

usitt

OCTOBER
2001

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

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

sightlines



Photo/Barbara E.R. Lucas

The Holiday Inn in New Orleans, one of the 2002 Annual Conference & Stage Expo hotels, sports a clarinet on its side as a tribute to the city's jazz heritage.

Photo/Janet Herfeld



Photo/Barbara E.R. Lucas

The headquarters hotel for the 2002 Annual Conference & Stage Expo, the Hyatt Regency, is connected to the Louisiana Superdome by a small plaza and mall. Members of USITT's Conference and Executive committees toured the facilities during a visit in anticipation of the February 13 to 16 event.

**For more on the
Annual Conference & Stage Expo,
see pages 7- 15**



Café Du Monde in the French Quarter, is just one of the many places to try out coffee or an early morning beignet, part of the unique charm of New Orleans.

Commissions Focused on the Future

When 19 USITT Commissioners and Vice-Commissioners for Programming gathered in Minneapolis, Minnesota, for their biennial retreat in July, wide-ranging discussions centered on the role which commissions play in the Institute.

Those who arrived the afternoon before the retreat started were able to tour the Minneapolis Convention Center, only two blocks from the Holiday Inn Express where we met. The Center is undergoing a major addition and USITT will be one of the first groups to use it, during the

Continued on page 2



Photo/Mitch Hefter

Dennis Dorn, center, Vice-President for Commissions, leads discussions during the recent Commissioner's retreat in Minneapolis.

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

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

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

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

USITT OFFICE & SIGHTLINES

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Commissions (Continued from page 1)

Annual Conference & Stage Expo from March 19 to 22, 2002. The space is magnificent, very spacious, and very hospitable. Those who enjoyed the Toronto Conference in 1999 will appreciate the subterranean features of this facility as well.

The Commissioners met for two four-hour sessions on Saturday, July 28, and discussed a wide range of subjects. Using the premise that the Commissions are central to the mission of USITT, we dealt with topics that were sometimes within our purview, sometimes not. Noting that the commissions are frequently only associated with conference programming, we tried to de-emphasize that topic in order to focus on other aspects of the commission structure. The by-laws mission statement emphasizes research and dissemination of information as the principal purposes of the commissions, so much talk revolved around projects and ways to involve members in activities other than programming.

Many thought that the commissions could potentially play a valuable role in increasing Institute membership. Below is an outline of some of the topics discussed:

- How do members perceive "value" within USITT? Programming, research and publications, newsletters, and local activity are some possible answers.
- Should USITT become a bottom-up organization rather than the top-down pattern currently employed? Could that create more grass roots involvement?
- Should each commission develop a rotational leadership structure, perhaps unique to each commission, that identifies ways for members to become involved and the path normally required to eventually assume commissioner status?
- Should the commissions hold "how-to" sessions demonstrating how to develop project and programming proposals? What about the development of an "operations guide" for each commission providing members an action calendar of events and activities?
- Could the Institute Office provide better and more promotional materials (currently an office project) to promote the Institute's visibility, the Annual Conference & Stage Expo, and on-going Institute activities?
- Can we create or enhance commission interaction with the Regional Sections and Student Chapters?
- Could commission reports in *Sightlines* become more regular and enhanced?
- Could all conference programming events be published early either in *Sightlines* or on-line? Because programming is planned almost a year in advance, this might be possible.
- Could there be tie-ins to Section programming events, perhaps shared programming perhaps for the benefit of people who were not able to attend the conference?
- Should commissions enhance the present format of volunteer presenters and use more "paid" non-member presenters who are recognized experts in their field in programming? This is, of course a very complex issue, but one that needs discussion both inside and outside the commission structure.

Commissioners also asked for a few things for themselves, most designed to enhance communication and efficiency at the national conference. Requests included mailboxes in strategic locations to encourage members to recommend programming ideas, a commissioner bulletin board, and a list of how to locate commissioner and vice-commissioners on-site at the Conference. And then there was the issue of making copies.

Last but not least, look for more Bulletin Boards in the future as a way for commission members and leadership to track and propose activities. All will be linked to www.usitt.org.

All in all the retreat was a great success. There are plenty of issues to follow up and I urge all members to voice their opinions or offer ideas. This sharing of ideas with commissioners will further enhance USITT's visibility and "value" to an even larger number of people working in the entertainment industries.

So help us help you. Use this retreat and report as a springboard for increased vigor and greater levels of participation in the commissions' mission of research and information dissemination.

Dennis Dorn

Vice-President for Commissions



Keeping Track

Like most of our membership, the USITT Office staff has been doing a bit of traveling in the past month, some for business and some for pleasure. Pleasure travel has taken us all over the map, including Finance Manager Carol Carrigan's return to the Carolina beaches. General Manager Tom Scharff, Public Relations & Marketing Manager Barbara E.R. Lucas, and Membership & Conference Registration Coordinator Monica L. Merritt joined members of the Conference Committee in New Orleans for a review of upcoming programming, and tour of facilities which we will use during the 42nd Annual Conference & Stage Expo in February.

The street scene in New Orleans is fabulous, allowing visitors to see everything from babies in strollers to couples decked out in formal attire, all in the space of a block or two. Although there was much talk about tropical storms, potential hurricanes, storm surges, and all sorts of potentially catastrophic weather events – nothing happened and everyone had a chance to experience Bourbon Street, the French Quarter, and the joys of New Orleans in August.

The entire staff was involved at the end of July when Regional Sections and Student Chapters were the subject of discussion. President Bill Byrnes, Vice-

President for Membership & Development Elynmarie Kazle, and Vice-President for Sections & Chapters LeRoy Stoner (see article, page 5) were in Syracuse for a few days to share ideas.

We continue to receive and process registrations for the New Orleans Conference & Stage Expo, and urge everyone to take advantage of the very early rate which offers a substantial savings. Deadline for that reduced rate is November 1, which is just a few weeks away! With the entire city throwing a pre-Conference event they call Mardi Gras, what greater inducement could we offer?

Congratulations to **John S. Uthoff**, our Vice-President for Conferences, who was one of four people inducted into the Iowa Theatre Gallery at the University of Iowa. The photo gallery honors former students, faculty, and staff for their leadership, scholarship, and artistic achievements.

CONTRIBUTING USITT MEMBERS

NEWS

David Barbour has been appointed editor of *Lighting Dimensions* magazine by Publisher Jacqueline Tien who said "I am thrilled that David has agreed to take this on. We're about to celebrate *Lighting Dimensions*' 25th anniversary, and with 15 years of LDI, and 35 of *Entertainment Design/Theatre Crafts*, *Lighting Dimensions* is in the right hands." David has 11 years experience with *Lighting Dimensions* and *Entertainment Design/Theatre Crafts*.

Continued on page 4



President Bill Byrnes, Vice-President for Membership & Development Elynmarie Kazle, and Vice-President for Sections & Chapters LeRoy Stoner share a lighthearted moment during discussions at the USITT Office.

usitt

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

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

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

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SUSTAINING MEMBERS

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Big Image Systems AB
BMI Supply
B.N. Productions, Inc.
CAE, Inc./Leprecon LLC/Littlite LLC

Around the Office

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SUSTAINING USITT MEMBERS

NEWS

Kurt Kern has joined **TMB Associates'** Sales Department, working out of the company's New York office. Kurt's background includes three years as department head of electrics and sound for the New York Shakespeare Festival and seven years as production manager for the New Haven Symphony Orchestra. TMB, a value-added distributor of entertainment lighting equipment, supplies, and services for over 18 years has warehouse facilities in Los Angeles, London, and New York.

City Theatrical, Inc., now has a new avenue for financing professional development. The Bronx-based company received a \$47,700 grant for employee training and professional development from the New York State Workforce Investment Board specifically for training workers in manufacturing industries. City Theatrical will use it to pay for training to increase its manufacturing efficiency and improve its sales and marketing. "I'm in the midst of earning my MBA, and this experience – going back to school to improve my skills – made me want to give everyone at City Theatrical the opportunity to further their education," said President Gary Fails.

Wybron, Inc., has put a new spin on special effects with its new Goboram II rotating gobo changer. Like its predecessor, Goboram II can change, index, and rotate three gobos to allow more effects from stationary lights. It is specifically designed to work with Source Four and Shakespeare 600 ellipsoidals, with changes and spins programmed as show cues, just like color changes. The new changer can be viewed at the company's web site, www.wybron.com.

TOMCAT USA, Inc., has added two people to its sales team. Trent Stoker, originally from El Paso, Texas, is handling the southeast region and Mike Regan of Evergreen, Colorado, is handling the northeast region. Trent attended the University of Texas in Austin and has been a sales representative for a software company. Mike has been in the industry for more than 30 years, touring with dozens of bands. More recently he owned his own company and traveled all over the world coordinating events and productions.

Kirkegaard Associates is providing acoustics design and mechanical noise consulting for the \$100 million Overture

Project in Madison, Wisconsin. The new Overture Center will consist of Overture Hall, a reconfigured Oscar Mayer Theatre, the Isthmus Playhouse, support spaces, and office facilities. Design architect is Cesar Pelli & Associates of New Haven, Connecticut. Theatre consultant is **Theatre Projects Consultants, Inc.**, of Ridgefield, Connecticut.

INDUSTRY NEWS

Jennifer Tipton, who has been called one of the stage's most distinguished lighting designers, has been honored with the 2001 Dorothy and Lillian Gish Prize for her creative vision and innovative work on productions of all scales in drama, opera, and dance. She will receive the honor, a silver medallion and about \$250,000, at an awards ceremony at 6:30 p.m. November 1, at the Hudson Theatre in New York, New York.

The Field Museum in Chicago, Illinois, is staging a special exhibition of **Julie Taymor: Playing with Fire** through November 4. The 7,500-square-foot exhibition examines and illuminates the artist's career from her early works inspired by Indonesian theatre through her many notable productions in non-profit theatre, to her recent Broadway triumph with *The Lion King*.

MOVED?

USITT always wants to have correct information for all its members. Please let us know if you or your organization has an update on an address, phone number, or e-mail. Having correct contact information means we can provide you with the membership benefits to which you are entitled.

Don't become one of our missing members. Now that there is an active link from www.usitt.org, any time you change your address or any contact information, **we urge you to let us know about the change.**

We are currently seeking information on Laura Cornish and Anthony Headley. Please let us know by e-mailing barbara@office.usitt.org or calling 800-93USITT if you have the correct addresses for these members.

CORRECTION

The phone number for Southwest Airlines was incorrect in the September issue of *Sightlines*. The correct number is **800-433-5368**. To receive a 10 percent discount on travel to the Annual Conference & Stage Expo in New Orleans, please use reference ID code R6656.

Barbara E.R. Lucas
Public Relations & Marketing Manager

Providing Regional Sections With Closer Collaborations

Regional Sections were the focus of a retreat held as part of the Board of Directors Meeting at the Annual Conference & Stage Expo in Long Beach on March 23. The Board invited representatives of USITT's Regional Sections to join in a discussion of the relationship between the Institute and its Sections – the elements of the relationship that are working and those that need improvement. Happily the list of what works is almost as long as the list needing improvement!

Cited as successful were:

- the Annual Conference & Stage Expo
- Section funding support
- support/help from office staff
- the independence of the Sections
- the ability of Sections to keep interest in USITT activities alive by networking throughout the year.

Items which may need improvement included:

- feeling of “benign neglect” expressed by some
- better member information sharing
- better understanding of “boundaries” between sections
- an unclear relationship between USITT and Regional Sections
- visits by USITT officers and staff to Regional activities
- clarify relationship between Institute membership and Section membership.

With these comments in mind Elynmarie Kazle, Vice-President for Membership & Development; Bill Byrnes, USITT President; and I met with the staff at Syracuse in July to establish a plan for addressing the issues articulated during the retreat. As part of that process, the Institute has begun projects that will identify USITT

members that are not members of Sections and Section members that do not belong to USITT. The information will be used to increase membership recruitment efforts for both Sections and the Institute.

A new project, growing out of the desire to provide greater visibility for Section activities, will be the collection of text and images to create an ongoing visual presentation at the USITT booth at Stage Expo in New Orleans. USITT member and Midwest Section webmaster Ken Fraza will be creating a 12 to 15 minute loop from images and info supplied by each of the Sections.

Grab the digital camera and take it with you to Section programs this fall and be prepared to forward some of those images to Ken when the call goes out.

To ensure better communication about Sections, I will continue to update members about initiatives responding to the issues discussed at the retreat. If you have specific questions, please contact me at lstoner@uwm.edu.

LeRoy Stoner

Vice President for Sections & Chapters

Jean Montgomery Joins Board of Directors

Because of increasing demands on his time, Richard Durst has stepped down from his position as a Director-at-Large for the Institute. We will all miss his insightful thoughts as a Director-at-Large.

Jean A. Montgomery has graciously agreed to step in for the remainder of his term. We welcome Gino, who served as secretary of the Institute in the 1990s, to the board.

Elizabeth Lewandowski

Secretary

Membership Directory & Resource Guide to Mail

The 2002 USITT Membership Directory & Resource Guide is on track to mail by the end of October. Depending on where members live, they should receive the directory during November.

This year's Directory again includes information on all members of the Institute, plus comprehensive listings of Institute leadership, programs, member benefits, and much more. Many find the descriptions of Contributing, Sustaining, Professional, and Organizational members to be extremely helpful in finding specific materials, programs, or services. Members are also listed geographically to help locate those nearby.

SUSTAINING MEMBERS

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

MSA/Mine Safety Appliances
Musson Theatrical, Inc.
Mutual Hardware Corp.
Nemetschek North America
Norcostco, Inc.
Norris-Whitney Communications, Inc.
NSI/Colortran - A Leviton Company
Olson Sound Design
Ontario Staging Limited
Pathway Connectivity
PNTA, Pacific Northwest
Theatre Associates
Portacom/Anchor Audio
Pro Lights & Staging News
Production Advantage, Inc.
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Production Solutions, Inc.
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Strong Entertainment Lighting, a division
of Ballantyne of Omaha
The Talaske Group, Inc.
Theatre Arts Video Library
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Tiffin Scenic Studios, Inc.
TMB Associates
Tobins Lake Studio
TOMCAT USA, Inc.
Union Connector Co., Inc.
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Warner Bros. Studio Facilities
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COMMERCIAL ENDORSEMENT POLICY

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

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

The Remarkable Architecture of New Orleans

The look of a city, especially an old one, indicates more than just the structural nature of the citizens' dwellings. Architecture speaks of all levels of society, the wealth or the sudden lack of, culture and its influences, predominating schools of thought and taste. In short, the way a place looks in terms of the buildings – homes, offices, markets and stores, and churches – is a snapshot, provides exacting clues to the viewer about who the people are and how they live their lives.

Those who attend the 2002 Annual Conference & Stage Expo in New Orleans this February will have an opportunity to view spectacular examples of this at work, in the dwellings of the multi-cultured inhabitants of the City that Care Forgot.

New Orleans is a polyglot of very distinctive and often opposing cultures. Although originally founded and established by the French, New Orleans before the American revolution was more frequently in the hands of the Spanish. After it was briefly restored to French control, President Thomas Jefferson purchased the entire Louisiana Territory for just \$15 million in 1803.

As a significant sea and river port, New Orleans found thousands drawn to its banks seeking fortunes or spouses. The French pseudo-aristocracy and/or American-born French, known as Creoles, were entrenched in the residential area surrounding St. Louis Cathedral and, with the arrogance of the established, adamantly refused to admit any of the newcomers.

Ostracized by New Orleans' Creoles, the business savvy and Presbyterian Yankees, English, and Scots moved up-river to a carefully plotted portion of a vast plantation purchased from Celeste Philippe Marigny Livaudais.

This property, which eventually became known as the Garden District, was divided into a simple grid with each block having only four spacious lots as opposed to the twelve narrow, rectangular lots of the French Quarter. The great wealth gained by this English-speaking enclave was spent on things beyond the fabulous homes surrounded by extensive landscaped grounds. "The improvement minded Anglo-Americans taxed themselves to modernize their docks [down off Tchoupitoulas Street], streets, drainage and policing upriver; the Creoles in the French Quarter downtown did not," wrote Randolph Delehanty. By 1847 the *Daily Delta* newspaper had cause to write:



The Charles Briggs House, a 1849 Gothic Revival, was designed by James Gallier, Sr.

"... [the Garden District] is most beautifully situated for dwelling houses. The ground is high and dry and vegetation flourishes in it in amazing luxuriousness. Here are collected many of our wealthy citizens, who have built handsome villas, with gardens and large yards, to be perfect princes of luck and happiness."

Most of these substantial homes were built between 1848 and 1865 and most were paid for in cash. "If not cash, the standard note was not for more than five years. Yet most families had money left over to buy new furnishings, which added 20 to 40 percent to the cost of the house,"

Continued on page 15

Date Has Changed For SMAART Program

Those interested in attending the SMAART Live Sound Management Professional Development Workshop should note that the date originally published for the program has changed.

The PDW will run on Monday, February 11 from 9 a.m. to 5 p.m. at Tulane University. The program will allow participants to learn the use of the EAW SMAART-Live sound measurement software and associated hardware for sound system alignment, equalization, and troubleshooting.

USITT CONFERENCE & STAGE EXPOSM



*Let the
Good Times
Roll!*

**New Orleans
February 13-16
2002**

Be part of
it all...

Register NOW!

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

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

Wondering what there is to do?

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

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

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

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

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

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

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

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

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

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



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successful (and profitable) program at previous conferences.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Bring your stuff for the third annual

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

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

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

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

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

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

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

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



Photos/Tom Thatcher

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

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

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

Professional Development Workshops

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

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

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

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

STEEL – CONTEMPORARY PRODUCTS FOR PERIOD COSTUMES Monday, February 11

1 to 4 p.m., Hyatt Regency

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

THE TECHNOLOGY OF JAZZLAND Monday, February 11

1 p.m. to about 6 p.m.

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

SMAART LIVE SOUND MANAGEMENT Monday, February 11

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

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

INTRODUCTION TO PROGRAMMABLE LOGIC CONTROLS Sunday & Monday, February 17 & 18

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

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

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

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

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

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

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

REGISTRATION INFORMATION

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

QUESTIONS? Call USITT: 800-93USITT

1 CONFERENCE REGISTRATION FEES

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

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

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

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

FULL CONFERENCE

USITT Member	\$225	A1	\$280	A2	\$330	A3
USITT Student Member	\$140	B1	\$140	B2	\$175	B3
Non-Member	\$340	C1	\$395	C2	\$445	C3
Non-Member Student	\$215	D1	\$215	D2	\$245	D3
Joint Member/Guest <i>(second person, same residence)</i>	\$165	E1	\$225	E2	\$270	E3

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

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

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

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

3 OTHER FEES

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

4 AWARDS BANQUET TICKETS

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

5 USITT MEMBERSHIP DUES RENEWAL

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

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

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

6 ENDOWMENT DONATIONS

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

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

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

COMPLETE THIS FORM. YOU MAY REGISTER BY:

MAIL: USITT
 (check, credit card payments) 6443 Ridings Road
 Syracuse, NY 13206-1111
FAX: (credit card payments) 866-398-7488
 315-463-6525
PHONE: (credit card payments) 800-938-7488 or
 315-463-6463

BADGE INFORMATION

USITT CONFERENCE & STAGE EXPO
NEW ORLEANS 2002

 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

Mailing Address _____

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? A Yes B No

2. Is this your first USITT Conference? A Yes B No

3. Previous to this conference, how many USITT Annual Conferences have you attended?
 A 1 B 2-5 C 6-9 D 10-15 E over 15

4. Which of these events have you attended in the past 2 years?
 A ATHE B IAAM C LDI D LightFair
 E ShowBiz Expo East F ShowBiz Expo West G None

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
 A Costume B Lighting C Scene Design
 D Management E Sound F Technical

Other Performance fields
 G Television H Motion Pictures I Theme Parks

Professional Services
 J Architect K Consultant L Engineer

Performing Arts Related Business
 M Dealer N Manufacturer O Rental

Other P _____

1 CONFERENCE REGISTRATION FEES

FULL CONFERENCE

\$225 A1 \$140 B1 \$340 C1 \$215 D1 \$165 E1
 \$280 A2 \$140 B2 \$395 C2 \$215 D2 \$225 E2
 \$330 A3 \$175 B3 \$445 C3 \$245 D3 \$270 E3

ONE DAY ONLY

\$140 F1 \$220 F2 \$270 F3
 Wednesday Thursday Friday Saturday

STAGE EXPO ONLY

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

TOTAL \$ _____

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

\$80 H1 \$75 J1 \$205 K1 \$500 L1
 \$125 M1 \$90 M2 \$30 N1 \$90 O1

TOTAL \$ _____

3 OTHER FEES

\$25 Z1 \$30 Z2 \$30 Z3 \$20 Z4 \$5 Z5

TOTAL \$ _____

4 AWARDS BANQUET TICKETS

_____ \$48 S1 # _____ \$45 S2 # _____ \$43 S3

TOTAL \$ _____

5 USITT MEMBERSHIP DUES RENEWAL

\$90 U1 \$55 U2 \$140 U3 \$72 U4
 \$150 U5 \$150 U6 \$600 U7 \$1000 U8

TOTAL \$ _____

6 ENDOWMENT DONATION

\$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 _____

USITT STAGE EXPO New Orleans February 14-16 LOUISIANA SUPERDOME



HOURS

Thursday, February 14 ● 9:30am - 5:00pm

Friday, February 15 ● 9:30am - 5:00pm

Saturday, February 16 ● 9:30am - 3:00pm



INFORMATION

For information on exhibiting contact:

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

Stage Expo Exhibitors as of 08/27/01

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

VISIT WWW.USITT.ORG FOR THE MOST UP-TO-DATE
STAGE EXPO MAP AND EXHIBITOR LIST



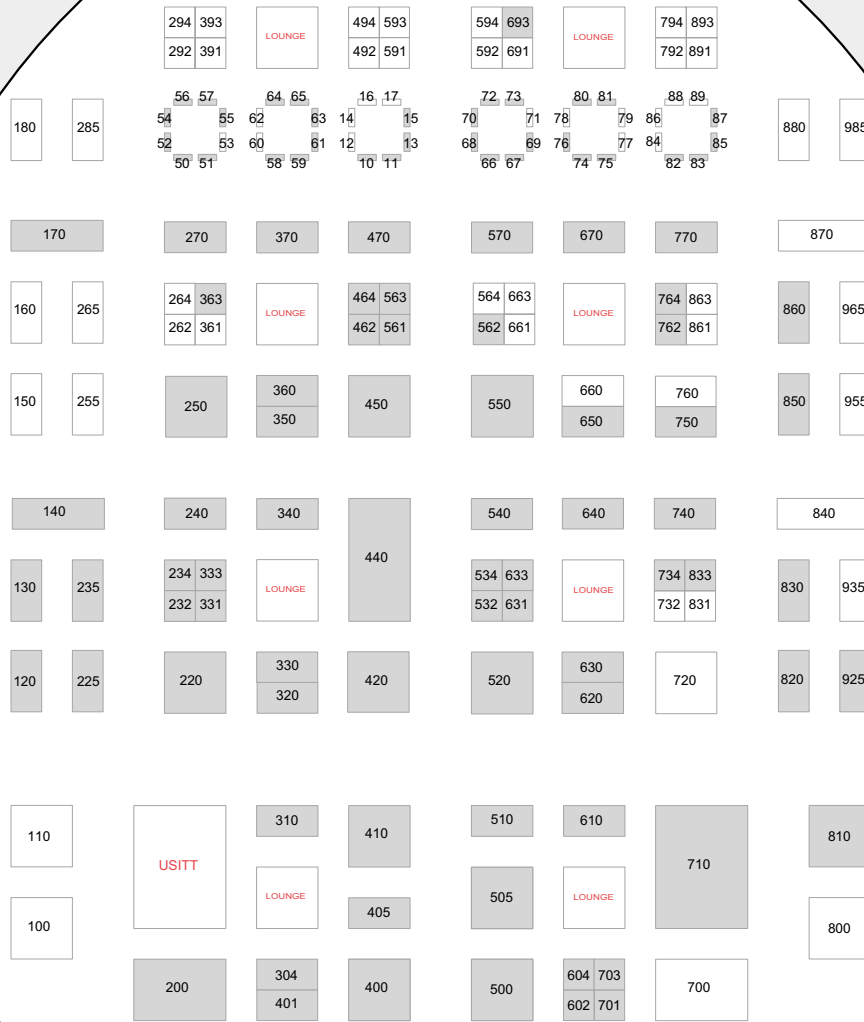
USITT STAGE EXPO New Orleans February 14-16



CONCESSION AREA SEATING

USITT SPECIAL EXHIBITIONS

USITT SPECIAL EXHIBITIONS



Louisiana Superdome



USITT February 2002

HOTEL RESERVATIONS

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

OFFICIAL HOUSING RESERVATION FORM

Name: _____

Company/Affiliation: _____

Street Address: _____

City: _____

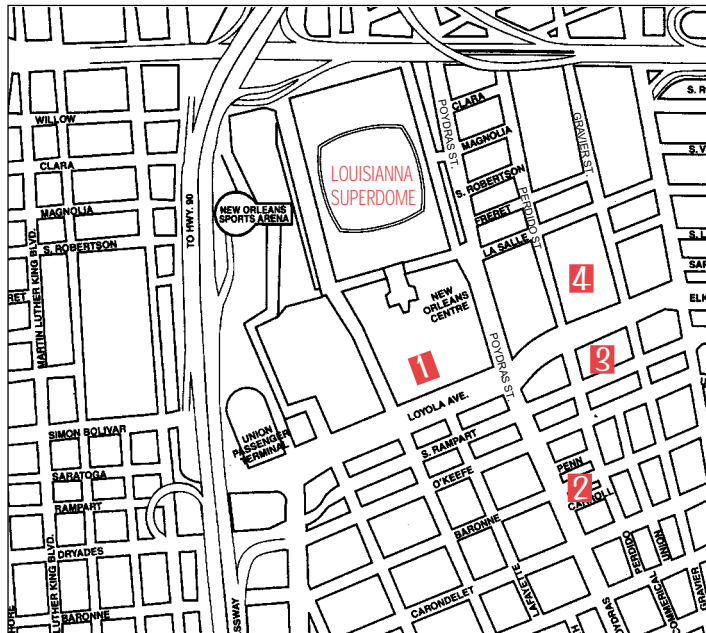
State: _____ Postal Code: _____ Country: _____

Phone: () _____ Fax: () _____

Email: _____

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

Arrival Date: _____ Departure Date: _____



HOUSING DEADLINE: JANUARY 15, 2002

Reservations accepted starting June 1, 2001

ROOM RATES

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

Check your room type choice in the block at right

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

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

LIST ALL ROOM OCCUPANTS:

First _____ Last _____

First _____ Last _____

First _____ Last _____

First _____ Last _____

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

Rollaway Bed Non-smoking room Wheelchair accessible Other _____

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

Credit Card# _____

Exp. Date _____

Circle one:     

Cardholder Signature _____

Name on card _____

Please print

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

Contact:

USITT Housing Bureau

108 Wilmot Road, Suite 400, Deerfield, IL 60015

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

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

Interactive reservations linked through www.usitt.org

INSTRUCTIONS AND NOTES

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

Architecture

Continued from page 6

according to Roulhac Toledano, architect and preservation expert.

Because so many of the Garden District's elite were Northerners or businessmen with market connections in New York, Philadelphia and Baltimore, the Civil War exposed the radical political differences between the two dominant cultures of the city. Although there were many Confederate sympathizers residing in New Orleans, approximately 94 percent of the white property owners in the city took an oath of allegiance to the Union thereby protecting both their homes and their livelihoods.

Whether through force or foresight, this action allowed New Orleans to come through the Civil War as the only major southern city intact.

While the Creoles favored subdued multi-story town homes that turned their best faces in toward secluded courtyards, the Garden District's homes faced the street proudly nestled in lush plantings. The resulting community displays an almost embarrassment of riches and a plethora of architectural styles and renditions.

In addition to Greek Revival, Second Empire, Gothic Revival and odd bits of Victorian gingerbread exteriors, Anglo-Americans favored three interior styles:

- typical plantation style center hall villas raised on brick piers,
- vernacular version of the three front bay houses with side halls and double parlors (the so called London plan), and,
- two story, five bay (two sets of full length windows to either side of the front door) center hall.

Service wings in the Garden District were often completely separate structures set to the back of the property again as opposed to the Creole tradition of attaching the servants' quarters directly but perpendicularly to the main house creating an L or U shape.

Galleries or balconies/porches were a critically important element of any Garden District (or New Orleans) home. Galleries were usually located on all levels of a home and provided the all-important escape from the stifling heat that could accumulate indoors during the summer. These "outdoor rooms" provided access to cooling breezes by which to enjoy one's supper, genteel conversation and past times and, often as not, a restful night's sleep.

Immediately following the Civil War, businesses were reconnected with their markets creating an economic boom and a new wave of construction in the Garden

District. A distinctive feature of this wave was the inclusion of ornate cast iron double galleries on new construction and the incorporation of the charming and usually unique cast iron trim to existing double galleries. Because the ironwork was cast and not wrought by hand, quite an onerous process, the newer production style made the ornate, lacy ironwork an achievable decorative treat. Of course, in attempting to demonstrate your taste and wealth to your neighbors, you couldn't have the same cast style as any of them. Again, this was financially possible because inexpensive molds could be carved from hard woods and then destroyed.

Although easily reached by streetcar from downtown, very little of the Garden District can actually be seen from St. Charles Avenue, its "northern" boundary. The Garden District stretches toward the river to mesmerizing Magazine Street; its down river, or east, boundary is Jackson with its upriver boundary officially being Louisiana (even though current residents would place that boundary no further west than Eighth Street!).

As with the French Quarter, the best way to appreciate the incredible variety of imposing mansions is on foot; that way you can easily go where you want, take photographs, or make sketches of the details that interest you. You also have the opportunity to just stand and gawk. (You don't have to be embarrassed. There are lots of folks wandering around the Garden District doing exactly the same thing.)

If you insist on being dazzled as much as possible, put on your most comfortable walking shoes, grab a Garden District guidebook just so you'll know what you're



The Lonsdale house, about 1856, is now owned by Anne Rice. It still possesses most of its original property.

looking at or where you are, and happily go hunting. Walking up and down First, Second, Third and Fourth Streets, making certain to see what is waiting for you on Prytania, will provide you with a snapshot of the variety and quirky splendor for which the Garden District is so memorable.

Janet Harreld

New Orleans Conference Promotions Coordinator



A typical "up river" Anglo American plantation-style home, the Thomas Toby house, sits on raised piers to help protect it from flooding and dampness that caused rot. Toby was a wheelwright from Philadelphia.

Meet the Staff

Monica L. Merritt

Membership & Conference
Registration Coordinator

When your title says “coordinator” you had better be ready to put lots of different things together. For Monica L. Merritt, USITT’s Membership & Conference Registration Coordinator, pulling together information from many different sources and making sure it gets to the correct people is just part of the routine.

If your registration came out a bit funny, Monica is the person who can straighten it out. If you need to attend a Professional Development Workshop, she can tell you if there are any spots left. You’ll also hear from Monica if you applied for the Student Volunteer Program, especially if she needs more information or sees a way to help accomplish what a member wishes.

Keeping track of members and conference information means that Monica gets a chance to talk to a variety of people, which she very much enjoys. She works with Institute officers and Conference Committee members in creating and tracking the more than 250 sessions and programs which make up the Annual Conference & Stage Expo. Monica is also the person working to ensure registrations and memberships are processed smoothly, and is the smiling face wearing the USITT Staff shirt when members pick up their badges. She can smile at the Conference

Monica Merritt discusses sessions for the New Orleans Conference & Stage Expo with Bill Teague, Vice-President for Programming.



because of all the work which goes on behind the scenes to make it run smoothly.

Monica says her first career path was as a journalist, and she received her degree in photojournalism. She quickly discovered that while she loves the artistry and precision of photography, she is not thrilled with taking photos on command – or of people. The challenge of sports photography is still interesting, but Monica currently uses her talents on land and seascapes.

Two of her more recent projects, large-scale studies in the contrasts of the ocean and sky along the coast of Maine, were entered in the New York State Fair’s photography division contest.

Rather than continue to pursue photojournalism or photography, Monica

took another path which brought her to USITT, using a connection to Michelle L. Smith, Membership & Ad Sales Manager, through networking. We are constantly stressing what a vital part it plays in the lives of our members, and it is how Monica came to USITT three years ago.

Since then, working with such a variety of people, and on different projects, keeps Monica’s job interesting and enjoyable. And explaining all the projects which the Institute undertakes each year means she never runs out of conversation.

Barbara E.R. Lucas

Public Relations & Marketing Manager

Honoring Long-time Members

We recognize three long-time supporters of the Institute who joined us in September. **A.F.C. Wehlburg** of the University of Florida, **R. Craig Wolf** of San Diego State University and **Eric Fielding** of Brigham Young University have been members for more than three decades. Craig is a member of the Publications Committee and Eric is Vice-President for Communications.

USITT is pleased to honor those who have supported the Institute for more than 30 years. Each month we have been listing those whose involvement stretches back more than three decades.

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

William J. Byrnes

President

Elynmarie Kazle

*Vice-President for Membership
& Development*

REGIONAL SECTION NEWS

Ohio Valley Plans Fall Conference

The Ohio Valley Regional Section is finalizing plans for its Fall Conference on Saturday, October 27, at the University of Toledo Center for Visual Arts. The event will include workshops on scenic properties, costuming, and special-effects makeup, and will feature a visit to the Star Wars: The Magic of Myth national touring exhibit at the nearby Toledo Museum of Art. John Saari of Sculptural Arts Coating will present a show and tell of the process used to create aliens for a television pilot and provide a hands-on opportunity to allow participants to make their own aliens.

Also at the Fall Conference will be the adjudications for the annual Peggy Ezekiel Design Awards.

Additional information regarding the Fall Conference and Ezekiel Awards nominations is available on the Ohio Valley Section website: www.usittohiovalley.org.

Red Deer to Host Alberta Regional Section

Working! Playing! Learning! Co-operating! is the title of the Alberta Regional Section’s workshop weekend to be held October 12 to 14 at Red Deer College in Red Deer, Alberta, Canada. W!P!L!C! will include a 15-hour welding workshop, a 15-hour introduction to Vectorworks, sessions ranging from options for firearms on stage, fireproofing techniques, preventing hearing loss, calendar programs, training volunteers, even high school technical theatre. The section, Central Alberta Theatre, and the Red Deer College of Performing Arts will host the session.

The Safety "Community" Can Help You Cope

On health and safety issues, it is easy to feel isolated, as one struggles to understand the Authority Having Jurisdiction's language in a particular document. It can be very frustrating just to determine – and then find – what publication applies to your building or situation. One reason that people join USITT is to be part of a community of people who are otherwise very alone in their work; many technical directors, prop masters, etc., are the only such people in their locales.

Attending conferences can create a network of people who can be called upon to help with situations and problems. However, not everyone can attend the conferences, and relatively few of us backstage-types can leave a conference with a fistful of numbers to call when we need help. We tend to be introverted — that's why we're *backstage*. However, making friends at the Annual Conference & Stage Expo is not the only way that USITT membership can help.

The annual *Membership Directory & Resource Guide* can connect you with members of the Health & Safety Commission, or lead you to other professionals in your area. By all means, pursue a friendly relationship with the other theatres and venues in your area! Calling a nearby theatre (simply being in the same state is useful) can be the fastest way to discover what codes apply or what the Fire Marshal inspection is like. Today's hour of phone-questing can also save time for someone else in future.

Consider who else may have the information you need. For example, if you're not sure what year's National Electrical Code applies to your state or municipality, you can always try the International Brotherhood of Electrical Workers (IBEW) local.

The internet is a very useful tool, too. A Google search using "OSHA fall arrest" brings up the pertinent OSHA regulation, as well as sites selling compliant equipment. Using the words "theatre safety" (and "theater safety") brings up hundreds of sites. Some are collections of safety articles; others are the safety manuals for college departments. There are sites that have links to public and private health and safety organizations, as well as suppliers of safety equipment. Depending on your state or

province, you may be able to find and read pertinent laws or licensing regulations on the internet.

Surprisingly, many people – even conference-attending, online-savvy professionals – are unaware of the Stagecraft Newsgroup (stagecraft.theprices.net). This list is a forum for technical theatre and entertainment-related questions. Recent safety topics include fall arrest, focus track, ladders and lifts, fire curtains, and electrical codes. Regular contributors to the list include a member of the code-making panel for the National Electrical Code pertaining to entertainment, a well-known owner of a rigging company, and the chairman of the NFPA Pyrotechnics panel.

There is a wealth of information (and some misinformation) available from the many people on the list. It is the only newsgroup of its type that I'm aware of – but I would welcome news of any other forums for information related to our industry.

The USITT Annual Conference & Stage Expo, USITT Regional Sections, and schools offer various seminars on safety issues. Joining your Regional Section will add to your network of nearby professionals as well as keep you apprised of special events, or do an internet search for a specific topic such as "rigging class."

It's common to feel cut off when searching for elusive information or when trying to interpret it. Codes, practices, and laws can be very frustrating to understand and comply with. Having a network of associates and an online community to call upon makes a difference in terms of saving time, avoiding the mistakes of others in following codes, and creating a safer work environment.

Annette Levgard
Health & Safety Commission

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

Applications Available for Young Designers' Forum

One of the many ways in which USITT as an organization can help students is through the Young Designers' Forum. This is a great outlet for a select number of final-year graduates to "test the waters" and begin to make their way into the theatre business.

As in the past, Young Designers' Forum will be held on Friday and Saturday of the Annual Conference & Stage Expo. In New Orleans, this will be February 15 and 16, 2002.

This is a great opportunity for students to display their work in a public forum and then have the opportunity to discuss it with designers and directors already working in the field. In years past, a number of the participants had their work included in the Prague Quadrennial. Students who have participated in the past have been unanimous in their praise. Many have made contacts that they would not otherwise have received.

Now is the time to start thinking about putting a portfolio together for this event. Participation is limited to no more than 20 students and is determined by faculty nomination and juried selection. A small fee is required with the application.

Participants must provide a short letter of nomination and be members of USITT. Application information is available online from the USITT web site at www.usitt.org.

Because of the early dates of the Conference this year, the deadline for submission is December 22. Please take careful note of this and don't miss out!

If you have any questions, feel free to contact: Dick Block at 412-268-7219 or by e-mail rblock+@andrew.cmu.edu or Tim Saternow at 860-486-4185 or e-mail tsaternow@finearts.sfa.uconn.edu.

Dick Block
Young Designers' Forum

Student Volunteer Slots Still Available

If you are interested in volunteering at the 2002 Annual Conference & Stage Expo, now is the time to apply to the Student Volunteer Program. Students will receive a complimentary conference registration in exchange for 15 hours of volunteer time at the Conference.

The Student Volunteer application is posted on the Members_only section of the USITT website (www.usitt.org). If you are currently a student member, download the form, complete it, and return it to the USITT office. If you haven't yet become a USITT Student member, starting October 3, the application form will be available for anyone to access at www.usitt.org. Notifications will be sent out continuously.

Students are encouraged to complete the form and submit it to the USITT office.

Monica L. Merritt
Membership & Conference Registration Coordinator

Education Poster Session Lets You Share Solutions

An opportunity to tell others about innovations or creative solutions is a major component of the Education Commission's third annual Education Poster Session. Modeled on a session which the Costume Design & Technology Commission initiated several years ago, the Education Commission encourages all educators to participate and to further disseminate information about new and exciting innovations in teaching methodology and pedagogy.

Information in the poster can cover any area of interest to the theatre educator including new techniques, new solutions to old problems, old solutions to new problems, results from research, or other topics. Posters will be juried by a committee and many educational institutions recognize posters as being equivalent to paper presentations.

Ideas for poster topics can be found as part of the Creative Teaching on the Web project, which is accessible from the USITT web site at www.usitt.org. Poster presentations can often be translated into

Creative Teaching entries.

To participate, please send a typed abstract of the poster by December 15, 2001. Abstracts should be no longer than 200 words and should provide a brief but concise summary of the information which will be presented in the poster. If possible, please submit abstracts electronically to dkrajec@stritch.edu. They can also be sent by surface mail to me at: David R. Krajec, Cardinal Stritch University, 6801 N. Yates Rd., Box 101, Milwaukee, WI 53217. I can be reached by phone at 414-410-4170 or by fax at 414-410-4111.

The jury committee will review all abstracts and may contact authors for clarification or modification. The committee reserves the right to refuse a paper due to space limitations. As has been proved by the popularity of the Costume Design & Technology Commission poster session, this is an enjoyable format for sharing new ideas and techniques. Your participation in this session, either as a presenter or a viewer, is sure to be extremely rewarding.

David R. Krajec
Education Commission

ESTA Launches New Standards Project

The Entertainment Services and Technology Association (ESTA) has launched projects to draft three new American National Standards.

BSR E1.18, Recommended practice for the selection, installation, use, and maintenance of single-conductor portable power feeder cable in the entertainment industry, is intended to offer guidance on how to select, install, use, and maintain single-conductor portable power feeder cables. The project will promote safety and compatibility in the equipment and practices used in live performance and in film and video production in North America.

BSR E1.19, Recommendations for the use of ground fault devices in the entertainment industry, is intended to offer guidance on how to select, install, use, and maintain ground fault protection devices in the entertainment industry. The project is intended to promote the use of these devices to protect people and property from hazards associated with using electrical equipment in wet locations, such as when pools of water are used on stage or when a location video-shoot is conducted in the rain, and to promote reliability and avoid nuisance tripping.

BSR E1.20, Remote device management over USITT DMX 512, is intended to develop a method of bi-directional

communication over a USITT DMX512/1990 data link between an entertainment lighting controller and a remotely controlled dimmer, moving light, or other device. The protocol for this communication is also intended to work with the BSR E1.11 lighting control protocol being developed by the same working group.

Interested parties are invited to contact ESTA's Technical Standards Manager, Karl G. Ruling, at 212-244-1505, or to visit the ESTA web site at www.esta.org to find out how to become involved. Membership in ESTA is not a requirement for participation in the Technical Standards Program or any of its projects.

In Memoriam

Kathy Zukasky, a valued employee of Chicago Spotlight, died August 7, 2001, after a long battle with breast cancer. Marty Lazarus, President of Chicago Spotlight, noted "Kaz will be missed by us all as she leaves behind a substantial professional and personal legacy."

Services were held in Laurel, Maryland, in August with additional services planned for Chicago, one organized by Chicago Spotlight and another at the Yacht Club. Survivors include her mother Helen Zukasky, and close friend Richard Rucks.

CLASSIFIED ADS

CIVIC AUDITORIUM EXECUTIVE DIRECTOR - City of Tecumseh, Michigan (population 8,500) with 572 seat theater/auditorium seeks creative, energetic, hands-on professional responsible for operating functions, with small paid staff, need for large volunteer corps, \$352K budget, emphasizing marketing and financial strategic planning, reports to City Manager. Duties include management/administration, event solicitation and performance contract negotiations, fundraising and sponsorship procurement, facility maintenance/improvements, technical equipment maintenance/use, training/purchasing, scheduling, promotions, grant writing, and community relations. Starting salary \$44,527 to \$51,578, defined benefit retirement plus benefits. Need performing arts skills/knowledge, marketing and financial strategic planning experience, 3-yrs management experience. Submit cover letter, resume, salary history, and five employment references to Frank Crosby, City Manager, P.O. Box 396, Tecumseh, MI 49286 by 10/8/01.



TECHNICAL THEATRE - full-time tenure track position; MFA required; The new faculty would be expected to teach and develop classes in Technical Theatre (i.e. Lighting Design) as well as oversee the technical components of the play production (i.e. set construction). Expertise in AutoCAD and computer lighting applications is required. Experience in university teaching and technical theatre work is required. Search chair: Bob Ritz, Associate Professor of Theatre/ Scene Design. Shafer 15; (860) 465 - 5124. Screening will begin immediately and continue until position is filled. Please send current vita, a statement of teaching philosophy and documentation of teaching ability (where appropriate), and three (3) letters of recommendation to appropriate individual listed above at the following address: Eastern Connecticut State University, 83 Windham Street, Willimantic, CT 06226. Eastern can be visited at: <http://www.easternct.edu>. Eastern is an AA/EEO Employer. Women, members of protected classes and people with disabilities are encouraged to apply.

ASSISTANT PROFESSOR, COSTUME DESIGN AND HISTORY

Bucknell Department of Theatre and Dance seeks costume designer and costume historian to teach in undergraduate liberal arts program. Teaching responsibilities include costume design, history of costume and fashion, introduction to theatre, and a senior capstone on clothing in the college's general education program. Design or supervise student design for three theatre productions and share design for two dance productions annually. Oversee costume shop and work of costumer and student assistants. Qualifications: M.F.A. required, previous teaching and professional design experience preferred. Entry-level tenure-track position beginning August 2002. Send letter of application, curriculum vitae, and three letters of recommendation to Elaine Williams, Chair of Search Committee, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. We will begin screening applications October 15, 2001. Bucknell University encourages applications from women and members of minority groups. AA/EOE.



TECHNICAL ASSISTANT The Theatre School/DePaul University: Looking for a self-motivated individual to join our technical theatre staff. Duties would include the training, supervision and evaluation of theatre students in a conservatory setting. Desired skills include a working knowledge of rigging, sound and lighting systems, the ability to operate major power tools, capability to generate working drawings necessary to build scenery and the ability to drive trucks up to 24' long. The position is available immediately. Send resume to: Office of Human Resources, 1 East Jackson Blvd., Chicago, IL 60604 or you may apply on-line at <http://depaulhr.depaul.edu/jobs>. Job# 2950.



THE PENNSYLVANIA STATE UNIVERSITY, THE ALTOONA COLLEGE invites applications for a tenure-track position in Theatre Arts in the Division of Arts and Humanities. The candidate should have an emphasis in technical theater and scenic design with professional design credits and the

ability to teach introductory courses in theatre arts. The credentials to direct one play during each academic year are highly desirable, as is interest in helping to develop our new B. A. in Integrative Arts. Professional design experience required.

Penn State Altoona is located in a suburban setting forty-five miles from the University Park Campus. The approximately 3800 undergraduate students can complete one of ten baccalaureate majors or nine associate degrees at Altoona. The college also offers the first two years of 190 Penn State baccalaureate degrees. Degree offerings at Penn State Altoona will continue to expand.

The position requires an earned doctorate or M.F.A. and B.A. in Theatre or Technical Theatre and is a tenure-track appointment at the level of assistant professor or at a rank commensurate with qualifications beginning in Fall 2002. Applicants should present a record of evidence and potential effectiveness in teaching, research/creative accomplishment, and service. Candidates with a commitment to undergraduate education, interest in undergraduate research and creative accomplishment, and/or experience in program development will be given strong consideration. Penn State Altoona offers a competitive salary and attractive benefits package.

Applicants should send a letter of application establishing their qualifications; a current vita; a description of teaching philosophy and evidence of teaching effectiveness; a statement and portfolio of research and/or creative interests and accomplishments; transcripts (official transcripts required at the time of an interview); and a minimum of three letters of reference. Review of applications will begin the week of November 1, 2001, and continue until the position is filled. All inquiries and applications should be sent to: Chair Search Committee for Theatre Arts, Penn State Altoona, Pos #: S-11308, 3000 Ivyside Park, Altoona, PA 16601-3760. For additional information about Penn State Altoona, please visit our web page at <http://www.aa.psu.edu>. Penn State is committed to affirmative action, equal opportunity and the diversity of its workforce.

CONVENTION & THEATRICAL FACILITIES PRODUCTION ASSISTANT

(\$30,555-\$43,326) This is a dynamic, fast paced position which provides consultation to clients for technical systems, and is responsible for the installation and operation of various technical systems used in support of theatrical, convention, and meeting activities at the Orpheum Theater, Symphony Hall, and Civic Plaza. Successful applicants need to possess two years of experience in the installation and operation of sound systems, theatrical lighting, projection equipment and other systems used in a theatrical or large public facility or possess an associate degree in theater arts or a related field. Applications will be accepted beginning July 30, 2001. Please apply at the City of Phoenix Personnel Department, 135 N. 2nd Avenue, Phoenix, AZ 85003 or call (602) 262-6277 for an application. Visit us at www.phoenix.gov. AA/EEO/D



TECHNICAL DIRECTOR - The Laguna Playhouse is seeking a fully qualified Technical Director. Candidate should be self motivated, energetic, adaptable and experienced in all phases of technical theater. Responsibilities will include but not be limited to the supervision and training of shop staff, maintaining equipment, working from drawings or verbal instructions. Capable of generating working drawings. Must be skilled in building with wood and metal. Rigging skills are necessary. A knowledge of sound and lighting systems a plus. Must be able to drive a stick shift. The Laguna Playhouse is a LORT C theater which produces 7 Main Stage and 4 Youth Theatre productions a year. This is a full time salaried position with full benefits. Send resumes to: Production Manager, Laguna Playhouse Annex, 23402 South Pointe, Laguna Hills, Ca. 92653.



CORRECTION

The phone number for Southwest Airlines was incorrect in the September issue of *Sightlines*. The correct number is **800-433-5368**. To receive a 10 percent discount on travel to the Annual Conference & Stage Expo in New Orleans, please use reference ID code R6656.

USITT CALENDAR: October 1, 2001 - January 21, 2002

October 2001

- 1 **Regional Sections:** Funding requests for current fiscal year due to VP Sections & Chapters
TD&T: Fall editorial deadline
Conference: Session, biography, and Conference Program materials deadline
- 2 **Architecture Awards Program:** Entry deadline
- 3 **Conference:** Student Volunteer Program application available at www.usitt.org
- 5 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit reports and budget requests to officers
- 12-14 **Alberta:** Annual General Meeting & Workshop Weekend, Red Deer College, Alberta, Canada
- 13 **Inland Northwest:** Fall meeting, Western Washington University
- 15 **Sightlines:** December editorial deadline
- 16 **Institute Business:** Officers' Board Reports due
Budget: Officers' Budget Requests due to Treasurer
- 24 **Institute Business:** Board Reports distributed
Budget: Budget preparation documents posted on line
- 27 **Ohio Valley:** Fall Conference at the University of Toledo Center for Visual Arts.

November 2001

- 1 **Conference:**
- Very Early Registration deadline – New Orleans Conference & Stage Expo
- Awards for Young Designers & Technicians in the Performing Arts nominations deadline
- Student Volunteer Program applications deadline
- Updates for December Conference meeting due
Costume Research Journal: Spring editorial deadline
- 1-3 **Southwest Regional Section Conference:** with SWTA, Irving Arts Center, Irving, Texas

- 2-3 **Institute Business:** Board of Directors Meeting, Orlando, Florida
Finance Committee meeting, Orlando, Florida
- 2-4 **New England Regional Section:** meetings at 50th NETC Conference, Boston, Massachusetts
- 9-12 **OISTAT:** Governing Board meeting, Hong Kong
- 12-14 **OISTAT:** Scenography Commission and Publications & Communication Commission meeting, Manila, Philippines
- 15 **Sightlines:** January editorial deadline
- 16 **Conference:** Stage Management Mentoring application deadline
- 16-17 **Conference:** Conference Committee meeting, New Orleans
- 30 **TD&T:** Winter editorial deadline

December 2001

- 1 **Conference:** Conference Program ad deadline
- 12 **Conference:** Advance Registration deadline – New Orleans Conference
- 15 **Sightlines:** February editorial deadline
Election: Ballot deadline
Conference: New Orleans Housing reservation deadline
- 19 **Institute Business:** New Orleans meeting Call for Reports issued
- 22 **Conference:** Young Designer's Forum deadline

January 2002

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



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New Orleans
February 13-16
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