

SEPTEMBER 2001

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UNITED STATES
 INSTITUTE
 FOR THEATRE
 TECHNOLOGY, INC.

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

**Member Benefits
 Now Available 24/7**

In the interest of serving members better, and helping preserve some old-growth forests along the way, USITT has transformed its member benefits delivery system. Rather than continuing to inundate you with a voluminous mass of differently colored and sized papers, each extolling a different member benefit, you will be receiving a sleek, concise single sheet booklet detailing all your member benefits and how to take advantage of them.

Member benefit information will also be posted to the Members_Only area of the web site. You will also find downloadable forms and active links to benefit providers' sites for instant access to on-line registration and purchasing. We hope this new system will make you more aware of your benefits so you can use them more often.

We also think you'll enjoy the indirect

benefit of having fewer pieces of paper to maintain.

The information you need to access your benefits will be stored on the website, neat and tidy, and right where you left it. The only thing you will need to remember is www.usitt.org. Since you probably have the address book-marked already, what could be easier?

For the next few months, we will maintain a small supply of the paper inserts and discount cards in the USITT office, in the event you experience difficulty accessing an item from the web. We thank our benefit providers for supporting this new direction in service.

As always, if you have questions, comments, or suggestions, I would love to hear from you. Thank you for your continued support.

Michelle L. Smith
Membership & Ad Sales Manager

**New Award Honors
 Author and Teacher
 W. Oren Parker**

Back in 1963, W. Oren Parker collaborated with Harvey K. Smith to write a book. In the almost 40 years since, *Scene Design and Stage Lighting* has become a classic, been revised through seven editions, and still continues to be a textbook which a wide range of teachers and students rely upon. Oren is considered to be one of the outstanding leaders in the training of scene designers.

Now W. Oren Parker is being honored again. Charles E. Williams, Fellow and Past President of the Institute, has established the W. Oren Parker Award for Scene Design, one of the USITT Awards for Young Designers & Technicians in the Performing Arts.

Chuck worked with Oren when both were at Carnegie Institute of Technology (now Carnegie Mellon University) from 1972 to 1977. "I'd used his text before I met him at University of Calgary and San Francisco State and then I continued using it when I moved to Webster University, and I still use it at the University of Toledo," Chuck noted, speaking to Oren's writing and its continuing relevance. Oren was already well-known when the first edition of the book was published in 1963. Subsequent revisions, including the addition

usitt
W. Oren Parker
Award for Scene Design

of R. Craig Wolf as overseer of the stage lighting portions of the text after the third edition, have been done every five or six years.

W. Oren Parker also wrote *Sceno-Graphic Techniques*, whose first edition was published in 1957. It was revised with a second edition in 1964 and has since been published in a paperbound edition.

Charles Williams said he considers both Oren Parker and his wife, Teschie, to be good friends. The Parkers still live in the Pittsburgh area, although Oren is no longer as active in the profession and USITT as he once was. A member of the Institute since 1963, Oren has also been honored as a Fellow.

The new W. Oren Parker Award for Scene Design is the first of USITT's Awards for Young Designers & Technicians in the Performing Arts to be aimed specifically at undergraduate students.

"We have a number of awards for graduate designers. Carnegie Mellon has a strong emphasis on undergraduate designers," Chuck said, "so it seemed appropriate." Chuck is also hoping to encourage a trend among the

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

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

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

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

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W. Oren Parker

Continued from page 1

Fellows of the Institute to either create new awards to help young designers, or help support existing awards.

In addition to being honored at the Awards Banquet which concludes each Annual Conference & Stage Expo, the young designers will also receive a cash prize.

Chuck has been a part of USITT since 1965 and, during that time, has played a leadership role on a number of issues. During his tenure as president from 1977 to 1980, he noted, the Thomas DeGaetani Award was created, named in honor of the first USITT President. The entire awards process was also "regularized," he noted. He continues to be deeply involved in the By-laws, serving as Chair of the By-laws Committee which he says means both adding and subtracting items, as well as changes which need to be made.

In the past 36 years, Chuck has only missed one Annual Conference & Stage Expo, the 1967 event in New York City. In the subsequent years, he has seen changes including more younger people getting involved. He knows fewer and fewer people at the Conference but says "that's a good thing. Too many organizations don't attract those who are relatively new at their jobs."

Charles E. Williams' most recent contribution to USITT again shows his commitment to helping the Institute remain vital and relevant to a broad spectrum of professionals. Criteria for the W. Oren Parker Award for Scene Design say it will be "awarded to an individual who has demonstrated excellence or outstanding potential in the area of scenic design in the

performing arts while pursuing an undergraduate degree."

Elynmarie Kazle, VP for Membership & Development, said this new award only enhances the Institute's programming for outstanding young designers. "We are thrilled that Chuck Williams has made this award possible," she said. "This new award allows us to show, in a most dramatic fashion, how strongly committed we are to recognizing the outstanding work being done in both undergraduate and graduate programs throughout North America."

Nominations for the 2002 Awards for Young Designers & Technicians in the Performing Arts are due a month earlier because of the earlier conference. Deadline for submission is November 1, 2001. Criteria and nomination forms will be mailed to all USITT members in late summer, with winners notified in time to attend the 42nd Annual Conference & Stage Expo in New Orleans, Louisiana, from February 13 to 16, 2002.

The W. Oren Parker Scene Design Award joins the seven current awards, all of which are made possible by generous support from their sponsors. This include the KM Fabrics Inc. Technical Production Award, Clear-Com Intercom Systems Sound Achievement Award, Barbizon Award for Lighting Design, Rose Brand Award for Scene Design, Zelma H. Weisfeld Costume Design & Technology Award, Frederick A. Buerki Golden Hammer Scenic Technology Award, Kryolan Makeup Design Award, and the Stage Management Award which is supported by Robert Scales and Charles Richmond, and the Stage Management Mentoring Project.

Barbara E.R. Lucas

Public Relations & Marketing Manager

REGIONAL SECTION NEWS

Southeast Hosts Master Classes

Don't forget the Fall 2001 Master Classes at Jacksonville State University Drama Department's Stone Center in Jacksonville, Alabama, presented by USITT's Southeast Section. The general theme for the September 14 and 15 sessions is safety, with workshops including Jay Glerum's rigging master class, using non-toxic materials in prop construction, and fall protection. Learn to build a Scottish kilt or construct chain mail, work in 3D with Rhino, or find out about faux finishes. To learn more about session times and offerings, go to www.jsu.edu/depart/drama/usitt.html or contact David Kefer at dkeefe@jsucc.jsu.edu. Special housing rates are available, and it is possible to register on-site.

Design Expo at Southeast

In conjunction with its Fall 2001 Master Classes, USITT Southeast is offering a juried exhibition of faculty and professional design and technology plus a non-juried student exhibition. For more information, please contact Andy Fitch, University of Alabama at 205-348-5283.

Rocky Mountain Conference

The Rocky Mountain Regional Section will team up with Colorado Thespian November 1 to 3 for "give a session, take a session," in programming geared for high school teachers or students. For more information, contact Section Chair Charles Houghton at houghton@arts.unco.edu.

This is the first year RMUSITT has worked with the Thespians on conference content.



Think Conference!

It's only September, but we're urging members to start planning now for their trips to New Orleans for our 42nd Annual Conference & Stage Expo. Starting the day after Fat Tuesday means lots of excitement, but that is always true when USITT comes to town.

We have been registering people for our Conferences on line for several years, and are finding that more and more of our members have gotten used to getting and sending information on the web. Please take advantage of updates to our web site, Conference information, membership benefits, even issues of *Sightlines*, which are posted at www.usitt.org. Webmaster Normand Bouchard, who deserves much credit for all the work he does to keep the site spiffy, reports that we're getting almost 40,000 hits a week on various pages.

Thanks also go to Arnold Aronson, former editor of *TD&T*, who recently came across several back issues of that publication in its earlier years. He has forwarded them to the office where we'll hold them in readiness for the Archives Committee.

We need to include Bruce W. McMullan of Don Mills, Ontario, Canada among our long-time members. Bruce reports he was at Yale when Ed Peterson and Dick Thompson went to New York to the meeting that resulted in USITT's formation. In 1961 he moved to Albuquerque, New Mexico and joined us soon after. Bruce reviewed books for *TD&T* while he was at Dartmouth and, after moving to Canada, became a member

Remember that you can get a break on the cost of flying to New Orleans on Southwest Airlines.

Receive a 10 percent discount on most already low fares by calling Southwest Airlines Group and Meetings Reservations at **1-800-433-5358** and reference ID code **R6656**.

Reservations sales agents are available 8 a.m. to 5 p.m. Monday to Friday, or 9:30 a.m. to 3:30 p.m. Saturday and Sunday. You must make reservations five or more days prior to travel to take advantage of this offer.

of CITT soon after it was founded. Although he is now retired, Bruce hopes to be at the 2002 Annual Conference & Stage Expo in New Orleans. We look forward to seeing him!

Congratulations to Mark Shanda, Chair of USITT's Tech Expo Committee, who has been promoted to the rank of full professor at The Ohio State University. Mark has been on the faculty in the Department of Theatre at Ohio State since 1996 and serves as resident technical director. With this promotion, he was also named associate chair for the Department of Theatre. Mark's work on the United States entry for the Prague Quadrennial and the Kennedy Center/American College Theatre Festival were also noted.

CONTRIBUTING usitt MEMBERS

NEWS

Strand Lighting has moved! After almost 20 years in Rancho Dominguez, California, Strand Lighting began operations in new offices and manufacturing facilities in Cypress, California, in June 2001. The modern plant features expanded manufacturing capabilities for all 120 volt products including SL spotlights, CD80, SLD dimmers, and a wide range of stage distribution products and custom project manufacturing. The new facility is at 6603 Darin Way, Cypress, CA 90630; phone: 714-230-8200; fax: 714-889-0042. The company notes the new facility is available from three freeways — 91, 605, and 405 — for anyone who wishes to visit.

Sapsis Rigging, Inc., now offers onsite maintenance programs for stage rigging equipment. The new program, designed to prevent premature wear on stage rigging equipment as well as help prevent accidents, was announced by President Bill Sapsis. After conducting hundreds of safety inspections of performance spaces around the country, Sapsis noted that most repairs on stage equipment were due to improper maintenance and misuse. The program offers equipment tune-ups on a frequency dictated by the annual activity the stage receives, with fees dependent on the amount of equipment and its accessibility.

SUSTAINING usitt MEMBERS

NEWS

James Thomas Engineering, Inc., has begun construction on a new, enlarged, purpose-built facility. First phase of the



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

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

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

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Continued on page 4

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Around the Office

Continued from page 3

60,000-square-foot complex will house the United States manufacturing, administrative, sales, design, and production offices on a 6.28 acre site in Knoxville, Tennessee. James Thomas Engineering is a leading manufacturer of structural aluminum trussing, support systems, and light fixtures for the entertainment industry. The Knoxville operation was founded in 1984 and initially distributed trusses and fixtures imported from the original manufacturing facility in the United Kingdom. Manufacturing in Knoxville began in 1990. The operation in Worcester, UK, moved to a new high-tech facility in 2000.

Kirkegaard & Associates has changed its name to **Kirkegaard Associates**. The name change for the 25-year-old company, which is one of the world's leading acoustics consulting firms, recognizes the sharing of ownership by senior staff members whose efforts have helped the firm develop its strong international reputation. Founded in 1976, Kirkegaard Associates is a group of 30 individuals with more than two centuries of experience in architecture, acoustics, music recording mechanical and audio engineering as well as musical and theatrical performance. The firm provides consulting services in architectural acoustics, mechanical noise and vibration control, and audio/video systems design.

Stage Research, Inc., has also moved. New mailing address for the company is PO Box 470417, Cleveland, OH, 44147. Shipping address is 13112 Terminal Avenue, Cleveland, OH 44135. New phone number is 888-267-0859 toll free or 440-717-7510. Fax is 760-875-9646. The company was recently honored with a 2001 NorTech Innovation Award.

StageLight Inc., of Houston, Texas, recently created two new positions. Julie Mausey was named to the project developer slot in the projects department. She received her MA from Oklahoma State University. Todd Seage has been named marketing coordinator. Among his duties will be developing StageLight's HOW2 series of publications and serving as the company's web master. Todd was formerly with Bandit Lites.

TOMCAT USA, Inc., is calling its first Las Vegas Hoist and Truss Workshop a resounding success. The sold-out event included a day of motor instruction from Don Dimitroff of Columbus McKinnon and a half day of truss design, use, and theory led by Keith Bohn of Tomcat. The event, held June 11 and 12, followed the opening of Tomcat's new Las Vegas location which will serve as a distribution center for the western region. Another motor school is

planned for September 17 and 18 in Las Vegas.

Products from **High End Systems** were part of the world premiere of "Could it be Magic: The Barry Manilow Songbook" June 16 at the Mercury Theatre in Chicago, Illinois. "High End Systems gear has come with me to Chicago for my return to theatre" said Lighting Designer Seth Jackson. "It's a review show – a showcase of (Barry Manilow's) musical catalog – performed by a six-piece band and five singer/dancers."

Keep us Informed

Settling back into a routine after a hectic summer? Please let us know if you or your organization has an update on an address, phone number, or e-mail. Having correct contact information means we can provide people with the membership benefits to which they are entitled.

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

We are currently seeking information on Rodney Barge, Amy Friedenburt, Michael Duggan, and Genny Fleming. Please let us know at barbara@office.usitt.org if you have the correct addresses for these members.

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

Barbara E.R. Lucas
Public Relations & Marketing Manager

**Know an outstanding
new theatre building?
renovation?
rehabilitation?
reuse?**

**2002 USITT
Architecture
Awards
nominations are due
October 2, 2001.**

Students Get Break On Conference Costs

Student members of USITT will be able to register during either the very early or early registration periods and still pay the same minimal costs. The Institute's Conference Committee recommended the fees for students attending the 42nd Annual Conference & Stage Expo in New Orleans remain at \$140 until December 12.

"We know that students sometimes have difficulty committing to activities more than a semester in advance" said John S. Uthoff, VP for Conferences, "and since the Conference is earlier than usual this year, we felt it was appropriate to extend the reduced price until mid-December."

Students who are not currently members of the Institute will also receive a price break. They can sign up for the full Conference & Stage Expo until December 12 for only \$215, which includes a year's student membership to the Institute. To receive the student rate, a copy of an ID card or other proof of full-time student status must be included.

Even after the December 12 deadline, students will receive a significant discount from previous year's fees. The cost to sign up for non-members who are students will be just \$245. Those who are already members will be charged just \$175.

"The Institute has always tried to encourage student participation, because many of our members first became involved when they were undergraduates or graduates," John said. "These major reductions in fees for students will help students come to New Orleans and enjoy everything we have to offer."

The reduced cost for student members, and the price break to allow these members to attend the Annual Conference & Stage Expo as a discount, are the result of discussion by the members of the Conference Committee which re-commended the action to the Institute's Board of Directors.

The Board of Directors amended the Institute budget to allow the change.

For more on specific Conference programming, see pages 9 to 11 of this issue.

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

Session Needs Poster Abstracts

The Education Commission is presenting its third annual Education Poster Session. The purpose of the poster session is to further disseminate information about new and exciting innovations in teaching methodology and pedagogy. The information contained in the poster can cover any area of interest to the theatre educator including new techniques, new solutions to old problems, old solutions to new problems, results from research, etc. Posters will be juried by a committee. Posters are recognized by many educational institutions as being equivalent to paper presentations.

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

The jury committee will review all abstracts and may contact authors for clarification or modification. The committee reserves the right to refuse a paper due to space limitations. As has been proved by the popularity of the Costume Commission poster session, this is an enjoyable format for sharing new ideas and techniques. We hope you will be able to participate.

David R. Krajec
Education Commission

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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.**

Member profile

Doris Siegel

In the very first "directory" produced for members of USITT, there are whole columns of names preceded by Mr., and only a very few listed as Miss. One of those was Doris Einstein. She was a rare individual in 1962, and she is a rare individual now.



Photo/Tom E. Thatcher

Doris Einstein Siegel

A member of USITT since June 1961, Doris' interest in the organization was sparked by two of its founding members, Hans Sondheimer and Tom DeGaetani. She recalls that the membership included designers, theatre technicians and equipment manufacturers as well as directors, architects, presenters, and choreographers; that from the outset, at a time when many cities were building Cultural Centers, USITT emphasized communication, letting different groups know each other and their needs; and how the New York City based organization gradually became nationwide.

Although now "officially" retired, Doris continues her active interest in the world of theatre. At the International Seminar in Lighting Design Professional Development Workshop, held in conjunction with the 41st Annual Conference & Stage Expo, Doris met two presenters who had been students in her 1987 Lighting Workshop in Helsinki, Finland, and was delighted to find them and the thought that her work echoes through the years.

Doris says that she fell in love with the theatre early in her college years. She spent the first two decades of her career based in New York, working in theatre, opera, on industrial shows, and lighting for dance.

There was a great deal of touring.

A project she recalls fondly is lighting the Bayanihan Philippine Dance

Company. From its first performances in Honolulu, the show and the lighting kept getting better and better as it worked its way across the United States. By the time it opened at Lincoln Center, it was "positively luscious," Doris says. The critics thought so, too, taking notice of the wonderful design.

Her life has been full of changes. The day after that Lincoln Center opening in 1964, she married Abe Siegel, a Los Angeles attorney, and moved to California. As for theatre, she was planning to "chuck it all to raise children." She raised the children but did not stop designing. Some of the choreographers she had worked with in New York asked her to light their

performances at UCLA. The Chairperson of the UCLA Dance Department then offered Doris a job as production designer on a part-time faculty appointment. This job developed into a full teaching position, a lighting curriculum and a full professorship before her retirement in 1991.

Doris has connections all over the globe, formed during research trips and faculty exchange programs in the Far East and in Europe through UCLA, and assisted by USITT's growing international involvement.

Although several of the Institute's founders were educators, one big change Doris sees at USITT is the increased emphasis on the participation of students. For them, wide opportunities have opened because of better training, innovations in technology and a greater awareness of visual design.

USITT has been constantly involved in the immense technical developments during Doris's over half century in the field. As a designer, she remembers numerous now-vanished restrictions at the start of her career, such as how many resistance dimmers one operator could handle (in the pre-historic, pre-computer days), and what size scenic piece could be used on traveling shows - "flats not more than five foot, nine inches wide to fit through the loading door of a railroad boxcar."

There may have been physical restrictions on size of traveling pieces, but there have been few restrictions on the creative work Doris Einstein Siegel has produced and shared over many years. Her love for theatre in all its forms is undiminished.

"I've found a commonality of language among theatre people wherever I've been in the world. To be able to participate in an art which opens a universe of ideas and brings creators and audience together is a rare joy and privilege. I continue to get excited when the houselights dim."

Barbara E.R. Lucas

Public Relations & Marketing Manager

Did you miss the September 30 Project Support Grant Deadline?

Next deadline for both Project Support Grants and Fellowships, January 4, 2002.

Guidelines and applications forms available in the August issue of Sightlines or on the web at

www.usitt.org.

**Call
 800-93USITT
 for help.**

Meet the Staff

Stacy C. Darling

Administrative Associate

When you hear the words “play ball” coming from a computer in the USITT office, or see the Yankees logo on a keychain, or hat, or bulletin board, it’s easy to know Stacy C. Darling, Administrative Associate, is not far away.

Stacy admits that “softball is my life.” She’s been playing since she was 10, including stints as a pitcher in fast pitch, play in high school and college, and time traveling the East Coast on traveling and All-Star teams. At the moment, Stacy’s playing competitively on two women’s teams. Both are currently in first place, she notes, helped by her play at third base and her strong batting performance in recent games.

One way Stacy stays ready to play ball is by running, often accompanied by Axle, the purebred beagle with the floppy ears, or companion Jeff whose other main job is to keep Axle from howling when he sees his “mom” is on the ballfield.

Since she grew up in the snow belt, near Lake Ontario, Stacy also loves snowmobile riding in the winter. Golf and fishing keep her outdoors, too.

For USITT, Stacy has broadened her horizons since starting as a temporary



Stacy C. Darling

assistant last summer. She became a permanent staff person the day before we left for LDI last year, and has been traveling with us ever since. Many of our commercial members will recognize Stacy as the smiling face behind the Exhibitor Registration desk at the Annual Conference & Stage Expo in Long Beach, California.

Starting this summer, Stacy is the contact person for many different programs which are administered by the Institute office, including Young Designers & Technicians in the Performing Arts where she is working with VP for Membership & Development Elynmarie Kazle and will soon be interacting with nominators and jury members.

After engineering the development and distribution of more than 600 announcements for the 2002 Architecture Awards program, Stacy is looking forward to working with members of the Architecture Commission on tracking submissions. She will also help members who wish to participate in Young Designer’s Forum, Stage Management Mentor Project, Design Expo, and the Grants & Fellowship programs. “I’m looking forward to seeing how all these programs will grow,” Stacy said.

All of those special programs are in addition to Stacy’s duties processing memberships and Conference registrations with Monica L. Merritt, Membership & Conference Registration Coordinator. This spring she helped with the effort to contact people who had let their memberships expire, providing her another opportunity to interact with our members.

Don’t let your membership lapse just to have a reason to talk with Stacy, though. There are so many Institute programs she is involved with, just call her to learn more and take the time to get to know our All-Star better. If you hear the crack of a bat in the background, relax, it’s just Stacy’s screen saver.

Barbara E.R. Lucas

Public Relations & Marketing Manager



Make Plans Now For Stage Expo 2002

The 42nd Annual Conference & Stage Expo takes place in New Orleans on the heels of Mardi Gras, so attendees and exhibitors are urged to make their plans now for next year’s show. Hotel rooms and flights should be booked as soon as possible to secure the best availability and rates possible. USITT has expanded blocks of hotel rooms available in New Orleans next February, but they are filling quickly, with over 20 percent of the available room nights already booked by mid-July.

Conference attendees may choose to take advantage of this once-in-a-lifetime opportunity to experience the spectacle of Mardi Gras in New Orleans and the USITT Annual Conference & Stage Expo all in one week. Come to New Orleans a day or two early and be a part of the world’s largest party — or stay a few extra days after the Conference to sample all that N’Awlins has to offer, without the Carnival crowds.

Whichever you choose, New Orleans features a diversity of architecture, culture, and cuisine guaranteed to enchant you, and there won’t be time during the Conference to see and taste it all.

Over 100 exhibitors have already reserved space for Stage Expo 2002, and other companies, organizations, or schools wishing to exhibit in New Orleans should do so as soon as possible. A list of exhibitors already registered for Stage Expo 2002 may be found on pages 12 and 13 as part of the Conference coverage in this issue of *Sightlines*. If there are exhibitors who you would like to see at Stage Expo 2002 in New Orleans, but you don’t see them listed, please call me at 800-398-EXPO (3976) or send an e-mail message to me at hwillard@aol.com.

To learn more about any of these exhibitors in advance of the show, visit USITT’s web site at www.usitt.org. Follow the link to the 2002 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 and make your plans today to join us in New Orleans February 14 to 16, 2002, for the 42nd Annual USITT Conference & Stage Expo.

Helen Willard

Stage Expo Sales Manager

New Orleans Provides Splendor in Private Spaces

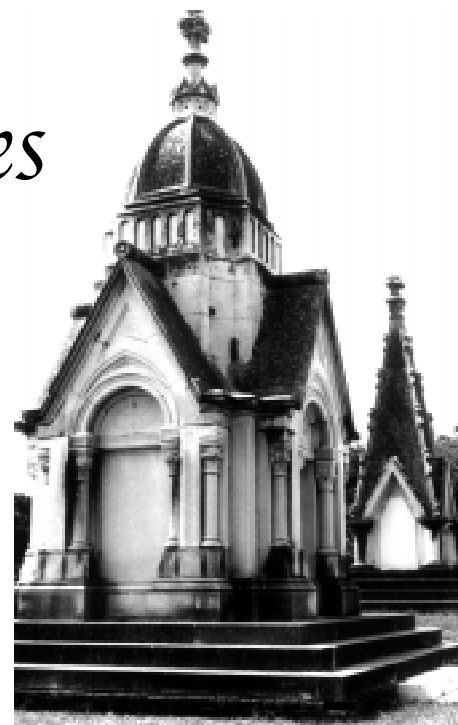
Like so many other odd habits and peculiar traditions, strolling New Orleans' Cities of the Dead is a custom best savored in person rather than wondered about from a distance. Like a walk through a bewitched Brigadoon in miniature, the experience captured ambling these graveyards is awe invoking and enchanting.

New Orleans has its own funerary traditions. In its cemeteries, building mausoleums above ground was the only reasonable solution to the inability to bury a casket in land that lay below sea level. The resulting third-scale brick and stucco "houses" surrounded by superb wrought iron fencing and "churches" created what were charming, tidy necropolises with streets, avenues, and lots of period artwork or architectural detail. In *Life on the Mississippi* Mark Twain observed, "There is no architecture in New Orleans, except in the cemeteries."

There are special tours designed to help visitors savor and understand the outstanding features of these "burial" places. Save Our Cemeteries (504-525-3377) offers guided walking tours of

several cemeteries, as do other group tour companies. For the most famous of the city's necropolis, St. Louis No. 1 and 2 and Lafayette Cemeteries, this is unquestionably the safest and only route to take.

The Big Easy found itself faced with issues involving death early in its existence. Perhaps it was pools of stagnant water standing in muddy streets; or maybe open wooden cisterns carrying rainwater which washed off tin, tile, and tar residential rooftops; or the unfamiliar, frequently ghastly plagues brought up river by ships' crews — but sudden death was so pervasive that French priests dubbed Louisiana "the wet grave." During its early years the summer and fall, "Yellow Jack" fever season, often saw as much as one-third the city's population perish. According to Randolph Delehanty, "Entire households could disappear in a single fever-ravaged summer month . . ." Delehanty goes on to say, "Living in such a death haunted place fostered a taste for funerary pomp . . . The pervasive fear of death also probably had much to do with the peculiar psychology that developed in



Photo/Janet Harreld

The Slark and Letchford mausoleums in Cypress Grove Cemetery are in the Gothic Revival style built about 1868.

this city — its famous energy for parties, for gay, almost manic celebration."

Obviously, even the Cities of the Dead had space limitations. People with family, money, or a benevolent society to provide burial, were placed in a stacked vault. When space was needed for a new burial, "the previous occupant's remains [were] placed in the *caveau* [or] ash pit under the tomb and the old casket [was] taken away and burned. In this way space is conserved, costly tombs are reused and family ashes are commingled for eternity . . ." wrote Delehanty. Those less fortunate and the poor occupied a rented vault in the brick wall that surrounds most cemeteries where they could rest for a year and a day before being displaced by another.

Best known of all the city's cemeteries is St. Louis No. 1, established by the Spanish in 1789 (or 1740s), at the corner of St. Louis and Basin Streets. You may be most familiar with St. Louis No. 1 from the "drugged out" sex scenes of the film *Easy Rider*. The block-square St. Louis No. 1 contains the tombs of many famous New Orleanians. Beautiful and terrifying voodoo queen Marie Laveaux I is most likely buried here in the Glapion family tomb, although several Cities of the Dead claim this influential woman of the 19th century.



Photo/Janet Harreld

A long view of Greenwood Cemetery has the typical look of a Creole cemetery. Mausoleam construction is of soft native red brick, stuccoed and white washed.

Continued on page 21

USITT CONFERENCE & STAGE EXPOSM



*Let the
Good Times
Roll!*

**New Orleans
February 13-16
2002**

**Be part of
it all...**

Register NOW!

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

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

Wondering what there is to do?

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

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

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

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

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

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

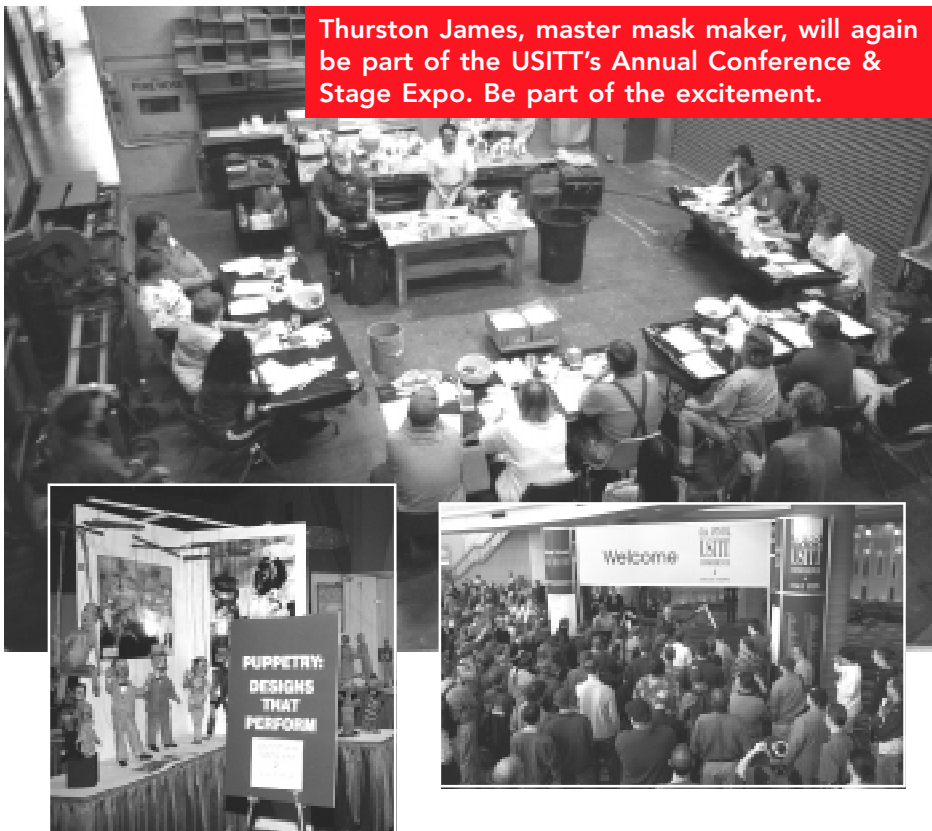
The Work of Madeline Vionnet — discussion with author Betty Kirke about her study of draper/designer Madeline Vionnet and bias cut gowns of the 1920s and '30s.

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

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

Continued on page 10

Thurston James, master mask maker, will again be part of the USITT's Annual Conference & Stage Expo. Be part of the excitement.



Photos from Thatcher

Continued from page 9

cessful (and profitable) program at previous conferences.

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

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

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

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

Are you **Getting Along with Your Authority Having Jurisdiction (AHJ)?** See how codes, standards, and labs work, with tips and tactics on how to use and enforce codes in your theatre.

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

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

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

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

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

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

What does it take to attract and keep qualified, entry-level employees and middle managers? What do prospective employees and employers expect of each other in the area of compensation and benefits? Find out when **Artistic and Managing Directors Discuss Compensa-**

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

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

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

Henri Schindler talks about design and construction history at **Mardi Gras Treasures: Carnival Float Design and Construction**, an off-site exploration with the noted author and active designer of carnival parades and balls includes a display of the work of designer Jennifer Wilde and full size floats.

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

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

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

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

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

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

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

Bring your stuff for the third annual **Sound Playback Party**, an open listening session of current, prior or works in-progress, and let everyone listen! Five minute limit, please.

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

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

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

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

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

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

There are only 160 spots available on the **New Orleans Ghost Tour**, a guided tour of the hauntingly interesting French Quarter on Friday evening, February 15. The Crescent City is said to be the most haunted



Photos/Tom Thatcher

Ming Cho Lee at the 2001 Young Designer's Forum.

place in America. Ghosts, witches, vampires or voodoo practitioners may all be part of the two and a half hour walking tour. Bring bug repellent and a camera. The spirits may be with you.

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

Professional Development Workshops

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

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

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

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

STEEL – CONTEMPORARY PRODUCTS FOR PERIOD COSTUMES Monday, February 11 1 to 4 p.m., Hyatt Regency

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

THE TECHNOLOGY OF JAZZLAND Monday, February 11 1 p.m. to about 6 p.m.

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

SMAART LIVE SOUND MANAGEMENT Monday, February 11

9 a.m. to 5 p.m., Tulane University
Learn the use of the EAW SMAART-Live sound measurement software and associated hardware for sound system alignment, equalization, and troubleshooting at this hands-on tutorial workshop presented by Jamie Anderson, Product Manager for SIAsoft the manufacturer of SMAART-live. Tutorial handouts included. Limited enrollment.

INTRODUCTION TO PROGRAMMABLE LOGIC CONTROLS Sunday & Monday, February 17 & 18 9 a.m. to 5 p.m. each day, Tulane University

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

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

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

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

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

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

USITT STAGE EXPO New Orleans February 14-16

LOUISIANA SUPERDOME



HOURS

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

Friday, February 15 ● 9:30am - 5:00pm

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



INFORMATION

For information on exhibiting contact:

Helen Willard

Stage Expo Sales Manager

800-398-EXPO (3976)

or 315-458-3780

F: 315-458-1371

e: hpwillard@aol.com

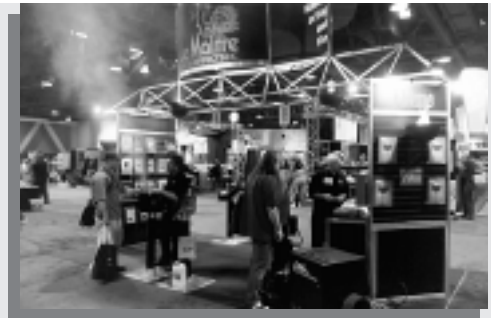
Stage Expo Exhibitors as of 07/17/01

- | | | | |
|-------|--|-----|---|
| 240 | A.C. Lighting, Inc. | 304 | Kryolan Corporation |
| 13 | A.C.T. Enterprises, Inc. | 400 | LEE Filters |
| 631 | Alcone/Mutual Hardware | 670 | Le Maitre Special Effects, Inc. |
| 420 | American Harlequin Corporation | 220 | Leviton/Colortran |
| 140 | Apollo Design Technology, Inc. | 830 | Lightronics, Inc. |
| 604 | Automatic Devices Company | 462 | Limelight Productions, Inc. |
| 320 | Barbizon | 750 | Mann Brothers |
| 740 | Ben Nye Company | 270 | MDG Fog Generators Ltd. |
| 693 | Big Apple Lights | 703 | Mehron Inc. |
| 810 | BMI Supply | 650 | Meyer Sound |
| 50/51 | Boston University | 68 | Minnesota State University, Mankato |
| 87 | Brandeis University | 65 | University of Minnesota – Twin Cities |
| 770 | CAE/Leprecon | 630 | MSA Surety |
| 66 | California Institute of the Arts | 340 | Norcostco Inc. |
| 58 | California State University, Fullerton | 55 | University of North Carolina - Chapel Hill |
| 52 | California State University, Long Beach | 11 | Palladia Passementerie |
| 61 | University of California San Diego | 85 | Penn State University |
| 63 | University of Central Florida | 15 | Period Corsets by Kaufman-Davis Studio, LLC |
| 850 | City Theatrical, Inc. | 570 | Production Advantage, Inc. |
| 310 | J.R. Clancy | 350 | Production Intercom Inc. |
| 405 | Clear-Com Intercom Systems | 82 | Production Managers Forum |
| 80 | Cobalt Studios | 640 | Protech |
| 701 | Columbus McKinnon | 505 | Rosco |
| 464 | Costume Computer Software Consortium | 510 | Rosco - ET |
| 360 | CRS Technologies, Inc. | 410 | Rose Brand |
| 54 | CSULB - University College Extension Services | 59 | San Diego State University |
| 633 | Dazian LLC | 56 | Santa Fe Opera |
| 64 | University of Delaware | 620 | Sapsis Rigging Inc. |
| 234 | Designlab Chicago | 333 | Sculptural Arts Coating, Inc. |
| 200 | Electronic Theatre Controls (ETC) | 370 | Selecon |
| 540 | Entertainment Design/Lighting Dimensions/LDI | 764 | Smooth-On, Inc. |
| 450 | Entertainment Services and Technology Association (ESTA) | 75 | University of Southern California |
| 67 | Florida State University School of Theatre | 83 | Southern Illinois University at Carbondale |
| 925 | Flying By Foy | 833 | Stage Directions Magazine |
| 602 | Future Light | 760 | StageLight, Inc. |
| 330 | GALA, a division of PACO Corporation | 440 | StageRight Corporation |
| 610 | GAMPRODUCTS, INC. | 550 | Steeldeck, Inc. |
| 76 | Glimmerglass Opera | 500 | Strand Lighting Inc. |
| 532 | Graftobian Theatrical Make-up Co. | 520 | Syracuse Scenery & Stage Lighting Co., Inc. |
| 561 | GWWO, Inc./Architects | 250 | Texas Scenic Company |
| 170 | heatshrink.com | 57 | Texas Tech University |
| 401 | H&H Specialties Inc. | 10 | Textile Fabric Consultants Inc. |
| 734 | High Output, Inc. | 225 | James Thomas Engineering |
| 534 | Hy-Safe Technology | 762 | Tools For Stagecraft |
| 72 | University of Illinois at Urbana-Champaign | 563 | United Scenic Artists Local 829 IATSE |
| 820 | Irwin Seating Company | 470 | Walt Disney World Company |
| 235 | Johnson Systems Inc. | 710 | Wenger Corporation |
| | | 74 | University of Wisconsin – Milwaukee |
| | | 860 | Wybron, Inc. |
| | | 232 | XS Lighting, Inc. |
| | | 70 | Yale School of Drama |

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



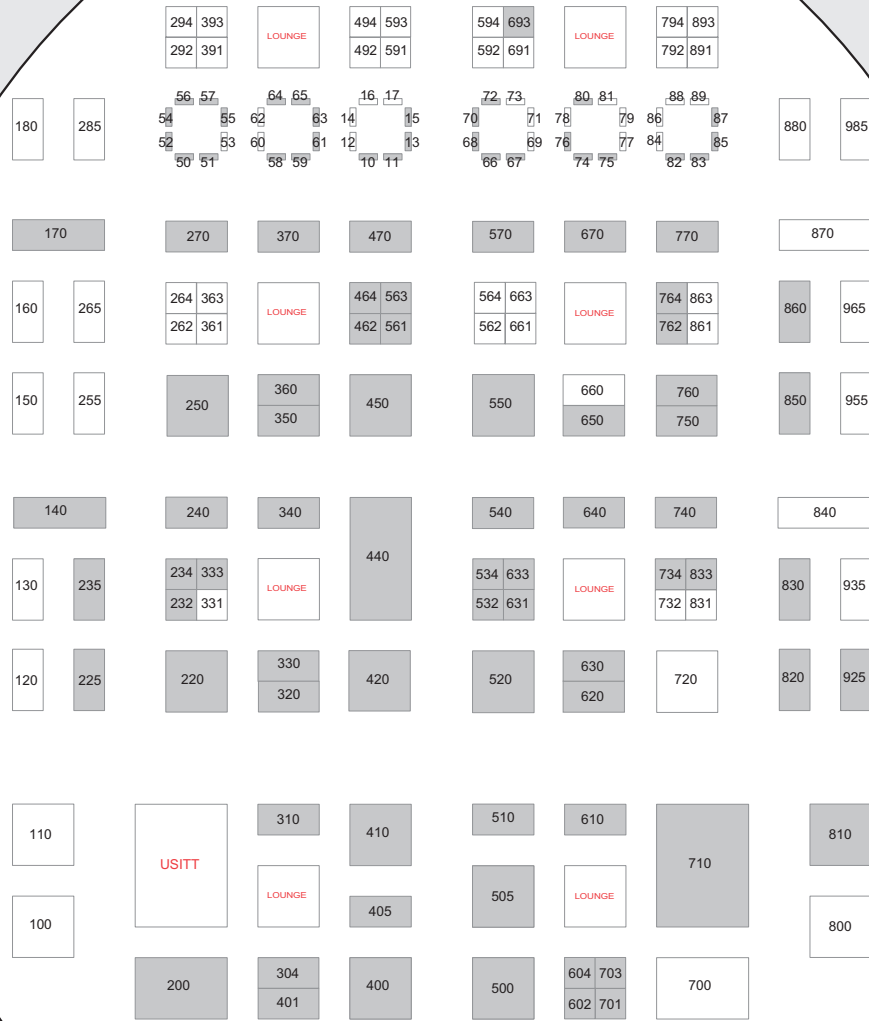
USITT STAGE EXPO New Orleans February 14-16 2002



CONCESSION AREA SEATING

USITT SPECIAL EXHIBITIONS

USITT SPECIAL EXHIBITIONS



Louisiana Superdome



REGISTRATION INFORMATION

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

QUESTIONS? Call USITT: 800-93USITT

1 CONFERENCE REGISTRATION FEES

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

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

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

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

FULL CONFERENCE

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

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

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

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

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

3 OTHER FEES

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

4 AWARDS BANQUET TICKETS

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

5 USITT MEMBERSHIP DUES RENEWAL

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

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

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

6 ENDOWMENT DONATIONS

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

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

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

COMPLETE THIS FORM. YOU MAY REGISTER BY:

MAIL: **USITT**
(check, credit card payments) **6443 Ridings Road**
Syracuse, NY 13206-1111

FAX: *(credit card payments)* **866-398-7488**
315-463-6525

PHONE: *(credit card payments)* **800-938-7488 or**
315-463-6463

DATABASE INFORMATION

USITT Membership Number _____

Name _____

Job Title _____

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

Mailing Address _____

City/State _____ Zip +4/Postal Code _____

Country _____ Residence Phone _____

Work Phone _____ Fax _____

E-mail _____

Joint Member Name (if applicable) _____

Joint Member Organization/Company _____

Joint Member Title _____

Joint Member Work Phone _____ Joint Member Fax _____

Joint Member E-Mail _____

PROFILE INFORMATION

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

2. Is this your first USITT Conference? Yes No

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

1 2-5 6-9 10-15 over 15

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

ATHE IAAM LDI LightFair

ShowBiz Expo East ShowBiz Expo West None

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

Live Performing Arts: Theatre/Opera/Dance

Costume Lighting Scene Design

Management Sound Technical

Other Performance fields

Television Motion Pictures Theme Parks

Professional Services

Architect Consultant Engineer

Performing Arts Related Business

Dealer Manufacturer Rental

Other _____

BADGE INFORMATION

**USITT CONFERENCE & STAGE EXPO
 NEW ORLEANS 2002**

First Name or Nickname

Last Name

Job Title

Company/School/Affiliation

1 CONFERENCE REGISTRATION FEES

FULL CONFERENCE

\$225 A1 \$140 B1 \$340 C1 \$215 D1 \$165 E1

\$280 A2 \$140 B2 \$395 C2 \$215 D2 \$225 E2

\$330 A3 \$175 B3 \$445 C3 \$245 D3 \$270 E3

ONE DAY ONLY

\$140 F1 \$220 F2 \$270 F3

Wednesday Thursday Friday Saturday

STAGE EXPO ONLY

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

TOTAL \$ _____

2 PROFESSIONAL DEVELOPMENT WORKSHOP FEES

\$80 H1 \$75 J1 \$205 K1 \$500 L1

\$125 M1 \$90 M2 \$30 N1 \$90 O1

TOTAL \$ _____

3 OTHER FEES

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

TOTAL \$ _____

4 AWARDS BANQUET TICKETS

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

TOTAL \$ _____

5 USITT MEMBERSHIP DUES RENEWAL

\$90 I1 \$55 U2 \$140 U3 \$72 U4

\$150 U5 \$150 U6 \$600 U7 \$1000 U8

TOTAL \$ _____

6 ENDOWMENT DONATION

\$10 Y2 \$25 Y3 \$50 Y4 \$100 Y5

Other \$ _____ Y6

TOTAL \$ _____

TOTAL DUE

\$ _____

PAYMENT INFORMATION

Check enclosed (in US funds payable to USITT)

Charge: *circle one*



Card # _____

Name on card _____ Exp. Date _____

Signature _____

USITT CONFERENCE & STAGE EXPOSM

United States Institute for Theatre Technology, Inc.

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

invites your participation in...

*A juried exhibit of scenery, costume
and lighting in the performing arts
displayed at the 2002 Annual
Conference & Stage Expo*



**February 13 - 16
New Orleans, Louisiana**

APPLICATION

Please copy and return this form by **January 14, 2002** to:

USITT Office
6443 Ridings Road
Syracuse, NY 13206-1111

Fax: 866-FXUSITT
315-463-6525

DESIGNER INFORMATION:

Designer's Name _____ USITT Membership Number _____

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

Office Phone _____ Home Phone _____

Fax _____ E-mail Address _____

Theatre or Organization (if applicable) _____

EXHIBIT TYPE

I will be displaying:

Scenery Costume Lighting

I would like to be considered for Prague Quadrennial 2003

AGREEMENT

I understand that USITT assumes no financial responsibility for loss or damage to artwork, and I agree to the conditions for exhibiting as described.

Signature of designer

ENTRY FEE

- \$30 per entry
 \$20 per student entry
 \$5 model shelf fee

*Entry fee may be paid together with conference
registration using the Conference Registration Form.
This APPLICATION must accompany the Conference
Registration Form.*

METHOD OF PAYMENT

Check enclosed (in US funds payable to USITT)

Charge: circle one



Card# _____ Exp Date _____

Name on card _____

*Let the
Good Times
Roll!*

**New Orleans
February 13-16
2002**

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

6443 Ridings Road
Syracuse, NY
13206-1111

Phone: 800-93USITT
or 315-463-6463

Fax: 866-FXUSITT

E-mail:

info@office.usitt.org

Web: www.usitt.org



New Orleans, Louisiana

DESIGN EXPO 2002 is the biennial project of United States Institute for Theatre Technology, Inc. The 2002 Design Exposition will include costume, scenery and lighting designs by students, educators and working professionals who are members of the Institute. Design work will be adjudicated at the conference by a team of professional designers, directors, and producers. The adjudication team will identify outstanding design work for inclusion in the Design Exposition Catalog which will appear in the Summer 2002 issue of USITT's journal, *TD&T* - Theatre Design & Technology. The USITT designer's work selected during Design Expo 2002 may be featured in the United States 2003 Prague Quadrennial exhibit.

Exhibit Set Up

Wednesday, February 13 — 10:00 AM to 7:00 PM

Exhibit Strike

Saturday, February 16 — 3:00 PM to 5:00 PM

Questions???

Contact: Arden Weaver

phone: 218-726-8780

email: aweaver@d.umn.edu

Exhibit Rules

1. Only USITT members may participate in Design Expo. (One year USITT membership is included in Non-Member Full Conference registration categories.) To verify membership contact stacy@office.usitt.org or 800-93USITT.
2. Designers may enter no more than one realized production in each category (costume, scenery, and lighting).
3. Work to be considered for inclusion in the 2003 Prague Quadrennial must have been produced since March 1999. All other entries must have been produced since March 1995.
4. Each entry will be displayed on one side of a 4' x 8' vertical panel.
5. At minimum, designers will be expected to include renderings and sketches, a brief statement of intent or concept (100 words maximum) and photographs of the realized productions.
6. Design presentations may be formatted in any way the designer wishes to use the display panel. Designer will be expected to supply all labeling and title blocks for their presentations.
7. Small three-dimensional work may be attached to panels. The Design Expo Committee reserves the right to disallow any 3-D work which obstructs another designer's panel or interferes with a free flow of traffic through the exhibit area.
8. Models measuring no more than 15" deep by 24" wide may be displayed on a model shelf which will be provided by USITT. There is a \$5.00 charge for a model shelf.
9. Designers are responsible for transporting their own work to and from the exhibit and for mounting and removing their display during assigned hours. Designers not attending the conference may designate a representative to transport, mount and remove the exhibit during the established setup and removal times.
10. Designers are responsible for providing any desired protective covering for their art work and display materials. Normal exhibit security will be provided. Design work will not be covered by insurance, and USITT assumes no responsibility for damaged, lost or stolen materials.
11. Designs may not be removed prior to the 3:00 PM, Saturday, February 16 close of the exhibit.
12. Designers selected for inclusion in the Exhibit Catalog will be asked to provide 3 slides of their work no later than three weeks following the conference.
13. Any designer whose work is selected for the 2002 Design Exhibition Catalog must guarantee availability for their work should it be selected for Prague Quadrennial in 2003.
14. Each entry must be accompanied by a separate application form. The application form may be copied.

USITT February 2002

HOTEL RESERVATIONS

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

OFFICIAL HOUSING RESERVATION FORM

Name: _____

Company/Affiliation: _____

Street Address: _____

City: _____

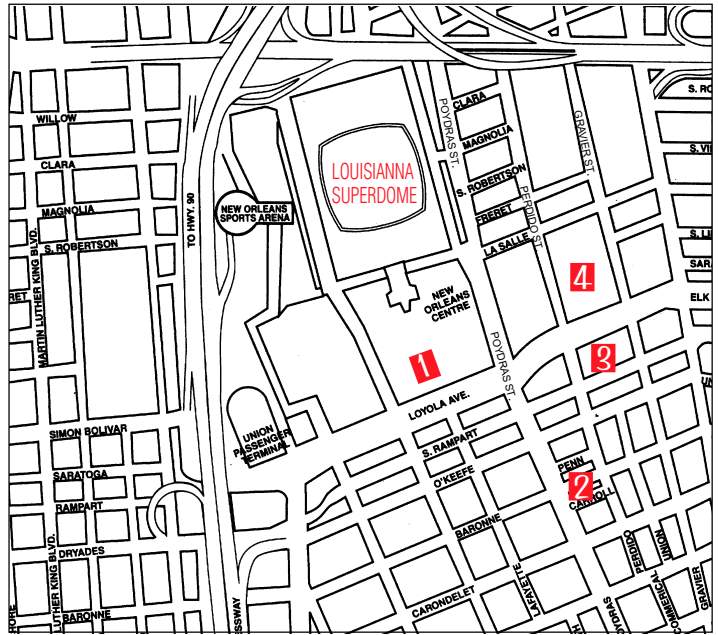
State: _____ Postal Code: _____ Country: _____

Phone: () _____ Fax: () _____

Email: _____

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

Arrival Date: _____ Departure Date: _____



HOUSING DEADLINE: JANUARY 15, 2002

Reservations accepted starting June 1, 2001

ROOM RATES

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

Check your room type choice in the block at right

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

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

LIST ALL ROOM OCCUPANTS:

_____	_____
First	Last
_____	_____
First	Last
_____	_____
First	Last
_____	_____
First	Last

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

Rollaway Bed Non-smoking room Wheelchair accessible Other _____

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

Credit Card# _____

Exp. Date _____

Circle one:

Cardholder Signature _____

Name on card _____

Please print

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

Contact:

USITT Housing Bureau

108 Wilmot Road, Suite 400, Deerfield, IL 60015

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

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

Interactive reservations linked through www.usitt.org

INSTRUCTIONS AND NOTES

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

USITT CONFERENCE & STAGE EXPOSM



New Orleans
February 13-16
2002

STAGE MANAGEMENT MENTOR PROJECT

The Stage Management Mentor Project, now in its twelfth year, offers students and young professionals interested in stage management the opportunity to participate in this real-life training opportunity. Under the guidance of professional stage management mentors, participants in this project coordinate major conference events. Students and mentors work together to guide the various and often complex conference events to an organized and polished conclusion. The mentors are drawn from the ranks of established professionals who work in live performance venues.

PARTICIPATION REQUIREMENTS

- A student must be a USITT member and be enrolled in at least the second year of a technical or management theatre program.
- A young professional is a USITT member applying for, or in their first years of paid employment in a performing arts field.

To be selected for this project, you must be a USITT member and be registered for the conference. If you are selected to participate in this project, your registration fee will be refunded.

GENERAL INFORMATION

Participants in this project serve under the supervision of the Stage Management Mentor Project Coordinator. Each student must pay for his/her own travel to and accommodations in New Orleans.

Participants in this project have a highly structured schedule and should expect to spend most, if not all, of their time with the group and participating in group-selected sessions. Participants will have a limited amount of "open" time. **Participants must commit from Tuesday, February 12, 6 pm through the Awards Banquet on Saturday, February 16, 12 midnight.**

In addition to the Stage Management Mentor Project, USITT also offers a STUDENT VOLUNTEER PROGRAM for other areas of the conference. The Student Volunteer Application Form is available from the USITT Office or from the USITT Web Page after September 18, 2001. A Stage Management Mentor Project participant can not also serve as a Student Volunteer. Please do not complete the Student Volunteer Application Form.

If you wish to apply to participate in the Stage Management Mentor Project and are not currently a USITT member, complete the Conference Registration Form using the Non-Member categories. If you are selected for the project, your conference registration fee, less the membership portion, will be refunded to you.

DEADLINES

ALL MATERIALS MUST BE RECEIVED BY November 16, 2001. If you submit your application by fax, it is recommended that you follow up the submission with a phone call.

Selection of participants will be made in December and selected participants will be notified by telephone or mail/e-mail by early January. Assignments will be made in late January and early February.

QUESTIONS?

contact: James P. Birder
Stage Management Mentor Project Coordinator
Phone: 319-353-1814 Fax: 319-335-3568
E-mail: elmono773@aol.com

STAGE MANAGEMENT MENTOR PROJECT APPLICATION

Please copy and return this form with required materials by **November 16, 2001** to:

**Mail: USITT
6443 Ridings Road
Syracuse, NY 13206-1111**

**Fax: 866-FXUSITT
315-463-6525**

Name _____

Address while at school _____ City _____ State/Province _____ Zip/Postal Code _____ Country _____

Home Phone (permanent home) _____ School Phone (dorm/apt.) _____

Theatre Dept. Fax _____ E-mail _____

School Name _____ USITT Membership Number _____

Permanent home address _____ City _____ State/Province _____ Zip/Postal Code _____ Country _____

To be considered for selection you **MUST** answer the following questions.

To be selected to participate in the Stage Management Mentor Project, you must be a USITT member and be registered for the conference. If you are selected to participate in this project, your registration fee will be refunded. If you have questions on your membership status, please call the USITT Office at 800-93USITT or e-mail stacy@office.usitt.org.

Are you planning to register for the THEatre Conference Employment SERVICE at the New Orleans Conference? Yes No
If yes, what positions will you be looking for? (Stage Manager, Tech, Summer Theatre, etc.)

Do you have an interest in Stage Direction or Choreography?

Do you consider yourself primarily a Stage Manager? Yes No
(Your response to this question will not affect your opportunity to participate in this project.)

If no, what is your primary interest? _____

Secondary interests? (such as dance, opera, industrials, rock & roll, concert, theme parks, etc.)

Is there a particular region in the country where you would prefer to work after graduation?

REFERENCES: (Please attach two reference letters - no more than 2, please)

1. From: _____

2. From: _____

I HAVE ATTACHED

- Resume (required)**
- Letter describing my goals and why I wish to participate in this project (required)**
- Two references (required)**

New Orleans

Continued from page 8

A more important (though sadly neglected and very dangerous) necropolis is St. Louis No. 2, dedicated in 1823. Three blocks long, one wide and shoved up against an elevated portion of I-10 and a ravaged but occupied housing project, the center section of No. 2 is the richest architecturally.

If one of the “vaults” sports dozens of small red crosses it is because the faithful believe that Marie Laveaux II (the daughter — although she would have liked her devotees to believe she was her mother) is entombed there and supporters are requesting her favor. **Do not** enter this cemetery alone or even park your car on the streets surrounding the graveyard. To see St. Louis No. 2, take the tour instead. There are many available.

Lafayette Cemetery No. 1, Washington Street at Prytania, was established in 1833 and served as the centerpiece for the developing American Quarter or Garden District. Lafayette was abandoned and terribly decrepit when the City of New Orleans proposed a “clean up” in 1969 that would have paved the cemetery’s crushed oyster shell avenues and replaced the brick wall with a chain link fence. The neighborhood rallied to its defense by restoring the vaults and planting new magnolia trees.

Cypress Grove and Metairie Cemeteries are on the edge of New Orleans. These two plus Greenwood are quite safe, almost as old, and certainly



Cast iron gate and fence in Cypress Grove Cemetery.

architecturally intriguing. Cypress Grove, dedicated in 1840, contains superb examples of Egyptian Revival mausoleums. The gray granite found in several tombs was likely designed and cut in the great quarries of Quincy, Massachusetts, and shipped to New Orleans for assemblage on site. The most remarkable and oldest mausoleums tend to be toward the front half of the cemetery and deserve to be examined on foot. (You can also see a maintained whitewashed oven wall to the west side of the grounds.)

Immediately on your right as you enter is the broken column atop the Ferry tomb in memory of a young firefighter. At the front of the main avenue is the marble society tomb of Perseverance Fire Company No. 13 with its lovely classical colonnaded cupola.

A bit farther down the center drive, on the right, is the 1844 rusty cast iron Leeds mausoleum. This Greek Revival tomb has its own gated enclosure still intact, as are most of the decorative elements including downspouts in the shape of sea monsters. Equally impressive are two tombs to the left, sitting on a parallel drive. Robert Slark’s Gothic Revival style Lilliputian church was erected in 1868 while the Letchford tomb, also from 1868, is a gigantic conical domed crocket (or finial) sitting uncomfortably on squat columns. Several mausoleums have most of their intricately-detailed wrought iron fencing still standing guard.

Greenwood Cemetery, just across City Park Avenue from Cypress Grove, is worth a quick look if you have the time. It’s easy to see how many of the other New Orleans mausoleums were constructed by inspecting some of the perceptibly crumbling ones located here.

Turning a racetrack into a cemetery out of spite appears to be the original motive for the existence of Metairie Cemetery. The unsubstantiated story is that Charles T. Howard, a wealthy Baltimore native, was snubbed by New Orleans social elite. So incensed were Howard and his wife at their treatment that Howard purchased the failing racetrack property in 1872 to turn into a cemetery — vowing that only the dead would gain entrance and promising his wife that he would construct a monument that no one could ignore.

Tantalizing as that story may be, Metairie Cemetery is listed on the National Historic Landmark Registry for very good reasons. The fabulous mausoleums and spacious landscaping done in Anglo-American style represent a height never



Photo/Janet Harreld

In Metairie Cemetery, these distressed angels are atop a mausoleum built for a pair lost at sea.

again achieved in southern funerary architecture.

In fact, the cemetery was so lovely from its inception that residents were encouraged to use the grounds for leisurely afternoon carriage rides. At the cemetery office (where the race track was) visitors can borrow audio-taped tours at no cost.

If you’re not interested in Civil War history, or in the prominent families of New Orleans, you can wander the avenues with just the aid of a map. Be certain to see the Beauregard tomb of dark gray granite that inspires visions of the Moors and the Iberian Peninsula; the extensively researched 10-foot Celtic cross from the 1920s; the Howard monolith positioned where everyone can see it; the Sphinx at the pyramid; the Vatican rip-off built for a hairdresser turned stock broker’s mother; and everywhere the tragically exquisite angels mourning the lost.

While visiting the Cities of the Dead via a nighttime haunted New Orleans excursion may be a chilling psychic kick, seeing the necropolises in the clear light of day may be more captivating than ever anticipated. Take the time to see for yourself when you “Let the Good Times Roll” at the Annual Conference & Stage Expo from February 13 to 16, 2002.

Janet Harreld
New Orleans Promotions Coordinator

Costume Session Proposals Needed for Minneapolis 2003

Do you have a great idea for a session program? The Costume Design & Technology Commission is now requesting program proposals for the Minneapolis Conference and Stage Expo in 2003. If you have an idea for a session that you would like to attend or chair but you are not sure how it all works, Donna Conrad or Pat Martin can lead you through the process and help you shape your session idea into a successful program. Remember, the success of our commission and the programs you attend in Minneapolis depends entirely upon the sessions created by our membership.

The conference programming for Minneapolis will be selected at this year's Conference in New Orleans, February 13-16, 2002. Because the Annual Conference & Stage Expo is earlier this year, proposal forms need to be submitted by January 31, 2002 so that a survey can be generated in time for the Costume Commission members meeting in New Orleans. At that meeting the membership will vote for their Minneapolis programming preferences.

Conference Program Proposal forms can be found in the *USITT Membership Directory & Resource Guide*, at the USITT web site www.usitt.org or by contacting Donna Conrad, PAC 212, St Cloud State University, St. Cloud, MN 56301; phone 320-255-4702; fax: 320-255-2902, or e-mail: Edconrad@stcloudstate.edu; or Pat Martin, Department of Drama, Kimpel 619, University of Arkansas, Fayetteville AR 72701; phone: 501-575-3679, e-mail: pmartin@uark.edu.

Please send your completed proposal form for Minneapolis 2003 programming to Donna Conrad at the above address or fax number.

Pat Martin

Vice Commissioner for Costume Programming

Donna Conrad

Chair, Costume Programming for Minneapolis 2003

2001 Costume Symposium Cancelled

For the first time ever, a USITT Summer Costume Symposium was cancelled due to low registration numbers. *The Art of Presentation*, which was to occur at Western Carolina University in early August, was cancelled after the early registration deadline.

The following is a message from the symposium co-ordinators, Susan Brown-Strauss and Deborah Bell:

"We regret to inform you that the enthusiasm for the 2001 Costume Symposium, *The Art of Presentation: For Employment, Recognition, and Promotion*, which caused us to schedule the event did not translate into registrations. This was a difficult decision, but rather than provide any programming which is less than stellar

because of the low enrollment, the symposium was cancelled.

"Perhaps in future we can find another venue for these presentations that would better serve the USITT membership as well as the greater costuming community."

On behalf of the Costume Design & Technology Commission, I would like to publicly thank Susan and Deb, and past Vice-President for Commissions Bruce Brockman, for all their hard work planning this symposium. It is not an easy task to put together such an event, and Deb, Susan, and Bruce did a wonderful job. I'd also like to thank those who were to present to us: Nic Ularu, Tara Maginnis, Konrad Winter, and Nancy Doll. We regret any inconvenience this may have caused anyone.

Debra Krajec

*Costume Design & Technology
Commissioner*

The Torch Will Be Passed in New Orleans

Dear Commission Members,

The Costume Design & Technology Commission will be in very good hands when I step down as Commissioner at the end of June 2002. I am delighted to announce that Patricia Martin will be the next Costume Commissioner.

Patricia is a costume designer and associate professor at the University of Arkansas. She has designed costumes for the Idaho Repertory Theatre, Idaho Theatre For Youth, Boar's Head Players, the University of Idaho and the University of Arkansas and Arkansas Repertory Theatre.

She has also worked professionally in New York as a draper's assistant on a variety of Broadway productions and as a cutter for the Colorado Shakespeare Festival and the Utah Shakespearean Festival.

For USITT, Pat has experience both within the commission and without. She was the creator and editor for *Projects For Teaching Costume Design and Technology*, a USITT publication that was a result of several sessions on creative teaching proposed and chaired by Pat. She served as the Vice-Commissioner for Denver Conference programming 2000, and has since been serving in the new role as Vice-Commissioner for Programming for the Commission, which oversees all costume-related programming for upcoming conferences, and assists in training the new programming chairs for each conference.

Pat has served as a chair for the following USITT sessions: TEACHING APPROACHES TO COSTUME DESIGN AND TECHNOLOGY - Wichita, Kansas; TEACHING COSTUME HISTORY AND DESIGN RESEARCH PROJECTS - Nashville, Tennessee; PROJECTS FOR TEACHING COSTUME DESIGN AND TECHNOLOGY: THE ELEMENTS OF DESIGN - Pittsburgh, Pennsylvania; FROM PAGE TO STAGE - Denver, Colorado; and COSTUMING FOR FILM: THE ART AND CRAFT - Long Beach, California.

I am especially grateful to Pat for the enthusiasm and care she has shown as VC for Programming over the last two years. She has been a great help to me, and I am sure the communication, organization, and interpersonal skills Pat has will help her to be a great Costume Design & Technology Commissioner. She is very kind, very approachable, diplomatic, and has great creative ideas for the commission. We will be working together this year, as Pat "shadows" me to learn exactly how this Commission runs. There is a lot to learn, since we are a very active commission! I am looking forward to this last year as commissioner, getting as many things put into place as possible, to ensure as smooth transition for us all.

Debra Krajec

*Costume Design & Technology
Commissioner*

Working with Pyrotechnics

The use of pyrotechnics in a theatrical event requires the same study, procedure, record keeping, and concentration for a single flash pot or a stunt show with 60 charges. The ideal pyro operator could be described as a calm, focused control fanatic, suspicious of others, who is willing and able to afford and obtain federal, state, and even local licenses.

The control aspect is necessary to guarantee that a pyro situation is set up with all necessary product information gathered and evaluated, all likely adjacent scenery/structure/costuming flame-retarded, all necessary permits obtained, blocking near the effect properly executed, sufficient staff or municipal fire-watchers on duty observing, equipment functioning properly, and log-keeping which must be done at least twice a day meticulously completed. The suspicious nature prompts the operator to doubt all of this and to expect a chorus member to bumble through a curtain into the firing area.

Canceling the effect when the unexpected occurs is the most important part of the job. In Publication 1126, *Standard for the Use of Pyrotechnics before a Proximate Audience*, the National Fire Protection Association (NFPA) states that the ultimate responsibility (as in *liability*) for firing belongs to the pyro operator. This means that he or she will be held accountable for injuries or damage. "Firing the effect" is not the job of the pyro operator; it is the operator's job to fire or *not* fire the effect as the situation dictates. It is crucial that the operator understands this. It is important that the stage manager, producer, and other support personnel understand as well. While the operator must obey if told to cancel an effect, the pyro operator's decision to cancel an effect may not be reversed by management, despite any orders or threats that occur at the time.

So many venues perform pyro ignorant of, or willfully ignoring, proper procedure and law. Many young technicians are half-trained on the fly, or actually find themselves in charge of creating the effect. While no one should take on explosives without proper training by experts, vital

information is available with some research. Pyro must be added to the show with enough time for all applicable standards, laws, licenses, and permits to be studied and/or obtained, as well as proper research into appropriate products and firing devices. Valuable information on pyro is available through Pyrotechnics Guild International and its member and associate groups.

Information to acquire from the manufacturer/distributor include a Material Safety Data Sheet; data on the product's height, diameter, and duration; and clear instructions on handling and firing the product. Know what type of eye protection is necessary. Use it, as well as a face shield, when loading and operating pyro. Ask what the company requires in order to allow a sale, about smoke setting off detectors, and product testing. The more consistent products are more heavily tested, and they are more expensive. Some companies' preloads commonly fire at half or double their stated height.

NFPA 1126 is a valuable resource. With its definitions and procedural explanations it is an excellent learning tool as well as an important reference for any permit application; 1126 is exactly what your fire marshal will refer to for guidelines on how to evaluate your situation. The document lists the requirements for the pyrotechnic plan that will be submitted with the permit application. Included in that is evidence of insurance and flame retardancy.

Another guideline is fire protection. The minimum fire protection is two pressurized water extinguishers. When an effect contains an oxidizer it needs no outside oxygen; the purpose of the extinguishers is for secondary fires. The standard prohibits the use of thin-walled, brittle devices such as lamp sockets, plug fuses, electrical switch-boxes, etc., for flash pots or concussion mortars. Firing safeguards restrict power sources to battery or isolated power supplies, which includes devices with isolation transformers. Without this (and even despite a transformer), a voltage spike can lead to unexpected firing.

The effect itself must be within view of the operator or an assistant who is in direct

communication with the operator. This communication can be nonverbal, such as with signal lights, but since flashlights burn out or headsets malfunction, careful technicians set up the system relying on the assistant to communicate that it *is* safe, rather than trying to use suddenly malfunctioning equipment to signal that something is wrong.

Once the pyro is set up, the firing device may only be left unattended after disconnecting from its power source and removing the key. The pyro charge must remain supervised at all times. Pyro companies that do corporate events must often place their effects in the early morning, then baby-sit for six hours or more. If smoke detectors must be bypassed, a fire watch officer must be on hand. Protective clothing specified in the standard includes eye protection plus long sleeves and pants of cotton, leather or similar flammability. NFPA 1126 is available for review at your local fire authority or from the NFPA.

It is likely that one will have to demonstrate the pyro effects in order to receive a permit. In addition to those charges, plan on demonstrating the effects to the performers and other crew members before they are incorporated into the show. Include information like "live flame" or "pyro" where appropriate on call sheets.

Always set up pyro going from the stage to the firing device. Wearing eye and face protection, load the charge into the disconnected firing device. Plug in the disconnected control cable. Plug the opposite end into the control device. Then connect to the power source. Perfectly intelligent people think that the switch is off or think that they are being helpful by plugging something back into the wall. Some firing devices utilize capacitance discharge and can still fire after being disconnected from power. Always wear the eye protection, and never put your face over the effect.

Radio frequencies can set off pyro. This includes cell phones, pagers, radios, and

Continued on page 24

Pyrotechnics

Continued from page 23

battery-powered headsets. In addition, static electricity and falls can set it off.

The fire extinguishers on-hand should not simply hang on the wall; during the effects personnel should be watching the effects area with equipment in hand. If the effect moves, such as a torch, there should be sufficient equipped personnel to have the item in constant view.

If explosives are purchased in your state of residence for personal use and not transported across state lines, a federal permit is not required, although federal storage requirements will apply. For interstate transactions a "User of Low Explosives" permit is required. If one plans to manufacture pyrotechnic effects oneself, which includes custom blends of binary powders, a license for either "Manufacturer of Theatrical Flash Powder" or "Manufacturer of Low Explosives" is required. If one purchases pre-measured binary powders—two bottles, one poured into the other—a manufacturer's license may not be required. Permits and licenses are \$100 and \$200, respectively. Each is good for one year, then renewable at half that cost for a three-year period. One must be 21, not be disqualified by a variety of factors, and be familiar with all applicable state and local laws relating to explosives. Information is available on the website of the United States Bureau of Alcohol, Tobacco and Firearms (ATF) by searching under "low explosives."

Specifications for Type 4 indoor storage include that no more than 50 pounds may be stored inside a masonry, metal, or metal-covered wood structure with specific lock requirements. The logbook is an important record. Lot numbers must be recorded, the number of items removed for the day, then a return of items that weren't used because of cancellation or other reason.

Careful inventory control is vital; it is required to report stolen explosives to the ATF. An unreported item could be traced back to you and lead to arrest.

Some states require their own licenses for pyro use, and the requirements vary widely. Texas tests applicants on NFPA 1126, electrical systems, and insurance rules, and the license is \$25. In California applicants must work their way up through many license ranks. In addition to needing five letters of recommendation, applicants are tested on Title 19,

containing 50 pages of regulation of theatrical pyrotechnics. Licenses start at \$100 and are by *fiscal* year. Information on your state's requirements can be elusive; try your local fire officials, the department of labor, commerce, office of the state fire marshal or secretary of state. When you arrange for your local permit, your fire marshal can inform you if there are any municipal requirements.

In Canada the Explosives Regulations of the Explosives Act govern. Technicians must be certified by Natural Resources Canada, which publishes the *Pyrotechnic Special Effects Manual*. Provincial and local laws can also apply.

Pyro requires some of the more complicated procedures of anything we do in theatre—but that is because it deals with *explosives!* This is not a task to take on without expert advice from people whose careers are the safe execution of

pyrotechnics, and from the fire prevention community. I'll close with the two comments my sources made most emphatically; your fire marshal must not be avoided—she is your *partner in safety*, and "Anyone who is excited to do pyro—don't let them do it."

Annette Levgard
Health & Safety Commission

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

CITT and USITT Now Offer Separate Memberships

A change in the way Canadian residents can participate in both USITT and the Canadian Institute for Theatre Technology, (CITT), has been announced by the presidents of both organizations.

In the past, CITT offered an International Member category for those individuals and companies resident in Canada who wanted to belong to both CITT and USITT. The membership category was instituted when CITT was formed over ten years ago. Over time differing CITT and USITT membership renewal cycles and accounting procedures made the dual membership category a challenge to administer. This structure created a second layer of administration for CITT.

To eliminate administrative redundancies created by this membership category and allow the full energy of staff and the volunteer leadership to be spent on initiatives that will result in growth and additional membership services, the groups concluded that CITT and USITT members would be better served if each organization undertook the service and support of its members directly.

A letter from CITT President Howard Van Schaick and USITT President William J. Byrnes was sent to all CITT International members explaining the change. USITT is contacting International members living in Canada as their current memberships expire, further elucidating the change and again urging continued involvement with both groups.

CITT and USITT will continue to maintain a cooperative relationship in order to assist each other with issues of mutual concern and benefit, stressed both Mr. Byrnes and Mr. Van Schaick. USITT looks forward to the three Regional Sections in Canada remaining active in both organizations.

The change in structure took place July 1, 2001.

Elynmarie Kazle
Vice-President for Membership & Development

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

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

◆
THE CITY OF PHOENIX THEATER DIVISION is currently recruiting for Theatrical Production Assistant. Salary Range is \$30,558-\$43,314. For applications and information please contact City of Phoenix Personnel Department at (602) 262-6277 or visit our web page at <http://www.ci.phoenix.az.us/EMPLOY/empidx.html>.

Intelligent Lighting Creations of Skokie, Illinois is currently filling the following positions:

SHOP MANAGER - the ideal candidate will have 5+ years experience working in a professional rental shop, good people skills, be detail oriented, education in entertainment lighting, general computer skills, the ability to think/work way outside the box and a good sense of humor. The hours stink, but you know this. Responsibilities include, but are not limited to, pulling/prep of orders, equipment maintenance, supervision of shop staff and the ability to keep them motivated and moving in a forward direction. Knowledge of common shipping practices a plus. Salary commensurate with experience, benefit package included.

SHOP TECHNICIANS - the ideal candidates will have experience working in a rental shop (this is not mandatory but a plus), good people skills, exceptional listening skills, education in entertainment lighting, a good sense of humor and no life outside of work. The hours stink, but you know this. Responsibilities include, but are not limited to: pulling/prep of orders, equipment maintenance, delivery/recovery of equipment, operation and supervision of production equipment and the ability to read a pick list and pull an order correctly the first time. Truck class license/CDL a plus. Pay rate commensurate with experience, benefit package available.

Fax/E-mail resume to Todd Koepl - todd@intelligentlighting.com, 847-933-9794 or call 847-933-9792 for more information.

◆
CARPENTER - The Santa Fe Opera is seeking additional full time carpenters for the construction and rigging of scenery for our 2002 Season. The successful candidate must possess proven scenic construction skills including experience working with both wood and metal. The ability to build from both technical drawings and from verbal instructions is also required. This person must be self-motivated, energetic, adaptable and able to work within a group. This position is full-time, for one year with the contract beginning on October 1, 2001 and ending September 30, 2002. Wages are paid on an hourly basis with over-time potential, and includes a generous benefits package. Letters of application, resume and references may be directed to: The Santa Fe Opera, Human Resources, P.O. Box 2408, Santa Fe, NM 87504-2408 or FAX (505) 986-5999.

TECHNICAL, DESIGN, ADMINISTRATIVE, AND OTHER OFF-STAGE POSITIONS - The Southeastern Theatre Conference hosts Job Fair Sept 8-9, Charlotte, NC. Representatives from permanent, touring, and dinner theatres, theme parks and cruise lines will interview on-site. \$70 fee includes one year Job Contact Service (resume matching service, bi-annual job fair), SETC Membership, and monthly job bulletin. Check website for more information, www.setc.org, or call 336-272-3645.

TECHNICAL DIRECTOR - Savannah College of Art and Design Trustees Theater. Restored multi-use Performing Arts Facility seeks qualified technical director. Candidate should have experience in lighting, sound, and projection as well as general theater/performance supervision. Position requires night and weekend work. Computer skills should include Word, Excel and PowerPoint. Knowledge of rigging, student and I.A.T.S.E., crew supervision and both touring and in-house productions experience preferred. Please submit resume with cover letter and a list of three references to Savannah College of Art and Design, P.O. Box 3146, Savannah, GA 31402, or fax to 912-525-5222, or e-mail to scadhr@scad.edu. AA/EOE.

◆
SOUND DESIGNER/THEATRE TECHNICIAN - Florida State University School of Theatre seeks full-time sound designer/theatre technician to design/engineer sound for up to twelve productions per year, including two musicals; maintain equipment; manage budgets; and train students. Equipment includes Soundcraft K3/32x8, DDA/32x8 and Mackie 1604 consoles, Digicart System, CD burners, and a full complement of other audio equipment. MFA or MA in sound design/engineering or technical theatre preferred. BA/BFA and two years experience required. Teaching sound design course an option. Salary is in the high 20s with full benefits. Cover letter, resume, three current references to University Human Resources, 6200A University Center, Tallahassee, FL 32306-2410 by August 23, 2001. Anticipated start date September 10. Refer to position #56085 in cover letter. EEO/AA.

LOYOLA MARYMOUNT UNIVERSITY - Assistant Professor of Theatre Arts, Tenure-Track Scenic Design. The Department of Theatre Arts & Dance, College of Communication & Fine Arts, at Loyola Marymount University invites applications for a tenure-track designer/tech faculty position. Applicants are expected to have a terminal degree in theatre design, scenery and/or costume technology. Evidence of organizational ability; experience in full-time University teaching; CADD proficiency is required. Principal Teaching will be in scenery technology and design. Develop and maintain construction methodologies and practices in co-ordination with the Technical Director. Teach 3 to 4 courses (nine to twelve hours) per year; design 2 to 3 productions per year. Courses to be taught include: Basic Stage Craft; Introduction to Design; other courses to be taught depend on areas of specialization. They will be drawn from the following: Visual Communication 2D, Visual Communication 3D, Intermediate Scene Design, Intermediate Costume Design and Construction, Intermediate Technical Theatre, Advanced Costume Design, Scene Painting, Advanced Scene and Lighting Design (frequency—every two to three years). Faculty members also are expected to serve as academic advisors.

Applicants should submit a letter of application, résumé, minimum of three letters of recommendation, copies of all college transcripts and supplementary materials by December 1, 2001, to: Dr. Katharine B. Free, Department of Theatre Arts and Dance, Loyola Marymount University, Foley Building, #314, One LMU Drive, MS 8210, Los Angeles, CA 90045-2659. Application review will commence on March 15, 2002. For more information about the university and the program as well as the department, visit the website: www.lmu.edu/Colleges/CFA/Theatre/ Special emphasis is placed on teaching effectiveness, scholarly achievement, and service to the University for purposes of reappointment, tenure and promotion consideration. LMU offers faculty housing assistance. Women and Minorities are strongly encouraged to apply. Salaries are competitive and commensurate with background and experience.

Loyola Marymount University, established in 1911, is the only private Catholic University in metropolitan Los Angeles. Over 6,000 students are enrolled

in the colleges of Liberal Arts, Business Administration, Science and Engineering, Communication and Fine Arts, and the Law School. The University invites candidates who desire to participate in a mission based on the Jesuit and Marymount traditions of higher education. Loyola Marymount University is an Equal Opportunity, Affirmative Action Employer.



THE PENNSYLVANIA STATE UNIVERSITY, THE ALTOONA COLLEGE invites applications for a tenure-track position in Theatre Arts in the Division of Arts and Humanities. The candidate should have an emphasis in technical theater and scenic design with professional design credits and the ability to teach introductory courses in theatre arts. The credentials to direct one play during each academic year are highly desirable, as is interest in helping to develop our new B. A. in Integrative Arts. Professional design experience required. Penn State Altoona is located in a suburban setting forty-five miles from the University Park Campus. The approximately 3800 undergraduate students can complete one of ten baccalaureate majors or nine associate degrees at Altoona. The college also offers the first two years of 190 Penn State baccalaureate degrees. Degree offerings at Penn State Altoona will continue to expand. The position requires an earned doctorate or M.F.A. and B.A. in Theatre or Technical Theatre and is a tenure-track appointment at the level of assistant professor or at a rank commensurate with qualifications beginning in Fall 2002. Applicants should present a record of evidence and potential effectiveness in teaching, research/creative accomplishment, and service. Candidates with a commitment to undergraduate education, interest in undergraduate research and creative accomplishment, and/or experience in program development will be given strong consideration. Penn State Altoona offers a competitive salary and attractive benefits package. Applicants should send a letter of application establishing their qualifications; a current vita; a description of teaching philosophy and evidence of teaching effectiveness; a statement and portfolio of research and/or creative interests and accomplishments; transcripts (official transcripts required at the time of an

interview); and a minimum of three letters of reference. Review of applications will begin the week of November 1, 2001, and continue until the position is filled. All inquiries and applications should be sent to: Chair Search Committee for Theatre Arts, Penn State Altoona, Pos #: S-11308, 3000 Ivyside Park, Altoona, PA 16601-3760. For additional information about Penn State Altoona, please visit our web page at <http://www.aa.psu.edu>. Penn State is committed to affirmative action, equal opportunity and the diversity of its workforce.



DIRECTOR OF FIELD OPERATIONS//SENIOR MANAGEMENT POSITION. Fandango Special Events is on the move! Get in on the ground floor of a huge expansion opportunity! Responsibilities include: Field Crew Supervision, Training & Development; Overseeing/Managing Installation of: Pipe & Drape, Props/Décor, Staging, Rigging & Lighting; Client and Sales Staff interaction. Industry Experience Preferred. Inc. weekends & light travel. Competitive benefit & salary package. Valid license req. Contact Laura Matoska: 410-539-7236 x 104/Fax: 410-539-0026. E-mail wow@fandangoevents.com.



THEATRE ARTS SCENIC/LIGHT DESIGN/INSTRUCTOR, Fresno City College (One Semester) Come teach in sunny central California! Assignment dates: January 10, 2002 to May 24, 2002. Teach classes in stage lighting, scenic and light design, and theatre appreciation; design and construction of scenery and lights for two productions; supervise the scene shop. Master's degree or equivalent education and/or experience. Salary range \$19,363 - \$29,162 for 89 duty days. Full health and welfare benefits paid. Filing deadline is September 7, 2001. Call, write or e-mail rosemary.anaya@sccd.com for an application package. State Center Community College District, 1525 E. Weldon, Fresno, CA 93704, 559-244-5976, fax 559-229-7039, www.sccd.com.



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USITT CALENDAR: September 1, 2001 - December 31, 2001

September 2001

- 1 **Costume Research Journal:** Winter editorial deadline
- 4 **Conference:** Non-member presenter travel/housing/honoraria/guest pass information to Office
- 10 **Commissioners:** Contact project heads about budget requests for FY 2001/02
- 14-15 **Southeast Regional Section:** Master Classes, Jacksonville State University, Jacksonville, Alabama
- TBA **Southwest Regional Section:** Symposium, Texas Christian University, Fort Worth, Texas
- 15 **Elections:** deadline for additional Nomination Petitions
- Sightlines:** November editorial deadline
- 18 **Conference:** Student Volunteer Program applications available at www.usitt.org/members_only or from the USITT office
- Institute Business:** Orlando Board meeting Call for Reports issued
- 22 **Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
- 28-29 **Northern California Regional Section:** Program at the Oregon Shakespeare Festival, Ashland, Oregon
- 30 **Grants & Fellowship Program:** Project Grant Applications due

October 2001

- 1 **Regional Sections:** Funding requests for current fiscal year due to VP Sections & Chapters
- TD&T:** Fall editorial deadline
- Conference:** Session, biography, and Conference Program materials deadline
- 2 **Architecture Awards Program:** entry deadline
- 3 **Conference:** Student Volunteer Program application available at www.usitt.org
- 5 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit reports and budget requests to officers
- 13 **Inland Northwest:** Fall meeting, Western Washington University
- 15 **Sightlines:** December editorial deadline
- 16 **Institute Business:** Officers' Board Reports due
- Budget:** Officers's Budget Requests due to Treasurer
- 24 **Institute Business:** Board Reports distributed
- Budget:** Budget preparation documents posted on line

November 2001

- 1 **Conference:**
- Very Early Registration deadline – New Orleans Conference & Stage Expo
 - Awards for Young Designers & Technicians in the Performing Arts nominations deadline
 - Student Volunteer Program applications deadline
 - Updates for December Conference meeting due
- Costume Research Journal:** Spring editorial deadline
- 1-3 **Southwest Regional Section Conference:** with SWTA, Irving Arts Center, Irving, Texas
- Rocky Mountain Regional Section:** meeting in conjunction with Colorado Thespian, Denver Colorado
- 2-3 **Institute Business:** Board of Directors Meeting, Orlando, Florida
- Finance Committee Meeting, Orlando, Florida
- 2-4 **New England Regional Section:** meetings at 50th NETC Conference, Boston, Massachusetts
- 9-12 **OISTAT:** Governing Board meeting, Hong Kong
- 12-14 **OISTAT:** Scenography Commission and Publications & Communication Commission meeting, Manila, Philippines
- 15 **Sightlines:** January editorial deadline
- 16 **Conference:** Stage Management Mentor Project application deadline
- 16-17 **Conference:** Conference Committee meeting, New Orleans
- 30 **TD&T:** Winter editorial deadline

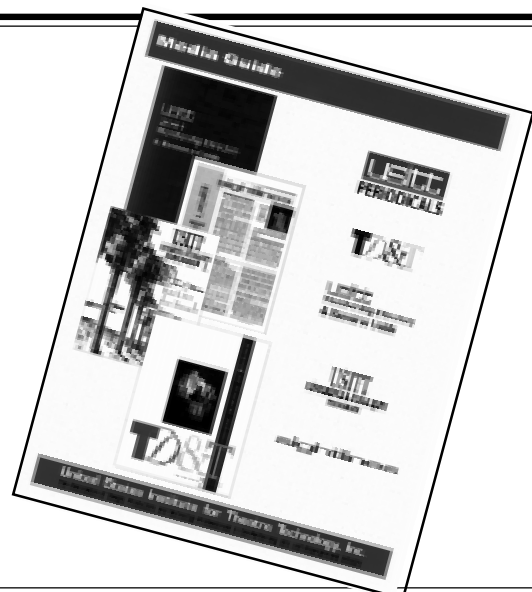
December 2001

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

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*for the Annual Conference
& Stage Expo
inside this issue!*

LOOK FOR THE USITT CALENDAR ON PAGE 27.



usitt sightlines

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