office which is headed by Director of Special Projects, Paul J.

*continued on page 8 ►*

## SUSTAINING MEMBERS

CAE, Inc./Leprecon/Littlite  
California Institute of the Arts  
Center Theatre Group  
Chicago Spotlight, Inc.  
City Theatrical Inc.  
Coffing Hoists  
Columbus McKinnon Corp.  
Crescit Software, Inc.  
The Crosby Group, Inc.  
Crouse-Hinds Molded Products  
CRS Technologies/Custom Rigging Systems, Inc.  
Darcor Casters  
Dazian LLC  
Design Lab Chicago  
Digitronics, Inc.  
Dove Systems Inc.  
Eastern Acoustic Works  
Electronics Diversified Inc.  
Engineering Harmonics, Inc  
Entertainment Lighting Services  
Farthingales  
FOSS Manufacturing Company, Inc.  
Foy Invenerprises, Inc.  
GALA, A Division of Paco Corp.  
Geni Electronics Co., Ltd.  
Gerriets International Inc.  
Graftobian Theatrical Make-up  
Grand Stage Company, Inc.  
Gray Interfaces  
Haussmann Theaterbedarf GmbH  
[heatshrink.com](http://heatshrink.com)  
High End Systems, Inc.  
High Output, Inc.  
Hoffend and Sons, Inc.  
Hollywood Lights, Inc.  
Hy-Safe Technology  
Irwin Seating Company  
Jeamar Winches Inc.  
Joel Theatrical Rigging  
Contractors (1980), Ltd.  
Johnson Systems, Inc.  
Joyce/Dayton Corp.  
Kinetic Artistry, Inc.  
R. Lawrence Kirkegaard & Associates  
Le Maitre Special Effects Inc.  
LEE Filters  
Lehigh Electric Products Co.  
Lighting & Electronics, Inc.  
Lightronics, Inc.  
Limelight Productions, Inc.  
Lite-Trol Service Company, Inc.  
LVH entertainment SYSTEMS  
The MAGNUM Companies, Ltd.  
Mainstage Theatrical Supply, Inc.  
Make-up Designory  
Mann Brothers  
Martin Professional, Inc.  
MDG Fog Generators  
MDI  
Mehron, Inc.  
Meyer Sound Laboratories, Inc.  
Milliken & Company

## SUSTAINING MEMBERS

Mole-Richardson Company  
Moonlight Illumination Co.  
Musson Theatrical, Inc.  
Mutual Hardware Corp.  
Nemetschek North America  
nest  
Norcostco, Inc.  
Norris-Whitney Communications, Inc.  
NSI Colortran - A Leviton Company  
NY Fire-Shield, Inc.  
Olson Sound Design  
Ontario Staging Limited  
The Opera Shop  
OSRAM SYLVANIA  
PNTA, Pacific Northwest  
Theatre Associates  
Portacom/Anchor Communications  
Production Advantage  
Production Intercom, Inc.  
Quinette France  
Scéno Plus Inc.  
Schuler & Shook, Inc.  
Sculptural Arts Coating, Inc.  
Selecon  
South Dakota State University  
Spectrum Manufacturing Inc.  
Spotlight S.R.L.  
Stage Decoration & Supplies, Inc.  
Stage Equipment and Lighting, Inc.  
Stage Research, Inc.  
Stage Technologies  
Stagecraft Industries, Inc.  
STAGEWORKS  
Staging Concepts  
Steeldeck Inc.  
Strong Entertainment Lighting, a division  
of Ballantyne of Omaha  
Surety Mfg & Testing Ltd.  
Theatre Arts Video Library  
Theatre Projects Consultants, Inc.  
James Thomas Engineering  
Tiffin Scenic Studios, Inc.  
TMB Associates  
Tobins Lake Studio  
TOMCAT USA, Inc.  
Union Connector Co., Inc.  
United Stage Equipment, Inc.  
Warner Bros. Studio Facilities  
Wybron, Inc.

### COMMERCIAL ENDORSEMENT POLICY

USITT is pleased to announce the release of new products, and report on the activities and successes of commercial members, however USITT does not recommend or endorse specific companies or products.

**USITT is the United States  
Center of OISTAT:  
The International Organization  
of Scenographers, Theatre  
Architects and Technicians.**

► continued from page 7

Sonnleitner. "There are a great number of skilled designers and programmers in the Broadway/theatrical lighting market, so we're excited about having the opportunity to serve them and the rest of the New York area on a personal basis," Mr. Sonnleitner said.

### INDUSTRY AND PEOPLE NEWS

The Arlyn Award for Outstanding Design in Puppet Theatre has been announced to honor the late Arlyn Coad, co-founder and artistic director of the Coad Canada Puppets based in Vancouver. The annual award is open to all puppeteers with the winners chosen by a three-member jury which will review portfolios and videotapes. Deadline for the initial award is February 15, 2001. For more information contact Arlyn Award Society, c/o North Shore Arts Commission, 148 West 2<sup>nd</sup> Street, North Vancouver, BC V7L 1C3, Canada.

Nadine Charlsen, USITT Scene Design Co-commissioner, is a candidate for Director at Large of the Association of Theatrical Artists & Craftspeople. Elections concluded at the group's General Membership Meeting & Elections on September 18 at Arnold Levine's Studio.

Skjoberg Controls is part of the *Kiss Farewell Tour* with their specialized wire rope winches used to lift Gene Simmons to an elevated platform and another sent Paul Stanley soaring over the audience to a suspended platform.

Theatre Directories has published its new-est Regional Theatre Directory for 2000-01. It is a project of American Theatre Works, Inc., a non-profit corporation.

Milwaukee Repertory Theatre and Steppenwolf Theatre benefited from a grant from Theatre Communications Group to support creative work. These Extended Collaboration Grants are supported by Metropolitan Life Foundation. The two theatres have jointly commissioned a series of one-act plays based on the life and work of American architect Frank Lloyd Wright. The grant will allow the design team of Robert Brill, scenic designer; Michael Bodeen and Rob Milburn, sound designers; and Don Holder, lighting designer, to participate in an early workshop of the play. It will also allow playwrights Jeffrey Hatcher and Eric Simonson and the designers to work together at an early stage of the production.

Make sure you look at the new web resources sections of Edwin Wilson's *The Theatre Experience*, now in its eighth edition. For the chapter on scenery, the only resource listed is

USITT and there is a series of three exercises using the sources available through our site.

### LOST MEMBERS

We have lost touch with the following members, whose dues are paid but for whom mail has been returned to the USITT Office. Please call us at 800-93USITT or e-mail [info@office.usitt.org](mailto:info@office.usitt.org) if you can provide current contact information for Valerie Susan Liberta, Derick Van Schoonhov, Carey Hanson, Theo Prifti, Presley Morton, Paul Sauter and Christopher Morris.

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

**Barbara E.R. Lucas**

*Public Relations & Marketing Manager*



### REGIONAL SECTION NEWS

The Rocky Mountain Regional Section is planning its 8<sup>th</sup> Annual Regional Conference in conjunction with Rocky Mountain Theatre Association's Festivention January 24 to 27 at the University of Colorado at Boulder. RMUSITT is also providing presenters for the Colorado State Thespian Conference to be held in Denver November 10 and 11.

RMUSITT has also created a new and improved web site at [www.rmusitt.org](http://www.rmusitt.org). Designed by Brian Garrett, it is organized using major headings to make accessing the information easier.



Upstate New York Regional Section has extended an invitation to a special day of costume programming November 4 at the State University of New York at Oswego campus. Coffee will be served from 9:30 to 10 a.m. followed at 10 a.m. by a program about costume accessories. At 1 p.m. the topic will be costume budgeting. All events will be held in room 48 of Tyler Hall. For more information, contact Kitty Macey at

macey@Oswego.edu or Jon Vermilye at vermilye@Oswego.edu.

◆  
The New England Regional Section is considering a strategic planning session. To be a part of the meeting, contact Crystal Tiala, Section Chair, at tiala@neca.com.

◆  
Southwest Regional Section has some good news heading into their Fall Conference in Hot Springs, Arkansas. Because of the hard work of Christine Wagner, the section has been granted tax-exempt status.

## STUDENT CHAPTER NEWS

Mt. Vernon Senior High School Student Chapter has taken on a responsibility to assist their area high schools in their theatrical pursuits, and to help provide a means for that to happen.

During September and October the school is sponsoring three workshops. The workshops will be led by area technical professionals and are designed to assist high school students and their teachers in gaining greater technical skills and a better understanding of the technical needs of their productions.

The three workshops are: on September 9, Basic Stage Lighting presented by Joseph Flauto of the University of Evansville; on October 7, Microphone Applications presented by Dana Taylor, an instructor at Mt. Vernon Senior High; and on October 21 Scenic Painting Techniques presented by Charles Julius, technical director at the Evansville Civic Theater.

We thank Mt. Vernon for this update. Please send me any information on your chapter that you would like to share with the USITT membership to mcfadden@bluemarble.net.

**Sherry McFadden**  
*Student Liaison Committee*

◆  
**USITT**  
CONFERENCE & STAGE EXPO  
LONG BEACH  
2001

**TAKE A BITE OF  
THE CALIFORNIA  
EXPERIENCE**

Southern California is the great appetizer tray of life.

A great variety of experiences, cultures, and

opportunities are available to suit your taste and expand your horizons.

Ask any resident of Southern California their favorite reason for living here. The answer is usually "because I can get to the mountains, to the beaches, or the desert within two hours drive from each other." Everyone has a suggestion of a favorite spot to go camping, hiking, picnicking, fishing, boating, surfing, rock climbing, skiing, or . . . fill in the blank. The diversity of choices that are obtainable is very exciting.

Ethnic groups from around the world have centers here. No passport is required to experience the rich heritage from many countries of the world. Each area has its own special restaurants, shops, museums, and festivals to celebrate differing traditions.

**Chinatown**, near downtown LA, has a central plaza, guarded by its Gate of Filial Piety, and is flanked with narrow walkways and nearby herb shops and fresh fish stores. This is currently the "hot spot" for Hollywood parties of the young and trendy stars.

**Olvera Street**, across from Union Station in LA, is home to *El Pueblo De Los Angeles* and is considered to be the birthplace of Los Angeles. This historic site has 27 landmark buildings, as well as a collection of colorful shops and eateries.

**The Fairfax District**, near Melrose Avenue in LA, is home to many Orthodox, Hasidic, and Reform Jews. The district remains an integral part of the city's Jewish community.

**Koreatown** in LA consists of colorful storefronts and restored bungalows and the Korean Cultural Center offering art exhibits and a resource library.

**Leimert Park** near Crenshaw Boulevard has a dozen pedestrian-friendly blocks of Afro-centric shops and restaurants. This is a popular area for many established African-American artists, poets, and musicians.

**Little Tokyo**, also in LA, is an active cultural center with a theater, museum, Buddhist temple, and plaza-style shopping center with boutiques and restaurants.

**Sawtelle Boulevard**, near Olympic Boulevard in West LA, has been home to Japanese-Americans since the 1920s and is noted for its collection of nurseries, markets, stores with imported wares, restaurants, and bars.



For a great seafood meal in Long Beach, Parkers Lighthouse is located conveniently near conference activities

**Little India**, in the nearby city of Artesia, contains a four-block stretch of mini-malls laden with silk saris, jewelry, home accessories, and exotic imports.

**Little Saigon**, in Westminster, features The Asian Garden. The New Saigon Mall is the gateway to Orange County's most exotic community. There are more than 200 shops selling healing herbs, imported wares, and jewelry. The Cultural Court has a display of artwork and statues depicting Asian history.

**Thai Town**, along Hollywood Boulevard between Western and Normandie, features shops, marketplaces, bookstores, and cafes.

**Solvang**, located just north of Santa Barbara, is a chalet-style village settled by Danish immigrants in 1911, has blocks of shops, bakeries, galleries, wine shops, cafes and inns. The Danish Days celebration takes place every September.

These different cultures provide so many textures that weave into a rich tapestry that makes up the Southern California experience. (These centers are also valuable resources for research and for prop and costume shopping.)

Employment opportunities in the entertainment industry here are also vast and varied. Theatre, television, film, theme parks, concert halls and arenas, night clubs and cabarets, dance companies, music videos, cruise ships, conventions, movie premieres, major events, and museums to name a few. California is so eclectic, it's no wonder so many new trends and projects find this a nurturing environment for experimentation. Everything from traditional to "kitsch" to avant-garde has an audience here.

A USITT Conference also offers a nurturing environment for so many talented artists in such

CONFERENCE STUDENT VOLUNTEER PROGRAM APPLICATION  
FORM IS AVAILABLE FOR DOWNLOAD FROM THE WEB SITE AT

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

OR BY CALLING 800-93USITT

varied yet related fields of interest to come together to share, learn, and maybe try something new. Architecture, computers, costumes, education, engineering, health and safety, lighting, management, scene design, sound, and technical production along with the vendors and manufacturers make an incredible list of ingredients that blend to create a sumptuous feast.

Come on and take a bite!!

### **Donna Parsons**

*Promotions Coordinator  
Long Beach Conference & Stage Expo*



## **TECH EXPO PROVIDES THAT MISSING PIECE**

At a recent luncheon the speaker talked about the theatre production schedule being one of the best business models in the world. He suggested that our success rate at on-time problem solving far outshines any other industry he could think of. One of the ways in which we become proficient at problem solving is by developing a personal library of solutions which have worked for others in the past and then applying those principles to a current situation.

A great resource to add to that library is the *Biennial Theatre Technology Expo Catalog*. The catch to all of this is that we need submissions to complete the 2001 edition of the Tech Expo Catalog and excellent displays to feature at the Conference & Stage Expo in Long Beach in March.

Please take the time now to submit your application and article for consideration. Members of the Tech Expo committee are anxiously standing by to assist you should you need some encouragement, editing help, or just have some general questions. Contact Mark Shanda, committee chair at 614-292-0878, or e-mail Mark at shanda.1@osu.edu. The deadline for application is November 20, 2000 and the necessary form is available from the USITT website and in the Conference Preview Guide which was mailed with the September issue of *Sightlines*. You will be notified of your selection by the end of the year and will then have until March 1 to prepare your display. We look forward to you sharing your ideas and helping our entire industry maintain our problem solving success.

### **Mark Shanda**

*Tech Expo Chair*



## **STAGE EXPO EXHIBIT SPACE EXPANDED TO MEET DEMAND**

Nearly 90% of the available booth space was already reserved for Stage Expo 2001, so an additional 2,600 square feet of commercial booth space has been added to the layout. If there are exhibitors who you would like to see at Stage Expo 2001 in Long Beach, but you don't see them listed here, please call me at 800-398-EXPO (3976) or send an e-mail message to me at hpwillard@aol.com. Here is the preliminary list of the exhibitors for Stage Expo 2001:

A.C. Lighting, Inc.  
A.C.T. Enterprises, Inc.  
David L. Adams Associates, Inc.  
Alcone/Mutual Hardware  
Alter Years  
American Harlequin Corporation  
Apollo Design Technology, Inc.  
Automatic Devices Company  
AVAB transtechnik  
Baer Fabrics  
Barbizon  
Ben Nye Company  
BMI Supply, Inc.  
Boston University  
Brandeis University Theater Arts  
CAE/Leprecon  
California Institute of the Arts  
California State University, Fullerton  
Carnegie Mellon University  
City Theatrical, Inc.  
J.R. Clancy  
Clear-Com Intercom Systems  
Cobalt Studios  
Coffing Hoists  
Colortran, A Leviton Company  
Columbus McKinnon  
Cornish College of the Arts  
Costume Computer Software Consortium  
The Crosby Group, Inc.  
Custom Rigging Systems, Inc.  
Dazian LLC  
Electronic Theatre Controls  
Entertainment & Multimedia Studies at CSULB  
Entertainment Design/Lighting  
Dimensions/LDI  
ESTA (Entertainment Services and Technology Association)  
Farthingales  
Florida State University School of Theatre

Flying By Foy  
Focal Press  
FOSS Manufacturing Company, Inc.  
Future Light  
GALA, a division of PACO Corporation  
GAMPRODUCTS, INC.  
Graftobian Theatrical Make-up Co.  
Handloomed Textiles of Nepal  
heatshrink.com  
H&H Specialties Inc.  
High End Systems, Inc.  
High Output, Inc.  
Hy-Safe Technology  
University of Illinois at Urbana-Champaign  
Irwin Seating Company  
Kaufman-Davis Studio  
Kryolan Corporation  
LEE Filters  
Le Maitre Special Effects, Inc.  
Lightronics, Inc.  
Limelight Productions  
LVH entertainment SYSTEMS  
Mann Brothers  
MDG Fog Generators Ltd.  
Mehron Inc.  
Meyer Sound  
Minnesota State University, Mankato  
Musson Theatrical, Inc.  
Nemetschek North America, formerly Diehl  
Graphsoft  
University of Nevada, Las Vegas  
Norcostco Inc.  
Norris-Whitney Communications  
University of North Carolina at Chapel Hill  
Palladia Passementerie  
Pegasus Ventures Inc.  
Penn State University  
Portacom/Anchor Communications  
Premier Lighting & Production Co.  
Production Intercom Inc.  
Production Managers Forum  
Protech  
Rosco  
Rose Brand  
Santa Fe Opera  
Sapsis Rigging Inc.  
Sculptural Arts Coating, Inc.  
Selecon  
Smartstage  
Smooth-On, Inc.  
Society of Properties Artisan Managers  
University of Southern California  
Southern Illinois University at Carbondale  
Stage Directions Magazine  
StageRight Corporation  
Steeldeck, Inc.  
Strand Lighting Inc.  
Studio Foam Shop

Surety Manufacturing & Testing Ltd.  
 Syracuse Scenery & Stage Lighting Co., Inc.  
 Telex Communications  
 Textile Fabric Consultants Inc.  
 Theatre Arts Video Library  
 James Thomas Engineering  
 Tools For Stagecraft  
 Union Connector  
 United Scenic Artists Local 829 IATSE  
 Vari-Lite, Inc.  
 Walt Disney World Company  
 Warner Bros. Studios Facilities  
 Wenger Corporation  
 University of Wisconsin – Milwaukee  
 Wybron, Inc.  
 Yale School of Drama

To learn more about any of these exhibitors in advance of the show, visit USITT's award-winning web site at [www.usitt.org](http://www.usitt.org). Follow the link to the 2001 Conference & Stage Expo pages, where the exhibitor listing includes company descriptions and contact information, with a direct link provided to many exhibitors' home pages. Visit USITT on the web today and plan now to join us in Long Beach March 21-24, 2001 for the 41<sup>st</sup> Annual USITT Conference & Stage Expo.

#### **Helen Willard**

*Stage Expo Sales Manager*



#### **PRODUCT STEWARDSHIP PROGRAM PROMOTES INDUSTRY SAFETY**

ESTA has announced a program designed to help all members of the entertainment technology industry – manufacturers, distributors, and end users – ensure the safe use of all products throughout their life cycles. ESTA's Product Stewardship program gives companies the tools they need to formalize their product stewardship procedures and share them with clients, vendors, and end users.

"The essential tools of our trade require an ongoing commitment to safety, especially as new technologies are introduced so frequently," says ESTA President Mike Wood, vice president of engineering with High End Systems. "While many companies already practice product stew-

ardship, this program provides a framework for them to formalize their procedures and make certain that product stewardship is part of their day-to-day business operations."

Product stewardship is the safe use and handling of products and equipment at all stages of their life cycles – from design and manufacturing to distribution, use and disposal. Companies practicing product stewardship go beyond regulatory compliance. They integrate health, safety and environmental considerations into every facet of their operations, particularly their interactions with customers and vendors.

"Many companies handle a product during its life cycle, and product safety depends on proactively sharing information every step of the way, up and down the chain of commerce," Mr. Wood adds. "Most people have safety information, but product stewardship is about making sure every employee, every customer, and every vendor knows what information is available, where to get it, and who can answer safety questions, should they arise."

ESTA urges purchasers to elevate the importance of safety by encouraging all bidders to have product stewardship programs. ESTA also calls on every company to establish its own product stewardship initiative and is providing background and guidelines to help companies get started. Information available from ESTA includes a sample code of practice and a sample checklist companies can use to make sure their programs address all relevant issues.

The checklist addresses product use, shipping, and storage with questions such as: Can I provide up-to-date MSDS sheets or other safety-related information? Do I know where to get updates? Do my customers know I have this information and that I am proactive in providing it? Do my products have special storage requirements, such as containers, environment, and shelf life? How do my customers learn about these requirements? Do I have procedures for dealing with complaints and problems relating to health and safety issues? How are those procedures communicated to my employees and customers?

Any company can initiate product stewardship. It often begins with manufacturers because they have the original information, but a dealer can initiate product safety by asking the manufacturer for safety data sheets and passing them on to end users. Companies are encouraged to call ESTA with questions, but the association does not certify, endorse, or monitor individual product stewardship programs.

*continued on page 12 ►*

#### **GLIMPSES FROM NEWSLETTERS OF THE PAST**

**October 1964** – A highlight of the Fourth Annual Conference was a presentation to Professor Stanley McCandless who was honored on his retirement from teaching. The occasion was a joint tribute by USITT, American Educational Theatre Association, Illuminating Engineering Society, the Institute of Electrical & Electronic Engineers, the United Scenic Artists, the Yale Drama Alumni and the School of Drama at Yale University.

**September/October 1971** – Standard Stage Lighting Systems & Callouts: USITT members have been mailed a complete copy of the proposed standard stage lighting symbols and call-outs. It is requested that the membership submit its suggestions, corrections, and deletions without further delay. USITT Publications: Recent Executive Council action will find the USITT Publications Program expanded in 1972 to include distribution of a Membership Directory and an Annual Report as annual membership privileges.

**September/October 1980** – The Cleveland Section is busy planning the 1981 Annual National Conference and also planning a fall workshop to be hosted by the Lorain County Community College. Sessions of interest include Human Stress Factors in Technical Theatre and a Panel of Facility Design of Performing Arts Complexes.

**October 1991** – For the first time, the Membership Directory includes an expanded Resource Guide section providing contact information for a variety of organizations relating to design and production in the performing arts.

**October 1992** – A report on the 1992 USITT Costume Symposium held at the John Hauck House in Cincinnati, Ohio, talked about the many sessions focusing on the padded performer, including designing padded figures, movement training for the padded performer and makeup design for the padded performer.

**October 1995** – The new Clear-Com Sound Achievement Award was announced, to be awarded for the first time at the 1996 Annual Conference & Stage Expo in Fort Worth. It joins the KM Fabrics, Inc. Technical Production Award.

**October 1998** – Paul Court wrote about a special Professional Development Workshop planned for the Toronto Conference which allowed participants to visit both the Stratford Festival and the Shaw Festival.



## TSP PUBLISHES ITS SECOND AMERICAN NATIONAL STANDARD

The American National Standards Institute has accepted the ESTA Technical Standards Program's standard for aluminum trusses and towers as an American National Standard. ANSI E1.2 -2000, Entertainment Technology - Design, Manufacture and Use of Aluminum Trusses and Towers, was accepted by ANSI's Board of Standards Review on August 2. The standard will be published by ESTA in the near future, and will be sold through ESTA Publications Orders, fax and phone 315-463-6467.

E1.2-2000 describes the design, manufacture, and use of aluminum trusses, towers and associated aluminum structural components such as head blocks, sleeve blocks, bases, and corner blocks in the entertainment industry. It does not cover individual, separate rigging hardware such as 1/2 couplers and shackles. Aluminum trusses and towers are standard structural components for rock and roll and other touring shows, and are used to support overhead lighting and sound equipment, and also stage roofs when performances are held outdoors.

E1.2 was one of many projects of the Rigging Working Group. The group is also working on standards for manually powered and motorized rigging systems, stage house structural requirements, flying performers, speaker enclosures designed for overhead suspension, arena scoreboard rigging, and portable boom and base assemblies. Membership in the working group is open to all who have a material interest in the work of the group; ESTA membership is not a requirement.

For more information, please contact: Karl G. Ruling, Technical Standards Manager, ESTA, 875 Sixth Avenue, Suite 2302 New York, NY 10001, phone 212-244-1505, fax 212-244-1502 or e-mail [standards@esta.org](mailto:standards@esta.org).

## PUBLIC REVIEW OF DRAFT SPEAKER RIGGING STANDARD AND FOG EQUIPMENT MANUALS

BSR E1.8, Entertainment Technology - Loudspeaker Enclosures Intended for Overhead Suspension - Classification, Manufacture and Structural Testing, is now available for public review, and will be until December 5. Loudspeakers suspended overhead should not pull

apart and rain debris on people below, and this draft document is an attempt to offer carefully considered guidance to a manufacturer to make sure such a mishap does not happen. 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 popular music concerts and other performances.

The draft standard can be obtained from the ESTA website at [www.esta.org/tsp](http://www.esta.org/tsp) or by writing via mail, fax, or email to Mr. Ruling.

The standard is a project of the Rigging Working Group.

The draft American National Standard BSR E1.14, Entertainment Technology - Recommendations for Inclusions in Fog Equipment Manuals, is available for public review until December 19. This is the second public review of the draft standard, which was substantially changed after the first review in response to the comments. All persons and organizations that have an interest in theatrical fog equipment or fog equipment manuals are invited to review the draft standard and to offer comments.

BSR E1.14, Entertainment Technology - Recommendations for Inclusions in Fog Equip-

ment Manuals, applies to the instruction manuals for fog devices manufactured for use in the entertainment industry. In order for a user of these machines to safely and effectively make and use fog, the user must have some general knowledge of the fog-making technology, have a clear understanding of how to operate the fog-making system, and be aware of the potential hazards related to the use of fog, particularly the hazards related to the fog system he is using. This draft standard describes what information should be included in fog machine manuals to help ensure that the user has this knowledge.

Public review and comment is being sought so that the draft standard may reflect the consensus of informed opinion in the industry. A copy of the standard may be obtained from the ESTA website.

The standard is a project of the Fog and Smoke Working Group.

Both working groups are part of the ANSI-accredited standards committee EL, Safety and Compatibility of Entertainment Technical Equipment and Practices. Membership in the working group is open to all who are affected by standards making in the area of trusses and rigging in entertainment venues, and who are willing to actively participate in the group's projects.

### STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

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I certify that all information furnished on this form is true and complete: Christine L. Kaiser, Treasurer

# USITT CONFERENCE & STAGE EXPO 2001 LONG BEACH

The annual event for design,  
production, and technology  
professionals in the  
performing arts and  
entertainment industry  
[www.usitt.org](http://www.usitt.org)

Long Beach Convention &  
Entertainment Center  
Long Beach, California USA

Professional Development  
Workshops  
March 18 - 20, 2001

Conference Sessions &  
Activities  
March 21 - 24, 2001

Stage Expo  
March 22 - 24, 2001



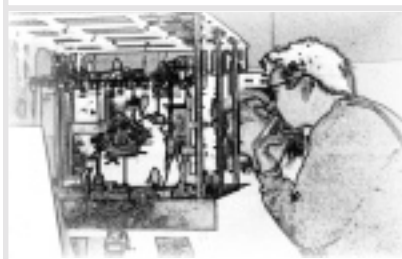
Workshops



Sessions



Networking



Design Exhibitions



New Products



Stage Expo

**Networked Lighting Control for Ballroom & Convention Centers** – focuses on the application of ethernet dimming control topologies in order to provide integrated, organized theatrical and architectural control of thousands of devices and their attributes in large divisible spaces such as convention center exhibit halls and ballrooms.

**Introducing the Revised DMX512 Standard/ACN Update** – what's new, what's the same, and what's next. A review of what brought about this revision and the process of establishing consensus needed to create a standard; plus a glimpse of what's coming next in entertainment control systems with ESTA's ACN project.

**Dimming Unusual (Weird) Loads** – looks at non-incandescent light sources (neon and fluorescents in particular), strategies, and techniques to effectively control them; the different manners in which they produce light and the best use of the various current dimming technologies to integrate them into productions.

**Learning to Say No to Problematic Working Conditions** – how to identify potential problems during the interview process and after you have been hired.

## SESSION HIGHLIGHTS PREVIEW

**The Well Dressed (and Protected) Theatre Technician** – see personal protective equipment demonstrated and learn the proper use of these products.

**Max Keller, Distinguished Lighting Designer** – the resident designer at the Munich Kammerspiell and designer of theater and opera worldwide, including the Met, will present his philosophy of lighting design. Mr. Keller, a proponent of non-traditional light sources in the theatre, is the author of two books on the subject.

**Fish: Lighting the Aquarium** – is just a walk across the street to The Aquarium of the Pacific, for a behind the scenes tour of the challenges in lighting one of nature's wonders. Entry fee is \$14.95 per person.

**Lighting, Sound & Multimedia Show Control** – an explanation of show control of lighting, sound, and multimedia through one computer. Look at the process from concept to implementation; how the integration of sound playback, lighting control and multimedia projection allow for a tighter run show.

**Intelligent Lighting Systems** – tour an educational lab at El Camino College to see and learn about the college's new intelligent lighting systems laboratory and the curriculum that has been designed to make use of it. Bus transportation provided. Space limited.

**It's a Theme Park After All** – take a comprehensive look at the career path within Walt Disney World Entertainment for scenic, lighting, audio, technology, and costuming.

## SESSIONS SPONSORED BY:



### USITT COMMISSIONS



### Architecture Costume Design & Technology Education



### Engineering Health & Safety Lighting



#### Color Theory and the Language of Color

– Joe Tawil leads a session on how we measure and quantify color, discussing the measuring systems used for defining the perception of color. A comprehensive, but easy to understand, discussion of color theory, and a presentation demonstrating the perception and measurement of color in the human experience.

**Post-it Notes** – using them as a planning approach for any team creates a method of participation brainstorming involving every member of your team in planning and developing a comprehensive approach to virtually every planning challenge.

#### Getting Started as a Field Service Tech –

tips and tricks for getting a start in the right direction into one of the most demanding, and in demand, jobs in the entertainment industry. What courses should you take? What are your resources for information and networking? Get answers to these questions, troubleshooting demos and information from manufacturers in the industry.

#### Preparing “For and After”: Managing Large Touring Shows

– see how management for the *Lion King* works with a few road house managers in bringing this musical to their venues; the pre-show planning, the run, and what happens after the show leaves town.

**The Robert L.B. Tobin Collection** – a heritage session featuring a slide presentation and discussion demonstrating the depth and value of the collection for educators, scholars, and practicing designers.

#### Scene Design Charrette: Frantic Thumbnails

– Join a team of scene designers and practitioners in a working session aimed at producing innovative solutions to scene design problems. Bring your creativity and sense of humor. Drawing and model making materials will be provided.

**Hands On Scenery Automation** – double session with wagons, turntables, etc. set up and running with different control systems. Will also include pneumatic powered devices.

**Armchair Prop Shopping** – presents a “buffet” of different sources, vendors and services available through the internet and mail to help props people do their jobs without ever leaving the comfort of their desks.

**Fearless With Fabrics** – educates scenic designers, technical directors, lighting designers, and production managers in the most effective and economical use of fabric in the design of sets and stages. Look at choosing fabrics; fabric qualities; technical aspects that influence design;

finishing fabrics into curtains, drapes, drops and scrims; flame retarding fabrics; considering rigging in finished goods; design and fabrication; and lighting fabrics.

**Working with a Rental Shop** – a panel discussion for students and educators alike. How can you get the most out of your working relationship with rental shops? Topics include: venue needs, design considerations, writing shop orders, obtaining quotes, delivery and pick up, and change orders.

## PROFESSIONAL DEVELOPMENT WORKSHOPS

### Structural Design for the Stage Part II

March 18 - 1:30 to 5:30 pm, 7 to 9:30 pm,  
March 19 & March 20 - 9 am to 1 pm,  
2:30 - 6:30 pm

This 3-day workshop presented by Ben Sammler, Chair of the Department of Technical Design and Production of the Yale School of Drama, is a continuation of the material covered in Part I held at each of the last two USITT conferences. Part II will cover topics from chapters six-12 from *Structural Design for the Stage*, a textbook co-authored by Alys Holden and Ben Sammler. Topics will include steel beam design, wood and steel column design, plywood design, and truss design.

Only those who took Part I or individuals who are very familiar with the material in chapters one-five should sign up for this workshop. Participants will need a copy of the text, a calculator, and a magic marker.

Register early. Enrollment is limited.

### Makeup for Print, Film and Broadway

March 19 - 9 am to 5 pm

A hands-on make-up design and techniques workshop taught by Broadway makeup designer Kate Best. Ms. Best has designed makeup for *Chicago*, *Kiss of the Spider Woman*, *Sunset Boulevard*, and most recently, *Aida* (the Broadway musical). “Natural makeup” techniques will be emphasized, with attention to the similarities and differences in designing makeup for Broadway stage, film, video, and print mediums. (No special effects will be covered). The workshop will be held on the campus of California State University - Long Beach. Space is limited.

### International Lighting Design Symposium

March 19 - 9 am to 5 pm, 7 to 10 pm & March  
20 - 9 am to 5 pm

The world continues to get smaller - travel is easy and fast, the internet allows for fast and efficient exchange of information, international touring productions and events are commonplace, and lighting designers working internationally are the norm. In this symposium, lighting designers from several countries will present information

about lighting design and the design process for dance, opera, concert touring, Broadway and state-supported theatre from their national perspectives. Different design aesthetics and production practices will be addressed, and examples of plots and paperwork as well as many production photos will be presented. The Symposium is jointly presented by USITT and OISTAT (The International Association of Scenographers, Theatre Architects and Technicians) and is specifically organized for students from the United States and abroad who are interested in international collaboration and design, with space available for professionals and educators. All participants will benefit from the formal and informal mixing and conversation of this international group.

The symposium takes place at the California Repertory Theatre.

### **Casting & Molding Techniques with Thurston James**

March 19 - 1 to 5 pm & March 20 - 9 am to 6 pm

Master moldmaker Thurston James leads this two-day workshop featuring intensive hands-on molding and casting techniques. Participants will create one-part and two-part latex and plaster molds to duplicate an architectural decoration and a piece of fruit. Thurston will demonstrate the principles of casting in neoprene, latex, and hyrocal. On day two, participants will tackle the molding and casting of the human hand in alginate and hyrocal. Also on the second day, participants will tour a working property effects studio.

### **Los Angeles Museum Tour**

March 20 - 8:30 am to 5:30 pm

This is a self-guided tour, with bus transportation provided, to see the annual Hollywood Costume Exhibit at the Fashion Institute of Design and Merchandising, and to visit the collections of the Carole and Barry Kaye Museum of Miniatures and the Los Angeles County Museum of Art.

### **Electrical Safety Workshop**

March 20 - 8:30 am to 5 pm, 7 to 10 pm

The workshop is designed to give participants an understanding of electricity, the National Electrical Code, and how to avoid accidents and injury when using electrical systems and equipment. This hands-on session will allow participants an opportunity to try their skills and compare different types of stage connectors.

### **A Mouse, A Duck, Seven Dwarves, and a Cast of Thousands - The Production Process at Disney**

March 20 - 9 am to 6 pm

We will take you on a journey of creation, from the genesis of an idea to the final curtain call. Come learn the process that Walt Disney Entertainment uses to produce entertainment in its theme parks and for special events across the country. Define the common language used by

production professionals, understand the paperwork, and master a process to success. By sharing stories, tricks, and tips we can help you lead your team to a standing ovation.

### **Shopping L.A.**

March 20 - 9 am to 6 pm

Los Angeles is a wonderful city for costume supplies and rentals...provided you know where to find them! This full-day bus tour will take us to costume rental houses, makeup suppliers, and the LA and surrounding area fashion district. At all stops we will view stock and materials, meet contact personnel, learn what services are available and become acquainted with the procedures to follow for efficient renting and purchasing.

### **From Pixel to Bristol: Digital Elevations to Painted Techniques**

March 20 - 9 am to 6 pm

Are you looking for solutions to the challenges presented by the digital elevation? Do you want to try the techniques some of the top scenic artists have found in response to new technology? This workshop offers several options in the paint shop environment sure to promote the new solutions you are looking for. The "one on one" instruction offers a quick start for the student and professional alike. The wonderful scope of images being produced by scenic designers today demands a fresh look at painting techniques used on scenery, especially in a two-dimensional format. Learn how traditional painting techniques have been adapted to respond to the new challenges using a variety of tools and equipment. Join us for a half-day of hands-on instruction then observe Bob Moody of Brandeis University while he paints a complete landscape backdrop. Mr. Moody, a well known expert in this area, will demonstrate his techniques while lecturing on scenic landscape painting, one of the most popular and standard of subjects used in theatre scenery.

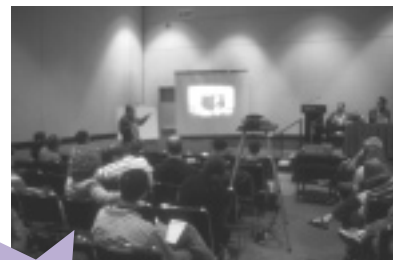
This one-day workshop is sure to send you back to the shop with techniques and ideas bound to develop your skills and imagination when executing painted scenery from the digital elevation.

### **Lion King at the Pantages Theatre**

March 20 - 3 to 11:30 pm

Participants will travel to Hollywood by bus, have dinner on their own on Hollywood Boulevard, attend a performance of *Lion King*, and be returned to Long Beach by bus. Event coordinators are hoping that participants will have the opportunity for a post-performance presentation or discussion with one or more of the *Lion King* production staff.

**ALL SESSION INFORMATION IS SUBJECT TO  
CHANGE. GET THE MOST UP-TO-DATE  
INFORMATION AT [www.usitt](http://www.usitt).**



**Management  
Scene Design  
Sound  
Technical Production**



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LORT**



# USITT STAGE EXPO 2001 LONG BEACH

## STAGE EXPO EXHIBITORS at 10/9/00

A.C. Lighting, Inc. 730  
A.C.T. Enterprises, Inc. 12  
David L. Adams Associates, Inc. 384  
Alcone/Mutual Hardware 504  
Alter Years 671  
American Harlequin Corporation 510  
Apollo Design Technology, Inc. 160  
Automatic Devices Company 202  
AVAB transtechnik 310  
Baer Fabrics 603  
Barbizon 410  
Ben Nye Company 660  
BMI Supply, Inc. 820  
Boston University 52&53  
Brandeis University 55  
CAE/Leprecon 360  
California Institute of The Arts 72  
California State University, Fullerton 63  
California State University, Long Beach 75  
Carnegie Mellon School of Drama 67  
City Theatrical, Inc. 720  
J.R. Clancy 405  
Clear-Com Intercom Systems 200  
Cobalt Studios 66  
Coffing Hoists 601  
Colortran, A Leviton Company 330  
Columbus McKinnon 683  
Cornish College of the Arts 62  
Costume Computer Software Consortium 545  
The Crosby Group, Inc. 641  
Custom Rigging Systems, Inc. 630  
Dazian LLC 502  
Electronic Theatre Controls 120  
Entertainment & Multimedia Studies at CSULB 74  
Entertainment Design/Lighting Dimensions/LDI 544  
Entertainment Services and Technology Association (ESTA) 230  
Farthingales 16  
FSU School of Theatre 84  
Flying By Foy 340  
Focal Press 743  
FOSS Manufacturing Co., Inc. 842  
Future Light 300  
GALA, A Division of PACO Corp. 740  
GAMPRODUCTS, INC. 430  
Graftobian Theatrical Make-up Co. 643  
Handloomed Textiles of Nepal 19  
heatshrink.com 710  
H & H Specialties Inc. 302  
High End Systems, Inc. 620  
High Output, Inc. 403  
Hy-Safe Technology 444



## EXHIBITS

<b>Lighting</b>	<b>Color Filters</b>	<b>Magazines</b>
<b>Staging</b>	<b>Distribution</b>	<b>Sound</b>
<b>Special Effects</b>	<b>Seating</b>	<b>Costumers</b>
<b>Make Up</b>	<b>Fabric</b>	<b>Software</b>
<b>Curtains</b>	<b>Schools</b>	<b>Fall Protection</b>
<b>Rigging</b>	<b>Tools</b>	<b>Track</b>
<b>Paint</b>	<b>Hardware</b>	<b>Flooring</b>
<b>Lamps</b>	<b>Books</b>	<b>Motion Control</b>



## HOURS

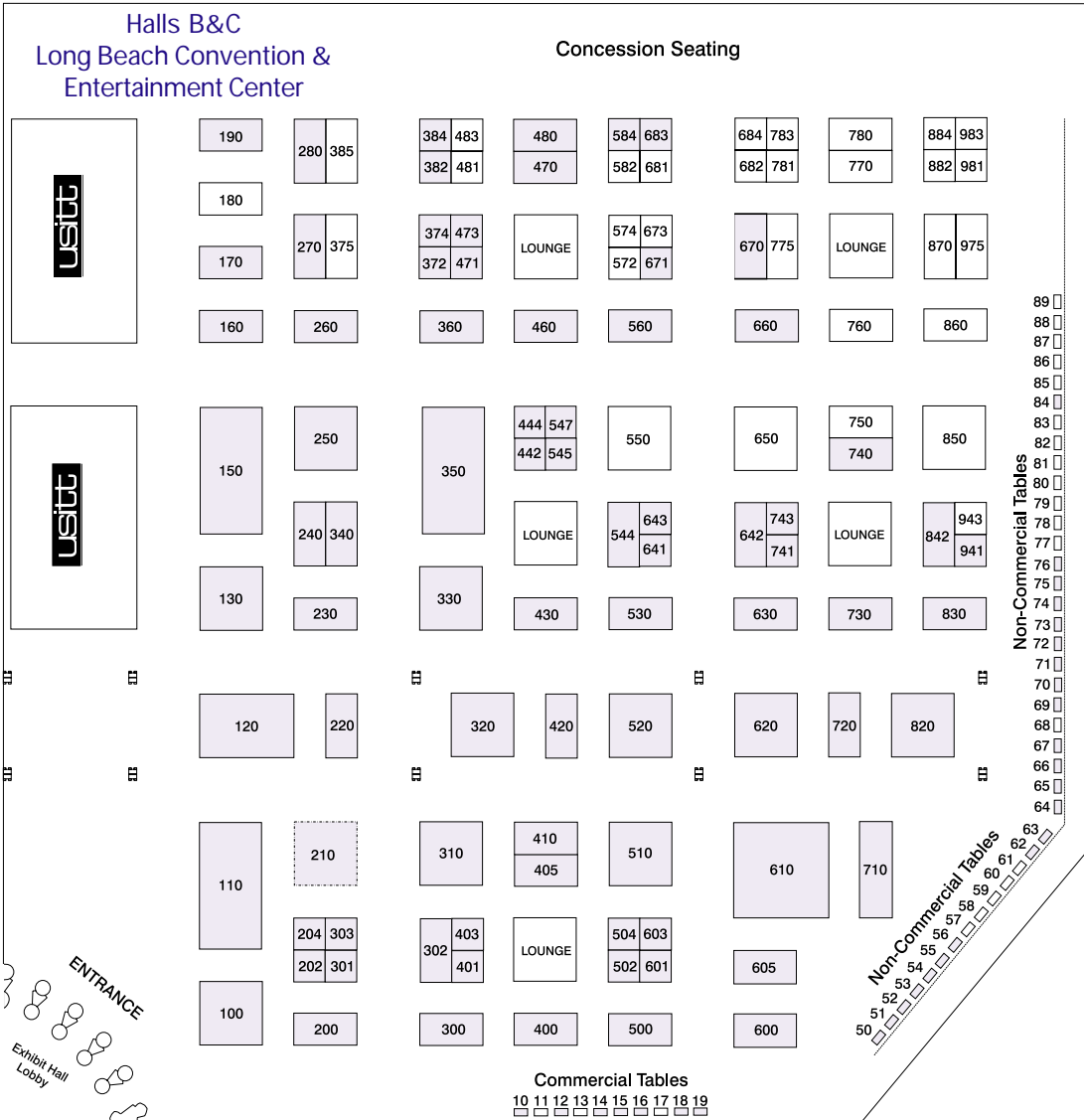
**Thursday, March 22 • 9:30am - 5:00pm**  
**Friday, March 23 • 9:30am - 5:00pm**  
**Saturday, March 24 • 9:30am - 3:00pm**



## INFORMATION

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

51 University of Illinois, Urbana-Champaign  
460 Irwin Seating Co.  
15 Kaufman-Davis Studio  
420 Kryolan Corp.  
130 LEE FILTERS  
560 Le Maitre Special Effects Inc.  
600 Lightronics Inc.  
301 Limelight Productions  
374 LVH entertainment SYSTEMS  
642 Mann Bros  
190 MDG Fog Generators Ltd  
741 Mehron Inc.  
530 Meyer Sound  
50 Minnesota State University, Mankato  
170 Musson Theatrical, Inc.  
605 Nemetschek North America  
56 University of Nevada, Las Vegas  
500 Norcostco Inc  
270 Norris-Whitney Communications  
54 The University of North Carolina at Chapel Hill  
547 Palladia Passementerie  
14 Pegasus Ventures Inc.  
70 Penn State University  
471 PORTACOM/Anchor Communications  
280 Premier Lighting & Production Co.  
400 Production Intercom Inc.  
69 Production Managers Forum  
150 Protech  
610 Rosco  
210 Rose Brand  
76 Santa Fe Opera  
220 Sapsis Rigging Inc.  
303 Sculptural Arts Coating, Inc.  
480 Selecon  
584 Smartstage  
473 Smooth-On, Inc.  
73 Society of Properties Artisan Managers  
941 University of Southern California  
64 Southern Illinois University at Carbondale  
204 Stage Directions  
350 StageRight Corporation  
520 Steeldeck Inc.  
100 Strand Lighting Inc.  
18 Studio Foam Shop  
470 Surety Manufacturing & Testing  
320 Syracuse Scenery & Stage Lighting Co., Inc.  
10 Textile Fabric Consultants Inc.  
442 Theatre Arts Video Library  
240 James Thomas Engineering  
372 Tools for Stagecraft  
401 Union Connector  
382 United Scenic Artists  
Local 829 IATSE  
250 Vari-Lite, Inc.  
830 Walt Disney World Co.  
670 Warner Bros. Studio Facilities  
110 Wenger Corporation  
71 University of Wisconsin - Milwaukee  
260 Wybron, Inc.  
65 Yale School of Drama



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**USITT**  
**STAGE EXPO**  
**2001**  
**LONG BEACH**

## REGISTRATION INFORMATION

- Please complete all of the information requested on the REGISTRATION FORM. The DATABASE INFORMATION will be used to update or establish member records. Complete BADGE INFORMATION. Please copy the REGISTRATION FORM and complete an additional BADGE INFORMATION for joint member or guest conference registrants.
- Fill in circles for the coded items you select and indicate the total amount for each section and the TOTAL DUE for all items. Mail forms with check or credit card payment, fax forms with credit card payments. Please do not send forms after February 15. After February 15, bring completed form to the registration counter on site at the Long Beach Convention & Entertainment Center.
- School purchase orders are accepted for payment. USITT will invoice schools when the purchase order is received. In order to take advantage of advance discounts, actual payment from the school must be received by the deadlines noted. IF YOU ARE USING A PURCHASE ORDER FOR PAYMENT, SUBMIT YOUR PAPERWORK EARLY.
- Children under the age of 12 are not allowed at Stage Expo.
- Complete conference information, including registration forms, is available on the USITT Web page at [www.usitt.org](http://www.usitt.org)
- You will receive a registration confirmation within 30 days.

### QUESTIONS? Call USITT: 800-93USITT

## 1 CONFERENCE REGISTRATION FEES

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

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

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

POSTMARK DEADLINES	12/7/00		12/8/00 to 2/15/01		2/16/01 or on site	
	amount	code	amount	code	amount	code
<b>FULL CONFERENCE</b>						
USITT Member	\$220	A1	\$275	A2	\$325	A3
USITT Student Member	\$135	B1	\$190	B2	\$235	B3
Non-Member	\$330	C1	\$385	C2	\$435	C3
Non-Member Student	\$210	D1	\$260	D2	\$305	D3
Joint Member/Guest (second person, same residence)	\$160	E1	\$220	E2	\$265	E3
<b>ONE DAY ONLY</b>	\$135	F1	\$215	F2	\$265	F3
<b>STAGE EXPO ONLY</b>	\$30	G1	\$35	G2	\$40	G3

### CANCELLATION AND WAIT LIST POLICIES

- Conference Registration Fee, Professional Development Workshop Fee and Banquet Tickets: 80% refund will be made if you cancel your registration prior to February 15, 2001. 50% refund will be made if you cancel your registration prior to March 1, 2001. NO REFUNDS are available if you cancel your registration on or after March 1, 2001.
- There are minimum and maximum enrollments for Professional Development Workshops. Workshops with insufficient enrollment may be cancelled. You will be placed on a waiting list if you register for an over-enrolled workshop. Your registration confirmation will indicate your status and you may elect to register for an alternate workshop or cancel your registration for a full refund.
- ALL REQUESTS FOR CANCELLATION REFUNDS MUST BE MADE IN WRITING BY LETTER, FAX OR E-MAIL.

## 2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

### Structural Design for the Stage Part II

March 18 - 1:30 to 5:30 pm, 7 to 9:30 pm, March 19 & March 20 - 9 am to 1 pm, 2:30 to 6:30 pm

\$350 H1

### Makeup for Print, Film and Broadway

March 19 - 9 am to 5 pm Participant Observer

\$150 J1  
\$60 J2

### International Lighting Design Symposium

March 19 - 9 am to 5 pm, 7 to 10 pm &

March 20 - 9 am to 5 pm Participant Student Participant

\$175 K1  
\$125 K2

### Casting & Molding Techniques with

Thurston James March 19 - 1 to 5 pm &

March 20 - 9 am to 6 pm Participant Observer

\$120 L1  
\$60 L2

### Los Angeles Museum Tour

March 20 - 8:30 am to 5:30 pm

\$65 M1

**Electrical Safety Workshop** March 20 - 8:30 am to 5 pm, 7 to 10 pm

\$170 N1

### A Mouse, A Duck, Seven Dwarves, and a Cast of Thousands – The Production Process at Disney

March 20 - 9 am to 6 pm

\$150 P1

### Shopping L.A.

March 20 - 9 am to 6 pm

\$65 Q1

### From Pixel to Bristol: Digital Elevations to Painted

Techniques March 20 - 9 am to 6 pm Participant Observer

\$120 R1  
\$60 R2

### Lion King at the Pantages Theatre

March 20 - 3 to 11:30 pm

\$125 T1

## 3 OTHER FEES

Tech Expo Entry Fee (each)

\$35 Z1

Cover the Walls Entry Fee

\$20 Z2

Young Designers' Forum Entry Fee

\$30 Z3

Digital Design Exhibit Entry Fee (each)

\$5 Z4

## 4 AWARDS BANQUET TICKETS

Saturday, March 24 - Hyatt Regency Long Beach

Happy Hour - 6 pm, Dinner - 7 pm

Roast Sirloin of Beef

\$45 S1

Chicken Marsala

\$43 S2

Penne Pasta Pomodoro

\$42 S3

## 5 USITT MEMBERSHIP DUES RENEWAL

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

Individual	\$85	U1	Student	\$51	U2
Professional	\$130	U3	Senior	\$68	U4
Joint	\$125	U5	Organizational	\$130	U6
Sustaining	\$500	U7	Contributing	\$900	U8

STUDENT MEMBERS MUST PROVIDE A COPY OF THEIR CURRENT STUDENT ID WITH THEIR RENEWAL.

## 6 ENDOWMENT DONATIONS

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

\$5 Y1 \$10 Y2 \$25 Y3 \$50 Y4  
\$100 Y5 Other \$\_\_\_\_\_ Y6

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

COMPLETE THIS FORM. YOU MAY REGISTER BY:

**MAIL:**  
(check, credit card payments)

**USITT**  
6443 Ridings Road  
Syracuse, NY 13206-1111  
315-463-6525  
800-938-7488 or  
315-463-6463

**FAX:** (credit card payments)  
**PHONE:** (credit card payments)

## BADGE INFORMATION

**USITT** CONFERENCE & STAGE EXPO  
LONG BEACH 2001

First Name or Nickname

Last Name

Job Title

Company/School/Affiliation

## DATABASE INFORMATION

USITT Membership Number

Name

Job Title

Organization/Company Include Organization/Company in Mailing Address? ☐ Yes ☐ No

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City/State Zip +4/Postal Code

Country Residence Phone

Work Phone Fax

E-mail

Joint Member Name (if applicable)

Joint Member Organization/Company

Joint Member Title

Joint Member Work Phone Joint Member Fax

Joint Member E-Mail

## PROFILE INFORMATION

1. Do you or anyone registering jointly with you require special assistance to participate in conference activities? ☐ Yes ☐ No

2. Is this your first USITT Conference? ☐ Yes ☐ No

3. Previous to this conference, how many USITT Annual Conferences have you attended?

☐ 1 ☐ 2-5 ☐ 6-9 ☐ 10-15 ☐ over 15

4. Which of these events have you attended in the past 2 years?

☐ ATHE ☐ IAAM ☐ LDI ☐ LightFair

☐ ShowBiz Expo East ☐ ShowBiz Expo West ☐ None

5. Please fill in ONE circle below indicating your PRIMARY area of employment or study: (ONE SELECTION ONLY FOR THIS QUESTION)

Live Performing Arts: Theatre/Opera/Dance

☐ Costume ☐ Lighting ☐ Scene Design

☐ Management ☐ Sound ☐ Technical

Other Performance fields

☐ Television ☐ Motion Pictures ☐ Theme Parks

Professional Services

☐ Architect ☐ Consultant ☐ Engineer

Performing Arts Related Business

☐ Dealer ☐ Manufacturer ☐ Rental

Other ☐ \_\_\_\_\_

## 1 CONFERENCE REGISTRATION FEES

### FULL CONFERENCE

☐ \$220 A1 ☐ \$135 B1 ☐ \$330 C1 ☐ \$210 D1 ☐ \$160 E1  
☐ \$275 A2 ☐ \$190 B2 ☐ \$385 C2 ☐ \$260 D2 ☐ \$220 E2  
☐ \$325 A3 ☐ \$235 B3 ☐ \$435 C3 ☐ \$305 D3 ☐ \$265 E3

### ONE DAY ONLY

☐ \$135 F1 ☐ \$215 F2 ☐ \$265 F3  
☐ Wednesday ☐ Thursday ☐ Friday ☐ Saturday

### STAGE EXPO ONLY

☐ \$30 G1 ☐ \$35 G2 ☐ \$40 G3

TOTAL \$ \_\_\_\_\_

## 2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

☐ \$350 H1 ☐ \$150 J1 ☐ \$60 J2 ☐ \$175 K1 ☐ \$125 K2  
☐ \$120 L1 ☐ \$60 L2 ☐ \$65 M1 ☐ \$170 N1 ☐ \$150 P1  
☐ \$65 Q1 ☐ \$120 R1 ☐ \$60 R2 ☐ \$125 T1

TOTAL \$ \_\_\_\_\_

## 3 OTHER FEES

☐ # \_\_\_\_\_ \$35 Z1 ☐ \$20 Z2 ☐ \$30 Z3 ☐ # \_\_\_\_\_ \$5 Z4

TOTAL \$ \_\_\_\_\_

## 4 AWARDS BANQUET TICKETS

☐ # \_\_\_\_\_ \$45 S1 ☐ # \_\_\_\_\_ \$43 S2 ☐ # \_\_\_\_\_ \$42 S3

TOTAL \$ \_\_\_\_\_

## 5 USITT MEMBERSHIP DUES RENEWAL

☐ \$85 U1 ☐ \$51 U2 ☐ \$130 U3 ☐ \$68 U4 ☐ \$125 U5  
☐ \$130 U6 ☐ \$500 U7 ☐ \$900 U8

TOTAL \$ \_\_\_\_\_

## 6 ENDOWMENT DONATION

☐ \$5 Y1 ☐ \$10 Y2 ☐ \$25 Y3 ☐ \$50 Y4 ☐ \$100 Y5  
☐ Other \$ \_\_\_\_\_ Y6

TOTAL \$ \_\_\_\_\_

## TOTAL DUE

\$ \_\_\_\_\_

## PAYMENT INFORMATION

☐ Check enclosed (in US funds payable to USITT)

☐ Charge: circle one



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

Name on card \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

# CONFERENCE HOTELS

## HEADQUARTERS HOTEL



### Long Beach Convention & Entertainment Center

The convention center is the main location for conference activities and Stage Expo is located in Exhibit Halls B&C.

### Hyatt Regency Long Beach 200 South Pine Avenue Long Beach, CA 90802-4553

single \$120 double \$120  
triple \$135 quad \$150

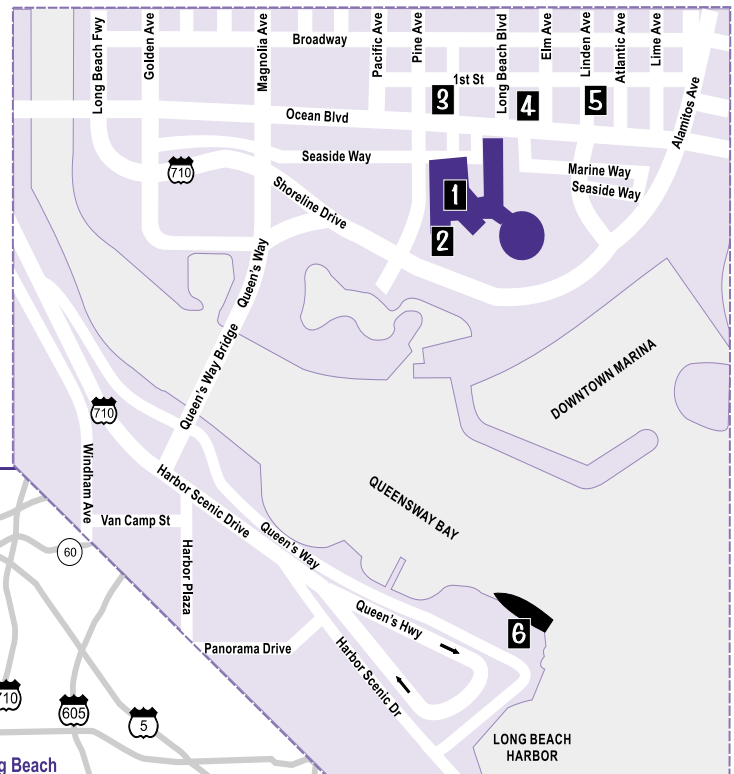
The Hyatt, connected to the convention center by a covered walkway, is a location of conference activities.

In-room amenities

- coffee maker
- alarm clock
- hair dryer
- iron and ironing board
- voice mail
- dataport

Room service 6:00 am - midnight  
Pool

Fitness center



## USITT CONFERENCE & STAGE EXPO LONG BEACH



### Renaissance Long Beach Hotel

111 E. Ocean Boulevard  
Long Beach, CA 90802

single \$111 double \$111  
triple \$126 quad \$141

The Renaissance Hotel is located across the street from the convention center.

In-room amenities

- coffee maker
- alarm clock
- hair dryer
- iron and ironing board
- voice mail
- dataport
- refreshment center

24 hour room service (limited service after 11:00 pm)

Pool

Fitness center



### The Westin Long Beach 333 E. Ocean Boulevard Long Beach, CA 90802

single \$112 double \$112  
triple \$127 quad \$142

The Westin hotel is just down the street from the convention center and is the location of ESTA business meetings.

In-room amenities

- coffee maker
- alarm clock
- hair dryer
- iron and ironing board
- voice mail
- dataport
- refreshment center

24 hour room service

Pool

Fitness center



### Courtyard Long Beach/ Downtown 500 East 1st Street Long Beach, CA 90802

single \$ 99 double \$ 99  
triple \$109 quad \$109

The Courtyard is located 0.1 mile from the convention center.

In-room amenities

- coffee maker
- alarm clock
- hair dryer
- iron and ironing board
- voice mail
- dataport

Room service 5:00 pm - 12:30 am

Pool

Fitness center



### Hotel Queen Mary 1126 Queens Highway Long Beach, CA 90802

single \$122 double \$122

Double/Double rooms for 2 persons  
have 2 twin beds

Enjoy historic charm and Art Deco ambience aboard the Queen Mary. Easy access to the convention center by free PASS shuttle.

In-room amenities

- alarm clock
- voice mail
- dataport

24 hour room service

Fitness center

Guests of the Hotel Queen Mary are entitled to receive a complimentary self-guided shipwalk tour.

## OFFICIAL HOUSING RESERVATION FORM

Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_ Middle Initial: \_\_\_\_\_

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

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

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

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

**\*Acknowledgement will be faxed if fax number is given**

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

## HOUSING DEADLINE: FEBRUARY 25, 2001

### ROOM RATES

Place Rank Here	Hotel	Single 1 person 1 bed	Double 2 people 1 bed	DbI/DbI 2 people 2 beds	Triple 3 people 2 beds	Quad 4 people 2 beds
<b>2</b>	Hyatt Regency Long Beach	\$120	\$120	\$120	\$135	\$150
<b>3</b>	Renaissance Long Beach Hotel	\$111	\$111	\$111	\$126	\$141
<b>4</b>	The Westin Long Beach	\$112	\$112	\$112	\$127	\$142
<b>5</b>	Courtyard Long Beach/Downtown	\$ 99	\$ 99	\$ 99	\$109	\$109
<b>6</b>	Hotel Queen Mary	\$122	\$122	\$122 - 2 Twin	N/A	N/A

Check your room type choice in the block at right

☐
☐
☐
☐
☐

12% state and hotel tax are additional to the prices shown

\$5.00 has been added to each room rate to help defray USITT's convention center rental

### LIST ALL ROOM OCCUPANTS:

First	Last
First	Last
First	Last
First	Last

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

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

**DEPOSIT:** All reservations must be guaranteed by providing a major credit card, or a deposit of \$100, in US funds, by personal check, bank draft or a certified check made payable to Long Beach Housing Bureau. RESERVATIONS NOT GUARANTEED WILL NOT BE PROCESSED. Deposit guarantee will be charged to the credit card at the time the reservation is booked. I understand that if I do not arrive or cancel within 72 hours of my arrival date, I will be liable for my first night's deposit.

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

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

Circle one:



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

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

Please print

### INSTRUCTIONS AND NOTES

- TELEPHONE RESERVATIONS ARE NOT ACCEPTED.
- **Live time Internet reservations with instant acknowledgement of reservation acceptance is available from the USITT Web Page at [www.usitt.org](http://www.usitt.org).**
- Complete one housing reservation form for each room reserved. If extra forms are needed, photocopies are acceptable.
- Please do not mail a hard copy of this form if making a reservation by fax. For your own records, please keep a copy of your original housing reservation form.
- If you are sharing a room, send only one form with the names of all persons occupying the room.
- Reservations will be acknowledged by the Housing Bureau within 7 - 10 days of receipt of this form.
- Only reservations received by the Housing Bureau by 12 NOON on February 25, 2001 will be processed.
- Reservations are assigned on a first-come, first-served basis and according to room availability.
- Changes and cancellations prior to February 25, 2001 are to go through the Housing Bureau and must be made in writing.
- After February 25, limited hotel availability and rates will be accessible through the LBACVB Housing Bureau until March 18. No housing services are available after March 18.
- QUESTIONS ONLY - LBACVB Housing Bureau 800-452-7829

**MAIL  
OR  
FAX  
TO:**

**LBACVB Housing Bureau  
One World Trade Center #300  
Long Beach, CA 90831-0300 USA  
Fax: 562-590-9366**

## USITT RP-2, Recommended Practice for Theatrical Lighting Design Graphics

### NOW AVAILABLE FOR PUBLIC REVIEW

September 22, 2000

To: **USITT Members**

From: **Lighting Commission Recommended Practices Committee**

Willard Bellman, Ellen E. Jones (ex officio), Robin Schraft, Vickie Scott, Steve Shelley

The Vice-President for Commissions and the Standards Committee charged the Lighting Commission with updating the USITT 1991 Lighting Design Graphics Language document. The original document was formulated before the proliferation of CADD programs, intelligent fixtures, and the evolution of many conventional luminaries.

We are pleased to announce that **USITT RP-2, Recommended Practice for Theatrical Lighting Graphics**, is now available for public review, and will be until January 20, 2001.

An initial draft was sent out to a canvass list in 1998. The response included recommendations for a number of substantive changes. Therefore, revisions based on that input must be re-circulated to that canvass list. In addition to continuing the letter canvass, we have decided to augment our canvass process by publishing the draft in *Sightlines* to offer an additional avenue for the canvass. The original canvass list, and a group of individuals whom we were particularly interested in reviewing the document, are receiving the canvass by direct mail.

We hope you will participate. Please scrutinize the document on pages 23-30 and return the Comments form on page 31. The Comments form asks you to do two things: tell the committee if you think the document is good enough to be accepted as a USITT Recommended Practice as it is, and if not, tell the committee what you think needs to be changed. Please be as specific as you can about what needs to be changed, where (citing the clause and which sentence(s) in the clause), and why. For example, a comment such as "Not enough projectors," would be only marginally helpful. A comment such as, "1.4: 6" Diameter Lens Instruments should contain separate symbols for units designated by diameter and focal length (such as 6" x 9") and those designated by beam angle (such as 40°)", would be more helpful. It would recommend a specific change in a specific place, and would give rationale for the change. Even better, use of "legislative format" (strikeout text to be removed and underline text to be added) leaves essentially nothing to interpretation – we will know what you are looking for. Also, providing a suggested graphic for the sample comment in the previous sentence that would correct the perceived problem or omission should be provided.

A complete public review materials packet includes the eight-page copy of USITT RP-2, r2 - 9/22/00, a comment sheet and this letter/instruction sheet (*Sightlines* pages 22 - 31). These materials are also available by download at [www.usitt.org](http://www.usitt.org), or by calling the USITT Office at 800-93USITT or 315-463-6463.

Please send your comments to the address shown on the bottom of the comment form. If you would e-mail your comments in the body of a message to [comments@office.usitt.org](mailto:comments@office.usitt.org) or mail your comments in a Rich Text Format (RTF) file on a computer disk, it will be greatly appreciated. If you submit electronic versions of your comments, they will not need to be retyped, which will help ensure accuracy. Please include your real name and company or organization in your e-mailed message or disk file so your comments can be easily identified.

Please make sure you include your e-mail address on the comment form. We will be sending responses by e-mail. Comments must be received by 5pm Eastern time on January 20, 2001.

If you have any questions relating to the process, please feel free to contact me.

Thank you,

Vickie Scott, Chair  
Lighting Commission  
Recommended Practices Committee  
148 San Milano Dr.  
Goleta, CA 93117

(805) 893-4465 work  
(805) 685-9124 fax  
e-mail: [scott@humanitas.ucsb.edu](mailto:scott@humanitas.ucsb.edu)

## 0.0 Preamble

The original Graphics Standards Board noted that a standard is an example for comparison and an authority, which serves as a model. It should be noted that this model cannot hope to cover all possible situations encountered during the drafting of a light plot and thus should be viewed as a guide that theatrical lighting practitioners use to create their drawings. This Recommended Practice for Theatrical Lighting Graphics document does not seek to represent a specific manufacturer of lighting equipment, but suggests common instruments in general use. The result is a group of generic instrument types that can be adapted to specific uses as necessary rather than an attempt to present a symbol for each luminaire available.

The purpose of this document is to establish a standardized language between lighting designers and anyone else who needs to understand or execute the design. In practical terms, this document is intended to provide guidelines so that anyone, ranging from technicians who hang the luminaires, to other members of the production team, clearly understands the intent of the lighting designer.

## 1.0 Introduction

USITT or modified ANSI two-line thickness standard drafting practices should be followed. Additional information regarding representation of battens, booms, and special lighting positions can be found in a number of resources. Legibility and consistency should determine the choices made in both CAD and hand-drafted drawings. Luminaire outlines should take visual precedence over all other information on lighting drawings.

The graphical representation of a lighting design normally consists of two categories of documents: the Light Plot and the Lighting Section. Preferably, the documents are produced in 1/2" = 1'-0" scale. 1/4" = 1'-0" or other scales may be chosen after considering the size of the architectural space, the overall size of the document, the size of reproductions, the number of individual luminaires and their numeric attributes that must be seen. A complete lighting design requires additional paperwork such as schedules and data sheets. Generally, the light plot should include all information necessary to assure clear understanding of the designer's intentions.

### 1.1 Special Considerations for CAD drawings

Computer assisted drawings should follow the same recommended practice as those drawn by hand. However, three additional considerations should be made: First, layer designation and line weight color assignment must be coordinated with other members of the production team who are using the same document to create other drawings. This avoids confusion between the draftspersons

or the end users. Second, when a lighting graphic symbol is created with "labels", attention must be paid to the relative orientation of both the symbol and its associated text. When a symbol is inserted into a drawing, the direction of the symbol may approximate the focus direction, while the associated text should be properly oriented with the rest of the text in the drawing. Third, the luminaire symbols that are included in some computer applications may be specific to various manufacturers' equipment, rather than the generic symbols provided in this document. Nevertheless, the size and designation of the luminaires used in the application should follow these generic symbols as closely as possible.

## 2.0 The Light Plot

The Light Plot is a specialized plan drawing that provides the most descriptive possible view of the luminaires. It may consist of more than a single plate; however, all plates should be the same size to facilitate reproduction. Standard architectural conventions are often followed in this presentation. Distances between hanging positions and the playing area can be compressed in a presentational light plot, provided that beam spread studies have been drafted separately in either front, side, or plan drawings.

### 2.1 Information contained in the Light Plot

Normally, the light plot should include all information necessary to assure clear understanding of the designer's intentions. The location and identification data of every luminaire, accessory, and specialty unit should be represented on the light plot, along with the following information:

- The centerline
- A lineset schedule when appropriate
- A ruler indicating distance left and right of centerline in scale
- A ruler indicating distance up and down stage (or the 90° axis to centerline) in scale
- A drawn representation of the edge of the stage where applicable
- A drawn representation of the edge of the playing area where applicable
- All scenic masking
- All architectural and scenic obstructions
- The proscenium arch, the plaster line or other architectural details necessary to orient the lighting design in flexible spaces
- Trim measurements for movable mounting positions should read from the stage level surface (or other common point of reference) to the pipe (or mounting position)
- Identification (label) of hanging/mounting positions
- The legend or instrument key designating symbol type and notation in the light plot

- The title block
- Sightlines

Additional information may include:

- Basic scenic elements
- Lighting areas
- Template key
- Color key
- Liability disclaimer
- Union stamp

## 2.2 Luminaire symbol information

The luminaire symbols used on the light plot should represent the approximate size and shape of the luminaires in scale (except where computer applications supply more specific symbols). The default spacing between symbols is 18" (or 50 cm) to allow for adequate focus range of each luminaire. When the symbols are placed in relative locations other than default, dimension lines can be added between the symbols to indicate the distance and facilitate mounting the luminaires. It is acceptable to visually orient the angle of each drawn luminaire to either focus points or 90° axes. Normally, each symbol should be accompanied by the following information:

- Luminaire number
- Indication of focal length or beam angle as part of the symbol
- Indication of any accessories such as templates, irises, scrollers, top hats, barn doors, etc.
- Channel (or control designation)

Additional information may include:

- Focus (or purpose designation)
- Wattage (at least for arc source)
- Circuit and/or dimmer number or space for the electrician to add this information
- Axis notation for PAR lamps
- Indication of "two-fers"
- Color notation
- Color notation for scrollers
- Template notation

### 2.3.1 Designation and numbering of conventional mounting positions

- Front of House (FOH) positions begin numbering from the position closest to plaster line
- Onstage electrics number from downstage to upstage
- Onstage booms number from downstage to upstage
- All hanging locations not intersecting centerline are subnamed by their location relative to centerline. Ladders, box booms, booms, and such are divided between stage left and stage right; stage left listed first.

### 2.3.2 Numbering luminaires within conventional mounting positions

- Each separate device requiring line voltage or a control signal receives a unique whole number. If the device is an attachment altering the beam of an instrument, it will often not receive its own whole number, but rather the host instrument's number and an alphabetical letter.
- Luminaires on transverse mounting positions should be numbered from stage left to stage right
- Luminaires on booms or other vertical hanging positions should be numbered from top to bottom, downstage to upstage
- Luminaires mounted on FOH positions parallel to centerline should number starting with the units farthest from plasterline (downstage to upstage).
- Luminaires mounted on positions non-parallel to centerline (box booms) should number starting with the units closest to centerline

### 2.3.3 Designation and numbering of mounting positions in non-proscenium venues

- Pipe grid positions should be designated by numbers on one axis of the grid and by letters on the other axis
- Other atypical mounting positions may be designated by compass points or numbering in a clockwise manner
- Mounting positions that repeat (bays, etc.) should be numbered from a consistent starting point
- Other atypical hanging positions should be designated in any fashion that is sensible to the electricians. Luminaires hung in these positions should be numbered in an intelligible fashion compatible with other luminaire designations on the plot.

## 3.0 The Lighting Section

The Lighting Section is a sectional view in which the cutting plane intersects the theatre, typically, along the centerline but may intersect any plane that best illustrates the mounting positions. This drawing provides the most descriptive view of the hanging positions relative to the architectural and scenic elements of the production. While it may be appropriate to compress distance (horizontal or vertical) in a presentational section, doing so in the working version reduces its effectiveness.

### 3.1 Information contained in the Lighting Section

The purpose of the lighting section is to communicate spatial information and relationships of all other elements relative to the lighting design. The following information should

be represented on the lighting section:

- Definition of where the section is “cut”
- Stage floor, deck, or “vertical zero” location (indication of which one is being used as reference zero)
- Proscenium, smoke pocket, or the “horizontal zero” location
- Back wall or upstage limitation of the performing space
- Vertical audience sight points and/or sightlines
- Downstage edge of stage floor and/or edge of playing area
- Architectural details necessary to orient the lighting design in non-proscenium spaces
- All hanging positions including side elevation of booms, ladders, etc.
- Trim height for all hanging positions that can change height
- Identification of all lighting positions
- Architectural or scenic obstructions
- Sectional view of scenery
- All masking
- Title block
- Scaled representation of the luminaire that determines batten height mounted in each position.

Additional information may include:

- Human figure (or “head height”) in scale
- Vertical ruler in scale
- Horizontal ruler in scale
- Defined distance to other elements not shown on the drawing (to follow spot booth, other sightlines, etc.)
- Liability disclaimer
- Union stamp

#### **4.0 Title Block**

Acceptable locations for the title block are:

- Lower right hand corner of the drawing
- Vertically spanning the right side of the drawing

#### **4.1 Information contained in the title block**

To be placed in the order deemed most important by the lighting designer:

- Name of the producing organization
- Name of the production
- Name of the venue
- Drawing title
- Drawing number (i.e., “1 of 4”)
- Predominant scale of the drawing
- Date the plate was drafted
- Designer of the production
- Draftsperson of the drawing

Additional information may include:

- Location of the venue
- Director of the production

- Other members of the production team
- Lighting assistant and/or master electrician
- Date and revision number
- Approval of the drawing
- Contact information (telephone and fax numbers, e-mail addresses)

#### **5.0 Legend or Instrument Key**

Placement is acceptable in any location that does not conflict with other information.

#### **5.1 Information contained in the legend or instrument key:**

- Pictorial representations (symbols) of all luminaires and devices shown on the plot
- Designation of all notations associated with each luminaire
- Color manufacturer designation (i.e., R = Roscolux, L = Lee, G = GAM, etc.)
- Template manufacturer designation (when applicable)
- Wattage (total luminaire load) and/or ANSI lamp code
- Symbols for any accessories: Templates, irises, color scrollers, top hats, barn doors, etc.

Additional information may include:

- Luminaire manufacturer
- Representation of “two-fers”
- Indication of voltage
- Beam spread (in degrees) for each luminaire type

#### **6.0 Symbol Guidelines**

These guidelines represent a selection of standard generic symbols that accurately represent the size, shape, and functional properties of stage luminaires.

Further differentiation or notation may be necessary to distinguish between luminaires of approximately the same size. This may include shading the symbol, making the “front” of the symbol a heavier line, and other various individual techniques. Detailed luminaire symbols specific to each manufacturers’ products and supplied by computer drafting programs may be substituted provided they allow the specialized markings needed to exactly specify the luminaire’s functions and provided they are properly indexed on the light plot.

These symbols are presented as a guideline. Specific choices should be considered to differentiate between different manufacturers of the same type of luminaire. It is USITT policy not to specify any manufacturers in the Symbol Guidelines.

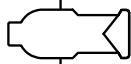
Because of the number and complexity of attributes in automated fixtures, each designer must determine a logical notation system for the luminaire used.

## 6.1 Ellipsoidal Reflector Spotlights

### 6.1.1 3.5" Diameter Lens

Radial

Axial



3.5" x 5"  
(approx. 48°)



3.5" x 6"  
(approx. 38°)



3.5" x 8"  
(approx. 28°)

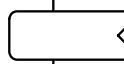


3.5" x 10"  
(approx. 23°)

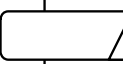


3.5" x 12"  
(approx. 18°)

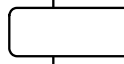
### 6.1.2 4.5" Diameter Lens Box Shape Luminaires



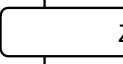
50°



30°

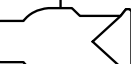
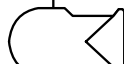


40°



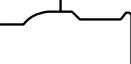
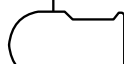
Variable  
Focus

### 6.1.3 4.5" Diameter Lens

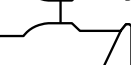
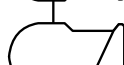


4.5" x 6.5"  
or 50°

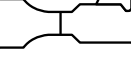
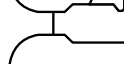
### 6.1.4 6" Diameter Lens



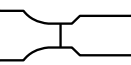
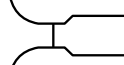
6" x 9"  
or 40°



6" x 12"  
or 30°

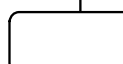


6" x 16"  
or 20°

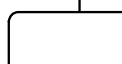


6" x 22"  
or 12°

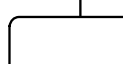
### 6.1.5 6" Diameter Lens Box Shape Luminaires



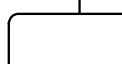
50°



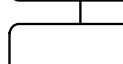
20°



40°

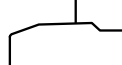


Variable  
Focus



30°

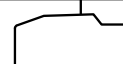
### 6.1.6 Enhanced ERS Luminaires



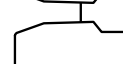
10°



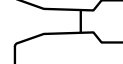
5°



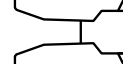
50°



36° to 40°

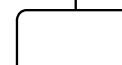


26° to 30°

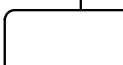


19° or 20°

### 6.1.7 8" Diameter Lens Box Shape Luminaires



10°



### 6.1.8 8" Diameter Lens



8" x 9"



8" x 10"



8" x 11"



8" x 13"



Variable  
Focus

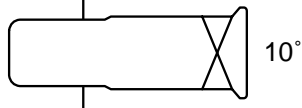
### 6.1.9 10" Diameter



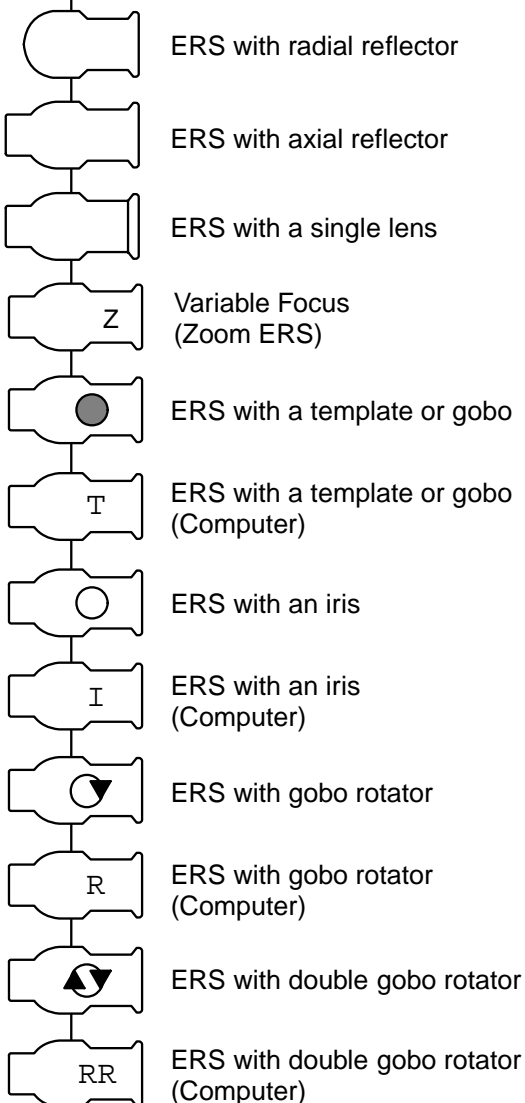
10" x 12"

## 6.1 Ellipsoidal Reflector Spotlights

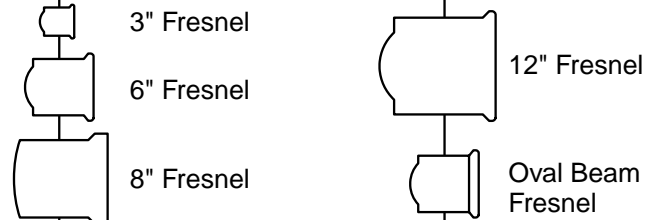
### 6.1.10 10" Diameter Lens Box Shape Luminaires



### 6.1.11 Variations on Standard ERS Symbols

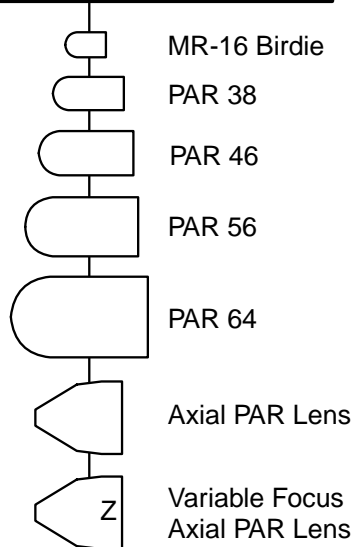


## 6.2 Fresnel Lens Luminaires

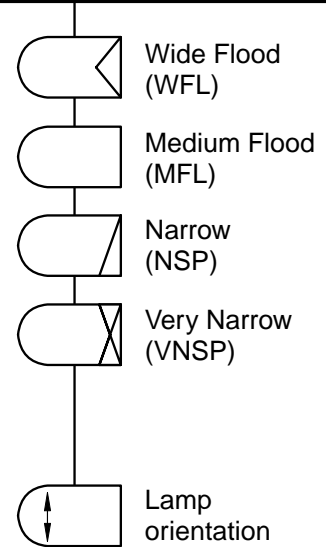


## 6.3 PAR Lamp Luminaires & Designations

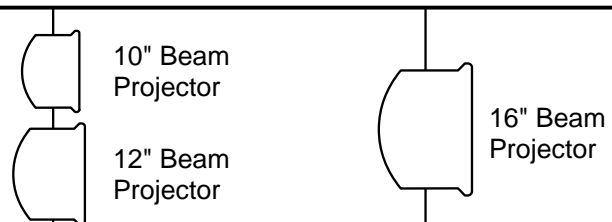
### 6.3.1 PAR Luminaires



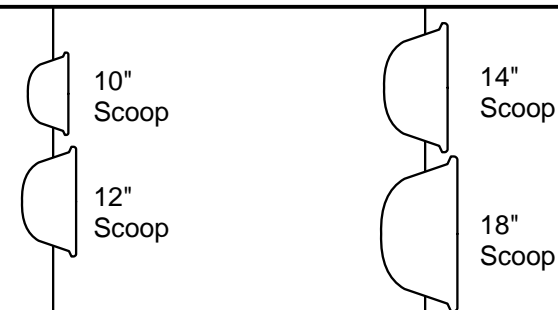
### 6.3.2 PAR Designations



## 6.4 Beam Projectors

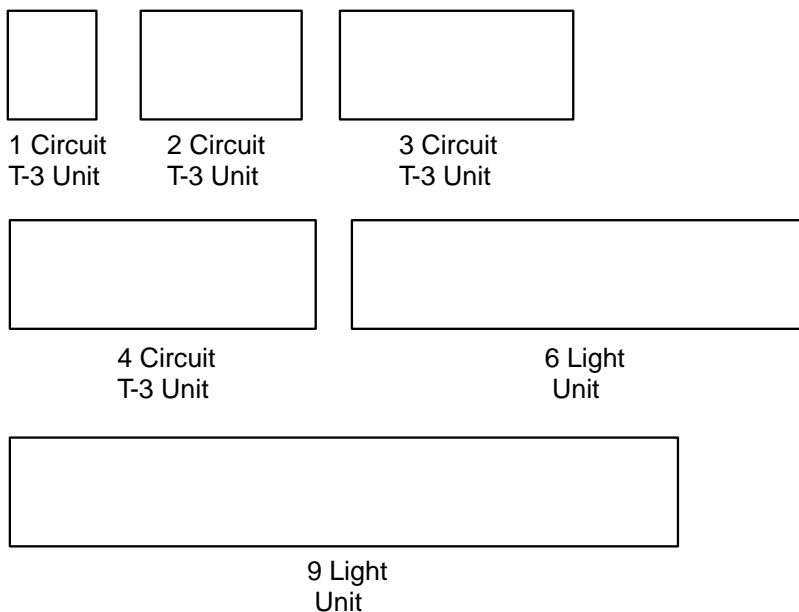


## 6.5 Ellipsoidal Reflector Floodlights

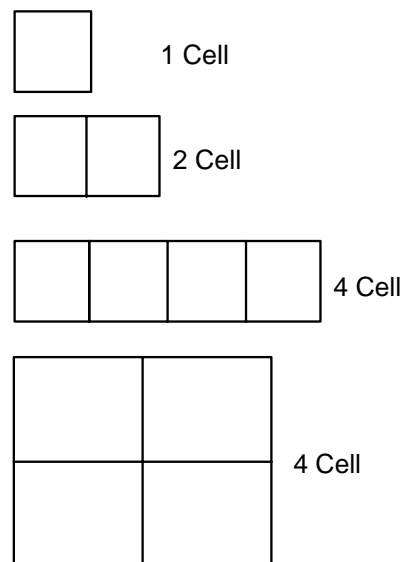


## 6.6 Cyclorama Luminaires

### 6.6.1 T-3 Cyclorama Luminaires



### 6.6.2 Cyclorama Luminaires

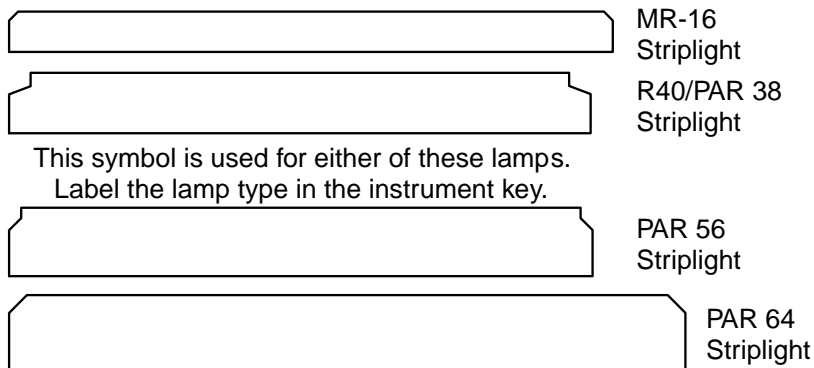


The symbol for multiple cyclorama instruments approximate an accurate size and shape.

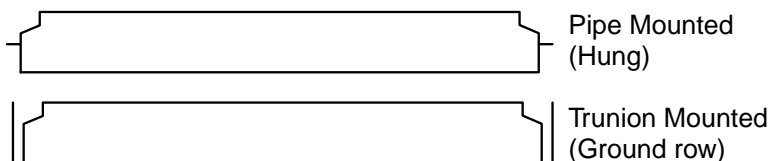
## 6.7 Striplight Luminaires & Mounting Designations

### 6.7.1 Striplight Luminaires

Overall length of the instrument dependent on number of lamps.  
Measure the instruments.



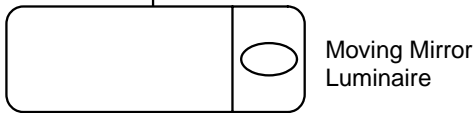
### 6.7.2 Striplight Mounting Designations



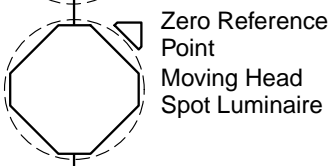
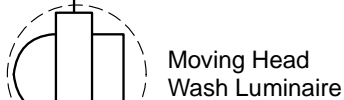
## 6.8 Automated Luminaires

The symbol for Automated Luminaires approximates an accurate size and shape.

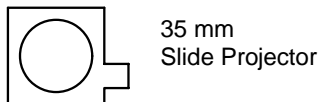
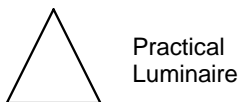
### 6.8.1 Fixed Bodies



### 6.8.2 Moving Yokes & Heads



## 6.9 Practicals & Special Units



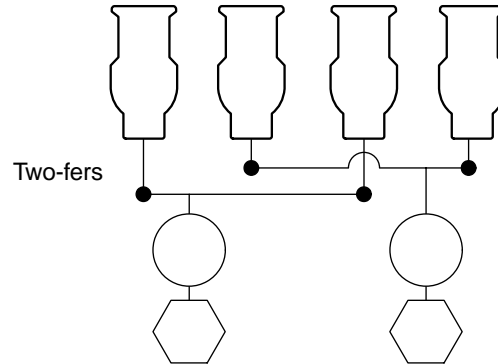
The symbol for Special Effects instruments approximates an accurate size and shape.

## 6.10 Follow Spot



Follow Spot

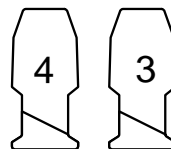
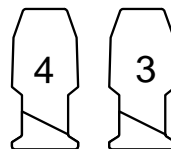
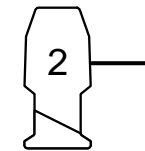
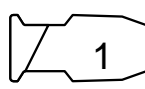
## 6.11 Symbols for Circuitry



## 6.12 Symbols for Lighting Booms

### 6.12.1 Sidearms

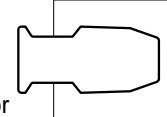
Draw sidearm  
length to scale



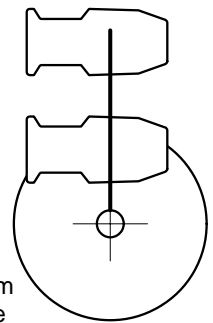
### 6.12.2 Bases



Flange  
Mount

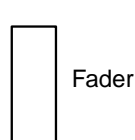
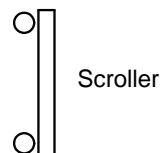
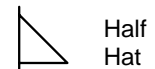
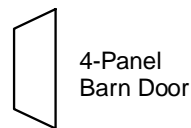
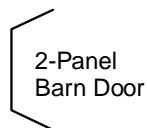


Floor  
Plate



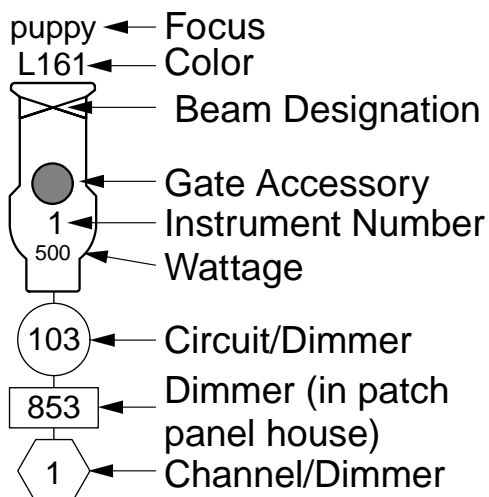
Boom  
Base

## 6.13 Accessory & Ancillary Symbols

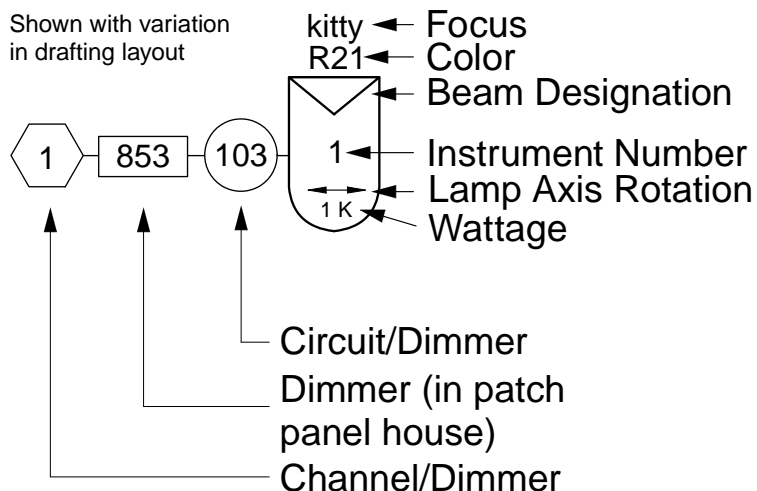


## 6.14 Luminaire Notation

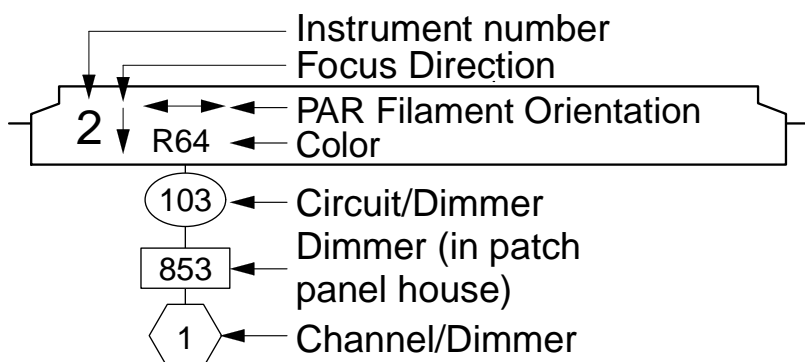
### 6.14.1 Normal Luminaire Notation



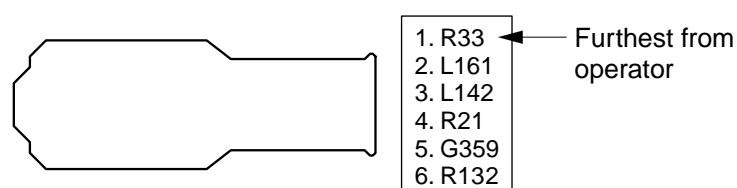
### 6.14.4 Notation for Luminaires with PAR Lamps



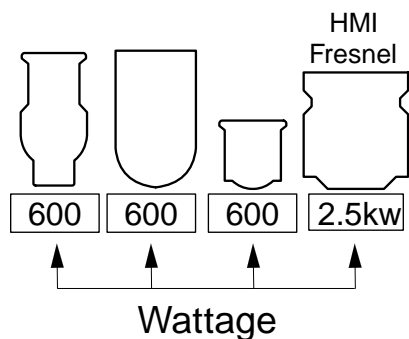
### 6.14.2 Normal Striplight and Cyclorama Luminaire Notation



### 6.14.3 Notation for Followspot Boomerang



## 6.15 Arc Source Luminaires





PUBLIC REVIEW COMMENTS

USITT RP-2, Recommended Practice for Theatrical Lighting Graphics

Deadline for comments: 5:00 p.m. ET January 20, 2001

(Comments received after this time will not be considered in this review.)

General Evaluation

Do you approve of making this document a USITT Recommended Practice?

Check only one box:		
This document is satisfactory as it stands.	Accept	
This document is acceptable with editorial corrections, which are noted in my comments.	Accept in principle	
Parts of the document need substantive changes, as noted in my comments.	Accept in part	
No portion of the document is acceptable. The reasons for total rejection are noted in my comments.	Reject	

Comments

(Attach additional sheets, if necessary):

*I hereby grant USITT the non-exclusive, royalty-free rights to use my comments, and I understand that I acquire no rights in any publication in which my comments are used.*

Signature: \_\_\_\_\_

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(Please print)

Organization: \_\_\_\_\_

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

\_\_\_\_\_

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

State/Prov: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Country: \_\_\_\_\_

Telephone: \_\_\_\_\_

Fax: \_\_\_\_\_

E-mail: \_\_\_\_\_

Please return the completed Public Review Comments form to:

Comments  
Recommended Practice for Theatrical Lighting Graphics  
USITT  
6443 Ridings Road  
Syracuse, NY 13206-1111  
Fax: 315-463-6525

For office use only	Date received:	Comment numbers:
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## USITT GENERAL MANAGER SEARCH

The USITT General Manager Search Committee needs your assistance seeking qualified applicants. If you know of someone who might be suited to the position listed below, please ask him or her to apply or provide the committee with the potential applicant's name today. We appreciate your assistance. Please note applications are screened when received. Thank you.

**Bill Byrnes,**

*Chair, Search Committee*

**Committee Members:** Sylvia Hillyard Pannell, Bill Sapsis, Bruce Brockman, Joe Aldridge, Tom Young and Michelle Smith.



**GENERAL MANAGER:** The United States Institute for Theatre Technology Inc. (USITT), a successful 40-year old not-for-profit membership organization of design, production, and technology professionals in the performing arts and entertainment industry is seeking a General Manager. USITT's Office and staff are located in Syracuse, New York. The Board of Directors, Officers, and contractors are located throughout North America.

The General Manager supervises a staff of six, reports to the President, and works with an Executive Committee of eleven to implement the Institute's strategic and operational goals. The General Manager works with the Institute President to present a unified and cohesive voice to the organization's many constituencies.

The General Manager is responsible, in collaboration with designated USITT Executive Committee Officers, for the operation of the USITT Office including its budget, and supervising of staff. Other responsibilities include:

**Publications** – The General Manager, in consultation with the VP for Communications, is responsible for recommending all periodicals services contracts to the USITT President, Treasurer. The General Manager serves as the editor of the USITT newsletter *Sightlines* and the *Membership Directory & Resource Guide*.

**Conferences and other meeting planning** – The General Manager shares the responsibility for successful site negotiations and con-

tractual agreements for venues, hotels, and facilities with the Vice Presidents for Conferences and the Treasurer. Facilitates the work of the Conference Committee through the management of USITT Office resources.

**Membership Development and Services** – The GM will work with VP Membership & Development, other Officers, and the Membership Committee to develop and achieve membership targets and to maintain high quality member services. He/She will also work with the USITT webmaster and office staff to best utilize the USITT web site to fulfill the Institute's mission.

**Sponsorships** – The GM works with Officers and staff to coordinate sponsorship and related support activities as designated in the strategic and operational plans of the Institute.

The General Manager needs demonstrated skills and abilities in the following areas:

- Verbal and written communication
- Volunteer coordination and training
- Personnel management
- Project, event, and meeting planning
- Budgeting and financial management

In addition, the General Manager needs good computer and editorial skills and will function as a hands-on manager and facilitator. Skills setting priorities and managing multiple projects are a must. A background in theatre or theatre production is desirable and a familiarity with membership associations is a plus. BA or BFA degree is essential, an advanced degree is desirable, and five or more years of professional experience is required.

Salary and benefits will be commensurate with qualifications and experience.

Applicants are expected to provide a cover letter detailing their approach to managing organizations and working with volunteers, a resume, and five current references familiar with the applicant's work and management style. Screening will begin immediately and the position will be filled at the earliest mutually agreeable date.

Mail applications to:

General Manager Search Committee  
USITT

6443 Ridings Rd

Syracuse, NY 13206-1111

Fax applications to: 315-463-6525

Email applications and attachments may be sent to [bbyrnes@mail.fsu.edu](mailto:bbyrnes@mail.fsu.edu)

Please refer to the detailed description of the General Manager position for more information by visiting our web site at: [www.usitt.org](http://www.usitt.org).

## LIGHTING TECHNOLOGY MAN- AGER/MASTER ELECTRICIAN –

The Indiana University Department of Theatre and Drama seeks a Lighting Technology Manager/Master Electrician to assume the responsibilities of the integration, implementation, and performance of all lighting and sound systems for its three theatres, teach and instruct specialized lighting technology. The department will move into a state-of-the-art facility in 2001-2002. The successful applicant must possess an MFA in Lighting or Technology and experience in production lighting and sound. Experience in teaching, desired. For job description and application, contact LTM/ME Search, IU Department of Theatre and Drama, Bloomington, IN 47405, or [theatre@indiana.edu](mailto:theatre@indiana.edu). Applications will be accepted until October 15, 2000, or until the position is filled. Women and minorities are encouraged to apply, an AA/EOE.



**PRODUCTION MANAGER** – The Department of Theatre and Drama at Indiana University seeks an experienced Production Manager to oversee and manage day-to-day production activities. The Department currently operates three theatres, produces thirteen productions and several other events. The successful applicant must possess an MFA in theatre or equivalent professional experience in production and/or stage management. Experience in teaching desired. For job description and application, contact PM Search, Department of Theatre and Drama, Indiana University, Bloomington, IN 47405 or [theatre@indiana.edu](mailto:theatre@indiana.edu). Applications will be reviewed as received and will be accepted until October 15, 2000, or until the position has been filled. Women and minorities are encouraged to apply, an AA/EOE.



## PROFESSOR OF THEATRE TECHNOLOGY –

The Department of Theatre and Drama at Indiana University seeks applicants for a tenure track Assistant or Associate Professor of Theatre Technology to head its MFA in Theatre Technology program and serve as the Department's Technical Director. The successful applicant must possess an MFA or PhD in Theatre, three years teaching or professional experience, and demonstrated ability as a technical director. Scene and/or Lighting Design

experience is desirable. For job description, please contact Technical Search, Department of Theatre and Drama, Indiana University, Bloomington, IN 47405 or theatre@indiana.edu. Applications will be reviewed as received and accepted until November 30, 2000 or until the position is filled. Women and minorities are encouraged to apply, an AA/EOE.

◆

**PROJECT MANAGEMENT AND ENTRY LEVEL POSITIONS:** Auerbach + Associates, a Theatre Consulting Firm in San Francisco and New York, seeks personnel for full time positions. Project Manager/Designer Qualifications: design/project management experience; knowledge of theatrical and building systems; CAD and technical architectural drawing skills; personnel management skills, including time and cost accounting. Entry Level Qualifications: graduate or undergraduate degree in architecture and/or technical theatre, CAD and technical architectural drawing skills, verbal and written communication skills, professional experience in architecture or theatre desirable. Please fax or email cover letter and resume to: Auerbach + Associates fax: (415) 392-7530, e-mail: MMcMackin@AuerbachConsultants.com.

◆

**CHAIR, SCHOOL OF THEATRE AND DANCE – NORTHERN ILLINOIS UNIVERSITY, DEKALB, ILLINOIS.** Qualifications: Candidates must have successful administrative and teaching experience in theatre or dance; significant achievement in creative and/or scholarly activities appropriate to the field; and an appropriate terminal degree for their area of specialization or comparable professional experience and qualifications to meet tenure standards of the School of Theatre and Dance. Successful candidates must provide evidence of collaborative leadership (including curriculum, budget and personnel), advocacy for theatre/dance (including public relations and fund raising) and a commitment to affirmative action. Successful candidates must demonstrate the ability to work within the context of liberal arts and professional training programs at the undergraduate and graduate level. Preference will be given to candidates who demonstrate successful leadership experience in an academic theatre/dance environment of similar size and scope to the School of Theatre

and Dance at Northern Illinois University. Appointment: Professor or Associate Professor. Effective date of employment is July 1, 2001. The position is a twelve-month, tenure-track appointment with competitive rank and salary based on qualifications and experience. Application Deadline: Review of applications will begin November 1, 2000, and continue until the position is filled. Nominations are welcomed and applications must include a letter addressing the qualifications listed above, a vita and three current letters of recommendation. All materials should be sent to: Harold A. Kafer, Dean, College of Visual and Performing Arts, Northern Illinois University, DeKalb, Illinois 60115-2854 Telephone: (815) 753-1138 FAX: (815) 753-8372

Northern Illinois University, with an enrollment of over 22,000 undergraduate and graduate students is located about 60 miles west of Chicago on I-88. The School of Theatre and Dance is one of three academic units in the College of Visual and Performing Arts. The college is an intellectual as well as cultural leader within the institution and enrolls nearly 1,700 students majoring in the arts disciplines. The School of Theatre and Dance offers the BA, BFA and MFA in theatre arts, the BFA in dance and enrolls 184 majors recruited internationally. The School holds NAST and URTA accreditation and is a vital participant in the theatre and dance community in northern Illinois including Chicago. The School of Theatre and Dance has been the recipient of over \$900,000 of facility and equipment upgrading over the past four years and the university is committed to the renovation and expansion of the building. It is likely that the next chair will oversee the planning and implementation of that process. For more information about the School of Theatre and Dance and the College of Visual and Performing Arts, visit the college's web page at [www.vpa.niu.edu](http://www.vpa.niu.edu). NIU is an affirmative action/equal opportunity institution. Minorities and women are strongly encouraged to apply.

◆

**SMITH COLLEGE, DEPARTMENT OF THEATRE.** Lecturer in Lighting Design. Two-year Lecturer position in Lighting Design, Theatre Department, Smith College, Northampton, MA. To teach introductory and advanced lighting design courses; design and/or supervise student design of six to eight productions and supervise lighting for smaller

workshops in Theatre and Dance Departments; develop courses in area of expertise, e.g., digital design, lighting for film, etc.; teach and model textual analysis through design perspective. Will work with full-time lighting assistant. Qualifications: professional experience and/or M.F.A. Starting date: September, 2001. Submit letter about your work, resume, and three letters of recommendation by January 26, 2001 to Ellen W. Kaplan, Chair, Theatre Department, Smith College, Northampton, MA 01063. Smith College is an equal opportunity employer encouraging excellence through diversity.

◆

**TECHNICAL DIRECTOR** – Full-time position with Palo Alto Children's Theatre. A theatre by and for children and young people in its 68th year of operation. Year-round programs including productions (6 school year, 3 Summer Stock, 8 Outreach, 5 Summer) classes, Summer Conservatory and Theatre Camp. Must be able to work with children and teens. Responsible for scenic construction, carpentry, painting, properties, stage lighting, sound productions, stage fly systems, theatrical stage rigging, theatre safety and equipment maintenance. Instructs and supervises support staff, volunteers and participants. Recruits, monitors, evaluates contract personnel. Purchases equipment, materials and supplies. BA and 4 years experience desired. Experience working with children and teens desired. California Driver's License required. Beginning Salary: \$3451/Month plus Benefits. Apply by mail or fax your resume to: City of Palo Alto, Human Resources Department, P.O. Box 10250, Palo Alto, CA 94303 or FAX (650) 329-2696. Check the City of Palo Alto web site for a more complete job description: [www.city.paloalto.ca.us](http://www.city.paloalto.ca.us). City of Palo Alto is an equal opportunity employer.

◆

**THE AMERICAN UNIVERSITY IN CAIRO (AUC)** has the following opening in the Department of Performing and Visual Arts for a Designer, Emphasis Costume. Primary responsibilities include teaching costume design at the beginning and advanced levels and introduction to theatre; training and working with student costume crews; guiding student designers; and serving as Costume Designer for four mainstage productions each

year. Additionally the successful candidate will share design responsibilities in other areas with existing faculty. Versatility and willingness to collaborate are essential assets. Applicants must have an MFA in design, successful college level teaching experience, and appropriate exposure as a theatre professional. Normal teaching load is three courses per semester, and English is the language of instruction. In view of the AUC's protocol agreement with the Egyptian Government which requires specific proportions of Egyptian, U.S., and third-country citizen faculty, at this time preference will be given to qualified applicants who are U.S. citizens. Two-year appointment would begin in September 2001. Rank open, placement and salary based on qualifications and experience. For re-located hires, housing, annual home leave and schooling for two children are included. Send letter of application specifying Job # PVA-1 with C.V. and names and addresses of three references to: Dr. Earl (Tim) Sullivan, Provost, The American University in Cairo, 420 Fifth Avenue, F1. 3-AA, New York, N.Y. 10018-2729, or e-mail [mrussell@aucnyo.edu](mailto:mrussell@aucnyo.edu) before October 27, 2000. AUC is an equal opportunity employer.

**SCENE DESIGNER/ASSISTANT PROFESSOR:** Tenure track appointment for strong production-oriented program beginning Fall 2001. Teach Scene Design, Scene Painting, and other technically related courses. Design and supervise the execution of 4 main stage productions working with a professional technical director, scenic artist, property master, and lighting designer. Advise and supervise student studio designers. MFA, USA membership, professional and/or educational design experience required. Experience in computer aided design techniques expected. For information about the University, Department, and this position visit web site <http://hermit.theatre.binghamton.edu/search>. Send letters of interest, curriculum vita, and three recent letters of recommendation to: John E. Vestal, Chairman, Department of Theatre, Binghamton University, PO Box 6000, Binghamton, NY 13902-6000. Salary: Commensurate with Experience. Application review begins November 27, 2000; final deadline January 22, 2001. Binghamton University of the State University of New York is an Affirmative Action/Equal Opportunity Employer.

**MULTIMEDIA COMPANY SEARCHING FOR THEATER-TRAINED PEOPLE WHO ARE FASCINATED BY DIGITAL TECHNOLOGIES.** Learning Worlds Inc., and its non-profit partner, the Gertrude Stein Repertory Theatre, have positions for interns and entry-level staff. We specialize in using advanced digital technologies for education, collaboration and performance. Projects range from virtual multi-site theater to virtual classrooms, digital archives, and 3D media. We're interested in people with a theater background and work ethic, who also have a number of digital skills: programming, design, video editing, etc. Please email [wendyd@learningworlds.com](mailto:wendyd@learningworlds.com).

**INDUSTRIAL DESIGNER** – Senior and Mid-level experience desired. Tradeshow booth design experience ideal. Creativity and computer skills (CAD, Mini-Cad, Strata, Form Z) a determining factor for employment and pay scale. Strong conceptual rendering and drafting skills required. Relocation, Health, Vacation, 401K package included. Established company with strong growth. Send resume to [mouttrim@cdasouth.com](mailto:mouttrim@cdasouth.com).

**THEATRE FACULTY COSTUME DESIGNER** – San Diego State University. Oversee costume studio and staff, teach courses in costume design, history, and technology, and supervise M.F.A. students. Qualifications: terminal degree, teaching and professional design experience, supervision of costume operations. Review of applications begins November 15, 2000. Salary commensurate with qualifications and experience. Send curriculum vitae, a brief letter summarizing special qualifications, and names of four theatre educators/professionals who can serve as references to: Professor Craig Wolf, Department of Theatre, San Diego State University, San Diego, CA 92182-7601. <http://theatre.sdsu.edu>.

**PROJECT MANAGER** – Paramount Parks Maritime Sales Group is in search of a qualified Project Manager. This group provides design, installation and maintenance services for all rigging, scenic, lighting and audio-related equip. for performance spaces located on

cruise ships. Past and current clients include Royal Caribbean Cruise Lines, Cunard Lines Ltd. & Renaissance Cruises, Inc. Responsible for getting new work, communicating with and nurturing clients, dealing with delays and ensuring that the work is completed as demanded by the client. Manages revenue projects from development to completion. 6-10 year prac. exp. in Ent. Tech. w/ theatrical mech, direction and project mgmt. 5 yrs. crew mgmt. & technical proj. mgmt. exp. Excellent communication skills w/ diverse cultural groups needed. Perfunctory lang. skills in French, German, Italian and French a plus. Prev. cruise ship exp. definite plus. Heavy travel. Open until filled. Fax cover letter and resume to HR Supervisor (704) 522-0921 or email: [jana.grigg@paramountparks.com](mailto:jana.grigg@paramountparks.com). EOE.

**PRODUCTION COORDINATOR** for Penn State's Center for Performing Arts. Full time position responsible for providing professional production services for events scheduled in Center's venues and other related University spaces as needed. Identifies event needs and prepares for same by reviewing contracts, preparing technical questionnaires and cost estimates as appropriate. Supervises IATSE union, student, and wage payroll crews throughout set-up, performance, and strike, coordinating with artist's technical staff. Provides technical advice and support for auditorium users. Bachelor's degree or equivalent in technical theatre plus 1 to 2 years' work-related experience required. Working knowledge of the stage, rigging, lighting, and audio systems is essential. Send cover letter, resume and salary requirements to: Employment & Compensation Division, Pos. # 8681, 120 S. Burrowes St., University Park, PA 16801, or FAX to (814) 865-3750. Resumes accepted until position is filled. AA/EOE.

**ASSISTANT PROFESSOR OF LIGHTING DESIGN** – The Florida State University School of Theatre is seeking applications for a full-time tenure track Assistant Professor of Lighting Design and Head of MFA Lighting Design Program beginning August 2001. Teach undergraduate and graduate course in lighting design and technology and assist with recruiting and training graduate students for a professional degree program.

Supervise graduate teaching assistants in lighting. Work as a team member with scenery and costume design and stage technology faculty offering a comprehensive educational and training experience. Professional experience, MFA and USA membership is expected. Secondary skills in sound design/engineering or other design areas are desirable, but not required. Skill in the use of computer software applications in design expected. Submit cover letter, resume, references, and samples of work on CD or paper (8-1/2 x 11) to: Bill Byrnes, Lighting Design Search Committee, School of Theatre, Fine Arts Building Rm 239, Tallahassee, FL 32306-1160. Application deadline: Nov. 16, 2000. EO/AA.

**TECHNICAL DIRECTOR** – Michigan Opera Theatre/Detroit Opera House seeks Technical Director for Level I opera company to coordinate technical production planning, operations and budget for opera company and theater facility. Implement cooperative relationship with union labor, incorporating comprehension of labor regulations, union work rules and safety procedures. Requires working knowledge and/or management experience in all technical areas. Perform duties using AutoCad, Windows 98, MS Office, Word and Lotus 1-2-3. Requires BA and minimum of 3 years experience as technical director with special consideration given to candidates with grand opera experience. Full time position with benefits. Salary commensurate with experience. Send letter, resume and 3 references to: David Osborne, Director of Production, Michigan Opera Theatre, 1526 Broadway, Detroit, MI 48226, dosborne@motopera.org. EOE.

**COSTUME DESIGNER/TENURE-TRACK ASSISTANT PROFESSOR.** BA Theatre Arts Program. Appointment begins September 2001. Responsibilities include: design costumes for theatre productions, build and supervise students in costume construction, teach courses. MFA or commensurate professional experience required; prior university teaching experience preferred. Salary is commensurate with experience. Cal Poly is committed to achieving excellence through cultural diversity. The university actively encourages applications and nominations of

women, persons of color, applicants with disabilities, and members of other under-represented groups. AA/EEO. Request application and send vita, transcripts and three letters of recommendation to Maria Junco, Theatre and Dance Department, California Polytechnic State University, San Luis Obispo, Ca. 93407. Portfolio submissions may be required. Closing date: January 30, 2001.

**ASSISTANT PROFESSOR OF DRAMA: LIGHTING DESIGN & DIGITAL TECHNOLOGY** - The Department of Drama at the University of California, Irvine invites applications for a full-time, tenure-track position at the Assistant Professor level. Candidates must possess a professional profile compatible with a distinguished training program at a major university; will teach graduate and undergraduate courses in lighting composition, lighting technology, plotting techniques, and digital graphics, including AutoCAD, VectorWorks, PhotoShop, PowerPoint, and other PC and Mac based rendering, calculation, and data base applications. Professional experience, MFA degree, and USA membership expected. Start date: July 1, 2001. Submit cover letter, vita, and selected examples of design work on CD or 8.5 x 11 paper (no slides) to:

Lighting Design and Digital Technology Search Committee, Department of Drama, University of California, Irvine, CA 92697-2775. Application deadline: November 15, 2000 or until position is filled. EOE, committed to Excellence through Diversity.

**PRODUCTION MANAGER/PRODUCTION STAGE MANAGER** (Preliminary search pending reclassification approval) - Florida State University School of Theatre seeks full-time PM/PSM to coordinate support of seven to ten productions per year. Coordinate schedules, staffing, and budgets; work with design and production faculty and staff supporting the educational mission of the School. Supervise and train student stage managers. MFA in theatre required. Professional experience, teaching experience, as well as excellent communication and computer skills preferred. Successful candidate with a terminal degree may teach a stage management course. Salary range upper 20s low 30s, plus benefits. Cover letter, resume, three references to Bill Byrnes, School of Theatre, Florida State University, Tallahassee, FL 32306-1160. Screening will begin November 2 and the position will be filled as soon as possible. Refer to position # 54133 in cover letter. AA/EEO

## CLASSIFIED ADVERTISING

The classified ads section of *Sightlines* is an effective, cost-efficient means to advertise a position vacancy, product or service. All classified ads printed in the newsletter also appear on USITT's Web site – at no additional cost. Advertisers have the option of requesting their classified ad not be published on the Web. Ads are not accepted for web publishing only.

Classified ad deadline is the fifteenth day of the month prior to publication. *Sightlines* is published monthly, except bimonthly in April/May and July/August. Mailing date for *Sightlines* is the fifteenth of the month of publication (May 15 for the April/May issue, August 15 for the July/August issue). Classified ads will be posted on the Web site prior to the *Sightlines* mailing date and will remain posted for at least 30 days.

Keep USITT Periodicals deadlines, display ad sizes, pricing, requirements and regulations at hand with the USITT Media Guide. Request a copy of this new guide for your use.

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



## USITT CALENDAR: October 15, 2000 - January 31, 2001

### OCTOBER

- 15 **Sightlines:** November editorial deadline
- 13 **Conference:** Student Volunteer Program application available at [www.usitt.org](http://www.usitt.org)
- 20 **Institute Business:** Board of Directors Meeting, Las Vegas
- 28 **Inland Northwest** Section Meeting, 10:00 a.m. start, Central Washington University, business meeting, 10:30 a.m. - noon; workshop/program The Treasures of St. Petersburg's Theatres and Museums or The Magical Portrait; 8 p.m. performance, *Picasso at the Lapin Agile*. Contact Mark Zetterburg for information.

### NOVEMBER

- 1 **Architecture Awards Program:** entry deadline
- 1-4 **USITT SW/SWTC** Conference, Hot Springs, Arkansas
- 4 **Upstate New York** Section Costume Accessories and Budgeting Program, 10:00 a.m. start, Room 48, Tyler Hall, State University of New York at Oswego
- 15 **Elections:** deadline for additional Nomination Petitions  
**Sightlines:** December editorial deadline
- 20 **Conference:** Tech Expo application deadline

### DECEMBER

- 1 **TD&T** Winter editorial deadline
- 7 **Conference:**  
- Very Early Registration deadline - Long Beach Conference & Stage Expo  
- Awards for Young Designers & Technicians in the Performing Arts nominations deadline  
- Student Volunteer Program applications deadline
- 14 **Conference:** Session, biography, and technical update deadline
- 15 **Sightlines:** January editorial deadline
- 30 **Conference:** Stage Management Mentor application deadline

### JANUARY

- 2 **Conference:** Confirm USITT non-member presenter travel and housing
- 9 **Conference:** Young Designer's Forum deadline
- 12-13 **Conference:** January Conference Committee meeting - Long Beach - tentative
- 16 **Election:** Ballot deadline
- 15 **Conference:** Program recommendations for 2002 New Orleans due to VP Programming  
**Sightlines:** February editorial deadline
- 24-27 **RMUSITT:** Section Conference, University of Colorado at Boulder
- 25 **Grants & Fellowship:** Project Grant & Fellowship application deadline

visit [WWW.usitt.org](http://WWW.usitt.org) any time

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