

Sightlines

usitt

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

JUNE 2003

Contents

NEWS & NOTICES

- 2 JAMES MOODY HONORED
- 3 BOARD OF DIRECTORS
- 4 BRUCE BROCKMAN INDUCTED
- 9 REGIONAL SECTION NEWS
- 9 PHOTOMETRIC PROJECT
- 9 CORRECTION
- 12 PRAGUE QUADRENNIAL
- 14 GOLDEN PEN NOMINATIONS
- 14 CITT CONFERENCE
- 17 ENGINEERING CODE CORNER
- 19 CLASSIFIED ADS

IN MEMORIAM

- 10 BERNARD WEISS
- 10 L.J. DECUIR
- 11 DONALD SHULMAN

USITT OFFICE REPORT

- 6 CONTRIBUTING MEMBER NEWS
- 7 SUSTAINING MEMBER NEWS
- 20 USITT CALENDAR

CONFERENCE & STAGE EXPO

- 5 THINK TORONTO
- 13 LONG BEACH AGAIN? YES!
- 15 STAGE EXPO SIGNUPS
- 16 2003 COSTUME WRAP-UP
- 18 2003 TECH OLYMPICS

Looking Back at Minneapolis



Bert, Ernie, and Elmo – and thousands of others – enjoyed being a part of the 2003 Annual Conference & Stage Expo in Minneapolis. Counterclockwise are the Muppets at Stage Expo, the Young Designers' Forum, The Heart of The Beast display, FOAM: THE OTHER COSTUME MATERIAL, and Vice President for Conferences John Uthoff opening the festivities.

Photos/Tom Thatcher



USITT *Sightlines* is the newsletter of United States Institute for Theatre Technology, Inc. We welcome articles, letters, and news about USITT activities and industry events. Submissions may be edited for length, style, and clarity. Articles are used only when appropriate and space is available.

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

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

Annual membership dues are:

Individual	\$90
Professional.....	\$140
Joint	\$150
Senior	\$72
Student	\$55
Organizational	\$150
Sustaining	\$600
Contributing	\$1,000

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EDITORIAL STAFF

Carol B. Carrigan
Finance Manager

Stacy C. Darling
Awards & Special Projects Coordinator

Judith Jager
Data Services Manager

Monica L. Merritt
Membership & Conference
Registration Coordinator

Michelle L. Smith
Membership & Ad Sales Manager

EDITOR

Barbara E.R. Lucas
Public Relations & Marketing Manager

**United States Institute
for Theatre Technology, Inc.**

6443 Ridings Road
Syracuse, NY 13206-1111 USA
phone: 800-93USITT (800-938-7488)
315-463-6463
fax: 866-FXUSITT (866-398-7488)
315-463-6525
e-mail: info@office.usitt.org
web: www.usitt.org

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James Moody Honored At USITT Conference

Some people are so busy during the days leading up to and during USITT's Annual Conference that they often have to make hard choices on what to attend. Luckily for James Moody, the decision to leave a working group meeting he was leading meant he was on hand at the Conference Keynote to receive the Joel E. Rubin Founders Award, an honor kept secret until it is presented.

Mr. Moody is used to making the most of his time. He is an author, lighting designer, teacher, mentor, and businessman who contributes much to his profession. The Joel E. Rubin Founders Award recognizes his many years of service to USITT and the work he has done to assist the industry.

While he may be best known for his work on 14 years (and 1,450 episodes) of *Wheel of Fortune* and 630 episodes of *Jeopardy!*, Mr. Moody had more than 2,140 hours of network, 4,000 hours of syndication, and 635 hours of cable television credits as director of photography or lighting director. That represents productions for, among others, The Disney Channel, Showtime, The Playboy Cable Channel, Public Broadcasting System, HBO, and USA in addition to CBS, NBC, and ABC.

Lighting projects have been wide-ranging. He has done extensive theatrical lighting design mostly concentrated on the West Coast. He was extremely active with concert tour lighting projects and direction principally in the 1970s and 1980s, and his projects ranged from Frank Zappa and the Mothers of Invention to Up with People to Merle Haggard. He participated in shows in Europe, Asia, Africa, Australia, and North and South America.

Mr. Moody has written extensively in both books and magazines. His most recent book, *The Business of Theatrical Design*, is selling strongly and is available through the USITT web site's publications section. The book sold out at the USITT Boutique. His *Concert Lighting: Techniques, Art, and Business* is now in its second edition after having gone through several reprints.

A member of USITT since 1968, Mr. Moody has served the organization as a Director at Large, Vice-Commissioner of the Lighting Design Commission, Conference Program Chair of the 1995 Annual

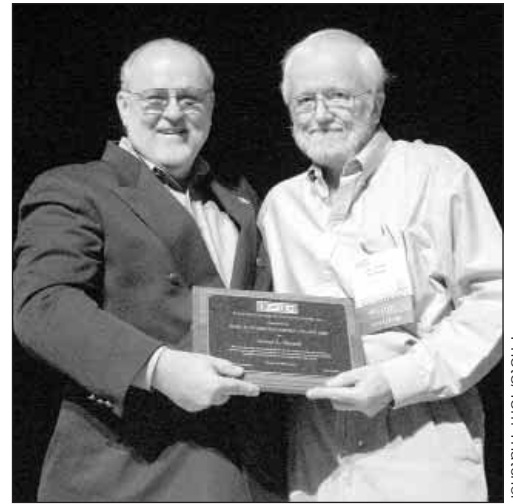


Photo from Thatcher

James L. Moody left, was honored with the USITT Joel E. Rubin Founders Award at the 2003 Annual Conference & Stage Expo in Minneapolis, Minnesota. Richard Pilbrow presented the award.

Conference in Las Vegas, and is currently a member of the Awards and Publications committees. He is a Fellow of the Institute and initiated the Fellows Mentoring Program on which he still serves as Co-Chair. He also donated the traveling trophy for Tech Olympics and continues to provide cash prizes for the competition.

Mr. Moody holds memberships in United Scenic Artists and the International Photographer's Guild. He is a member of the Professional Entertainment Production Society where he is also a past president; the Academy of Television Arts and Sciences where he has served on both the National Awards and Technical Production Executive committees; the American Society of Lighting Designers and its Board of Directors; the American Society of Professional Consultants; and the Entertainment Services and Technology Association, where he is tri-chair of the Essential Skills Working Group (the meeting he had to leave to receive his latest USITT honor).

Away from a light board or computer, Mr. Moody is heavily involved with the United States Coast Guard Auxiliary, where he has served for 14 years as both a teacher of boating safety courses and in ocean search and rescue. This entails about 750 hours a year of volunteer time. It has earned him 26 citations including honors for Humanitarian Service and a Group Commendation for the search and recovery operations during the Alaskan Airline crash in the Pacific Ocean near

JAMES MOODY (See page 3)

Board Wraps Up Business in Minneapolis

Bruce Brockman
USITT President

The Minneapolis conference was one of our best yet, and I hope that those of you who were able to attend had a very rewarding time. In addition to all of the normal activities which surround our conference, we also manage to pack in lots of business meetings, and for some of us, these tend to dominate most of our time. Although sitting through more meetings is probably the last thing any of us should be doing, especially at an event that should help us recharge our batteries, those that sit do make significant contributions to the daily workings and ongoing operating policies of the Institute.

On Tuesday, March 18 the Board held a short retreat session to review a new marketing plan for the Institute which has been in development for the past year. The new marketing plan focuses on specific initiatives to help grow membership, conference attendance, and Stage Expo attendees. All three of these initiatives are central to our current planning process. The office staff and board members have done a great job of developing these marketing strategies and over the next few months, we will begin to put this plan into effect.

One of the current priorities on our planning document has been to get our By-laws up-to-date and in better sync with current operating procedures. A special group chaired by former Secretary and current Director at Large Jean Montgomery went through all of our By-laws with a fine tooth comb and prepared a large number of changes which were adopted by the Board of Directors.

JAMES MOODY *(from page 2)*

Oxnard, California. He also funds the James L. Moody Award for Lighting Excellence at Southern Illinois University in Carbondale, Illinois established to honor the outstanding lighting design student of the year who is chosen by the theatre department faculty.

Currently, Mr. Moody's main activity is teaching. He is a full-time instructor in theatre lighting, sound, and stage management at Los Angeles City College, and continues, as he has since 1994, to hold a staff resident



Photo: Bill Byrnes

Elizabeth Lewandowski was presented with a small token of appreciation for her service as USITT Secretary.

Of course money matters continue to occupy a good deal of our energies. Through the hard work of the Finance Committee and several officers, we have prepared and passed a very healthy budget for the coming fiscal year as well as a new policy which will determine how we go about managing and growing the Kook Endowment fund for several years to come.

While any one of these items might well seem far less interesting than watching paint dry, they all are important to the ongoing progress of USITT and to the long term benefits that we can continue to afford each other as members. The volunteer leaders of USITT continue to give very freely of their time and energy to make sure that our conferences are a success, and to get the most value for the members for every dollar that they put into USITT.

lighting designer position at the Telluride Repertory Theatre Company in Colorado. He is also owner of Sundance Lighting in Studio City, California, a sole proprietorship established to handle his commercial design assignments.

Mr. Moody's award reads, in part: "For outstanding and continued service to USITT as Board Member, Fellow and supporter of students. Your boundless energy and unselfish support of the Institute are an inspiration for us all."

usitt

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

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

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

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Bruce Brockman USITT Fellow

C. Lance Brockman, USITT Fellow, gave this introduction of the newest member of USITT to become a Fellow during a ceremony at the 43rd Annual Conference & Stage Expo in Minneapolis.

It is with great pleasure that I introduce the newest Fellow of the Institute. Actually, it was only one year ago in New Orleans that I was inducted as a Fellow and was introduced by my longtime colleague and friend, Jean Montgomery. Perhaps it seems strange that having only recently received that honor that I would be standing in front of you and my esteemed colleagues to present a member who, consistent with our bylaws, “has made a truly outstanding contribution to theatre and the work of the Institute.”

One might entertain a variety of reasons and explanations as to why I am the appropriate choice to make this introduction, but no discussion of professional affiliation and stature or even long standing friendship has prepared me for this “onerous” task more than the obvious – he is my brother. Now, when I first thought about what I might say in this rare moment, my mind was filled with delicious thoughts that would somehow set the record straight while reminding everyone of the inherent responsibilities and privileges of birth order. However, in the spirit of decorum, I will resist any temptation to bring up those salacious moments from Bruce’s life that might be momentarily embarrassing. Those types of “do you remember when” stories are best told and embellished by my (our) mother who, still to this day, thinks of us as being 5 years apart – I am 12 and Bruce is a youthful 7. However, now I am 55 so on May 2 that must make Bruce...

I am partly responsible for Bruce’s initial interest in theatre. After all, he followed in my footsteps to high school, but he certainly eclipsed his brother’s efforts. However, one unique contrast is that Bruce has always had a deep interest in a myriad of hobbies including woodworking. He has always had a long standing love of music as he plays (and has actually built) a variety of string instruments. He still on occasion can torture a mean tune from the bagpipes – you see what you have in store if the polka band gets snowed in on Saturday.

He followed me and, I think to a lesser degree, home brew to Kansas State Teachers College in Emporia where he learned his craft and appreciation of the art of theatre from Forrest Newlin. Forrest or “Mr. Newlin,” who is sorely missed, was a teacher that gave us



USITT’s newest Fellow, Bruce Brockman, right with his brother, C. Lance Brockman.

both a passion for what we all do through our life’s journey as we simultaneously try to fulfill the dual roles as both student and teacher. Although we received the same caring instruction, we emerged with slightly different interests and agendas.

Bruce went on to earn his master of science degree from Illinois State University. He then completed his master of fine arts degree from Illinois State University while simultaneously making his first entry into teaching at Northeast Missouri State in Kirksville. He followed that up with a long journey to the University of Idaho in Moscow. My dad told him when he got on the plane for the interview, “Hey Bub (he calls all of us Bub) make sure you tell them the right Moscow.” It was in Idaho that Bruce first experienced the tension and enjoyment of administration as he chaired the department there for ten years. In addition, he stabilized and built the Idaho Repertory Theatre – a challenge that brought him much satisfaction. This was followed by his current position as chair of the department of theatre at Oklahoma State University in Stillwater. I am convinced that the challenges of dealing with the scarcity of fiscal and human resources at universities has best prepared him for the variety of roles he has successfully undertaken in USITT.

Actually, Bruce and I came into USITT together, both attending our first conference in 1980 in, of all places, our boyhood turf Overland Park, Kansas. The world and USITT were very different in 1980. (Although I am happy to report that the infamous Glenwood Manor is now a strip mall and lake for a corporate high rise.) Initially we were both awed and thrilled to be rubbing elbows with people we had known only by reputation. This was followed with many wonderful times and although distance, job and family responsibilities separated us, the annual conference of USITT is and has been a point of renewal both professionally and certainly as brothers and friends.

BROCKMAN (See page 5)

BROCKMAN *(from page 4)*

Observing our special relationship and quirky sense of humor led one of the members of the Institute to aptly label us as the Cheech and Chong of technical theatre. Again, I digress!

Bruce's contribution to this Institute has and continues to be incredibly significant. He transcended from only participating to a full contributor in 1990 as a member of the Design Expo committee. He went on to head the juried Design Expo in 1992 and 1994 while establishing Cover the Wall in 1993 – an initiative that provided an important voice for all members of the Institute. He also contributed to the last Prague Quadrennial with his scenic design for *Top Girls*. More importantly, Bruce, along with Dick Durst and Arden Weaver, served the Institute proudly as the designers and organizers for the United States entry.

One of his many accomplishments was his unprecedented three terms as Vice President for Commissions – a responsibility that he embraced. During his terms, he provided a collective voice for a diverse, outspoken, and highly talented group of colleagues all with a myriad of agendas. With this background and track record, it was only natural that he be selected as the 21st President of the Institute – a position for which he is well suited and with the type of challenges and expectations that he relishes.

Bruce's professional and artistic career as a designer has been squeezed between his immense administrative responsibilities and, most recently, by the demands of USITT. Even with these many obligations, he has found the time and energy to design for the Idaho Repertory Theatre, the Montana Repertory Theatre, the Colorado Shakespeare Festival, and this summer the Music Theatre of Wichita. By a strange coincidence, he is also a talented scenic artist providing yet another point of intersection for our common interests. In 1998, his article for *TD&T*, "Revisiting the Twin City Scenic Collection," was distinguished with the Herbert D. Greggs Award leading to his recent induction into the "Fraternal Order of the French Mineral Orange."

So the high points of Bruce's distinguished career and credentials have been capsulated for the sake of brevity. I have kept the asides and personal remarks to a minimum thus saving us all, and especially our honored inductee, from embarrassment. However, with the long standing and unique relationship of the "Brockman Brothers," some might now say USITT's own version of the Odd Fellows, one can only conjecture what we will look like in the future.

So with that said, "Oh Brother, where are Thou?"

Costumers Encouraged to Think About Toronto!

Lori Hartenhoff

Costume Design & Technology Commission

You may have hardly taken your walking shoes off from the Minneapolis conference, but while the excitement of all those great programs is still fresh in your memory, now is the perfect time to think **Toronto!**

What a fabulous place to have the 2005 Annual Conference & Stage Expo. Since USITT will be outside the United States, the Costume Design & Technology Commission would like to focus on international topics. Who among us can resist a great pair of shoes? The BATA Museum in Toronto is devoted exclusively to shoes! Help the commission capitalize on all that Toronto has to offer.

Robert Haven notes that he had many great conversations with folks in Minneapolis about possible Toronto programs. You know who you are! Now is the time to download the session proposal form from the USITT web site, fill it out, and send it in. Likewise we are actively seeking Professional Development Workshop proposals for our visit to Toronto in 2005. We all know that programming is the "sole" of our annual event and members make that programming happen. We need the involvement of individuals to make sure we have interesting and informative sessions at the conference.

Since all the information on possible programs needs to be organized and prepared before commission members vote on preferences at the March Conference in Long Beach, please send in proposal forms as soon as possible but at least by January 15, 2004. Remember great programming makes for a great conference.

The process to propose a session or a Professional Development Workshop (PDW) is quite simple. Just download a proposal form from www.usitt.org, fill in some basic information about the potential program, and send it to: Lori Hartenhoff, Assistant Professor Costume Technology, School of Theatre and Dance, Northern Illinois University, DeKalb, IL 60115. You can also fax it to 815-753-8415 or e-mail lorijh@niu.edu.

Members

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COMMERCIAL

ENDORSEMENT POLICY

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

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

Around the Office

Congratulations to our Interim Vice-President for Communications Bobbi Owen on the publication of her latest book, *The Broadway Design Roster: Designers and Their Credits* published by Greenwood Press. The volume provides brief biographies and design credits for more than 2,300 scenery, costume, and lighting designers who worked on Broadway in the twentieth century. The book can be ordered online from the publisher at www.greenwood.com. Just follow the links to new publications, since the book's official publication date was March 30.

It is inspiring to know so many of our members are writing and publishing. All of the books featured at the USITT Boutique in Minneapolis are now for sale (including a hefty discount for members) through the publications section of www.usitt.org. Take advantage of your membership by ordering on-line.

The Annual Conference & Stage Expo provided a plethora of people to talk to, exhibits to visit, sessions to attend, and parties to enjoy. This issue of *Sightlines* contains a brief glimpse of all that the event had to offer. We hope it brings back pleasant memories for those who were able to attend and serves as a teaser for what can be expected in Long Beach in 2004.

Next stop for the Costume Symposium is Cedar City, Utah where Jeffrey Lieder will host A Master Class in Tailored Costumes at the Utah Shakespearean Festival in August. Spaces are still available in both sessions, but they are going fast. Registration materials and a full schedule are available on-line or from the USITT Office at 800-93USITT. Anyone concerned about whether a particular session is full can ask Monica Merritt, Membership & Conference Registration Coordinator, for details.

OISTAT, the international organization of scenographers, technicians, and theatre architects, has new web and e-mail addresses. Visit www.oistat.org or write to them at secretariat@oistat.org for more information. USITT is the OISTAT Centre in the United States.

We thank intrepid Director at Large Jean Montgomery for her assistance in collecting

printed references to USITT. She was kind enough to pass along two articles, including one from *ArchiTech* magazine, about USITT activities. If any of our members see references in publications which the office is unlikely to notice, we appreciate them being mailed to PR & Marketing Manager Barbara Lucas, USITT, 6443 Ridings Rd., Syracuse, NY 13206.

Members of our British counterpart, ABTT, have a newly revived publication – *Sightline* billed as the Journal of Theatre Technology and Design. ABTT, the Association of British Theatre Technicians, welcomed readers to the new quarterly journal by noting, “Those of you who have been members of ABTT for over 10 years will remember the first *Sightline*. This new version (four color) will be part journal of record and part members’ magazine...”

CONTRIBUTING MEMBER NEWS

We are pleased to welcome **City Theatrical, Inc.**, as a new Contributing Member of USITT. The manufacturer of lighting accessories and winner of 15 product and business awards in the last seven years had been a Sustaining Member. The company is noted for its AutoYoke, a precision pantilt yoke for the Source Four and Strand SL ellipsoidals and for the Source Four PARNel. City Theatrical also offers products such as Lightwright 3, Breakaways, and Candle Lite flicker candles.

City Theatrical recently acquired Matsuda-Dunn Design, an engineering and design firm specializing in products and projects related to the entertainment lighting industry. The New York City firm will be integrated into City Theatrical's production facilities in the Bronx. President Gary Fails said, “This acquisition strengthens City Theatrical's engineering and product development base, and gives us an experienced custom projects group.”

Norcostco has also made the decision to upgrade its membership to the highest level of support for USITT. We appreciate the theatrical supplier and contractor for increasing its level of support. Norcostco, which has been serving the performing arts community since 1884, has nine locations and offers rigging and drapery, dimming systems and fixtures, plus a full line of stage make-up, supplies, and stage properties.

Wenger Corp.'s innovative, flexible

AROUND THE OFFICE (See page 7)

AROUND THE OFFICE (from page 6)

flipFORMS, which easily transform into three different riser or staging shapes, are now available in black and grey.

FlipFORMS have been popular for a variety of applications since their introduction more than 10 years ago. They have been used for school music, drama classrooms, and as well as in a multitude of theatrical, musical, and multipurpose environments. Constructed with molded, high-strength polyethylene, flipFORMS are built to withstand rugged use and are covered by Wenger's three-year warranty. For more information, visit the company on-line at www.wengercorp.com or call 800-326-8373.

For the eleventh year in a row, **Sapsis Rigging, Inc.**, provided rigging services, including lighting truss, hoists, and project management for the Market Week Winter Fashion Shows in Bryant Park, and for Marc Jacobs at the 26th Street Armory in New York, New York. Sapsis also completed a renovation of the counterweight system at the Mandell Theatre on the campus of Drexel University in Philadelphia, Pennsylvania and a renovation of the orchestra shell rigging for the University of Iowa in Iowa City. Bill Sapsis also had a chance to play foosball with the winners of the Sapsis Rigging Professional Development Awards at USITT's Stage Expo.

Vincent Lighting Systems marked 25 years of business in February, continuing Paul Vincent's dreams of running a successful lighting company, one that really takes care of its customers. After spending several years in entertainment lighting in New York, New York, Mr. Vincent decided to move back to the midwest to build his own company. He sold his first lighting system in Indianapolis during the Great Blizzard of 1978, but was then stranded in his hotel room for three days. Things have only improved since then.

The company expanded into the Cincinnati, Ohio area in 1986, and in 1992 opened a branch in Pittsburgh, Pennsylvania. The company's most recent venture is Grand Vincent, opened in 2001, a joint venture with **Grand Stage** based in Chicago, Illinois. Mr. Vincent is going strong with 54 employees in four offices. Throughout the year, VLS will be posting fun flashbacks from 1978 and spe-

cial offers on www.vincentlighting.com.

Make sure to ask for the USITT Member Discount when signing up for **Entertainment Design's** Broadway Lighting Master Class or Broadway Sound Master Class. Jules Fisher is faculty chair for BLMC which runs June 25 to 27, and Abe Jacob serves that position for BSMC to be held June 28 and 29. Both will be based at John Jay College Theatre in New York, New York and include manufacturer showcases. Complete information, including fees and online reservations, are at www.entertainmentdesign-mag.com.

SUSTAINING MEMBER NEWS

We welcome **Rit Dye, Unilever Bestfoods NA** as a new Sustaining Member of the Institute. For more information about this multi-level company, which has been a household name for more than 80 years, visit www.ritdye.com. Rit's products can be used to color almost all fabrics plus wicker, paper, and plastic. USITT contact for the company is Marge Skreko, Technical Services, who can be reached at marge.skreko@unilever.com.

Also joining USITT as a new Sustaining Member is **American Pro Audio, Inc.**, of Minnetonka, Minnesota. American Pro Audio was established in 1988 dedicated to selling recording and touring systems at discount prices. Its vision is to sell world-class gear at good prices with friendly service and in-house repair. The company now has a string of firsts and more than 20,000 customers across America. Visit them at www.americanproaudio.com.

Nemetschek North America has rejoined USITT as a Sustaining Member. Nemetschek, formerly Diehl Graphsoft, has been providing CAD software for the lighting industry for over 15 years. Its flagship program, VectorWorks FOCUS, has become the standard for professional lighting designers.

High End Systems has upgraded its support of USITT and is now a Sustaining Member. HES has recently gone "beyond brightness" by introducing x.Spot Xtreme with 2:1 lenses, making it 40 percent brighter than the original x.Spot. At 16,000 lumens, its brightness surpasses others in its category, the com-

pany says. Advances in lamp technology were key to creating the new product, HES notes. The Scorpions/Whitesnake 2003 tour is using High End Systems products to add punch and reliability to their rig. Lighting designer/director Charlie "Cosmo" Wilson specified 12 High End Systems Studio Color 575 automated wast luminaries for the tour, supplied by **LSD/Fourth Phase** Los Angeles.



Photo/Tom Thatcher

Leviton was just one of many Sustaining Members on hand at Stage Expo 2003.

Whale researchers are rocking and rolling with **TMB ProPlex**, which the company is supplying to the National Oceanic and Atmospheric Administration. NOAA studies marine mammals worldwide using a custom towed hydrophone array spanning over three miles and needed good data cable that could also withstand the constant use in rough seas and extreme temperatures. According to chief scientist Jay Barlow, "We are using a new hydrophone array this year made in our own lab using modified ProPlex CAT5 cable from TMB (thanks to TMB's OEM Sales Department). We've towed this one for over 1,000 miles now, and results are excellent. Flow noise is less than with arrays we have purchased in the past." TMB CEO Colin Waters said, "Entertainment touring is a good test of the true strength of people and products. That's why governments and the corporate world increasingly raid our industry for personnel and technology."

AROUND THE OFFICE (See page 8)

AROUND THE OFFICE (from page 7)

TMB recently implemented an Employee Stock Ownership Plan, making TMB employees worldwide into shareholders in the company.

Wybron has introduced The Motovator, a new DMX-512 controlled scenery and drapery motion system. The Motovator provides precise servo control of the position and speed of movement of AC motors, DC motors, and hydraulic actuators used to move scenery, drapes, and drops. It can be set up and used anywhere, but Wybron says it is especially suited for projects where motion needs to be tightly integrated with show lighting and effects using standard consoles and moving light programming techniques. To see more, visit www.wybron.com.

LVH Entertainment Systems has been awarded a major contract for the renovation project at the historic Harvey Auditorium Theater at Bakersfield High School in Bakersfield, California. The project includes the complete replacement of the original theatrical rigging systems, expansion and updating of the theatrical light control systems, and replacement of the architectural lighting for the main theatre and adjacent little theatre. Nancy Renfro of Renfro and Elliot Architects of Bakersfield, California is project architect.

Grand Stage Company has added a Wisconsin location, currently in the former Mid-West Scenic and Stage Equipment Company building at 224 West Bruce St., Milwaukee, Wisconsin. Grand Stage plans to offer the same service available for more than 55 years at its Chicago location. According to Greg Becker, vice president, the new location "more than doubles our rigging and drap-



Jugglers from Wenger Corp. demonstrated their agility during the New Product Showcase in Minneapolis.

Photos/Tom Thatcher

ery abilities and will enable us to serve our Wisconsin area customers with consumable products and the ability to walk in and purchase products off the shelf." Grand Stage, founded in 1947, is in its fourth generation of family ownership. Call 800-43STAGE for more information.

Swedish company **Big Image** is continuing its international success providing 725 square meters of scenery for the Royal Opera House's staging of the opera *Sleeping Beauty* in London, England. Big Image produced six large drops on Jap Silk and other thin, lightweight materials. The scenery was printed in Berlin, Germany, using Big Image's airbrush technology on the widest airbrush machine in the world. The machine can produce one-piece scenery sections 12 meters wide without visible seams. The company hopes to establish itself as a leading supplier of digitally printed scenery for the British theatre industry.

Lambda US by Blacksmith Garden has recently moved. New contact information for the company is Lambda US by Blacksmith Garden, 8055 West Manchester Ave., Suite 425, Playa Del Rey, CA 90293. Phone number is 310-823-2825, fax is 310-823-2836 and web site is www.lambdaplatforms.com

TOMCAT Global, Inc., has announced a new service strategy, the Right Product, Right Price, Right Now program offering a 20 percent reduction on all standard lengths of 12 and 20.5 inch bolted truss product, and a guarantee that customers can now expect up to 20 sections of these products to be available two business days after an order is placed. "Light and medium duty trusses are standard in every rental inventory in the country," said Carrie Robertson, TOMCAT Marketing Coordinator. "We believe that providing great products at great prices when needed will allow TOMCAT's customers to be the most competitive in the industry." A new web site designed to be more interactive and allow download of the product catalog in several forms has also been implemented. View it at



Mo Stroemell, Elynmarie Kazle, and Travis DeCastro strut their stuff during the Minneapolis New Product Showcase.

Photos/Tom Thatcher

www.tomcatusa.com.

Auerbach•Pollock•Friedlander, performing arts and media facilities designers, and Auerbach – Glasow, architectural lighting designers, have completed work on the new Robert and Margrit Mondavi Center for the Performing Arts at the University of California-Davis. Auerbach•Pollock•Friedlander, based in San Francisco and New York, was theatre consultant for the 1,800-seat Barbara K. and W. Turrentine Jackson Hall, a multi-purpose venue for touring attractions and acoustic music events. The two companies have also completed their work on COPIA: The American Center for Wine, Food and the Arts, in Napa, California. COPIA, founded by the Napa winemaker Robert Mondavi, is a cultural museum and educational center dedicated to exploring the distinctively American contribution to the character of wine, food, and the arts. Auerbach•Pollock•Friedlander provided theatre consulting for the 280-seat presentation theatre which is equipped for lectures, small performances, and multimedia presentations. The form also provided design and configuration for the 80-seat Meyer Food Forum, COPIA's cooking demonstration theatre.

Nate Saul of the Guthrie Theater was the winner of a new Show Fogger Pro from **Le Maitre Special Effects**. LeMaitre, in conjunction with Jim Berg of Twin Cities Magic and Costume, presented the fogger to Mr. Saul, one of hundreds of visitors to the company's booth at USITT's Stage Expo in Minneapolis, Minnesota. Chris McKeown says Le Maitre is already looking forward to the 2004 edition of Stage Expo in Long Beach.

Regional Section News

Rocky Mountain's Traveling Man

Tracy Underhill, regional sales manager for Electronics Diversified, Inc., presented a wonderful synopsis of travel tips for those attending the USITT Annual Conference & Stage Expo in Minneapolis. His wise suggestions covered everything from using the web for rental cars or plane tickets, to getting through Denver International Airport, to navigating around Minneapolis. One tip: "When it comes to hotels...when it comes to USITT, I always book through Conference Housing, because that helps the Institute negotiate a better rate for all of us."

The only unforeseen complication was the massive snowstorm which hit Denver just as many were leaving for the USITT event.

Midwest Regional Section

On April 26th the Midwest Section toured **Found Performance Spaces in**

Downtown Chicago beginning at the new home of the Noble Fool Theatre at 16 West Randolph, right next door to the newly refurbished Oriental Theatre. The next stop was the Storefront Theatre at 66 East Randolph. This theatre is but one element of the Gallery 37's newly refurbished spaces that include classrooms and art galleries. The Section's annual meeting and lunch was held at the Chicago Athletic Association's Cherry Circle Bar & Grill.

Two high school students, Vicki Podin of Glenbard High School and Zachary Zerlin of Niles High School, received the Midwest Section's Founder's Award for their excellent theatre work. Kathleen Donnelly was given the member Founder's Award for her contributions to the Midwest Section. The awards were announced at the section meeting held in conjunction with the Annual Conference & Stage Expo in Minneapolis.

Northern Boundary Regional Section

The Northern Boundary section awarded four students scholarships to the 43rd Annual Conference & Stage Expo. Stacy Mittag of the University of Minnesota-Duluth was sponsored by Arden Weaver; Mark Hurni from North Dakota State University was sponsored by Don Larew; and Jessica Heerema from Central College was sponsored by Treva Reimer. Allie Quetel from St. Olaf College received the first SECOA Scholarship in Lighting. Applications were reviewed by Jim Trenberth, Mickey Henry, and C. Lance Brockman, members of the scholarship committee.

Desert State Regional Section

Desert State Regional Section is now on the web. Look for information at aztec.aus.edu. The site was set up by Pete Weisman. Desert State also has a new newsletter, Collaborations, which includes a year-long calendar of section events plus safe practices by Jerry Gorrell and information on WYG sessions at Northern Arizona University. The second session will be July 23 to 26 and discounts are available for USITT members.

Student Chapter News



Students from Mt. Vernon, Indiana's Student Chapter had a wonderful time participating in their first Annual Conference & Stage Expo. Student members and Chapter Sponsor Dana Taylor, center, took time from exploring at Stage Expo for a photo.

Correction

An obituary of Tanya Moiseiwitsch in the April/May issue of *Sightlines* contained an inaccuracy. John Lewin, not Lewis, was the adaptor of the *Orestia Trilogy*, *The House Of Atreus* which she designed.

ESTA Announces a New Photometrics Project

BSR E1.25-200x, Recommended Basic Conditions for Measuring the Photometric Output of Stage and Studio Luminaires by Measuring Illumination Levels Produced on a Planar Surface, is new standards-drafting project intended to help manufacturers collect the data that is a required to be reported in ANSI E1.9 - 2001, Reporting Photometric Performance Data for Luminaires Used in Entertainment Lighting.

The adoption of that standard was slowed by the lack of rules for the basic test conditions for any of the commonly used photometry systems that involve shining the light from a luminaire at a flat screen or wall.

Flat-wall photometry, either using a digital camera photometry system or a simple hand-held meter to measure the illumination levels, is the most common type used by stage and studio luminaire manufacturers, but no standards exist to provide guidance for these methods. This project is to define the basic test conditions for these methods so that the data from different manufacturers can be compared on an "apples to apples" basis (as the cliché goes) for measuring methods that use some version of a flat wall. The project does not include defining the actual test methods, which are covered or will be covered by other documents, but confines itself to specifying the basic requirements for the lamps, luminaires, test equipment, and test environment.

BSR E1.25-200x is a project of the Photometrics Working Group, part of ESTAs Technical Standards Program. All parties interested in working on this project are invited to participate by either joining the Photometric Working Group or by commenting on the draft document when it is made available for public review. Membership in ESTA is not a requirement for participation.

There is no charge for joining the Photometrics Working Group, but voting members must attend meetings, which are held four times a year in various locations in the United States. Membership is requested by submitting a working group membership application.

For more information, visit www.esta.org or contact Karl G. Ruling, ESTA Technical Standards Manager at 212-244-1505 or e-mail standards@esta.org.

In Memoriam

Fellow Bernard J. Weiss

Dr. Joel E. Rubin, USITT Fellow and Morton Hochstein, a mutual friend

Bernard J. “Bernie” Weiss, a Fellow of USITT, and a familiar backstage figure on Broadway for four decades, died March 24 in a Las Vegas Hospital at the age of 78.

Mr. Weiss worked as a skilled set builder with such great designers as Ralph Alswang, Lemuel Ayers, Max Gorelik, Donald Oenslager, Boris Aronson, Oliver Smith, and Jo Mielziner. Bernie’s special skill was taking designer renderings (renderings, not even elevations!) and translating them into the technical drawings for the scenic shops. Then Bernie would work the initial put-in to make sure that everything worked and fit perfectly.

Bernie came to New York in the 1950s and served with first Nolan and then Feller Scenic Studios producing stage sets



Photo/USITT Archive

Bernard J. Weiss at his Fellows Induction.

for Broadway and TV. He later owned and operated Metro Scenic Studios, which he sold to return to backstage work on Broadway. As a stagehand he worked on many of the great musicals of the era. A longtime member of the IATSE, first in Cleveland and then in New York, he was

house carpenter and manager of technical activities for the Shuberts where he was involved most closely as a supervisor at the Cort Theater.

His work with the late stage consultant and USITT Awardee Peter Feller led, among other consulting work, to the design and construction of theatres in Mexico City, a State Department assignment in the Soviet Union, and the backstage consultation on the Segerstrom Performing Arts Center in Costa Mesa. In 1976, he worked on the design and fabrication of the Olympic torch for the Winter Games at Lake Placid.

Mr. Weiss joined USITT soon after its formation in 1961. A leading member of the Engineering Commission he became Chair in 1964 and served in that office for five years. Maintaining his long interest in the Institute, Bernie represented the IATSE for nearly two decades at the Institute’s annual conferences. In 1987 Bernie served as consultant for the construction of the USITT Gold Medal win-

BERNARD WEISS (See page 11)

In Memoriam

L.J. DeCuir

Rich Dunham

Lighting Commissioner

Lloyd Joseph “L.J.” DeCuir died on March 2, 2003 at the age of 57 following a three year battle with cancer. Mr. DeCuir was a popular individual within the Institute and Lighting Commission – often being remembered for his ever-present fly fishing hats that typically held at least two or three of the latest “must have” lures. He was also known for his strong affection for bulldogs.

Mr. DeCuir was a Master of Fine Arts design graduate of Tulane University and began his career as a master electrician at the New Orleans Theatre of Performing Arts in 1972. He was a member of IATSE Local 39 and served at the New Orleans Performing Arts center until he accepted a faculty position in lighting design at the University of Tennessee, Knoxville in 1977.

During his tenure at UT, he designed the lighting for approximately 80 depart-

mental productions. He was a member of SETC and had belonged to USITT for more than a quarter of a century. He was an associate professor and director of graduate studies when he retired from the department of theatre in 2002.

Mr. DeCuir served in the Army during the Vietnam War era.

Those who knew him from contact at our annual conferences can remember a friendly, fun-loving individual who had a great sense of humor and many fishing stories of his adventures along the rivers and lakes that he frequented. His favorite sport activities related to his avid pursuit of fly fishing and fly tying. An officer of Trout Unlimited – Smoky Mountains Chapter, he developed several flies that have proven effective for good hits on the local streams he fished in eastern Tennessee. His success was such that he authored *Southeastern Flies*, the first book devoted exclusively to flies used in the south.

Another passion of Mr. DeCuir’s was his love of bulldogs. He was a member of the Music City and Smoky Mountains Bulldog Clubs and Oak Ridge Kennel Club for over 20 years. He held various offices and leadership roles in several of

these clubs. Over the years, three of the bulldogs that he showed went on to AKC championships.

In addition to his professional activities within the Department of Drama at the University of Tennessee, Mr. DeCuir was an active participant in the Lighting Commission. He was well known for volunteering as a panelist, session chair, and project head for various activities of the commission. One such activity was in the initial study that started the project that will lead to the New Lighting Graphics Standard.

He authored two books relating to the use of the computer in theatrical design applications: *Computer Assisted Design for the Theatre: AutoCAD* and *Computer Assisted Design for the Theatre: Painter, Poser and 3D StudioMax*. True to form, the photo on the book jacket of each volume shows the author accompanied by one of his bulldogs.

Mr. DeCuir is survived by his wife of over 30 years, Mari, in Knoxville, Tennessee; a sister, Jackie Owens of Gordonsville, Tennessee; two nephews, Robert and Buddy; and a niece, Kim Morgan of Jacksonville, Florida.

In Memoriam Donald C. Shulman

Herb Schmall

*former USITT Vice-President and
Director at Large*

Donald C. Shulman, 53, of St. Petersburg, Florida, died April 7, 2003 from cancer. For over 20 years, Mr. Shulman was a vital part of USITT serving the Institute in a wide range of positions culminating in a term as President in 1990.

In addition to serving as President, Mr. Shulman had been Treasurer, Chair of the Finance Committee, Chair and Founding Member of the Edward F. Kook Endowment Fund, and a Director at Large. His years of service were recognized when he was named a Fellow of the Institute in 1996.

Unlike a great many of USITT members, Mr. Shulman's principal interest was not in design but in arts management. He brought this expertise to the Institute and shared it to help the organization grow strong. He always believed his role was to bring to the Institute management principles which would allow it to grow and meet its mission. In particular, his work on the Finance Committee and as

Treasurer helped USITT to achieve a sound financial foundation.

As a working professional, he served as associate director of the Hillsborough County Arts Council, director of State Arts Council of Delaware, and director of the Greater Kansas City Arts Council. At the time of his death, he was president of Shulman Consulting, Inc.

In the last few years of his life, Mr. Shulman worked on more than 50 arts and not-for-profit projects providing services ranging from facilities design to fundraising to facilitation of projects. As a partner with me at artscom, a theatrical consulting firm, his projects included the \$6 million Ocala Civic Theater.

The project which occupied the last six years of Mr. Shulman's life was the Florida Holocaust Museum. He worked to procure funding, was a contributor to the design of the facility, and continued to play a role in its active management, including programming, and the work needed to secure accreditation by the American Association of Museums.

Prior to beginning his professional career, Mr. Shulman received a bachelor's degree from Emerson College in Boston, Massachusetts and a master of fine arts degree from the Goodman School of the Arts at the Art Institute of Chicago. In



Photo/USITT Archive

Donald C. Shulman at a USITT Board of Directors Meeting.

later years he taught arts management at the University of South Florida and the University of Tampa.

Survivors include his wife, Paula; his father, Dr. Bernard Shulman of Ithaca, New York; and a brother, Matthew Shulman, also of Ithaca.

BERNARD WEISS (*from page 10*)
ning exhibition at the Prague Quadrennial. He became a Fellow of USITT in 2002, a long overdue honor but one in which he took great pride.

As many in USITT will attest, Bernie was very generous in sharing his knowledge, and he loved a good techie discussion on the best way to build a piece of scenery or how to rig it. Bernie loved the theatre, he loved show business, and he loved being backstage.

Mr. Weiss was born and educated in Cleveland, Ohio and enlisted in the U.S. Navy in 1943, serving two-and-a-half years as a torpedo man. Upon discharge, he earned a degree in Industrial Arts Education at Ohio State University. I met Bernie when he reappeared in the summer of 1946 at Cain Park Theatre in Cleveland Heights, Ohio, an open-air 3,000 seat theatre with a 10-week summer

season with 10 shows, an 80-foot-wide open proscenium and at least half of those shows were musicals. That was a lot of scenery to generate and paint every week, and Bernie as crew head made sure everything was on stage for the dress rehearsal and the paint was dry by opening night.

Bernie also taught us his trick of cutting quarts of ice cream in half on the band-saw for our summer mid-afternoon breaks.

In 1954, he married Joyce Blum of Sterling, Illinois, whom he had met while she was an apprentice at the Cleveland Playhouse. Upon retiring from the theatrical industry, the Weisses moved to Las Vegas which was their home for nine years. In addition to his wife of 48 years, he is survived by a daughter, Kim, of Santa Monica, California; a son, Jeff of Des Moines, Iowa; and brother, Seymour, of Aurora, Ohio. Burial was in Las Vegas.

Visit USITT's on-line
bookstore at
www.usitt.org
and click on
"publications"
to view our
new selection of
books at
discount prices.

PQ Exhibits Head for Prague, Student Awards Announced

Alexandra Bonds

International Committee Chair

The United States entries into the Prague Quadrennial 2003 started their journey to Prague on April 4. To prepare for the departure date, the Prague Quadrennial Committees met in Los Angeles at the University of Southern California campus in January to continue working on the three exhibits sponsored by USITT which will be on display in Prague this June. Sixty-five production designs are featured in our National Exhibit through renderings, models, costumes, sound, and virtual displays. The exhibited productions were produced in theatre venues all around the country. There are also examples of productions by Americans working abroad. In many cases, the members of the design collaboration team were based in a variety of locations, both national and international, coming together to create a unique vision with their combined creative talents. The exhibit exemplifies that theatre design in America embraces multi-cultural and

multi-national influences.

Some interesting statistics on the exhibit were compiled by Bob Scales from the designers' forms that were submitted: 27 current and 21 former USITT members are included, comprising about 25 percent of the total designers included. Fifty seven female and 146 male designers are represented, and designers from 12 countries beyond our borders have been included, indicating a truly international quality of the productions exhibited.

The Architecture exhibit features 12 Honor Award winners from recent USITT Architecture Award competitions. The panels will be exhibited in a new area in the Industrial Palace in Prague that was conceived for the display of architecture entries. Bill Murray will also present a session on American Theatre Architecture as a part of this exhibit.

Twenty-three universities are participating in the Schools of Scenography exhibit. Each school submitted a trunk of student designs, designed by students, in our efforts to increase student participa-



tion and interest in the PQ. Three participating trunks were presented with \$2,000 travel awards from the Tobin Foundation to support student attendance at the PQ. Winners of the cash awards were the University of Texas-Austin, Paul Alix, Rusty Cloyes and Celina Ferencz, student designers; North Carolina School for the Arts, Jon C. Savage, student designer; and Ohio University, John Bertram and Chris Domanski, student designers.

The committee also decided to present three honorable mentions as the quality and inventiveness of the submissions exceeded the number of awards available. These awards were for Environmental Design: University of California-Los Angeles, Jeannique Prospere, Kristina Lenss, and Helene Siebrits, student designers; for Ingenuity and Lateral Thinking: California Institute for the Arts, John Collins, student designer; and for Unity and Spatial Composition: San Diego State University, Jeffrey Stander, student designer.

The Award for Student International Travel was available this year by application. The award was created to support student research and design overseas as well as travel to the Prague Quadrennial. This year's winner was Olivera Gajic from University of Connecticut. She plans to compare the styles of scenography between Europe and the United States.

The Prague Quadrennial takes place June 12-29, 2003. Anyone planning to attend is encouraged to go to the PQ webpage at <http://www.pq.cz> to register for an Accreditation Card for admission into the exhibits and to the Scenofest webpage at <http://www.oistat.nl/-pq03/index.html> to register for the numerous events and sessions scheduled during the exhibition.



Long Beach.... Again? Yes!

Donna Ruzika

Long Beach Promotions Coordinator

We were sitting at the table near the USITT booth in Minneapolis eagerly awaiting the swarm of people as they entered Stage Expo. Beach balls hung above, luggage-tags and palm trees were clutched in our sweaty hands, big smiles were on our faces. The first person that came by looked at us, frowned, and said, "Long Beach....again?"

With nary a flicker of doubt in my eyes, my grin broadened, and I said, "Absolutely! Can you think of a better place for us all to meet next year?"

He smiled and said, "Yeah, Long Beach is okay, I guess."

Next year, from March 17 to 20, 2004, the Annual Conference & Stage Expo will be celebrating its third visit to the West Coast city.

During the next three days, as we handed out our goodies and challenged people to "guess the number of crackers...win a free weekend at one of the conference hotels in Long Beach," we encountered hundreds of people who were delighted that we were going "back to the beach" as well as others who were not as thrilled as they should be.

This got me thinking about how we could change the minds of members whose thinking is: "Long Beach is okay, I guess." Okay, it's true; this will be the third time in six years that we will be in Southern California. While there are new and exciting places and events and some terrific Professional Development Workshops planned (more about these in future *Sightlines*), I had to ask myself, why would our USITT members come back to Long Beach again? One of the answers was given to me on the last day of the conference.

Across from the Long Beach promotions table was a lounge area. Saturday morning, I saw an elderly gentleman in a suit and tie sit down on one of the benches. He looked peaceful and quiet. I sug-



Photo/Barbara E.R. Lucas

Mike Banta was not present when the winners of the contest promoting the 2004 Annual Conference & Stage Expo in Long Beach were announced, but he was the overall winner guessing closest to the 838 crackers in the jar. Mr. Banta won a weekend for two in Long Beach. Joe Tennis, left, was runner-up, and Jay Sierszyn, right, guessed closest to the 411 starfish cracker; Long Beach promoters Donna Ruzika and Donna Parsons, center, presented the prizes.

gested to Southern California Section member Bill Hektner (deemed the oldest living technical director several years ago) that this gentleman needed a luggage tag. Bill scowled at me, took a tag and sauntered over to the man and gave him the tag. I saw them chatting, and then Bill sat down on the bench next to the man. Other people came up to our table, and we got busy again.

I would glance over to the lounge area every now and then and see Bill and this man talking and smiling. An hour later, Bill came back to our table and said, "You will never believe who that gentleman is. He is my high school drama teacher. I graduated in 1949."

Well, I got goose bumps on my arms and thought, "Where else are you going to meet theatre people you haven't seen in half a century?"

Our esteemed President Bruce Brockman had stated the night before, at our Board Meeting, that there are many reasons our members come to the annual conference including Stage Expo, the ses-

sions, the city, the job placement, the exhibits, and the PDWs. He also said there are many intangible reasons to attend – to recharge your batteries and gain new knowledge, to network with people in the same field, to take that needed time away from work, and especially to see your friends and colleagues you maybe haven't seen for a long time.

So while it is always exciting to travel to new cities to see their theatres, find out where the good restaurants and bars are, and learn about the area, it seems that no matter where we go – Fort Worth, Pittsburgh, Toronto, Denver, Minneapolis or the seaside city of Long Beach, California – one of the best reasons we attend is because of the people. It may be the only time in the year that we get to visit with our fellow USITT members, and for some of us to be pleasantly surprised when we reunite with a mentor, a teacher, or an old friend from the past.

So come to Long Beach in 2004; you never know who you'll meet!

Golden Pen Award Nominations Needed

All USITT members are eligible to nominate books for the Golden Pen Award, which honors an outstanding publication in the field of design and production for the performing arts. Books are eligible for a three-year period from the date of publication. Nominations do not automatically carry over from one year to the next, but it is possible for a book to be nominated more than once.

Nominations for the 2004 Golden Pen Award are being sought, and will be accepted until August 15, 2003 by C. Lance Brockman, co-chair with Bobbi Owen of the Golden Pen sub-committee of the USITT Publications Committee. Members can easily nominate a book by using the form available in the Members-only section of the USITT web site. With member number in hand, simply click on Awards-link and follow it to the Golden Pen-link from the USITT home page. Brief comments can also be submitted in an e-mail that also includes name of the book, its author, and publication details. Mr. Brockman can be reached at brock001@tc.umn.edu.

The winning work is intended to make a significant contribution to the field of theater design and technology as an outstanding example of one or more of the following: scholarly research and critical thinking; presentation of the work and methodology of exceptional practitioners of theatrical arts and/or

crafts; description of the methods, skills and technology involved in creating works of theatre and/or crafts.

Previous Golden Pen Award recipients are 2003: Judy A. Juracek, *Natural Surfaces*; 2002: Mary C. Henderson, *Mielziner: Master of Modern Stage Design*; 2001: Max Keller, *Light Fantastic*; 2000: Alys E. Holden & Bronislaw J. Sammler, *Structural Design for the Stage*; 1999: Mary C. Henderson, writer, and

Whitney Cox, photographer, *The New Amsterdam - The Biography of a Broadway Theatre*; 1998: Julie Taymor and Eileen Blumenthal, *Julie Taymor: Playing with Fire*; 1997: Joan Severa, *Dressed for the Photographer*; 1995: Josef Svoboda, *The Secret of Theatrical Space* (Translated and Edited by Jarka Burian); 1994: Lynn Pektal, *Costume Design: Techniques of Modern Masters*; 1988: Frank Rich & Lisa Aronson, *The Theatre of Boris Aronson*; 1987: Denis Bablet, *His Collected Works*; and 1986: Arnold Aronson, *American Set Design*.

The Publications Committee is responsible for submitting a book to the full Board of Directors for consideration at its winter meeting. Books that receive the Golden Pen Award are added to the list of publications sold by USITT with reduced prices as a benefit to USITT members.

The winner of the Golden Pen Award is invited to the USITT Awards Banquet as well as to the Annual Conference & Stage Expo where a book-signing is generally scheduled.



Judy Juracek signs copies of *Natural Surfaces*, winner of the 2003 USITT Golden Pen Award as part of Stage Expo in Minneapolis.

Photo/Barbara E.R. Lucas

CITT To Hold Rendezvous 2003

"Putting the Pieces Together" is the theme of the Canadian Institute for Theatre Technology's 2003 conference hosted by the University of Waterloo from August 18 to 25. Ben Sammler will present *Structural Design for the Stage* as a three-day pre-conference August 18 to 20, with Bill Chesney of University of Waterloo presenting two days of Scenic Painting. Education Day is slated for Thursday, August 21. It will also include the opening reception and the renowned X-Treme Junk Challenge.

On Friday, CITT's trade show opens and Swag Bingo will be played. Saturday features Christopher Newton, artistic director of the Shaw Festival from 1979 to 2002, as keynote speaker. Saturday also includes the gala awards banquet which will be followed by the pyrotechnical antics of AirMagic. Monona Rossol will be featured on Sunday, along with tours of nearby facilities.

Post-conference activities on Monday, August 25 include facilities tours to the Stratford Festival or prop shops.

For more information or registration, visit www.citt.org.

Spaces Already Booked for Stage Expo 2004

Helen Willard

Stage Expo Sales Manager

A majority of our booth exhibitors took part in the priority space selection held the last day of Stage Expo 2003 in Minneapolis. Exhibitors who reserve space for the following year's Stage Expo during the priority space selection receive a discount and enjoy the best possible position selection. The priority space selection held onsite in Minneapolis was only for exhibitors picking booth space; priority space selection for commercial and non-commercial tables is being conducted by mail and e-mail.

During the Stage Expo 2004 priority space selection held March 22 in Minneapolis, 63 exhibitors chose their booth location for next year meaning 67 percent of the available booth space was booked for Stage Expo 2004. Several exhibitors increased their booth size and/or upgraded their membership level during the priority space selection. Here is the preliminary list of Stage Expo 2004 booth exhibitors as of April 15:

A.C.T Lighting
American Harlequin Corporation
Apollo Design Technology, Inc.
Autostage
Barbizon
Ben Nye Company
City Theatrical, Inc.
J.R. Clancy
Clear-Com Intercom Systems
Columbus McKinnon
Dazian LLC
Designlab Chicago
Dodger Costume Rental
Electronic Theatre Controls (ETC)
Entertainment Design/Lighting
Dimensions/LDI
Entertainment Services and
Technology Association (ESTA)
Florida State University
Flying By Foy



Future Light
GALA, a division of PACO Corporation
H&H Specialties Inc.
heatshrink.com
IATSE
IATSE Local One
Irwin Seating Company
Kenmark, Inc.
Kryolan Corporation
LEE Filters
Le Maitre Special Effects, Inc.
Leprecon
Leviton/Colortran
Lex Products Corp.
Lightronics, Inc.
Mann Brothers
MDG Fog Generators Ltd.
Mehron Inc.
Meyer Sound
Norcostco Inc.
Pop-Out Furniture
Production Intercom Inc.
Protech
Rosco
Rose Brand
Sapsis Rigging Inc.
Sculptural Arts Coating, Inc.
SECOA

Selecon
Smooth-On, Inc.
Stage Directions Magazine
StageRight Corporation
Steeldeck, Inc.
Strand Lighting Inc.
Syracuse Scenery & Stage
Lighting Co., Inc.
Telex Communications
Theatre Arts Video Library
Thern Inc.
James Thomas Engineering
Tools For Stagecraft
United Scenic Artists Local 829 IATSE
University of Southern California
Walt Disney Entertainment
Wenger Corporation
Wybron, Inc.

Plan now to join us in Long Beach March 17-20, 2004 for the 44th Annual USITT Conference & Stage Expo. Visit USITT at www.usitt.org for detailed conference information, as well as the Stage Expo layout and list of exhibitors. If there are exhibitors you would like to see at Stage Expo 2004 who are not on this list, please e-mail contact information to me at hwillard@aol.com.

Costume Sessions Provide Information and Ideas

Kristina Tollefson

*Vice-Commissioner for Communications
Costume Design & Technology Commission*

While some were disappointed by the lack of snow, Minneapolis proved a wonderful location for a week of learning and networking at the 43rd Annual Conference & Stage Expo. As a reminder for those who attended, or for those who were unable to join us, this article shares the highlights of programming provided by the Costume Design & Technology Commission.

Programming began with the innovative Professional Development Workshop, **FOAM: THE OTHER COSTUME MATERIAL** presented by Zoë Morsette and chaired by Robert Haven. After an introduction to working with foam and glues, participants were guided through the construction of a Viking hat from foam. Ms. Morsette then led the process for creating a design on a 12 inch mannequin and developing a full sized pattern from the sculpture. She also presented **BUILDING FOAM COSTUMES SAFELY** where she shared materials for flat pattern construction of foam costumes, focusing on the safety concerns not only for the creator, but also for the wearer. Highlights of this session included chemical sensitivities to various foams and adhesives, and non-toxic alternatives to barge cement.

James Harrington presented a practical and fun session on **THE ADVANTAGES OF A BONED BODICE**. He approaches cutting as a sculptor and stressed training the eye through extensive use of primary research.

The **COSTUME POSTER SESSION** has become a permanent fixture of costume programming. The presenters again raised the bar presenting one of the most imaginative poster sessions to date. Among the many highlights were posters on converting band uniforms into military uniforms, hand ventilated yarn wigs, primitive pleated silk, felt costumes, and several uses for Fosshape. The presentations were nothing short of brilliant.

Participants in **Foam: The Other Costume Material**, a Professional Development Workshop held before the 43rd Annual Conference & Stage Expo, were able to get up close and personal with foam.

Photo/Robert Haven



In **HISTORY OF COSTUME DESIGN AT MINNEAPOLIS REGIONAL THEATRES** Maribeth Hite, Pam Wallize, Deb Murphy, and Deb Smith provided us with a delightful journey through time tracing the development of costume design at The Guthrie Theater and Minneapolis Children's Theatre with copious slides and humorous anecdotes. The session concluded with information about Costume Rentals where 25 years of costumes are available for rent. **TEXTILE ARTIST/COSTUME DESIGNER: AN INTERSECTION OF TALENT** presented a scholarly and informative introduction to three female textile artists and authors of the 20th century: Ami Mali Hicks, Fania Mendell, and Millia Davenport. Abby Lillethun and Bobbi Owen brought to light these women's contributions to the arts and crafts movement and theatre design. **A BRIEF HISTORY OF THE BRIEF**, presented by Elizabeth Lewandowski, was a visual journey through the history of undergarments from Crete to present day. The session included live models and slides showing original or new sources.

Herb Camburn and Ron Gloekler's standing-room-only crowd was excited to learn about the possibilities that abound for **COMPUTER PRINTING TEXTILES AND TRIMS**. The two shared their sources for patterns and trims and what products do and don't work for this process. **WOMEN OF SUBSTANCE: COSTUMES FOR SUPER-SIZED LADIES**, presented by LaLonnie Lehman and Peggy Rosefeldt, discussed the increasing size of the population and the need for larger performers to have properly fitting costumes. Solutions were offered and slides presented showing performers in successful and unsuccessful

costumes. **PORTFOLIO 101 FOR STUDENTS, TEACHERS, AND PROFESSIONALS** was one of the most popular sessions of the conference. Gweneth West and Rafael Jaen took the audience from resumes and cover letters through specific portfolio layout techniques to what to do after the interview. The session inspired many questions and discussions with members from all areas.

Clare Brauch of the Guthrie Theater shared the techniques she has developed for making latex foam fat pads from latex pillows in **FAT PAD CHUMP**. She shared all of her materials and demonstrated her step-by-step process including many helpful tips. This was a very thorough session accessible to all skill levels. Gweneth West, Jean Druessedow, and Judy Adamson teamed up on **ORGANIZING AND SHARING YOUR VINTAGE COSTUME COLLECTION**. They shared how to archive, what to keep, and what to do with all of those clothes from the 70s. They suggested getting started with proper storage, sharing your collection with the general public through displays, and archiving through photographs.

THE HIGHLAND KILT session chaired by David McCarl covered the history of tartans and kilts, how to wear them, how to figure yardage, and how to construct a kilt. The kilts they had on hand to examine up close were another highlight. Nic Ularu shared his joy of putting unusual materials together in **CREATING COSTUMES OUT OF NOTHING**. He presented a video of student projects from a concept-oriented exercise on the use of unconventional materials in creating

COSTUME SESSIONS (See page 17)

Engineering Code Corner

By Ken Vannice

Vice-Commissioner for NEC Panel 15

Fire! Fire! Fire!

Now that I have your attention I believe a few words on current events might be in order. I'm sure everyone has heard of the fire that occurred in a Rhode Island nightclub resulting in the death of approximately 100 people. All the details are not in yet, but it appears that it was caused by some very unprofessional actions.

What hasn't appeared yet is the effect these decisions might have on our profession and our industry. Some of the people lost in the fire are relatives of fire protection professionals. Some of these professionals are now lobbying for the requirement to have fire sprinklers in *all* sizes of venues *new or old*. Does your facility have a complete fire sprinkler system? Do you have the budget to install sprinklers in your older or smaller theatre? If not will your theatre be forced to close? As you can see one choice can trigger a large impact on our entertainment community.

This article is not a debate on sprinklers but on our duty as professionals. We are not only expected to entertain our patrons but to provide a safe environment for them while they are in our facility. We need to send them home in a healthy manner so they can return to

support us in the future. We have the professional responsibility to not do things that might harm the well-being of our audiences.

Our professional judgment must help us decide what we can allow those in training to do and not do without our direct supervision. Our professional judgment must help us decide whether we know enough to do a thing safely or should engage the help of another, more qualified, professional. We not only must act professionally but help those who are doing otherwise to change their ways.

Anyone who observes electrical or specialized equipment in places where it could be inappropriately used by the general public, even at a venue such as a local fair, should consider a letter to management pointing out the difficulty. With privilege comes responsibility. If our industry wants to continue its freedom to create we must also police ourselves by acting professionally and helping others to do the same. This applies to electrical work as well as pyrotechnics.

Speaking of electrical work and regulations, revisions for the 2005 edition of the National Electrical Code are now in progress. The USITT Engineering Commission formed the 2005 NEC Committee to process proposed changes. Our industry is apparently finally happy with the NEC since we generated no new proposals this revision cycle. However, that does not mean we can now ignore the process. Everyone else has had their opportunity to propose revisions that might affect us all.

In June the National Fire Protection Association will publish a report of all the proposed revisions and the deliberations of the code-making panels. You can get your free copy by contacting the NFPA and asking for the NEC Committee Report on Proposals. As soon as the ROP is published, the 2005 NEC Committee will re-convene to generate comments to these proposals. Anyone interested in participating in this process and who has not already applied please submit an application. Application forms are on the USITT website under the Engineering Commission.

Anyone wishing to comment directly to the NFPA may also do so. NFPA comment forms can be found in the front of the ROP. Remember, all comments are due at the NFPA headquarters by 5 p.m. EST on October 31, 2003.

Until the ROP is published, we will not know all the issues facing our industry. The one issue we do know of concerns the use of Ground-Fault Circuit Interrupters. A new type of GFCI has been developed; not the GFCI in your bathroom receptacle but a larger one than attaches to your main feeder. Someone has proposed the use of this new type of GFCI anywhere water or dampness might be present. The jury is out yet as to whether this type of GFCI will be a help or hindrance in our application. It bears a close watch by anyone doing productions outdoors or around water indoors since it might add a great deal of expense to your facility and your production, both in equipment and production design.

COSTUME SESSIONS *(from page 16)*

wearable art. He was sure to point out that using things like paper, plastic, and food affects costume durability.

The double Commission Meeting on Wednesday following our New Members session was, as usual, lively and information-packed. The Coffee & Tea Reception was made even better with the addition of *Stage Directions* as a partial sponsor. Iris Dorian, editor; Carrie Molay, publisher; Carla Armstrong, director; and Katy Volz, advertising manager, came in delightful

costumes to discuss opportunities for Costume Design & Technology Commission members to publish in *Stage Directions*.

If you weren't able to be with us in Minneapolis, we missed you! We are already looking forward to Long Beach and Toronto and hope you are making plans to join us. If you have an idea for a programming session for Toronto, please contact Lori Hartenhoff, Assistant Professor Costume Technology, School of Theatre and Dance, Northern Illinois

University, DeKalb, IL 60115. She can be reached at 815-753-8255 or by fax at 815-753-8415, or e-mail lorijh@niu.edu.

Thank you to session reporters who helped me with their perspective of the programming: Judith Cronk, Susan Brown-Strauss, Martha H. Cooper, Constance L. Campbell, Kyla Kazuschyk, Bobby Ann Loper, Sheila Tabaka, Donna Meester, Doris Nash, Kristina Esch, Esther L. Iverson, Sue Kiesau, and Myra Bullington.

Tech Olympics Draws Participants

USITT's Tech Olympics 2003 saw 66 students competing, representing 18 different schools, universities, and colleges. University of North Carolina-Asheville won the traveling trophy for the third time since it was instituted and Jennifer Bowen continued her streak, winning the knot tying competition for the fourth time.

Top Techie was Dennis Woods of UNC-Asheville followed by Johanes Pikel of UNC-Asheville and Ron Koinzan of Humboldt State University. Bada-Bing of UNC-Asheville was Top Team followed by Bada-Boom, of the same school. Bizzles of The Ohio State University was third.

Event winners were: knots, Ms. Bowen, Jenny Prather, and Kate Yuhas, all of UNC-Asheville; thimble & sleeve, Mr. Pikel, Cassandra Givens of University of Memphis; and Zak Keller of University of Northern Colorado; sound, Philip Schulte of South Dakota State, Alex Buholzer of Bradley University, and Nathaniel Putnam of University of Oklahoma.

Four people tied for first in Light a Geometric Shape: Doug Cross of Brookdale Community College, Antya Francis of St. Louis Community College, Pablo Guerra-Monje of University of Memphis, and Kevin Swanhind of Sam Houston State University. Props change saw Susan Fiesette of University of Northern Colorado and Ron Koinzan of Humboldt State University tied for first and Emily Bloudek of University of Minnesota-Duluth and Nikki Heinlein of The Ohio State University tied for second.



Photo/Tom Thatcher

Tests of skills were again a part of USITT's Tech Olympics at the Annual Conference & Stage Expo in Minneapolis.

In costume change, Mr. Wood was first followed by Mr. Pikel and Amanda Sutt of Appalachian State University; wiring a stage plug winners were, Travis Palmer of University of Northern Colorado, Mr. Koinzan, and Mr. Woods.

Event judges were Beth Heermann, Kurt Ottinger, Scott Conklin, David Krajec, Angela Bacariss, Rick Tuckett, Nancy Woodruff, and Steve Jacobs. Rob Bowen was master of ceremonies. James L. Moody again is supplying the engraving for the traveling trophy with Apollo providing individual awards.



USITT
CONFERENCE
&
STAGE EXPOSM
2003
MINNEAPOLIS
MARCH 19-22



Classifieds

MFA IN PLAYWRITING: Study playwriting and get a degree through the brief-residency Master of Fine Arts in Writing Program at Spalding University in Louisville, KY. Also offering concentrations in screenwriting, fiction, poetry, nonfiction, and writing for children. See www.spalding.edu/graduate/MFAinWriting for complete information. E-mail: mfa@spalding.edu; call: 800-896-8941x2423; mail: Graduate Admissions-MFA, Spalding University, 851 S. Fourth St., Louisville, KY 40203.

THEATER TECHNICAL DIRECTOR: Franklin & Marshall College. Fulltime position responsible for teaching one course a year, supervising student staff productions and managing two theaters. Minimum qualifications include MFA in scene design, lighting design, or technical theater. Please see our website at <http://www.fandm.edu/departments/personnel/openpositions/> for complete details.

THEATRE: ASSISTANT PROFESSOR OF THEATRE, nine-month contract, tenure-track. M.F.A. program in Theatre Management/Arts Administration seeks outstanding candidate to oversee Tuscaloosa program in conjunction with the Alabama Shakespeare Festival in Montgomery, Alabama. Primary responsibilities include: teaching graduate and undergraduate Theatre Management/Arts Administration and other related courses; participate in departmental budgeting process, Box Office Manager, fundraising, publicity, advertisements, and Webpage development for the theatre and dance (desktop publishing skills expected), participate in undergraduate and graduate recruitment; curricular coordination with College of Business; some publication will be expected. Ph.D. or M.F.A. required in Theatre or cognate discipline. M.B.A. will be accepted with extensive theatre experience only. Professional background in management-related area is expected. Salary commensurate with experience. Start date: August 16, 2003. Application review will begin immediately and continue until position is filled. Send cover letter stating qualifications, curriculum vita/resume, 3 current letters of recommendation to: Donna Meester, Chair Search Committee, The University of Alabama, Department of Theatre and Dance, Box 870239, Tuscaloosa, Alabama 35487-0239; phone: 205/348-5283; fax 205/348-9048; e-mail: dmeester@bama.ua.edu. Women and minorities encouraged to apply. The University of Alabama is an Equal Opportunity, Affirmative Action Employer.

ANNE ARUNDEL COMMUNITY COLLEGE is a comprehensive two-year college located just outside historic Annapolis with easy access to Baltimore and Washington, DC., near the beautiful Chesapeake Bay. We invite applications for non-tenure track, term appointments, beginning Fall, 2003, in the following area: THEATRE ARTS. Master's degree in theatre arts or related field required. Ability to teach introduction to theatre, acting, and technical theatre courses. Theatre generalist, to direct and design sets and lighting for two shows per year. Technical theatre experience required. To apply, send cover letter, resume, transcripts and application to: Human Resources, Anne Arundel Community College, 101 College Parkway, Arnold, MD 21012. For further information, visit our web site at www.aacc.edu or call our JOBLINE at 410-777-2516. To obtain an application, visit our web site or call 410-777-2425. ADA/EOE/AA

CIRQUE DU SOLEIL is looking for the following positions for our touring shows: Head of Tents, Technical Director, Projectionist, Head of Automation. Candidates must be available to tour on a full time basis. Cirque du Soleil, Human Resources Department - Touring Shows Division, 8400, 2nd Avenue, Montreal, Canada, H1Z 4M6. E-mail: cv@america.cirquedusoleil.com Website: www.cirquedusoleil.com Only candidates selected for an interview will be contacted.

COSTUME DESIGN INTERN: Bucknell University's Department of Theatre and Dance has an internship in costume design for its 2003 - 2004 season. Applicants should have skills in basic design, patterning, cutting and stitching. While the intern is a contributing member of the department's costume shop staff, we will also offer opportunities for portfolio development and the strengthening of skills in costume design and construction under the guidance of our professional staff. Some design opportunities are possible. Contract period: August 25, 2003 to May 7, 2004. Work requirements: 20 hours per week, 1:00 - 5:00 PM, Monday-Friday during regularly scheduled costume shop hours, plus coordination of wardrobe for dress rehearsals of theatre and dance productions. Stipend: \$9,000/nine months. Send letter of application, resume and two references with phone numbers to: Costume Intern Search Chair, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837.

SOFTGOODS DEPARTMENT MANAGER: Adirondack Scenic, Inc. is seeking a fully qualified Softgoods Department Manager. Responsibilities include: Quoting jobs, ordering materials, constructing specialty drapery and scenic fabric elements. Applicants must possess the following qualifications: BA or BS in theater arts or related field; 5 years experience building theatrical scenery or related profession; proficiency in Microsoft Excel and MSWord; good technical communications skills; must work well under deadline pressure. This is a full-time, salaried position with benefits. Send resumes to: Ken Crosby, Vice President of Production, Adirondack Scenic, Inc., 439 County Route 45, Argyle, NY 12809. Phone: 518-761-3066.

COSTUMES: Mill Mountain Theatre, a professional, year-round company, seeks the following experienced costume professionals for the 2003-2004 season:

Costumer/Costume Shop Manager - Responsibilities include supervising staff; working with guest designers; planning build schedules; purchasing supplies; and coordinating maintenance of inventory/equipment.

Cutter/Draper/Stitcher- Responsibilities include planning costume construction; drafting patterns; cutting, stitching, and altering; and instructing other staff in build process.

Salary/benefits BOE/BOQ; start September/October 2003. For consideration, submit letter, resume and references to: Resident Designer, Mill Mountain Theatre, One Market Square, 2nd Floor, Roanoke VA 24011; fax to 540/342-5745; or email to MMTmail@millmountain.org.

TECHNICAL DIRECTOR: Texas Tech University seeks a full-time (12-month) position to serve as Technical Director for the Department of Theatre and Dance. Provide technical support in the areas of scenery, props, lighting, and sound for all University Theatre productions. Supervise paid student staff, volunteers, and all groups using the space. Oversee and participate effectively in the production of all University Theatre productions. Maintain all University Theatre facilities; serve as departmental safety coordinator. The successful candidate will be able to demonstrate the ability to work with and motivate a diverse group of students and will possess a strong commitment to safety. MFA in technical theatre preferred, BFA in technical production with extensive professional experience or training considered. Start: June 1 - August 1 as available. Direct all inquiries to Frederick Christoffel, Department of Theatre and Dance; Box 42061, Lubbock TX 79401-2061. Women and minorities are encouraged to apply. AA/EOE.

Calendar

JUNE 12, 2003 THROUGH SEPTEMBER 30, 2003

JUNE 2003

- 12-29 **Prague Quadrennial:** Exhibition Grounds, Prague, Czech Republic
- 15 **Sightlines:** August editorial deadline
Committee Chairs: 2003-2004 committee member appointment recommendations due to Officers
Conference: Long Beach preliminary session schedule announced
Finance: Year 2002-2003 vouchers with receipts and invoices due to Officers
- 15 **TD&T:** Summer editorial deadline
- 30 **Conference:** Programming and/or scheduling conflicts report due to VP Programming
Finance: 2002-2003 Fiscal Year ends

JULY 2003

- 1 **Finance:** 2003-2004 Fiscal Year begins
Conference: Program updates due for August Programming meeting
- 15 **Sightlines:** September editorial deadline

AUGUST 2003

- 1-2 **Institute Business:** Executive Committee meeting, Chapel Hill, North Carolina

- 1-2 **Conference:** Conference Committee meeting Chapel Hill, North Carolina
- 4-6 **Costume Symposium:** Cedar City, Utah
- 7-9 **Costume Symposium:** Cedar City, Utah
- 15 **Awards:** nominations for USITT Awards due to Awards Committee
Golden Pen: nominations due for Golden Pen Awards to Publications Committee
Sightlines: October editorial deadline
Directory & Resource Guide: changes and corrections deadline
- 18-25 **CITT:** Canadian Institute for Theatre Technology Annual Conference in Waterloo, Ontario, Canada

SEPTEMBER 2003

- 15 **Sightlines:** November editorial deadline
- 18 **Conference:** Student Volunteer Program applications available at www.usitt.org/members_only or from the USITT office
- 30 **Grants & Fellowship Program:** Project Grant Applications due
Conference: Presenter biographies and Non-member presenter travel/housing/honoraria/guest pass information to VP-Programming and Office

Sightlines usitt

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