



usitt

SEPTEMBER 2000

#### IN THIS ISSUE

##### NEWS

Costume Symposium Report .....	1
To the Editor .....	2
Errata .....	3
Sapsis Rigging Award .....	3
New Stage Management Award .....	3
Publications Survey on the Way .....	4
Nominations .....	4
New Publication Available .....	5
ESTA Market Research Program .....	5
Update: Lighting Design Graphics .....	5
New Costume Techniques Learned .....	6
Attention Digital Designers .....	7
Tech Expo 2001 - Need Help? .....	7
Chesapeake Section Conference .....	8
Meetings in Kansas City .....	8
USITT Archives Move .....	9
Lighting Commission on Education ....	10
2001 Architecture Awards Program ...	12
ESTA Technical Standards Program .....	16
<b>ANNUAL CONFERENCE &amp; STAGE EXPO</b>	
Sessions Spotlight California .....	14
Special Exhibitions on Stage .....	14
Exhibit Space Going Fast .....	15
<b>OFFICE REPORT</b>	
Contributing Member News .....	10
Sustaining Member News .....	10
Industry & People News .....	11
Lost Members .....	11
<b>CLASSIFIED ADS</b> .....	16
<b>USITT CALENDAR</b> .....	Back Page

UNITED STATES INSTITUTE FOR  
THEATRE TECHNOLOGY, INC.

# sightlines

**H**edda Hopper, move over! The USITT Costume Design & Technology Commission is taking your place! At least in the area of HATS!

On August 2 to 5 and August 5 to 8, 50 members of USITT had the privilege of participating in the Costume Commission's annual summer symposium. This year the symposium featured a Millinery Master Class taught by Mela Hoyt-Heydon. Mela is the Costume Designer and Chair of the Department of Theatre at Fullerton College in Fullerton, California. Mela owns her own millinery business and is frequently called on to construct hats for the film industry.

During the three-day workshop, participants constructed five hats, working with woven straw hoods, capelines (cartwheels) and straw braid. The hats spanned a time period from the late 18th century to the present.

One of the best features of the workshop was the opportunity to work with "non-traditional" hat blocks. The first hat we blocked was an early 19th century bonnet that was blocked on a plastic flowerpot. Later we blocked the crown of a large early 20th century hat that Mela dubbed "the Titanic hat" using a plastic storage container, appropriately for southern California, a "tortilla keeper." Everyone was looking forward to visiting his or her local stores and "trying on" the plasticware to see which would make the best hat blocks. Later in the workshop, we also had the opportunity to block hats on traditional wooden hat blocks. For this project, each participant was able to choose a hat block or blocks that would produce a unique chapeau. For many participants, this project involved blocking the brim and crown separately and learning the proper technique for joining the two sections of the hat. For those who chose to use a one-piece block, the trickiest part of the project happened when it came time to remove the hat from the block. The straw proved very resilient however and no hats were distorted by the pushing and pulling required to remove the hat from a one-piece block.

## HATS GALORE AT USITT COSTUME DESIGN & TECHNOLOGY COMMISSION MILLINERY MASTER CLASS



Participants in the first session of the Millinery Master Class model their *Titanic* hats

Photos by Debra Krajec



Master instructor **Mela Hoyt-Heydon** demonstrates how to make a *Titanic*-style picture hat



**Rebecca Cunningham** works on her straw "flowerpot" bonnet

continued on page 2 ►

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

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 craftspersons; stagehands; architects; theatrical consultants; acousticians, performing arts educators and staff; and performing arts manufacturers, suppliers and distributors throughout the United States, Canada and 40 other countries.

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

Annual membership dues are:

Individual - \$85, Professional - \$130,  
Joint - \$125, Senior - \$68, Student - \$51,  
Organizational - \$130, Sustaining - \$500,  
Contributing - \$900

#### USITT OFFICE & SIGHTLINES

##### EDITORIAL STAFF

Carol B. Carrigan, *Finance Manager*

Stacy C. Darling, *Administrative Assistant*

Monica L. Merritt, *Administrative & Membership Associate*

Michelle L. Smith, *Membership & Ad Sales Manager*

##### ASSOCIATE EDITOR

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

##### MANAGING EDITOR

Christine L. Kaiser

Photos appearing in this issue not indicated otherwise are by Thomas E. Thatcher and Christine L. Kaiser

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

6443 Ridings Road  
Syracuse, NY 13206-1111 USA  
phone: 800-93USITT (800-938-7488)  
315-463-6463  
fax: 315-463-6525  
e-mail: [info@office.usitt.org](mailto:info@office.usitt.org)  
web: [www.usitt.org](http://www.usitt.org)

Volume XL Number 7

© 2000, United States Institute for Theatre Technology, Inc.

USITT *Sightlines* (ISSN: 1048-955X) is published 10 times a year (January, February, March, April/May, June, July/August, September, October, November, December) and Special Issue (October) by United States Institute for Theatre Technology, Inc.

POSTMASTER, send address changes to USITT, 6443 Ridings Road, Syracuse, NY 13206-1111. Periodical postage is paid at Syracuse, NY

► continued from page 1



Pat Martin models her tea party hat

For many of the participants, this was their first opportunity to work with lengths of straw braid. We used the straw braid to construct the brim of a fabric-crowned bonnet similar to hats seen in A & E's production of *Pride and Prejudice*.

One of my favorites was the straw-brimmed and fabric crowned garden party hat from the late 1910s to 1920s. Everyone was able to choose their own fabric for this project from an array of pastels, and later we were also able to select flowers to use to trim this hat. When we gathered for a group picture wearing these hats, we did indeed look as if we were preparing for tea or lemonade on the lawn.

Those of us in the first session had one logistical difficulty to overcome: a brownout on our first day of work! As we all sat industriously sewing on the brim of our straw braid hat the power went out! However, Mela and her two capable assistants, Martha Davis and Lena McClure, didn't even bat an eye. They had warned us that this might happen in such hot California weather and were prepared. We quickly relocated to the Theatre Department Costume Shop, where we were able to cut out the fabric crown pieces for our "Garden Party" hats and spend time working on trim items that needed to be done by hand.

Fortunately, this little inconvenience only occurred once and during the following days, we had no further electrical emergencies.

Each day we were treated to a gourmet box lunch, which we ate in a shaded courtyard near the workshop site. Mela and her assistants also made sure that late afternoon chocolate treats and plenty of coffee, water and cold drinks fortified us during the day. On the last workday, we stayed late to pack our creations for shipping and to learn how to build fabric flowers to trim our future projects. Our evening meal was take-out pizzas and we were all overwhelmed when they arrived. Most of us had never seen pizzas that were that large! They were the size of Vegas

showgirl hats!

As a culminating event for the participants in the first session and an auspicious beginning for those in the second, we spent Saturday in an orgy of shopping in the Los Angeles textile and garment district. This several block area of downtown LA was better than Disneyland to a bunch of designers and costumers! The number of fabric stores was mind boggling, as was the array of merchandise and the bargains. Everyone shopped to their heart's content and then hopped on the bus for a trip to AlterYears, a retail and mail-order store featuring period patterns, resource books, sewing notions, etc. More shopping occurred, and the store also offered to ship not only merchandise purchased at AlterYears, but also items bought in the textile/garment district, to the participant's home or work address. This was much appreciated by those of us from locations where fabric stores are pitifully scarce, and who bought bags full of fabric in LA!

After this very full day, we finished with dinner together at Bobby McGee's, which was very appropriately a theme restaurant where all the waitpersons dress in costumes!

The next morning it was homeward bound for those in the first session, while those in the second session were just beginning their "adventure in millinery."

A million thanks to Mela Hoyt-Heydon and her wonderful assistants, Martha Davis and Lena McClure, for an absolutely marvelous experience.

**Donna C. Conrad**

*St. Cloud State University*



#### TO THE EDITOR:

In response to Kyle Carson's enthusiastic letter printed in the July/August issue of *Sightlines*, for the past three years (and continuing this year) the Heart of America Section of USITT has awarded two \$500 Travel Grants to Theatre Technology students in our section in support of their attendance at the USITT conference. I agree with Kyle that involvement in USITT and attendance at its conferences provides a real benefit to students. I therefore join in calling for other sections to develop scholarship/grant opportunities for their students.

Sincerely,

**Sharon Sobel**

*Chair, USITT/Heart of America Travel Grant Committee; Associate Professor, University of Nebraska @ Omaha*

## ERRATA

*We received a note from Chuck Williams about the August issue of Sightlines, correcting page 19, "Glimpses of the News from our Past":*

"The 1973 Conference was NOT held at Webster College but rather at a downtown hotel in St. Louis. I don't remember the name of the hotel. We visited Webster College, specifically the Loretto-Hilton Center, where the photograph was taken.

"I remember this Conference very well because I was elected to the Board at this time to fill a vacancy. Peter Sargent and I were the two nominees and I was the one elected. Peter at that time was the Conference Chair as well as Department Head at Webster."

### Chuck Williams

*Past President 1977-80*

*NOTE: Further research shows that the Conference was headquartered at the Bel Air East Hotel. We thank Mr. Williams for the clarification.*

In a classified advertisement for Indiana University's Department of Theatre and Drama a typographical error changed the word "electrician" to "electrican." We regret the error.

## UNCLE BILL'S GIVING AWAY THE STORE!

Well, not really, but it will seem that way to the four USITT student members who will get to attend Professional Development Workshops at the Long Beach Conference courtesy of the new **Sapsis Rigging Professional Development Award**.

Because of the extremely generous support of Sapsis Rigging Entertainment Services, Inc. the USITT Office will stick someone's hand into the cookie jar and pull out the winning names of four of our students who have already signed up for either the Structural Design for the Stage Part II or the Electrical Safety Workshop. Two for each PDW will be chosen. Then the winners' PDW fees will be refunded and they'll get to attend anyway!

Seriously, Bill Sapsis (known and loved by almost everyone in the stagecraft industry as Uncle Bill) has created this program to allow USITT student members to save some bucks, while participating in some of the best Professional Development Workshops around. There will be no application process, only those al-

ready signed up for PDWs will be eligible. The random drawing will take place under the tightest security possible in the USITT Office in Syracuse, presided over by at least two technicians qualified in fall arrest protection and ping pong.

Please do not appeal to Uncle Bill, he's already said there are just so many eager students he can fend off before he starts looking for detonation-based crowd control devices.

You can, however, help us. Next time you see or talk to any of the fine folks from Lansdowne, Pennsylvania, let them know how much this new program is appreciated. It is the first of its kind for the Institute, but Bill always has been a trend-setter.

## NEW YOUNG DESIGNERS & TECHNICIANS AWARD



### STAGE MANAGEMENT AWARD

Young stage managers at the start of their professional lives are now eligible for recognition thanks to generous donations which will make the new USITT Stage Management Award possible.

USITT will now give eight different Awards for Young Designers & Technicians to individuals who have demonstrated excellence or outstanding potential in specific areas ranging from technical direction to makeup design.

Creating an award for stage managers has long been a goal of the Institute, to recognize students in this special area of production. It can be seen as an extension of the Stage Management Mentor Program which takes place each year as part of the Conference & Stage Expo.

Robert Scales, a long-time member of USITT, and Charlie Richmond of Richmond Sound Design, Ltd. were instrumental in creating the Stage Management Award by making the cornerstone financial contributions to launch the award. Their continuing support is much appreciated. Bob also helped establish the criteria which will be used for applications and spearheaded the drive to have other stage managers contribute to enlarge the scope of participation.

One unique aspect of the Stage Manage-

*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.

## BOARD OF DIRECTORS

### EXECUTIVE COMMITTEE

**William Byrnes**

*President*

**Elizabeth Lewandowski**

*Secretary*

**Christine L. Kaiser**

*Treasurer*

**Bruce Brockman**

*VP for Commissions*

**Eric Fielding**

*VP for Communications*

**John Uthoff**

*VP for Conferences*

**Bill Teague**

*VP for Programming*

**Elynmarie Kazle**

*Interim VP for Membership & Development*

**LeRoy Stoner**

*VP for Sections & Chapters*

**Normand Bouchard**

*VP for Special Operations*

**Leon I. Brauner**

*Immediate Past President*

**Richard Durst**

*Chair, International Committee*

## DIRECTORS AT LARGE

1998 - 2001

**C. Lance Brockman** **Timothy Hartung**

**Timothy Kelly** **LaDonnie Lehman**

**Sylvia J.H. Pannell** **Richard Stephens**

1999 - 2002

**Richard Devin** **Ralph Funicello**

**Mitchell Hefter** **Cindy Limauro**

**Lisa Westkaemper** **Craig Wolf**

2000 - 2003

**Richard Durst** **Laura K. Love**

**James L. Moody** **Richard Pilbrow**

**Donna Ruzika** **Bill Sapsis**



## HONORARY LIFETIME MEMBERS

RICHARD L. ARNOLD  
WILLARD F. BELLMAN  
JOY SPANABEL EMERY  
TED W. JONES  
JOEL E. RUBIN  
SAMUEL H. SCRIPPS  
TOM WATSON

## CONTRIBUTING MEMBERS

ARTEC Consultants Inc  
Automatic Devices Company  
The Barbizon Companies  
J.R. Clancy, Inc.  
Clear-Com Intercom Systems  
Electronic Theatre Controls (ETC)  
Entertainment Design/Lighting  
Dimensions  
Entertainment Services & Technology  
Association (ESTA)  
GAMPRODUCTS, INC.  
H & H Specialties, Inc.  
InterAmerica Stage, Inc.  
Jack A. Frost Ltd.  
KM Fabrics, Inc.  
Kryolan Corporation  
The Light Source  
Protech  
Rosco Laboratories, Inc.  
Rose Brand Theatrical Fabrics,  
Fabrications & Supplies  
Sapsis Rigging Entertainment  
Services, Inc.  
SECOA  
Stage Directions Magazine  
StageRight Corporation  
Strand Lighting  
Syracuse Scenery & Stage  
Lighting Co., Inc.  
Texas Scenic Company  
Vari-Lite, Inc.  
Vincent Lighting Systems  
Walt Disney World Co.  
Wenger Corporation

## SUSTAINING MEMBERS

A.C. Lighting Inc.  
Altman Stage Lighting  
American Harlequin Corporation  
American Specialty Lighting  
Apollo Design Technology  
Auerbach + Associates  
A V Pro, Inc.  
Baer Fabrics  
Ballantyne of Omaha/  
Strong International  
Bandit Lites, Inc.  
Ben Nye Makeup  
Big Image Systems AB  
BMI Supply  
B.N. Productions, Inc.

► continued from page 3

ment Award is that each year it will honor one experienced stage manager as well as a young practitioner of the craft. Our hope is that the experienced stage manager will, each year, be on hand to present the award.

Winner of the Stage Management Award will be invited to the Annual Conference & Stage Expo and will receive a \$1,000 check as well as the recognition the award carries. The award will also include a ShowMan Show Control software license with free maintenance for one year from Richmond Sound Design, Ltd.

The Stage Management Award will be given annually to a person who is no more than 10 years from her or his high school graduation, and has completed or will soon complete a bachelors or masters program.

Award candidates must be nominated by a USITT member and submissions for the award will include two letters of recommendation, resume, a prompt book and actual examples of all tools of the trade used in a recent production.

A complete nomination form and rules for all Awards for Young Designers & Technicians is available from the USITT web site at [www.usitt.org](http://www.usitt.org).

### Elynmarie Kazle

*Vice-President for Membership & Development*



## PUBLICATIONS SURVEY

"Heads Up," as we say in theatre. Please be on the lookout for the **USITT Publications Survey 2000**. In late September or early October many of you will receive a survey from Oppenheim Research asking for your opinion about three key USITT publications. This is the first time USITT has undertaken a detailed survey of its members about *TD&T*, *Sightlines* and the *Membership Directory & Resource Guide*.

We want to know what you think about the content, look, and range, as well as gather your ideas about what you would like to see in our publications. We are planning to report member responses to the Board by the March Board of Directors meeting and therefore we really would appreciate your returning the survey as quickly as possible. A summary report of the survey will be featured in "Inside USITT" late next spring. Thanks in advance for your assistance and we look forward to your participation in the **USITT Publications Survey 2000**.

### Bill Byrnes

*President*

## CALL FOR NOMINATIONS FROM THE MEMBERSHIP

The Committee on Nominations has completed its work for the 2001 election of officers and directors at large. The nominated slate for the ballot is listed below. The Committee on Nominations would like the members to consider the option stated in the By-Laws which allows USITT members the opportunity to add names to the slate through due process. Although the Committee has rigorously sought input from many constituencies in creating this year's slate, and the members are confident that the names presented are highly representative of the wide variety of member interest groups, professions, and regions, occasionally we have heard dissatisfaction from a member over choices presented.

We would like to remind you that, according to the By-Laws, "Additional nominations for each elective office may be presented by petition, supported by no fewer than fifty signatures verified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee and a brief biographical description."

In order to take advantage of the convenience of electronic communication and to allow a more speedy process to members wishing to present additional names for inclusion on the ballot, we offer the following process for petition by e-mail:

1. Confirm with the person nominated that she/he agrees to run for the position;
2. Collect the names of at least 50 current USITT members who have agreed to support the nomination;
3. Forward by e-mail to Nominations Committee Chair Richard Devin [devinr@colorado.edu](mailto:devinr@colorado.edu) by November 15 the name and brief bio of the person presented for nomination for office or director at large, as well as the list of names and e-mail addresses and/or phone numbers of those supporting the nomination;
4. The chair of nominations will verify the current membership of those who endorse the nomination and then confirm the support of each signer;
5. If all is in order, the name will be added to the slate.

We hope that this easier option for presenting a nomination will allow the membership a new convenient process of participation and involvement.

The Committee on Nominations presents the following slate for voting for 2001 officers

and directors at large:

For President-Elect:

Bruce Brockman

For Vice-President for Commissions:

Dennis Dorn

Kim Williamson

For Vice-President for Conferences:

John Uthoff

For Vice-President for Membership &

Development:

Elynmarie Kazle

For Secretary:

Elizabeth Lewandowski

For six positions as Directors at Large:

Joe Aldridge

LaLonnne Lehman

Alexandra Bonds

Jean Montgomery

Louis Bradfield

Richard Thomas

Daniel Guyette

Kim Williamson

Rachel Keebler

Stephanie Young

Carl Lefko

Tom Young

**Richard Devin**

*Chair, Nominations Committee*

## NEW PUBLICATION AVAILABLE

Lynn Pectal's *Costume Design: Techniques of Modern Masters*, has returned to print and is now being offered by USITT as a service to members.



*Costume Design: Techniques of Modern Masters* received the Golden Pen Award in 1994, when it was recognized as a "significant addition to the body of literature in theatrical design." It was also noted that the author "truly captured the voices of the modern masters."

Back in print at last, Mr. Pectal's lavishly illustrated book of "conversations" with 18 leading costume designers of Broadway, film, television, ballet and opera presents rare insights to each designer's approach and the design process from conception to completion.

The book is priced at \$22 for members and \$29 for non-members of the Institute. It is available on the web or by calling the USITT Office at 800-93USITT. *Costume Design* and *Structural Design for the Stage* will both be featured in the 2000-2001 version of Publica-

tions Available which was recently mailed to all members.



## USITT MEMBERS CAN BENEFIT WITH ESTA'S NEW MARKET RESEARCH PROGRAM

The Entertainment Services and Technology Association announces the launch of the ESTA Market Research Program for Manufacturers, the only study of its kind in the entertainment technology industry. Participation is open to manufacturers from around the world. ESTA is pleased to offer special pricing to USITT members.

Responding to the long standing industry need for market data, ESTA has enlisted the cooperation of associations around the world, including USITT, to make this a truly global effort. The purpose of the program is to provide manufacturers with accurate market information which they can use for business planning, product development, charting trends, obtaining financing, and valuing their business.

Market data will be collected and reported quarterly. The report will include specific product categories in both wholesale dollars and, where applicable, units sold, broken down by geographic markets; United States, North/Central America, South America, Europe/Africa/Middle East, and Asia/Pacific rim. The initial product categories are in the areas of lighting, rigging, staging, and atmospheric effects. The report will also chart growth by product category against the same quarter in the prior year and on an annual basis, and will indicate what percentage of an overall product category a specific subcategory represents.

Because confidentiality is a major concern to all parties, an independent, experienced accounting firm has been engaged to collect, compile and disseminate the data so that no one outside of the accounting firm will ever see an individual company's information. From the moment the accounting firm receives the data they follow a series of procedures designed to protect a company's identity, which includes the ultimate destruction of all raw data received. The data contained in the final report will contain no reference to or identifier for any individual company. A general, alphabetical listing of participating companies will accompany each report so participants will know how many companies contributed to the report. In

developing these procedures, ESTA has followed guidelines used by many other trade associations and market research firms and is confident about its ability to protect participants' information.

Only participating companies will have access to the detailed reports. Companies may sign up to participate in the initial reports from now through December 2000. The next opportunity will not come until January 2002. No company will be allowed to join the report part way through the year as this would skew the numbers and the growth calculations for the year.

ESTA and USITT hope you will join in this unique, industry-wide endeavor and take away the guess work about market size and your company's share of the market. For more information or an application, please contact Lori Rubinstein at ESTA at 212-244-1505.



## UPDATE: LIGHTING DESIGN GRAPHICS

Some of you may remember that the Lighting Commission has been working on a revision of the *Recommended Practice of Lighting Design Graphic Standards* for both CADD and hand drafting. The USITT Board of Directors passed a *Recommended Practice* in 1991. L.J. DeCuir graciously chaired a committee to revise the *Recommended Practice* for several years and developed an initial document. This document was sent out for comments and critique.

A new working group, a subcommittee of the USITT Standards Committee, under the leadership of Vickie Scott, Lighting Vice-Commissioner for Special Projects, was charged with refining the work. The working group includes Craig Wolf, Willard Bellman, Steve Shelley, Robin Schraft, and Ellen E. Jones (ex-officio member). The good news is that as a result of a retreat in Long Beach, the group is nearing release of a document for canvas! Look for additional information upcoming in *Sightlines*.

The group started their work based upon the 1991 document, understanding the need to create symbols that were appropriate for both CADD and hand drafting. Some archaic symbols were dropped and new ones have been added. For example, symbols for luminaires using arc source lamps and symbols for intelligent fixtures will be included.

*continued on page 6* ►

The process for creating any kind of standard or recommended practice is established by the Standards Committee, chaired by Jerry Gorrell. USITT adopted a *Procedure for Creating Standards* in 1992 (available by download from the Standards Committee section of the USITT web site.) This procedure is based on the ANSI Canvas method, one of the various methods that can be used for establishing consensus (ESTA and NFPA each use different approaches). The group working on the lighting revision is actually a subcommittee of the USITT Standards Committee.

The working group debated some philosophical questions before settling down to specifics. One initial impulse was to say there should be no *Recommended Practice* because professional designers will not change their drafting practices. The group finally realized that an opportunity to outline some standardization was important not only for working professionals, but for those entering the marketplace and learning the design process.

A second major issue was the debate over the specificity of each luminaire icon. Attempting to provide a symbol for every manufacturer's instrument variation would create a document that was obsolete as soon as it was published. The decision was made to group types of instruments under generic symbols and encourage designers to use additional shading and symbols to define various manufacturers' equipment.

The committee needs your input to develop the final form of this revised *Recommended Practice*. Everyone is welcome to comment. The working group is particularly interested in hearing from those with extensive experience in the entertainment industry.

Watch for October *Sightlines* for more information on how you can contribute!

**Ellen E. Jones**  
*Lighting Co-Commissioner*



## LEARNING NEW COSTUME TECHNIQUES

Many Costume Design & Technology Commission members were quite busy learning new techniques this summer. Several workshops were held across the country, in addition to our 2000 summer Costume Symposium.



## COSTUME RENDERING

A Costume Rendering Workshop, taught by commission member Nic Ularu, was held June 5 to 10 at Smith College in Northampton, Massachusetts. Nic's report on the workshop follows.

In the teaching and professional costume design world there are a lot of wonderful costume designers who are able to create amazing costumes, but are not able to do "good" renderings. Sometimes it is really unpleasant when you have to present your portfolio or your sketches for a performance and people judge your work based on your renderings alone, and not on the quality of your actual completed costumes.

The aim of this workshop was to find different ways to improve the qualities of renderings by exploring different traditional and non-traditional techniques, with a focus on rendering with the computer.

In our work as costume designers, we sometimes face a paradox: we work with clothes, which cover the human body, but we forget the correct representation of the body in our sketches. Based on the assumption that the ideal costume rendering is a fine art work, and not a pure technical drawing, I began the workshop by doing two sketch sessions using a nude model. I think it was really beneficial for the participants to remember the proportions, the artistic and anatomical aspects of the human body.

The second step was to "dress" those nude sketches by using traditional or collage techniques.

I want to use this opportunity to thank Catherine H. Smith, professor of costume at Smith College for her organizing efforts which made the workshop possible, and for her very interesting session of *suomi-e* technique.

All the works, including collage technique, *suomi-e* techniques, and some renderings of the participants' past designs were used in the second and the main part of the workshop, which focused on rendering with the computer.

The philosophy of the workshop was to use digital technology as a means to an end and not an end in itself. In other words, the participants learned the use of the computer in rendering while preserving the impression of directness of touch of the rendering. The computer manipulation of the renderings with Adobe Photoshop functioned as an intermediary phase in the rendering process.

Among the advantages offered by this technique is the freedom to experiment with different colors, shapes and contrasts, without being afraid to ruin the sketches. Another benefit is



**Shozo Sato** demonstrates a kabuki character pose



From left, **Kathleen Donnelley**, **Amy Rohrberg Wilson**, **Gwen Nagle**, **Betty Blyholder**, **Anne Croteau**, **Naomi Arnst** and **Kim Schnormeier**, show their creations in the garden of Japan House.



**Shozo Sato** attaches a dragon head dress to **Michael Goldberg** in preparation for a kabuki dance demonstration.



that one can obtain some special or unexpected effects which are difficult to achieve through traditional techniques.

The participants were: Deborah Bell, John Binkley, Carol Colburn, Phillip Contic, Ruth Grossen, Don Mangone, John Mastrangelo, Jane Snider, Catherine H. Smith and Marry Wayne Thomas. The majority of participants are USITT members, members of the Costume Commission and are involved both in teaching and professional work. We had a lot of fun together and this workshop provided a great opportunity for us to meet and exchange experiences, methodologies, and skills. Some of the workshop works and new renderings will be presented at the Long Beach USITT Conference in a special exhibition at Stage Expo. We invite you to take a look at what was accomplished.

**Nic Ularu**

*Scenographer/Professor*

### KIMONO CONSTRUCTION MASTER CLASS WITH SHOZO SATO

During the last week in June, several hundred years of Japanese Kabuki Costume History was brought to life at the Krannert Center of the Performing Arts at the University of Illinois. In conjunction with Japan House, the Krannert Center Costume Shop sponsored a master class in traditional theatrical kimono construction.

Under the direction of Shozo Sato, founder of the Illinois Kabuki Theatre and theatre artist, the group of nine participants from seven states learned how to measure, lay out, cut, and assemble theatrical kimonos. Construction techniques were guided by long-time KCPA staff cutter Mahin Rassi, who worked with Shozo throughout his time at U of I. She was assisted by staff cutter Rose Kasczmarowski and costume director Bob Haven.

In addition to learning construction techniques, the group visited Japan House on campus to learn the dressing techniques for both street wear kimonos and their theatrical equivalent. After a Japanese box lunch, Jennifer Gunji

explained the history and function of Japan House in the community. She also pointed out that Japan House has been designated as an official Kimono Resource Center in the US in association with the Hakubi Kimono School in Kyoto Japan.

Another highlight of the week was a performance by former U of I Kabuki actor, Michael Goldberg, who came from Chicago to recreate a Kabuki Dragon Dance originally choreographed by Shozo for the opening of The Year of the Dragon at the Art Institute of Chicago last winter. The five day master class culminated with the participants clad in their finished kimonos enjoying a Japanese Tea Ceremony conducted by Tea Master Shozo Sato after which final photos were taken in the Tea Garden on the grounds of Japan House.

**Robert Haven**

*University of Illinois Krannert Center*

### TECH EXPO 2001 - NEED HELP?

The school year is starting for many USITT members. Commercial members are wondering how they will ever fill all of their 2000 orders and where 2001 orders will come from. Much planning for the next nine to 12 months is at hand.

Along with the planning, now is the time to mark your calendars for the Annual USITT Conference & Stage Expo in Long Beach and plan your entry into Tech Expo. The Tech Expo Committee is standing by with sleeves rolled up ready to assist you in planning, writing, and developing your exhibit. This unique program of the Institute affords members the opportunity to share their solutions to technical problems which in turn inspire others to solve their own challenges. The entry deadline is November 20. Application form is in the Conference Preview Guide and on the USITT web site. Don't delay, do it today.

*continued on page 8 ►*

### ATTENTION DIGITAL DESIGNERS!

Long Beach 2001 will be the place for the first digital design exhibit for USITT. The Scene Design Commission is sponsoring a new exhibit titled **FILL THE SCREEN: A DIGITAL DESIGN EXHIBIT** which will display, via computer monitors, theatrical designs including sets, costumes, and lights created primarily using digital media (e.g. 3D CAD, PhotoShop, Painter, et al.). See the application form for more details or contact the Exhibit Coordinator, Kent Goetz, at [klg2@cornell.edu](mailto:klg2@cornell.edu).

### SUSTAINING MEMBERS

CAE, Inc./Leprecon/Littlite  
California Institute of the Arts  
Center Theatre Group  
Chicago Spotlight, Inc.  
Christie Lites Manufacturing Ltd.  
City Theatrical Inc.  
Coffing Hoists  
Columbus McKinnon Corp.  
Crescit Software, Inc.  
The Crosby Group, Inc.  
Crouse-Hinds Molded Products  
Custom Rigging Systems, Inc.  
Darcor Caster  
Dazian LLC  
Design Lab Chicago  
Digitronics, Inc.  
Dove Systems Inc.  
Eastern Acoustic Works  
Electronics Diversified Inc.  
Engineering Harmonics, Inc.  
Entertainment Lighting Services  
Farthingales  
Foy Inverterprises, Inc.  
GALA, A Division of Paco Corp.  
Geni Electronics Co., Ltd.  
Gerriets International Inc.  
Graftobian Theatrical Make-up  
Grand Stage Company, Inc.  
Gray Interfaces  
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  
Mole-Richardson Company  
Moonlight Illumination Co.

## SUSTAINING MEMBERS

Musson Theatrical, Inc.  
Mutual Hardware Corp.  
nest  
Nemetschek North America  
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 Arts Lighting, Inc.  
Production Intercom, Inc.  
Quinette France  
Scéno Plus Inc.  
Schuler & Shook, Inc.  
Sculptural Arts Coating, Inc.  
Selecon  
South Dakota State University  
Spotlight S.R.L.  
Stage Decoration & Supplies, Inc.  
Stage Equipment and Lighting, Inc.  
Stage Research, Inc.  
Stage Technologies  
Stagecraft Industries, Inc.  
STAGEWORKS  
Staging Concepts  
Steeldeck Inc.  
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.  
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.**

Should you have any questions, contact Mark Shanda, Tech Expo Committee Chair, at his office at 614-292-0878 or via e-mail at shanda.1@osu.edu.

**Mark Shanda**  
*Chair, Tech Expo Committee*



## CHESAPEAKE SECTION PLANS JANUARY MEETING

The USITT Chesapeake Regional Section announces its annual conference and stage exposition to be held January 20, 2001, at Towson State University, Towson, Maryland. Our hosts this year are Jay Herzog and Tom Cascella.

We are offering a variety of workshops and special seminars such as a series presentation of local designers; a professional series on flying, CAD, and facilities management; a series on trade skills such as technical director's toolbox, and costume shop toolbox, etc.; and we're continuing with our very successful Idiots Guide to Technical Theatre that takes a renewed look at the basics of set construction, lighting, makeup, and special effects to name a few.

As usual we offer a continental breakfast, lunch, and a reception as part of the registration fee. Our vendors from the region will be there as well to demonstrate the latest products and answer your questions on products or services they provide. The facilities provided by Towson for our conference are friendly, easy to access, with plenty of parking, and there may be dorms available for those of you who may be further away. So enter January 20, 2001 in your calendar and join us in support of the Chesapeake Section. For more information check our website at [www.udel.edu/usittchesapeake](http://www.udel.edu/usittchesapeake), or call either Rob Auchter, Regional Section chair at 703-993-2196 or Walt Otto, programming at 301-698-9242.



## KANSAS CITY'S HOT

Kansas City in August was the hot place to be for meetings – especially for members of USITT's Executive Committee, Conference Committee and Executive Director/General Manager Search Committee.

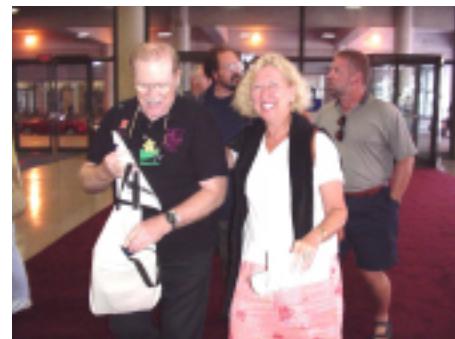
All three groups took advantage of that famous Kansas City hospitality and spent three



Members of the Annual Conference & Stage Expo Committee meets with Executive Committee in Kansas City

days meeting, eating, and seeing what the city had to offer. Everyone came together August 4 for a brief tour of the Kansas City Convention Center and the nearby theatre facility, which was decorated with WPA-era murals. Rick Stephens' MagLite proved to be the only illumination in one portion of the theatre complex which was undergoing renovation.

Kansas City resident Henry E. Tharp, who has played an active part in USITT for many years, helped acclimate those less familiar with the area and then provided restaurant suggestions and guide service. Two members of the Executive Committee, KC native Bruce Brockman and current Kansas resident John Uthoff, commented on the changes that have taken place in recent years.



Henry Tharp and Sylvia Pannell, (with Eric Fielding and Normand Bouchard right behind), catch up on the way to the tour

Members of all three committees enjoyed the many working fountains for which Kansas City is known and most commented on the oversized underwear strung on lines across intersections near the Convention Center. The brightly-died shorts and shirts were part of an ongoing public art project.

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







**Doug Taylor** (standing in front of **Henry Tharp**) points out some of the treasures in his office at UMKC



Vice-Presidents **LeRoy Stoner** (left) and **Bruce Brockman** react to one of Doug's stories, standing under part of the historical lighting equipment collection

## PIECES OF OUR HISTORY FINDING NEW HOMES

A flood of memories washed over those who visited Doug Taylor in his basement office at University of Missouri at Kansas City. Stage lighting fixtures, light boards and component parts were hanging or placed on every available surface. These pieces of history are just a portion of what Doug has collected over the past decades as USITT Archivist. Of just as much interest are the records Doug has kept or collected of USITT's early years and the men and women who created and enhanced the Institute.

Now Doug has decided to retire. As he jokingly points out, they're recruiting three people to do his job at UMKC. Within the Institute, it will take nothing short of a committee to continue the job of sorting, documenting, and preserving the important parts of our past.

The historical lighting equipment needs a new home. Doug has made some inquiries, but as yet there is no home identified. Please do not hesitate to contact the USITT Office if you have suggestions for this equipment.

USITT materials and records; items gifted to USITT from the estate of Jo Mielziner, encompassing some of his non-theatrical designs and papers; a collection of early lighting catalogs from Edward F. Kook; a complete set of *Theatre Crafts/Entertainment Design* magazines, and a selection of technical theatre text books were loaded into a trailer and transported to Syracuse for safekeeping. A newly-formed Archive Committee will be working on the Institute's strategic goal: Engage in activities that document the rich history of the contributions of design and technology to the American theatre, and will work with the office staff to determine the next steps in our efforts to preserve our history.

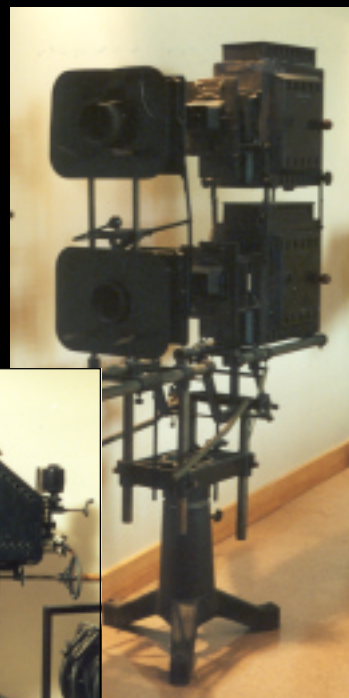
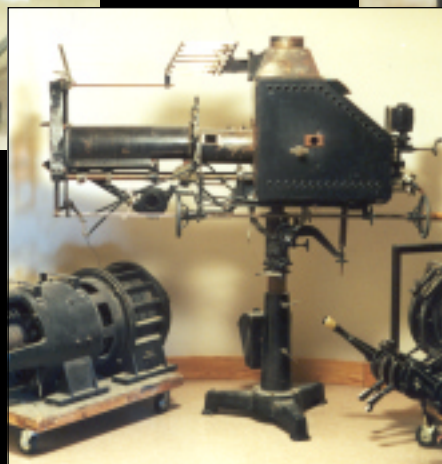
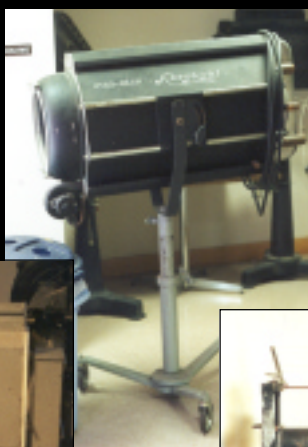
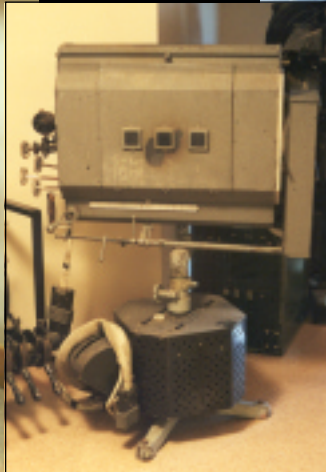
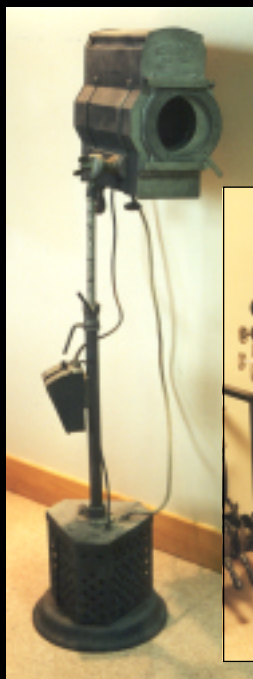
USITT extends its thanks and appreciation to Doug Taylor for his years of service to the Institute as our Archivist, and wishes him well in his retirement. Doug intends to continue his dog show judging in his retirement.

**Bill Byrnes**  
*President*



President **Bill Byrnes** peruses archival material in Kansas City

## SOME OF THE FOLLOWSPOT LIGHTS FROM DOUG TAYLOR'S COLLECTION – IN NEED OF A HOME



## KIDS...DON'T TRY THIS AT HOME!

As the fall semester rolls around again, I find myself preparing for classes, ordering textbooks and redoing the syllabus. I reflect on the previous year, examining what worked and what did not. My students continue to amaze me. They ask why, and why not. The easiest way out is to say: "Look it up in your text" or "Well, you just can't do that." We try not to take that approach and last year was no different.

We were in production and needed to dissolve from one projection to another. A simple problem it seemed, until one of my students said, "Why don't we just get two glass gobos made?" I said "Ok, call a few manufacturers, get some prices, and tell them that we need delivery in three weeks." As I suspected, the price of the two gobos was the entire budget. The student then suggested that we make our own, but using plastic instead of glass.

Your reaction to the suggestion is probably the same as mine, but we learn by doing, so we proceeded with the exercise. My students know more about computers than I ever will. They suggested that we get a JPEG of the image and print it in a reduced size on a transparency. I reminded them that we were dealing with a color image. They measured the size of the Source Four pattern holder, and made several reproductions on regular DeskJet printer transparency media. At this point I was wondering if the pattern holder would ever be usable again, and for that matter, if the Source Four would be damaged.

The moment of truth arrived later one afternoon in the Studio Theatre. We had all of the images laid out on a table next to a 50-degree Source Four. We dropped in the first pattern, and fired up the Source Four on the Remote Focus Unit to 100%. After the smoke cleared, we pulled the pattern out and tried the same image again, this time at 90%. We had just gotten the image to focus when all was lost. We still had not removed all of the transparency off the pattern holder from the first try. You could see the wheels turning in my students' heads.

On the third try they decided to start at 10% and work their way up.

We were able to focus at 10% and then started up the scale in 5% increments, pausing only three minutes. I was sure that by the time we reached 40% the barbecue would be in full swing. Well, 40% came and went, and when we got to 50% I suggested that we leave it at that level, take a break, and discuss what had happened. I must point out that there was very little black in the image and the colors were very

pale. Both points were obviously in our favor.

The break was over and when we returned, to my surprise, the image was still there, being projected 90 degrees to our test surface. I was somewhat impressed, because I was taught that you don't put anything in a pattern holder that will melt. I have the blisters on my fingers to prove it. Yes, I had been at the ETC booth when they first demonstrated the Source Four. I saw the salesperson take the gobo out of the instrument, and touch it with his fingers. Isn't it amazing how it always works in the booth but not at your theatre? I suggested to the students that they let it burn, and I would check it before I went home for the evening.

When I came back at around 5:00, the Source Four and the image were both intact. There I am, standing there next to the instrument, scratching my head and saying, "it is not supposed to do that." But there it was. The instrument was on a boom in the middle of the space and running at 50%. I did the unthinkable. I decided to just let it burn overnight. Please forgive me Dr. Doom. The next morning I went into the theatre and there it was, still at 50%, with no noticeable change in the quality of the image. Who would have thought!

I could not wait for class to start so that we all would discover the results of the experiment. We did another copy of the image for the show, and did the same test on the other projection. The first image was on for 90% of the show and the second was on for the other 10%. We had a two-week run for a total of 10 performances. The original made it through the run.

Don't try this at home. You will be liable. Your results will vary depending on the quality of the image and the amount of color in the reproduction. We did get the level up to 75%, but

lost color very quickly. The long and short of it is, we find teachers often in the most unexpected places and I hope you continue your education. Have a great year.

Here is what is on the burner for Long Beach sessions, sponsored or co-sponsored by the Lighting Commission: THE FALLOUT OF HAVING ASBESTOS, DIMMING WEIRD LOADS, LIGHTING OPERA—AN INTERNATIONAL VIEW, ROUNDTABLE: TEACHING INTRO TO LIGHTING DESIGN, DIGITAL RENDERING FOR THE LIGHTING DESIGNER, LIGHTING THE AQUARIUM, STUDENTS MEET ESTA, THE JOURNEY OF WOMEN IN THEATRE, and ROUNDTABLE: LIGHTING, SOUND, & MULTIMEDIA SHOW CONTROL

### Buddy Combs

*Lighting Vice-Commissioner of Education*



## MOVING – SUMMER TO FALL

Michelle Smith, Membership and Ad Sales Manager, wins this month's contest for the most-traveled person on the staff. She managed to return safely from Spain, where she was on the streets of Pamplona when the bulls passed by, and then packed her bags for the USITT committee meetings in Kansas City (Missouri, you know, not Kansas). To top off her traveling summer, Michelle then decided to

### SPONSORSHIP OPPORTUNITIES: OPENING NIGHT A SELLOUT

Five stellar supporters of USITT have already made the commitment to sponsor Opening Night, a new informal event to be held on the first evening of the 41<sup>st</sup> Annual Conference & Stage Expo in Long Beach.

Apollo Design Technologies, Electronic Theatre Controls (ETC), Entertainment Design/Lighting Dimensions, KM Fabrics and Theatre Services Guide have signed on as sponsors of the inaugural event which will be held at the Hyatt Regency Hotel. All slots for Opening Night sponsorship have been filled.

Sponsorship opportunities are still available for Tech Expo and for a new Nosh to be held Friday afternoon as part of Stage Expo. Four sponsorships for Tech Expo have already been spoken for, by Bandit Lites, Staging Concepts, Theatre Services Guide and Vari-Lite, Inc. and four additional sponsorships are available. Cost of those sponsorships are \$500 each.

Four companies have already committed to Stage Expo Nosh, with six other slots still open, at \$250 each. Ben Nye Makeup, Cerritos Center for the Performing Arts, Landry & Bogan, and Lightronics have agreed to sponsor the Nosh.

For more information about Tech Expo or Nosh support, please contact Michelle L. Smith, Membership & Ad Sales Manager at the Institute Office or e-mail [michelle@office.usitt.org](mailto:michelle@office.usitt.org).

move her residence September 1!

Barbara Lucas was the other half of the USITT Office team to visit Kansas City, so you can ask either of them about the great fountains and interesting street scene.

Any of our members visiting LDI in Las Vegas on October 20 to 22, please plan to visit us at Booth 730. We have a few 40<sup>th</sup> Anniversary pins which we will be distributing, along with our Back to the Beach post-it notes.

Our New England friends can find us represented at the NETC trade show which will be, according to organizers, bigger and better than ever.



### NEWS

**Vincent Lighting Systems, Inc.** has launched a new web site, [Virtualightstore.com](http://Virtualightstore.com) that allows customers to buy theatrical supplies and expendables online. Paul Vincent, President and Owner of Cleveland-based Vincent Lighting Systems, noted "our customers can now place their orders online when it's convenient for them, whether it's 2 in the afternoon or 2 in the morning." In addition to online browsing and shopping, the site features different lighted scenes each month, with an explanation of products and techniques which can be used to achieve similar looks.

Broadway Lighting Master Classes, produced by **Entertainment Design and Lighting Dimensions** has added a theatre performance, the 2000 edition of the *Christmas Spectacular* at Radio City Music Hall to its schedule, with a tour of the facility before the performance and a technical discussion afterward with Ken Billington and Jason Kantrowitz. USITT members receive a discount to attend Broadway Lighting Master Classes December 6 to 10. BLMC's pricing structure now includes a discount for previous participants. Information is available at [etcnyc.net](http://etcnyc.net) or 212-229-2965, extension 829.



### NEWS

We appreciate **LVH entertainment SYSTEMS'** recent upgrade to Sustaining Member status. LVH entertainment SYSTEMS, based in Oxnard, California, specializes in the design and installation of professional lighting and rigging systems, from maintenance and troubleshooting of existing equipment to installation of complete turn-key systems.

They can be visited on the web at

[www.lvhentertainment.com](http://www.lvhentertainment.com)

**Selecon** has announced the addition of two new products, the Astral Axial and the Acclaim Axial. The Acclaim Axial is the newest of Selecon's leading Acclaim range of 500 – 650w luminaries. This continues Selecon's tradition of developing luminaires that deliver leading performance, superior operational features and are simple and safe to use, the company notes, with the superior efficiency of the latest compact filament lamps, axial configuration and custom lens designs have been fully exploited by Selecon's optical design engineers. The result is a variable zoom luminaire that delivers leading performance with a beam that is precise and even. Shutter handles are easy to use with the shutters captive in the luminaire held under spring tension. The Astral Axial combines a high quality projector like beam with a long life display lamp. Typical applications include pattern and logo projection for retail display, museum and gallery lighting, framing spots, area illumination and high lighting from long throws positions in atria.

**High End Systems** was scheduled to debut its EC-2 at PLASA September 10 to 13. EC-2 is a new exterior architectural wash fixture from High End Systems' Lightwave Research brand which is said to offer a more compact, economical alternative to the EC-1 architectural wash luminaire. The unit provides up to 70 percent of the light output of the EC-1, but at one-third of the retail price. According to Charlie Hulme, head of the architectural division for High End Systems' line of Lightwave Research products, "EC-2 was developed in response to customer requests for a small, more compact exterior luminaire incorporating some of the same features found in EC-1. Clients specifically asked for a long-life, high output metal halide discharge source, full subtractive color mixing, on-board pre-set programming and remote operation via DMX-512 in this new unit."

When Kvaerner Masa-Yards, who built Costa Atlantica for Costa Cruises, was specifying equipment for both the ship's 1,170 seat main theatre and the 320 seat show lounge, they knew exactly where to go for the color changers: **Wybron**. The main Caruso Theatre has Wybron Coloram IIs fitted onto 74 ETC Source Fours and 43 Source Four PAR and Wildfire UV fixtures, while the Salone delle Feste Corallo, the smaller show lounge, has another 16 Coloram IIs. Supplied to Kvaerner by Foki Oy of Helsinki, the Coloram II offers lighting designers up to 32 colours, which on the 7.5" model will scroll end to end in 2.5 seconds.

*continued on page 14 ►*

## GLIMPSES FROM NEWSLETTERS OF THE PAST

### September/October 1968 –

Announcement has been made of the recent formation of a new international organization, International Organization of Scenographers and Theatre Technicians (OISTT). Officers are: President, Walter Unruh; 1<sup>st</sup> Vice-President, Joel Rubin; 2<sup>nd</sup> Vice-President Ferenc Vajda (Hungary); and Interim Secretariat, Ladislav Vychodil (Czechoslovakia, an appointee of the Minister of Culture, Prague).

The organization was formed at a meeting attended by participants from the Federal Republic of Germany, the German Democratic Republic, the People's Republic of Hungary, Canada, the United States (Drs. Joel Rubin and Gary Gaiser), Israel, and Czechoslovakia. Observers were present from Belgium, France, and Poland. USITT is a contributing member.

•  
**September/October 1969 –** The Committee on Theatre Engineering, under the direction of Chairman Edward F. Kook, presented a working demonstration of Hydraulic Rigging Control and a Laser Projection System at the George Abbott Theatre on September 25.

•  
**September/October 1972 –** The arrival of the internationally-famous Czechoslovakian scenic designer and architect, Josef Svoboda, in the United States is now imminent. Mr. Svoboda is Secretary-General of OISTAT and will teach a series of "Master Classes."

•  
**Summer 1985 –** The new abbreviation for OISTT has been changed to OISTAT. This is to reflect the participation of architects and the organization's concern with architecture and performance environments of all types.

•  
**September 1995 –** In one small paragraph, one of the Institute's biggest continuing efforts was announced. USITT's Home Page on the World Wide Web, ([www.ffa.ucalgary.ca/usitt](http://www.ffa.ucalgary.ca/usitt)) was created by Normand Bouchard. The first Wading on the Web, which noted that people would need browsing software, was published in the same issue.



ANNOUNCING THE

In its eighth year, sponsored by the USITT Architecture Commission, the Architecture Awards Program honors excellence in the design of theatre projects.

# usitt 2001 Architecture Awards Program

## Schedule

**Entry Deadline**  
**November 1, 2000**

**Jury Meeting**  
**November 2000**

**March 24, 2001**  
**Presentation of All Entries**  
**at the USITT Annual**  
**Conference &**  
**Stage Expo**  
**in Long Beach, California**

## Eligibility

Architects practicing anywhere within the seven continents may enter one or more submissions. Proposals may be for a project of any size or location, but construction must have been completed after January 1, 1991.

## Judging

A panel of three judges will evaluate each entry on the following criteria:

- Creative Image
- Contextual Resonance
- Community Contribution
- Explorations in New Technologies
- Functional Operations

The USITT Architecture Awards Program brings public and professional recognition to architectural projects chosen for their design excellence and ability to find resolution for the myriad of aesthetic, regulatory, technical, and operational challenges presented in the design of large and small projects for old and new theatres.

## Jury

*Architect:* **Robert "Bud" Oringdulph, FAIA**  
**BOORA Architects**

Mr. Oringdulph is a founding principal of the nationally recognized firm of BOORA Architects in Portland, Oregon. His rigorous pursuit of new dimensions in his buildings has created a rich and varied body of work that includes more than 40 theatres, museums, and higher education facilities. His two most recent projects, the four-theatre \$100 million Mesa Arts & Entertainment Center in Arizona and the \$90 million National Underground Railroad Freedom Center in Cincinnati are noted for exceptional sensitivity to site and context, blending building and landscape in sculptural forms. Mr. Oringdulph is a past president of the National Council of Architectural Registration Board and the National Architectural Accrediting Board. He is a frequent lecturer at universities and design conferences around the globe.

*Theatre Consultant:* **Steve Pollock, ASTC**  
**Auerbach + Associates**

Mr. Pollock is theatre design principal at Auerbach + Associates and has collaborated in the programming, design, and project management of more than 175 venues for clients including the Oregon Shakespeare Festival and the Santa Fe Opera, which won a USITT Architecture Award in 1999. Two of his current projects, the 21,000-seat Conference Center for the Latter Day Saints Church in Salt Lake City and a 450-seat auditorium for media-intensive joint sessions of congress at the US Capitol Visitors' Center, show the evolving role of today's theatre consultants. Mr. Pollock has been on the faculty of the State University of New York at Stony Brook and the University of Michigan, where he supervised the Master of Fine Arts program in lighting and sound design for the theatre.

*Architecture Critic:* **Randy Gragg**

For the last 10 years Randy Gragg has written on art and architecture for *The Oregonian*, Portland's daily newspaper, circulation 450,000. In 1993, as Portland began rising from an economic depression and its nationally renowned land-use planning innovations began receiving their first true tests, he began writing on architecture and urban design. In 1994 Mr. Gragg became an inaugural fellow in the Pew Charitable Trust's National Arts Journalism Program where he pursued his first formal studies on architecture at Columbia University. Mr. Gragg has regularly contributed to a wide range of publications including *World Architecture*, *Interiors*, *Metropolis*, *Landscape Architecture*, *Harper's* and the *New York Times Magazine*.

## Submission Requirements

Submit an 8.5" x 11" soft cover binder with acetate sleeves containing site plan, floor plans, sections, color or black and white photographs, and at least four 35mm color slides showing exterior and interior views. In order to facilitate the blind jury process, credits should not be visible from the face side of all items submitted.

A narrative description, in English, including how this project responds to the aforementioned judging criteria, must be submitted on a single typewritten sheet (2 copies) placed in the first acetate sleeve.

The last acetate sleeve must contain the slides (labeled by project name), an envelope containing the entry fee, and Entry Form.

Entry Forms are available by calling the USITT Office or by downloading from the USITT web page at [www.usitt.org](http://www.usitt.org).

## Entry Fees

The entry fee for each project is \$75.00 (U.S. currency). Please make checks payable to USITT and include them with your submissions. Entry fees will not be returned.

## Entry Submission Address

2001 Architecture Awards Program  
United States Institute for Theatre Technology, Inc.  
6443 Ridings Road  
Syracuse, NY 13206-1111 USA  
P: 800-93USITT or 315-463-6463  
F: 315-463-6525  
E: [info@office.usitt.org](mailto:info@office.usitt.org)

## Publicity

The drawings, photographs and slides of each entry will be used for unrestricted publicity. Each entrant must clear all credits, drawings, photographs and slides included in submission for future re-use and reproduction. All materials submitted will be retained by USITT.

## Award Notification and Presentation

Architects and owners of winning submissions will be notified immediately following the jury meeting. Awards will be presented at the Awards Banquet at the USITT Annual Conference & Stage Expo in Long Beach, California on March 24, 2001. Four representatives of the design team and owner of successful entries will be invited to participate in the Conference and attend the Awards Banquet as guests of the Institute.

## 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, 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'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

For information on USITT membership, please contact the USITT Office.

**usitt 2001**  
**Architecture Awards**  
**Program**

United States Institute for Theatre Technology, Inc.

► continued from page 11

Fully digital, the Coloram creates exact gel frames positions every time, and the system auto-calibrates on every power-up, counting frames of color and accounting for any changes in roll diameter due to normal gel wear.

Richard A. Wolpert, President of **Union Connector**, is continuing his participation in the Boston to New York AIDS Ride on his recumbent bicycle. In the past five Boston/New York AIDS Rides, he has raised more than \$16,000 in pledges and for 2000 had a goal of \$5,000. As an incentive, if he raises \$5,000 this year then next year he and his wife Becky plan to ride a recumbent built for two in the ride.

John E. Cunningham, Jr. has joined Production Resource Group LLC as chief financial officer of the Lighting and Audio Group. He is located in the offices of **Production Arts**, the flagship operation of the PRG Lighting and Audio Group in North Bergen, New Jersey.

### INDUSTRY NEWS

We're happy to report adding another country to our geographic membership list. Please help us welcome **Link Ltd.** from Moscow as a new Organizational Member to USITT. Contact person is Irina Belikova and the company says it is a unique production company in Russia engaged in staging long-running musicals based on the world-advanced theatre technologies and innovations. Their web site at [www.nordost.ru](http://www.nordost.ru) is currently under construction.

**Heinemann** has recently published *Maskwork* by Jennifer Foreman which shows how to design and construct theatrical masks and also explores the creative and educational potential of masks.

The "Tim McGraw and Faith Hill Soul 2 Soul" tour is a showcase for **Skjoberg Controls'** production line and custom control work.

**Cobalt Studios** has already announced its 2001 Summer Scene Painting program will be held July 23 through August 10. For more information, contact the company or visit [cobaltstudios@fcc.net](mailto:cobaltstudios@fcc.net).

### PEOPLE NEWS

**Kyle Ridenour** has joined McKay Conant Brook, Inc. located in Westlake Village, California. Mr. Ridenour has a master of fine arts degree from Purdue University and has worked as technical director at Ford Theatre in Wabash, Indiana.

**Terry Williams** and the Wade Williams Corporation have joined with de Hoog + D'Ambrosio to form Williams de Hoog

D'Ambrosio Architects.

### 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, Randy Brumbaugh, Dong-Hun Lee or Gregory Williams. Mr. Williams' last address was in Boone, North Carolina so he is not the Greg Williams from California. Also missing are students who have not let us know their current locations: Sarah Scheuble, Tracy Utz, Patricia Marie Nichols and Kristina Krenz.

*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



USITT  
CONFERENCE & STAGE EXPO  
LONG BEACH  
2001

### SESSIONS SPOTLIGHT CALIFORNIA'S RESOURCES

As the summer draws to a close, it is time to begin thinking about a spring get-away to the USITT Annual Conference & Stage Expo in Long Beach, California from March 21 to 24. A few of the planned regional highlights of the conference are centered around popular local events.

MUSEUM TOURS, a Professional Development Workshop, will include a visit to the annual Hollywood Costume Exhibit of the films nominated for Academy Awards for costume design at the Fashion Institute of Design and Merchandising; a visit to the Los Angeles County Museum of Art and a stop at the Carole and Barry Kaye Museum of miniatures.

A scheduled session presents the basics of what scenic and costume designers should know if they wish to venture into the world of film design. This session will present the relationship of scenery and costumes to the camera, lighting, and talent. Another scheduled session focuses on scenic design for themed entertain-



1998 Conference attendees gather on the steps of the Long Beach Convention & Entertainment Center

ment and includes a discussion with working professionals who are experienced in designing scenic environments for amusement parks such as Disneyland and Universal Studios.

A discussion on float design and construction, with specific reference to the Tournament of Roses Parade, highlights another planned session. The Rose Parade is a part of the New Year's celebration for many Americans. It is held in Pasadena each New Year's Day (unless New Year's Day falls on a Sunday) and is the culmination of a year's work for many participants. The panel will discuss the design and construction process and include information about the specifics of float building as well as the maximum dimensions, locomotion, and steering mechanisms. Both the structural and decorative materials used, particularly the use of flowers, will be part of the panel discussion.

If conference attendees want to sample the theatre productions of the Los Angeles area there are several wonderful opportunities. Long Beach is located within easy car access to both Los Angeles and Orange County. In Los Angeles *The Lion King* will be about six months into its run at the Pantages Theatre in Hollywood. Located on Hollywood Boulevard near Vine Street. The Pantages is a lovely, restored art deco movie theatre. At the Music Center in "Downtown LA" the Los Angeles Opera will be performing a new production of *Rigoletto* at the Dorothy Chandler Pavilion. *Romeo and Juliet* directed by Peter Hall will be playing at the Ahmanson Theatre, and *Tuva or Bust*, a new play by Peter Parnell will be at the Mark Taper Forum. The production will feature Alan Alda as Richard Feynman, the Cal Tech scientist who solved the mystery of the Challenger Space Shuttle. Mr. Feynman was not only a Nobel Prize physicist but he was also a bongo player, a safecracker and a practical joker. The Pasadena Playhouse will be offering *Blue*, a play by Charles Randolph-Wright, which is "a richly comic coming of age story."

In nearby Orange County, South Coast Repertory Company will be performing



Shakespeare's *Much Ado About Nothing* on their main stage. The Laguna Playhouse, located adjacent to the "Paget of the Masters," will be presenting a new work. *Who's Hot and Who's Not* is by Sherwood Kiraly and has been commissioned by the Laguna Playhouse.

Southern California offers an enticing climate of sunshine, theatre, and art for those who attend the USITT Conference. Those of us in Southern California look forward to showing you the sights, sounds, and flavors of the region.

### Sherry K. Linnell

*Assistant Promotions Coordinator, Annual Conference & Stage Expo Committee*



## SPECIAL EXHIBITIONS ON STAGE AT STAGE EXPO

Ongoing special exhibitions, like Tech Expo, and new initiatives, like Rendering with the Computer, will again complement activities at Stage Expo in Long Beach.

Tech Expo, now in its eighth iteration, will again show off the technical innovations which have helped USITT members overcome challenges, or use materials in a new or different manner. Applications for Tech Expo are available as part of the Preview Guide.

Making its biennial appearance with Tech Expo is Cover the Walls 2001, a chance to exhibit examples of recent design in a more relaxed, non-juried atmosphere. Cover the Walls applications are also printed in the Preview Guide.

The works of Ben Nye Sr., one of Hollywood's most highly respected makeup artists, will be featured in an exhibit originally produced for the 4<sup>th</sup> Annual Makeup Artist's Trade Show. The retrospective is comprehensive and very personal because it is a rare opportunity to see one man's artistic virtuosity in intimate detail. It shows the evolution of Mr. Nye's work from *In Old Chicago* up through his tenure as Fox Department Head from 1944 to 1967.

Rendering with the Computer will allow people to show their work in this basic component of the design profession in an exhibit sponsored by the Costume Design & Technology Commission. Computer manipulation permits, as a particular advantage, speed in applying textures and effects to the sketches. The exhibit provides an opportunity to see a variety of ex-

periences, different methodologies and skills in rendering with computers.

Works by noted East German designer Frank Hänig will be the centerpiece of another special exhibition. Mr. Hänig was a member of the team who won the Gold Medal in scene design at the 1995 Prague Quadrennial, and has designed sets and costumes for theatre and opera. He now lives in Cypress where he directs and designs for the National Theatre while continuing to work with the State Theatre in Dresden and the State Opera in Mannheim, Germany.

The Scene Design Commission is sponsoring two very different special exhibitions, Fill the Screen: A Digital Design Exhibit; and The Art of Television Design. Fill the Screen (see separate article) will display a wide variety of designs created using digital media.

The Art of Television Design, originally mounted at the Los Angeles County Central Library, is an archive exhibit of the Academy of Television Arts & Sciences showing highlights of design from the past 50 years.

Puppetry – Designs that Perform will highlight the collection of Alan Cook, showing puppets from around the world and giving a multi-cultural perspective on this performance form. This collection includes unusual and unconventional puppets and shows how the puppet has become a mainstay, in television and movies, especially in the science fiction genre.

All special exhibits will be open throughout Stage Expo.

### Normand Bouchard

*Vice-President for Special Operations*



## STAGE EXPO EXHIBIT SPACE GOING FAST

With 6 months until the show and more than 18,000 square feet of exhibit space already reserved, Stage Expo 2001 is well on its way to breaking the record of 22,800 square feet of commercial exhibit space set in Toronto in 1999. 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 email message to me at [hpwillard@aol.com](mailto:hpwillard@aol.com). Here is the preliminary list of the exhibitors for Stage Expo 2001:

A.C. Lighting, Inc.

A.C.T. Enterprises, Inc.



Stage Expo 2001 brochure is available by contacting Helen Willard at 800-398-EXPO or e-mail [hpwillard@aol.com](mailto:hpwillard@aol.com)

David L. Adams Associates, Inc.  
Alcone/Mutual Hardware  
American Harlequin Corporation  
Apollo Design Technology, Inc.  
Automatic Devices Company  
AVAB transtechnik  
Baer Fabrics  
Barbizon  
BMI Supply, Inc.  
Boston University  
CAE/Leprecon  
California Institute of the Arts  
California State University, Fullerton  
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 Design/Lighting Dimensions/  
LDI  
ESTA (Entertainment Services and  
Technology Association)  
Farthingales  
Florida State University School of Theatre  
Flying By Foy  
Focal Press  
Future Light  
GALA, a division of PACO Corporation  
GAM Products, Inc.  
Graftobian Theatrical Make-up Co.  
Handloomed Textiles of Nepal  
[heatshrink.com](http://heatshrink.com)  
H&H Specialties Inc.  
High End Systems, Inc.

*continued on page 16 ►*

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  
 Ben Nye Company  
 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  
 University of Southern California  
 Southern Illinois University at Carbondale  
 Stage Directions Magazine  
 StageRight Corporation  
 Steeldeck, Inc.  
 Strand Lighting Inc.  
 Surety Manufacturing & Testing Ltd.  
 Syracuse Scenery & Stage Lighting Co., Inc.  
 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  
 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 21-24 March 2001 for the 41<sup>st</sup> Annual USITT Conference & Stage Expo.

#### **Helen Willard**

*Stage Expo Sales Manager*



### **ESTA LAUNCHES FLOORS WORKING GROUP AND HMI BALLAST POWER CABLE STANDARD PROJECT**

ESTA's Technical Standards Committee has formed a new Floors Working Group to address concerns about the slipperiness and rigidity of stage floors and platforms, attributes that affect the safety of performing on those surfaces. Tim Hansen of Oasis Stage Werks is working group chair. All interested parties are urged to attend the group's first meeting 8 a.m. to noon on Wednesday, October 18 at Harrah's Las Vegas.

The Electrical Power Working Group is working on a new American National Standard, BSR E1.16, Configuration Standard for Metal-Halide Ballast Power Cables, to help ensure compatibility between the detachable power cords used on various brands of discharge ballasts for studio luminaires. Several manufacturers use the same connector at the ballast end of the cable, but there is no formal standard saying which pin should be the ground pin. This has led to some accidents in which a cable designed for one ballast was used to power another, and the ballast chassis was then connected to the hot side of the line.

Interested parties may join the Electrical Power Working Group or comment on the draft document when it is offered for public review, expected later this year.

For more information, contact Karl G. Ruling, ESTA Technical Standards Manager at [standards@esta.org](mailto:standards@esta.org) or 212-244-1505.

## **CLASSIFIED ADS**

### **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 name of possible applicant 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 (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 and works with the President and 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 (in the case of *TD&T*, the USITT Journal, this recommendation will occur in consultation with the Journal editor). 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 contractual agreements for venues and hotels and facilities with the Vice Presidents for Conferences, Programming, Special Operations 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@mailers.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 MANAGER/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](mailto: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.



**THE ARVADA CENTER** is hiring technicians: electricians, carpenters, wardrobe, stitchers/cutters, scenic painters, props and sound. \$8-15/hr. DOE. Mail your resume and cover letter to Rod Lansberry, Associate Producer, Arvada Center for the Arts and Humanities, 6901 Wadsworth Boulevard, Arvada, Colorado, 80003.



**COSTUMER/DESIGNER:** Theatrical Production house seeking Costume Designer. A strong knowledge of Costume history, standard plays and musicals, fabrics and construction a must. Annual position, salary commensurate with experience, full benefit package and relocation expenses covered. Please fax your resume to 954-428-4959.



**COSTUMERS/WARDROBE:** Costume World a nationally recognized costume rental company seeks full time Costumers and Wardrobe Techs for both its theatrical division and regional stores. We currently have both entry-level positions open in our retail/rental facilities and our main Theatre facility. Annual contracts and per show contracts available to designers. Full time staff receives full benefit package, relocation expenses if applicable and



salary is commensurate with experience. Our Theatre and Opera divisions service regional companies throughout the United States. This is a marvelous opportunity for the Costumer to be artistically challenged, and finally to be financially rewarded for your labor. Fax your resume to 954-428-4959 Attention: Carol.



**CUTTERS/DRAPERS:** Theatrical production house seeking cutters, drapers for permanent full time position. Understanding of theatre history and drafting for theatrical costume a must. Salary commensurate with experience, full benefit package, relocation expenses. Fax your resume to 954-428-4959 Attention: Carol.



**PROJECT MANAGERS** – The Taylor Group, a design, production and project management company specializing in exhibits and casino, museum and retail interiors, is seeking project managers on a contract and full time basis. The Taylor Group's head office is in Brampton, Ontario, Canada with offices also in Singapore, Brazil, Boston and Atlanta. Applicants should have a minimum of five years experience in project or production management with excellent references. Candidates should excel at managing people, be experienced in productive client relations, be exceptionally organized and results-oriented. Please forward resume to: Kent McKay, Manager, Project Management, The Taylor Group, 255 Biscayne Cres., Brampton, Ontario, Canada L6W 4R2, (905) 451-1281, extension 230, email: kentm@taylorinc.com.



**EXHIBIT FABRICATOR/ARTIST** – Taylor Studios, Inc., an exhibit fabrication firm specializing in natural history and unique fabrications (models, murals, environments, installations, etc.) is seeking a creative, experienced individual with broad expertise in exhibit development and fabrication. The ideal candidate will have artistic ability to paint, model and sculpt realistically; knowledge of exhibit fabrication and installation; working knowledge of production methods including: carpentry, mold making and casting; ability to work with design and construction drawings; ability to orchestrate several tasks simultaneously and work independently; ability to adhere to deadlines; ability to anticipate possible problems and to offer creative solutions; interest in nature, history and science; three to five years experience in similar three-dimensional production field. Qualified candidates should submit a resume, cover letter and portfolio materials to: Taylor Studios, Inc., 1320 Harmon Drive, Rantoul, IL 61866.

◆

**TECHNICAL DIRECTOR:** Mountain View Center for the Performing Arts (San Francisco Bay Area) Salary: \$3,076 - \$3,739/mo. Responsible for production planning, maintenance and upgrades of rigging, sound, lighting, and other technical systems, on-site supervision of stages and support spaces, supervision and training of crew as assigned. Completion of the 12<sup>th</sup> grade, BFA in Technical Theatre preferred. Two years experience in facility technical direction, including supervision of hourly and volunteer staff. Apply by: September 29, 2000. Applications may be obtained from: Employee Services, City of Mountain View, 500 Castro Street, Mountain View, CA 94041. Phone: (650) 903-6310; or, visit our website at: [www.ci.mtnview.ca.us](http://www.ci.mtnview.ca.us) EOE.



**HOLLYWOOD LIGHTS/SEATTLE** – Grow with us in Seattle! Sales/Rental Manager opening in a dynamic theatrical lighting firm. Seeking professional, friendly, organized, team-player with hands-on technical theatre production knowledge. Sales experience beneficial. Responsible for retail operation, outside sales/rental consultations, writing bid proposals, demonstrating conventional and automated equipment, marketing, administrative, supervising full time customer service rep, deliveries, generating computerized contracts, and department development. Works Monday through Friday, occasional evening/weekends. Will carry 24 hour cell phone for customer accessibility. Please send resume, including salary history to: General Manager, Hollywood Lights, 800.826.9881, fax 503.232.8505, [beverly@hollywoodlights.com](mailto:beverly@hollywoodlights.com), <http://www.hollywoodlights.com>.

**ASSISTANT PRODUCTION MANAGER** – Hopkins Center. As directed by the Production Manager, plans and oversees the production of 150-200, often culturally diverse, imported and indigenous musical, dance, and theatrical events annually in performance sites within the Hopkins Center and elsewhere. Serves as liaison between artists, agents, professional technical personnel, and Center staff. Ensures the proper use of all Center technical equipment and facilities. Manages staff and student and union personnel in show preparation, job assignments during performances, post show restoration of performance spaces, and the repair and maintenance of equipment. Bachelor's degree (BA or BFA) in Technical Theater and four or more years of relevant experience in technical production of the performing art; or the equivalent. Technical knowledge of theater equipment and its use, including, but not limited to, lighting, lighting design, rigging, concert staging, theatrical stagecraft, properties, sound reinforcement, and recording. Strong supervisory skills for supervising full time department staff as well as union and student personnel. Knowledge of safety standards and legal codes for local, state, OSHA and other federal guidelines. Familiarity with safety procedures for basic theatrical and concert staging, lighting, and rigging. Ability to handle potentially difficult situations pertaining to both artists and staff in a diplomatic manner. Knowledge of procedures for safely transporting a variety of musical instruments and electronic equipment, including, but not limited to pianos and harpsichords. Willingness to work irregular hours including nights and weekends. Knowledge of I.A.T.S.E. and Equity rules and regulations. Please submit resume and cover letter to: Lisa Hayes, Operations Assistant, Hopkins Center, Dartmouth College, 6041 Lower Level Wilson Hall, Hanover, NH 03755.



**SCENIC DESIGNER** – Iowa Public Television has an immediate opening for a full-time Scenic Designer. This position will design, construct, and perform maintenance on scenic elements. Must have demonstrated experience in scenic and prop design, construction, rigging, and CAD computer design. There is a minimum requirement of a four-year degree in Theatre Crafts, Television Scenic Design, or a related

design field. A minimum of one year of full-time scenic design and construction experience may be substituted for one year of college experience to a maximum substitution of four years. For an application, contact: Molly Phillips, Iowa Public Television, P.O. Box 6450, Johnston, IA 50131, Phone: (515)242-3120 or (515)242-3114, E-mail: Molly@iptv.org. Equal Opportunity Employer/Affirmative Action Employer.

**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.

**LIGHTING DESIGNER/ELECTRICIAN** for corporate oriented production company. Must be competent with basic rigging techniques, High End system moving lights, Hog consoles, I Mag and music lighting. Require basic computer lighting plots, show advance and prep, good with client interface. Must be clean cut and corp. presentation. Potential to manage lighting dept, available for the right candidate. Please call 303-680-3555.

**ESTA PUBLICATIONS**—ESTA, the Entertainment Services and Technology Association offers the following publications which

belong in the well-informed technician's library: *NEW - Introduction to Modern Atmospheric Effects, 3rd Edition*; *Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*; *Supplement to the Recommended Practice for Ethernet Cabling Systems in Entertainment Lighting Applications*; and *American National Standard E1.1-1999, Entertainment Technology - Construction and Use of Wire Rope Ladders*. For additional information on ESTA membership, services and Technical Standards Program, please contact the ESTA office by phone: 212-244-1505, fax: 212-244-1502, or email: info@esta.org. To order ESTA publications, please contact the ESTA Publications office by phone or fax: 315-463-6467.

**ESTA JOB BOARD**—Your one-stop source for employment listings in the entertainment technology industry: [www.esta.org](http://www.esta.org). ESTA announces a new on-line service, the ESTA Job Board. A comprehensive listing of available jobs and internships with ESTA member companies including opportunities in sales, rentals, customer service, production, field service, project management, product development, administration/finance and marketing/PR.

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



## USITT CALENDAR: September 15 - December 31, 2000

### SEPTEMBER

- 15 **Awards:** Nominations for USITT Award, Founders Award, Distinguished Achievement Awards due to Awards Committee  
*Sightlines:* October editorial deadline
- 15-16 **Workshop:** Northern Boundary Section Workshop – Technology in Design, University of Minnesota, Duluth
- 18 **Conference:** Student Volunteer Program applications available at [www.usitt.org/members\\_only](http://www.usitt.org/members_only) or from the USITT office
- 22 **Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters  
**Institute Business:** Commissioners, Committee Chairs, Section Chairs submit reports and budget requests to officers
- 30 **Conference:** Long Beach session information due to VP Conferences:
  - Presenters' biographies, session updates, and session equipment needs
  - non-member presenter needs

### OCTOBER

- 1 **Regional Sections:** Funding requests for current fiscal year due to VP Sections & Chapters  
*TD&T:* Fall editorial deadline
- 2 **Institute Business:** Officers' Board Reports and budget requests due
- 11 **Institute Business:** Board reports distributed  
**Budget:** Budget preparation documents

posted on line

- 12 **Grants & Fellowship Program:** Project Grant applications deadline
- 15 *Sightlines:* November editorial deadline
- 13 **Conference:** Student Volunteer Program application available at [www.usitt.org](http://www.usitt.org)
- 21 **Institute Business:** Board of Directors Meeting, Las Vegas

### NOVEMBER

- 1 **Architecture Awards Program:** entry deadline
- 1-4 **USITT SW/SWTC Conference,** Hot Springs, Arkansas
- 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

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

usitt sightlines

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.  
6443 RIDINGS RD., SYRACUSE, NY 13206-1111

PERIODICALS MAIL