

# Sightlines usitt

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.

OCTOBER 2003

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Participants and instructors work on period drafting techniques in the Utah Shakespearean Festival shops.



Photos/Giuseppina L. Capella

## 2003 Costume Symposium Offered A Master Class in Tailored Costumes

**Naomi Arnst**

*Costume Director, Shakespeare Santa Cruz  
and University of California Santa Cruz*

The 2003 Costume Symposium was a fabulous technical retreat. Each well-prepared session combined highly informational classes, great theatre, beautiful nature, and hosts seeing to our needs at every turn.

The Symposium got under way with introductions, then moved right into the material. Laurie Kurutz promised no hard math! This notion got many pupils excited, but for my math-minded brain, it took some getting used to. We were off and running, learning what would later be termed as the "Keys to the Kingdom." For 21 years I have been using a Tailoring Square. On one side there are all those increments, resembling a slide rule, on the other side were standard English measures. I always looked at those increments wondering what they meant, thinking someday I will figure it out.

Well August 4, 2003 was the glorious

day. I now can use both sides of the Tailoring Square with confidence. Now a whole new world of 19<sup>th</sup> century tailors' patterns has been opened to all of us who attended.

For many of us in the Costume Design & Technology Commission, our bookshelves have included these pattern books. Now we know better how to translate them and instruct others in this unique language.

The class then proceeded to learn how to take the measurements in these patterns, and the new terminologies that translate the patterns code. The next two and a half days were spent learning how to draft these period patterns from specific formulas, also known in their time as systems. These included pants, sack coats, frock coats of many variations, waistcoats, and vests. Seminar participants also learned how to change specific patterns to fit various body types.

By working with these tailoring systems participants learned that there are two dis-

**COSTUME SYMPOSIUM** (See page 2)

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

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

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**COSTUME SYMPOSIUM** (from page 1)

tinctive sides to the procedure, one all points, squared lines and angles, the other the judgment needed in drawing arm curves, neck curves, and lapels for example.

So the systems counted on the pattern-maker having a trained eye already. Also while reading system formulas, I found today's standard English language to be a drawback. These patterns are written with the answer first, then the means to the question. By thinking of the game show *Jeopardy!* it was easier to decipher.

Ms. Kurutz and Susan I. Davis were excellent teachers of this technology, because they have abundant experience both using it and instructing it. They were very good at explaining the material and giving individuals help with exploring and creating patterns.

By making several drafts, those at the seminar were able to learn how the creator of the systems relied on past knowledge to solve new design challenges. This meant that all those involved were learning by a sort of trial and error method.

Throughout the seminar the instructors and participants discussed, and Jeffery Lieder displayed, techniques for theatre tailoring. These included short cuts, pattern adaptation, added seams, hidden fullness, gussets, new fabrics, and applying new technologies. Pooling resources from the whole class pro-

vided many new ideas to use in our own shops.

During the three days of taking this course, I thought how amazing it is in this day of heightened technology, that costumers' convene to learn a trade which is 200 years old. While so much of the rest of the theatre is using cutting-edge computer advances, the costumers are just trying to unlock the past. In our busy careers we must make room for both sides, to put the best product on stage. We ended with many participants expressing interest in possibility of another symposium on tailoring construction in the future, a natural follow up to our new-found, yet old, patterning expertise.

Mr. Lieder and his staff at Utah Shakespearean Festival were remarkable. They were helpful at every instance, and usually had a solution before the question was even completed. The USF costume facilities are incredible, so well organized and kept clean. Seeing USF productions was a bonus, especially the excellent use of a fountain in *Much Ado About Nothing*. The entire experience was highly enjoyable, making all look forward to visiting the Utah Shakespeare Festival again in the future.

*Proposals for future Costume Symposiums are still needed. To make a proposal, or discuss an idea, contact Patricia Martin at [pmartin@uark.edu](mailto:pmartin@uark.edu).*

**Students Can Develop With Sapsis Award**

Hankering to learn stage rigging? Now there's a no-cost way to fulfill that desire.

For the fourth year, up to three student members of USITT may be able to attend a Professional Development Workshop without cost through the generosity of Sapsis Rigging Entertainment Systems.

Again in 2004, Sapsis Rigging Entertainment Systems is willing to assist students yearning for knowledge. All that is necessary to be considered for a rebate of workshop fees is to sign up for the two-day Stage Rigging Workshop with Jay Glerum Professional Development Workshops being offered March 15 and 16 before the start of USITT's Annual Conference & Stage Expo. USITT will do the rest, conducting a random drawing of all those eligible, and the wonderful people at Sapsis Rigging (including former Director at Large Bill Sapsis) will pick up the tab.

The Sapsis Rigging Professional Development Award has, in past years, made

it possible for young professionals to benefit from the expertise offered at pre-Conference workshops. Last year, Jason McDaniel and Angela Sylvester were delighted to attend the Introduction to Show Control workshop. As in the past, Mr. Sapsis has requested the USITT office oversee the random drawing on all entries received before the Early Registration deadline of February 12, 2004, with winners notified soon after.

**USITT  
Architecture Awards**

**Submission deadline  
November 3**

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**800-93USITT**

# OISTAT Roundup Executive Committee

**Leon A. Brauner**

*Head, USITT's OISTAT Centre and OISTAT Executive Committee Secretary*

In conjunction with the Prague Quadrennial 2003, a number of OISTAT meetings were held recently. These included several Commissions (see related articles, pages 4-6) and a half-day meeting of the Governing Board (GB), Executive Committee (EC), and The OISTAT World Congress. All were working meetings dealing with previous GB and EC actions, and recent membership recommendations.

Most of the committee members were interested in spending as much time as possible with their colleague designers, technicians, or architects, and at "the show."

The EC is continuing the work begun at the 2001 World Congress in Berlin of restructuring the organization. The majority of the work of OISTAT during the past two years has been to help define what the organization is, what it does, and how it relates to its Centres, their members, and today's theatre. While the questions seem simple, the answers are often elusive. The last two years have been a period of transition, change, and great activity.

One of the most visible changes during this transitional period has been the shift from being managed by a Secretary General to self management. Each of the EC members has taken on one or more of the tasks that make the organization vital. The Commissions have also been hard at work defining and redefining their goals, and developing new ways of disseminating information, preparing projects, and networking among professional specialists and educators. Examples of meeting these goals are the Education Commission's work with other Commissions, the PQ organizers, and the GB in developing Scenofest. This multi-tiered OISTAT event has been an important project, creating a very public example of what OISTAT can provide its members and theatre professionals from around the world. Another example is the Architecture competition which drew over 235 entries from 35 countries. A third is the Scenography Commission's Working Groups in sound, costumes, and scenery.

A change in OISTAT's statutes opened the way for multiple OISTAT centres in a country. As the organization embraced both organizational and individual members (from countries which currently have no OISTAT Centre), a new OISTAT Centre in Turkey was accepted as a candidate member, and eight individuals were approved for membership.

Upcoming meetings include an Education Commission meeting in Barcelona Spain in December 2003, and an EC meeting October 10 to 12 at Buckshot Lake, Ontario, Canada. The History and Theory Commission has a standing invitation for the Commission to meet in Israel.

The EC accepted the resignations of Jan Kramer as Architecture Commissioner and Bob Logger as History and Theory Commissioner. Both were offered OISTAT's thanks and appreciation for their exceptional work on behalf of OISTAT.

The GB accepted Reinhold Daberto as interim Architecture Commission chair, and, in an ongoing effort to maintain healthy finances, accepted Bart Lommen's proposal to begin working with OISTAT to develop a new fund raising strategy.

In action by the GB, it was decided that the current edition of *Three Decades of OISTAT* will be edited and brought up to date by Karin Winkelsesser. Then it will be placed on the OISTAT web site by Gustaf Kull.

After a thoughtful discussion, the GB decided OISTAT should provide Scenofest with additional funds to help ensure the project's continued success at PQ 2003. The GB thanked Michael Ramsaur and his colleagues for their exceptional effort and the grand success of Scenofest. Because of the valuable materials developed by and for Scenofest, the GB asked the Publications and Education Commissions to collaborate to publish a 2003 Scenofest catalog.

President Maija Pekkanen thanked the representatives for Centres and the members of the GB and EC for the hard work and candid discussions. She reminded all Centres that it was their responsibility to regularly extend invitations to working meetings to Commissions, Working Groups, GB, and EC members.

# usitt

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

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

- promoting research, innovation, and creativity by sponsoring projects, programs, and symposia;
- disseminating information about aesthetic and technological developments;
- providing opportunities for professional contacts and networking;
- producing the USITT Annual Conference & Stage Expo;
- participating in the development of industry standards;
- promoting and sponsoring international alliances and activities;
- advocating safe, efficient, and ethical practices;
- sponsoring exhibits of scenery, costumes, lighting, sound, stage technology and architectural designs;
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# OISTAT Publications Committee Plans for an Electronic Future

## Bobbi Owen

*PCC Representative and  
USITT Interim Vice-President for  
Communications*

The OISTAT Publications and Communications Committee (PCC) met in Prague on June 15 and 16 during the World Congress. Jerome Maeckelbergh, Interim Chair, led the two meetings attended by official delegates and guests from Belgium, Bulgaria, United Kingdom, France, Hungary, Germany, New Zealand, Netherlands, Poland Sweden, Japan, and the United States.

The PCC members spent a large portion of the first meeting discussing the function of the PCC and ways to reform its structure to provide real support to the other commissions in the area of publications and communications. Factors including the irregular meetings, lack of stability in the committee membership, and increased use of and reliance on the Internet caused the members of the committee to feel it was appropriate to work in two small subgroups rather than as a committee of the whole. The first is a website-based workgroup with Mr. Maeckelberg as interim chair. The second is a text-based publications workgroup with Karin Winkelsesser as interim chair. Eric de Ruijter

will coordinate the two groups during this trial period. Until the PCC meets in Toronto during the 2005 World Congress Meetings, its activities will be conducted through these two subcommittees, who will seek the advice of the rest of the committee members as needed. If this arrangement proves successful, the PCC expects to make a recommendation to the OISTAT Governing Board about formally restructuring the committee.

Among the other topics considered by the committee was the need for guidelines for individuals interested using the OISTAT name and/or logo in publications. With unanimous support, the committee recommended the OSITAT Governing Board charge a license fee to use the OISTAT logo on any publication, with the exception of OISTAT centers.

The PCC also discussed plans for a digital *New Theatre Words*, and methods to promote, update, and incorporate *Chinese New Theatre Words*, created by HKATTS (the Hong Kong Centre of OISTAT) within *New Theatre Words*. Gustav Kull reported on the OSITAT web site, and Ms. Winkelsesser discussed the Architecture Commission's work on the next edition "Theatres in 2000" to be called "Theatres in 2004." Mr. Maeckelberg reported on the progress of his ITT Guide.

## Outstanding Costumes Graced PQ and Costume Events

### Laura Crow

*OISTAT Costume Working Group*

A unique feature of this year's Prague Quadrennial, the event held ever four years featuring theatre design from all over the world, was a Parade of Characters stretching across the exhibit floor. Many countries participated in this new event and many of those designers carried their own work to Prague and dressed mannequins supplied by the PQ organization. How inspiring it was to see hundreds of theatre designers in one exhibition space!

The scale of this event is not comprehensible to those who have not visited Prague

This headdress, created by designer Julie Forshammer from Denmark, used bubble packing plastic, packing tape, the tops of plastic soda bottles, and topped by sponge nerf balls.



and this exceptional glass exhibition hall built in 1897. The whole exhibit space is roughly the size of two football fields put end to end.

The Gold Medal for Costume Design went to Nicky Gillibrand of the United Kingdom for her design of *A Midsummer Night's Dream*. This Royal Shakespeare Company production, which played in New

**PQ COSTUME** (See page 5)

## PQ COSTUME (from page 4)

York City for a limited run, featured fairies dressed in shadowy black who could blend into the dark trees and emerge again magically. Hye-Suk Chang of Korea received one of two Honorary Awards for her designs from *The Magic Flute*. Hye-Suk Chang, who studied in the United States at Carnegie Mellon University, had a simple and fresh look at *The Magic Flute* from an Asian perspective.

United States costume designers represented in the Parade of Characters included: Janet Bloor's silicone rubber Rothbart from *Swan Lake*; Marianne Custer's red vinyl and found-object Furies from *The Oresteia*; Laura Crow's multi-cultural Queen Susan from *The Lion, The Witch and the Wardrobe*; Deborah Dryden's plastic and leather woven armor for Banquo from *Macbeth*; and Olivera Gajic (winner of 2002 USITT Zelma H. Weisfeld Costume Design & Technology Award) with a leather body corset for the daughter of Indra from *A Dream Play*. Also presented were Paul Tazewell's latex rubber and velvet Troll King from *Peer Gynt*; Susan Tsu's sheepswool, leather and brocade *King Lear*; and Catherine Zuber's Middle Eastern-inspired Olivia from *Twelfth Night*.

There was a symposium on Found Object Costumes held a couple of days before the Costume Workshop. Nic Ularu from Romania, who is Head of Design at University of South Carolina – Columbia, discussed his workshops using found object costumes. He showed video tapes from successful workshops in such varied cultures as Romania, Great Britain, and Hong Kong.

Edith del Campo from Chile shared her full-sized paper costumes created for students to understand texture and form before cutting into expensive fabrics. The paper costumes were so successful, there was an art installation featuring the creations.

Pirjo Valinen from Finland has been working with various enhanced paper costumes on stage and shared the technique with the Costume Working Group. She had a number of splendid paper costumes on display from *The Good Person of Setzuan*.

The Costume Workshop was a huge success culminating in a Performance Art Fashion Show in the large middle hall. The workshop allowed a team from each country six hours to create a costume from found



Photos/Laura Crow

Designer Hakan Dunder's team from Turkey created this reptilian creature from PQ card masks. He said he just let the objects "speak to him."

objects around the hall. Since the theatres of the Czech Republic were still recovering from the disastrous floods of a year ago, it was decided to create a project with few support expectations.

The Czechs supplied a number of dress dummies from the National Theatre, but the idea was to hold things together with tape or pins – not traditional sewing. The country teams were fabulously creative. Hakan Dunder and his team from Turkey created a costume entirely of paper masks that were being issued to all who came to the PQ. The end result was a sort of reptilian costume.

Actors and dancers were recruited from the performance artists, and Rick Thomas, United States, Chair of the Sound Working Group, provided a disco sound track. The TricLock Company from the United States was recruited to do a stand-up comedy show around the event with two Czech performers who acted as translators. Champagne was served, and the PQ caterers created a magnificent spread of edible art for a grand finale party at the end of the performance.

Several hundred photos are still being catalogued and will eventually be on the Costume Working Group web site at: [www.sp.uconn.edu/~lcrow](http://www.sp.uconn.edu/~lcrow).

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Center of OISTAT:  
The International Organization  
of Scenographers, Theatre  
Architects and Technicians.**

# OISTAT's Scenography Commission And Scenographer's Forum Meet

The OISTAT Scenography Commission's annual meeting was held June 14 during the 2003 Prague Quadrennial.

In Suk Suh, Commission Chair, welcomed more than 40 members and guests representing over 20 OISTAT Centers around the world and new delegates from OISTAT Centers in India and Denmark.

The working groups reported on their activities. (At the meeting, the Commission voted to change reference to the leaders of the working groups from "chairs" to "heads.")

Laura Crow (see page 4) reported on the Costume Design Working group which will meet in Cuba July 19 to 24. Set and lighting designers are welcome to contribute.

Henk van der Geest reported the Lighting Working Group collaborated with the Education Commission to create a series of lighting design workshops at PQ. The group's meeting which was planned to coincide with the opening of the Lighting Museum in Israel was cancelled.

The Sound Working Group expressed enthusiasm for the efforts to include sound at the 2003 PQ. The group's activities included nine presentations for the Scenofest Stage, the first International Theatre Sound Score and Music Composition Exhibition, sound design for the Costume Working Group's Fashion Show, and design and installation of the sound system for all the Scenofest Mainstage events. The group proposed changes for future PQs including extending the personal mp3 player concept used by the United States exhibition to the entire PQ and using the isolated round for a National Sound Day for any country wishing to mount a day-long exhibition (similar to the Pendulum Exhibit created by Finland).

Rick Thomas, head of the Sound Working Group, reported group members received information about the World Stage Design Exhibition in Toronto in 2005, and everyone was encouraged to enter sound scores.

The Scenography Commission decided

to form a working group devoted to projects related to scene design. Six scenographers agreed to join the group and elected Mr. Tabacki as head. The three initial issues the group agreed to explore are: a definition of "scenography" as it relates to describing what scenographers in different parts of the world do; liaison with 2005 World Stage Design, Toronto; and support for intended activities at the 2007 PQ.

Gustav Kull announced a substantial renovation of the OISTAT web site including a chat room. Working group chat rooms may be possible in the future. The chat rooms are available to all USITT members at [www.oistat.org](http://www.oistat.org).

In other business, the Commission recommended the process and method to communicate appropriate protocol for absentee ballots in OISTAT elections be improved. The Commission also voted to recommend the Executive Committee remove the maximum limit of candidates for each office during elections. It is currently three.

### The Scenographers' Forum at PQ'03

"Expanding and Deepening the Scenography World" was the topic for the Scenographers' Forum on June 16 in Prague with 75 scenographers from 29 countries attending.

Jaroslav Malina, General Commissioner of the 2003 PQ, thanked everyone for coming together to celebrate. He stressed the importance of events such as the Scenographer's Forum, and that they are made possible only through the good will of the contributing scenographers.

Professor Herbert Kappelmuller from Austria then gave a lecture on "When is Reality Nothing More than Fiction and Memory?" Klara Zieglerova closed the evening by delivering a speech from Tony Walton of the United States (who was unable to attend), in which he discussed the merits of seeking an individual "style" in designing for the stage.

The full text of Mr. Walton's remarks is available by e-mail. Request a copy from [barbara@office.usitt.org](mailto:barbara@office.usitt.org).

# Summer Meetings Productive: Conference Housing an Issue

**Bruce Brockman**  
President

The Executive Committee, along with the Commissioners Steering Committee and the Conference Committee, held meetings in Chapel Hill, North Carolina, hosted by our own Bobbi Owen and the University of North Carolina Chapel Hill department of dramatic art. In the midst of this very beautiful campus, we managed to get lots of good work done and accomplished some very important planning for the future. As usual, money issues occupied a good deal of time.

With Treasurer Larry Hill's good leadership, we are very methodically working through almost all of our current financial practices to ensure we are making the most efficient use of the Institute's financial resources, that our financial practices reflect the current economy, and that we have a solid financial plan for the next few years. Mr. Hill reported that, in one year, we had managed to turn a deficit budget into one that finished almost \$60,000 in the black!

This success is due in no small part to the diligent work of the USITT Office Staff and all of the volunteer leaders who are responsible for the use of USITT's resources.

One dark cloud that we continue to battle has to do with hotel attrition charges. Like many organizations which hold large conferences, we guarantee selected hotels that we will fill a specified number of rooms. In exchange for this guarantee, the Institute receives free meeting rooms, discounts on convention center costs, and a variety of other benefits. These make the conference registration fees substantially lower for our members. (Although some may disagree our conference registration is low, check out other conferences. By comparison, we are a bargain!)

If the Institute doesn't fill those rooms, we have to pay penalties, which can be very expensive. This year folks who found cheap hotels outside the contracted blocks of rooms cost us \$18,000 in attrition charges. We know that there are cheaper

hotels out there, but keep in mind the large number of factors that contribute to the cost of going to a conference. If USITT had to pay for all of the meeting rooms that we use, registration costs would increase substantially.

Please choose to stay in our conference hotels.

We make an effort, when a conference site is evaluated and booked, to ensure there is a broad price range of rooms available and all of the variables which go into a conference site are considered. We work to keep the cost as affordable as possible.

One of the most exciting things that came out of the meetings this summer was a preview of our new electronic version of *Sightlines* which we are all very excited about. An extension of that project is the work on a new website that is in development now and will, hopefully, go on line as soon as possible.

The summer meetings are always very productive and this one was no exception. I continue to be impressed with the hard work of the volunteers and the staff who keep all things USITT moving forward!



Photo: Barbara E.R. Lucas

Bruce Brockman, USITT President, accepts the special diploma awarded to the United States entry in the Prague Quadrennial from Alexandra Bonds, International Committee Chair. The exhibit, supported by USITT, will be on display at the USITT Annual Conference & Stage Expo in Long Beach next March.

**On-line registration for the  
2003 Annual Conference  
& Stage Expo**  
now available at  
[www.usitt.org](http://www.usitt.org)

Support the organization  
by booking housing  
through USITT!

Live housing reservations  
available at  
[www.usitt.org](http://www.usitt.org)

Downloadable registration  
and housing forms  
also available





# usitt

## STAGE EXPO<sup>SM</sup>



*“Theatre  
in a  
brand  
new  
light”*

**LONG BEACH  
MARCH 18-20**



# 2004



**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](mailto:hpwillard@aol.com)

## Stage Expo Exhibitors

- |   |  |
|---|--|
| 500 A.C.T Lighting  | 361 Meyer Sound                                    |
| 150 American Harlequin Corporation                              | 850 Musson Theatrical                              |
| 925 Apollo Design Technology, Inc.                              | 230 Norcostco Inc.                                 |
| 830 Autostage   | 494 PCPA Theaterfest                               |
| 330 Barbizon  | 663 Pop-Out Furniture                              |
| 560 Ben Nye Company   | 950 Production Intercom Inc.                       |
| 545 City Theatrical, Inc.                                       | 680 Protech  |
| 564 J.R. Clancy   | 100 Rosco  |
| 225 Clear-Com Intercom Systems                                  | 350 Rose Brand                                     |
| 411 Columbus McKinnon   | 450 Sapsis Rigging Inc.                            |
| 661 Dazian LLC  | 514 Sculptural Arts Coating, Inc.                  |
| 562 Designlab Chicago   | 260 SECOA  |
| 463 Dodger Costume Rental                                       | 750 Selecon  |
| 762 eartec/Porta Phone  | 600 Show Distribution                              |
| 140 Electronic Theatre Controls(ETC)                            | 492 Smooth-On, Inc.                                |
| 550 Entertainment Design/Lighting<br>Dimensions/LDI             | 620 Stagecraft Industries, Inc.                    |
| 340 Entertainment Services and<br>Technology Association (ESTA) | 462 Stage Directions Magazine                      |
| 791 Florida State University                                    | 180 StageRight Corporation                         |
| 400 Flying By Foy   | 740 Steeldeck, Inc.                                |
| 130 Future Light  | 110 Strand Lighting Inc.                           |
| 320 GALA, a division of<br>PACO Corporation                     | 440 Syracuse Scenery & Stage<br>Lighting Co., Inc. |
| 845 GAMPRODUCTS   | 370 Telex Communications                           |
| 520 H&H Specialties Inc.  | 413 Theatre Arts Video Library                     |
| 763 heatshrink.com  | 640 Thern Inc.                                     |
| 470 IATSE   | 720 James Thomas Engineering                       |
| 470 IATSE Local One   | 990 TMB  |
| 650 Irwin Seating Company                                       | 761 Tools For Stagecraft                           |
| 461 Kenmark, Inc.   | 611 Union Connector                                |
| 250 Kryolan Corporation   | 470 United Scenic Artists<br>Local 829 IATSE       |
| 430 LEE Filters   | 594 University of Southern California              |
| 380 Le Maitre Special Effects, Inc.                             | 580 Walt Disney Entertainment                      |
| 280 Leprecon  | 300 Wenger Corporation                             |
| 940 Leviton/Colortran   | 480 Wybron, Inc.                                   |
| 512 Lex Products Corp.  |  |
| 530 Lightronics, Inc.   |  |
| 630 LVH Entertainment   |  |
| 730 Mann Brothers   |  |
| 700 MDG Fog Generators Ltd.                                     |  |
| 613 Mehron Inc.   |  |

Visit [www.usitt.org](http://www.usitt.org) for the  
 most up-to-date  
 Stage Expo Map and  
 Exhibitor List

# USITT

## STAGE EXPO<sup>SM</sup>

# 2004

### LONG BEACH

### MARCH 18-20

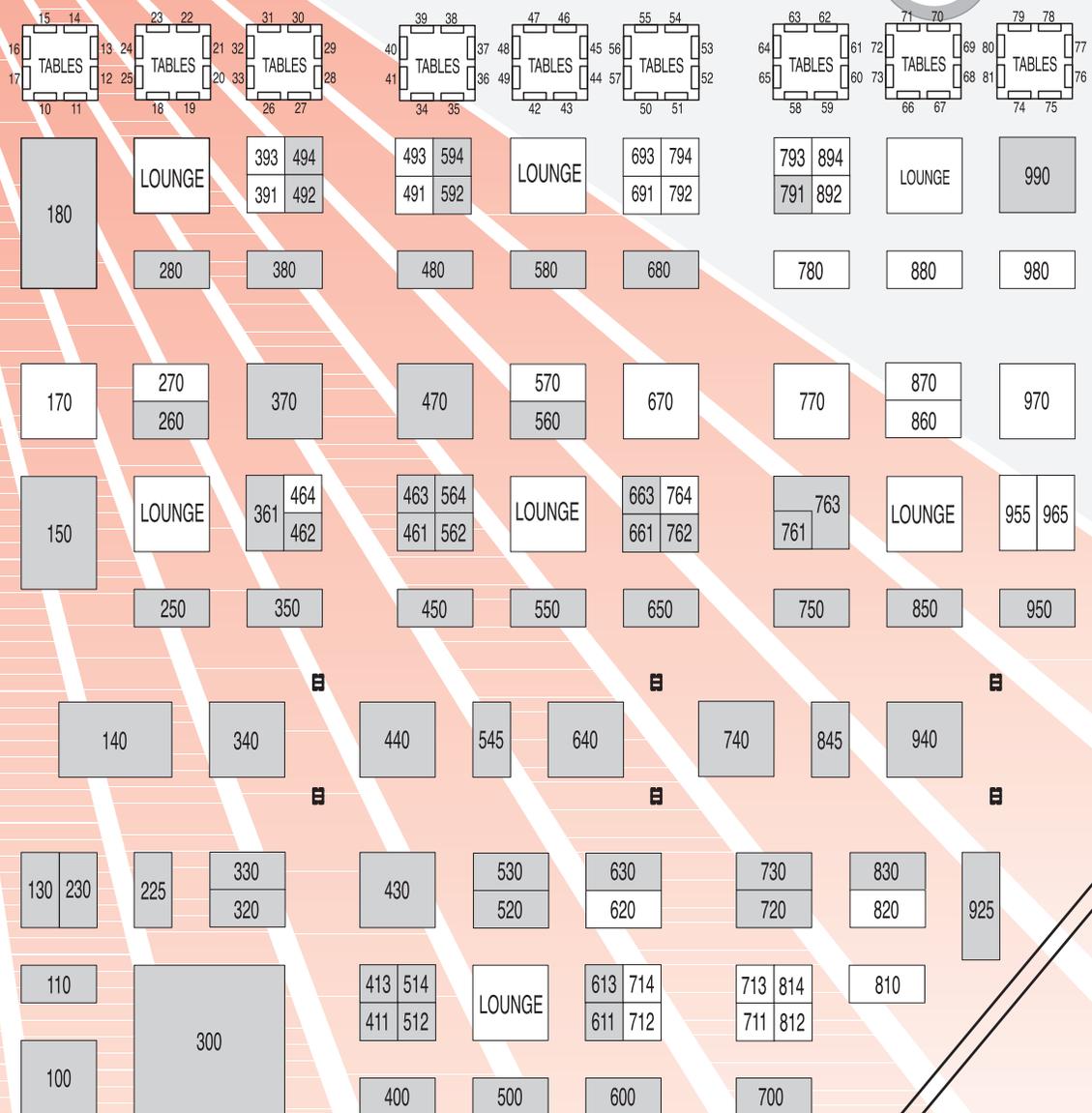
*"Theatre  
in a  
brand  
new  
light"*

### CONCESSION SEATING AREA

SPECIAL EXHIBITIONS AREA

USITT BOOTH & BOUTIQUE

ENTRANCE



# Theatre: Alive & Thriving In the City of Long Beach

**Donna Ruzika**

*Long Beach Promotions Coordinator*

During the last conference held in Long Beach, a disgruntled gentleman mentioned that while Long Beach offered a great variety of restaurants and bars, he was disappointed that there weren't any theatres in town. I couldn't believe my ears. Had he been so busy eating and drinking that he didn't notice the theatres? Maybe he was joking...or maybe not. So I decided to share with you all the theatres in town and the theatrical organizations that are actively producing theatre. Take the opportunity of the 44<sup>th</sup> Annual Conference & Stage Expo next March to get acquainted with one or more of these wonderful facilities and companies.

**The Terrace and Center Theatres** are adjacent to the Long Beach Convention Center and the **Arena** is next door. They are owned by the City of Long Beach and run by SMG (the largest private management company for public facilities in the world). Home to Light Lab 2004 and to numerous sessions, the Center Theatre is an 825-seat theatre with a thrust stage.

A charming venue decorated in blue and brown, it is the exclusive residence to the award winning, **ICT – International City Theatre**. ICT was founded in 1985, and has produced numerous world premiers, West Coast premiers, and Southern California premiers. In 17 years, ICT has won more than 165 prestigious awards, and has garnered a reputation for innovation and excellence. In 1997, ICT moved into the Center Theatre. They produce five main stage plays each season. In 1999, the City Council of Long Beach named ICT Long Beach's "Resident Professional Theatre."

Attached to the Center Theatre is the Terrace Theatre. The expansive grounds on which the Terrace is located include views of the city, the ocean, and the Terrace fountain. A proscenium theatre of 3,051 seats, arranged continental style, it was built to present large-scale musicals, dance, and symphonic orches-

The Long Beach Performing Arts Center includes the Terrace and Center Theatres and the magnificent mural of marine life.



Photo courtesy: City of Long Beach

tras. It has been the site of a multitude of "first-run" touring productions and for many years housed the popular Long Beach Civic Light Opera. At present, The Theatre League, The Long Beach Symphonic Orchestra, and the Long Beach Ballet regularly perform in the Terrace Theatre.

**The Theatre League** calls the Terrace Theatre its "westernmost home" – they are celebrating their 27<sup>th</sup> year of producing and presenting Broadway's best. The **Long Beach Ballet** performs their annual production of *The Nutcracker* and **The Long Beach Symphony Orchestra** performs six times a year in the Terrace Theatre. Their audience-pleasing *Symphony POPS!* Concerts are staged in the Long Beach Arena.

The huge **Long Beach Arena** is covered by the world's largest mural entitled Planet Ocean featuring an amazing arrangement of marine life painted by the environmental artist Wyland. The Arena seats 13,500 and has 46,000 square feet of exhibit space. Because of its mural, it is sometimes mistaken by out-of-town visitors for the aquarium, which is actually farther east near the waterfront.

In the heart of downtown Long Beach (just north on Pine Avenue to Broadway) is the **Edison Theatre**. Home to **Cal Rep** (California Repertory Company) a multicultural, professional theatre company and professional theatre training program run by California State University, Long Beach's Theatre Department. The Edison Theatre is a 99-seat flexible space. The Cal Rep season runs from August through May.

CSULB also uses four performance spaces on their campus — **The University Theatre**, a 400-seat proscenium stage; the **Studio Theatre**, a 175- to 237-seat flexible proscenium/thrust/arena stage;

the **Player's Second Stage Theatre** with 90 seats; and the 60-seat **Creative Drama Laboratory**. The CSULB Dance Department performs in the 230-seat **Martha B. Knoebel Dance Theater**, which opened in 1994.

Also located on the campus of CSULB is the **Richard and Karen Carpenter Performing Arts Center**. Opened in 1994, the 1,074-seat theatre can accommodate large or small performing groups, film screenings, concerts, dance, and other special events. The Carpenters Exhibit is a permanent display commemorating the popular pop group, The Carpenters. It includes an extensive array of memorabilia, photos, and awards. For those of us who remember The Carpenters, it is a sentimental walk down memory lane.

**Musical Theatre West** is one of the primary producing organizations that perform in the Carpenter Performing Arts Center. It was created in 1952 as the Whittier Civic Light Opera. Musical Theatre West made Long Beach its exclusive home in 1999, to fill the void left when Long Beach Civic Light Opera closed. They recently bought a building in the Belmont Shores area for rehearsal space, studios, and offices. Musical Theatre West has become one of Southern California's most respected regional musical theatre companies.

**The Long Beach Opera**, created in 1979, also performs in the Carpenter Center. Dubbed the "hippest" Opera Company around, they present wild, dazzling, and innovative opera.

Long Beach theatre is so extensive, we'll tell you about even more in the November issue.

*(Special thanks to Robert Sternber of the Terrace and Center Theatres for his help with this article.)*

# Costume Sessions at Long Beach

## The local connection

**Robert Haven**

*Chair, Long Beach Costume Programming*

The greater Los Angeles area is the undisputed center of the entertainment industry bringing together film, television, theatrical, and theme parks as well as video game productions. The Costume Design & Technology Commission is tapping into these vast resources for programming at the 2004 Annual Conference & Stage Expo in Long Beach. Every day of the conference features programs that are tied directly to elements of these industries.

One of the first sessions, when the conference opens on Wednesday, March 17, is a recognition and celebration of the career of noted make up artist, manufacturer, and educator Joe Blasco. His extraordinary career and accomplishments in make up will be highlighted by slides and movie clips. The second part of this double session will feature tips and techniques of the trade as Mr. Blasco and some of his students demonstrate various make up techniques for film and television.

Ever wonder how professional costume shops that service the film, television, and theme park industries work? The Thursday session, PROFESSIONAL COSTUME SHOPS IN LOS ANGELES, will feature a discussion by LA shop owners. This group of industry professionals will discuss the various types of costume construction facilities in the area and how they function. Panelists will demystify the professional world of LA costume shops with anecdotes, facts, figures, and illustrations of the type of work they do. Likewise topics such as employment opportunities, union requirements, and entry avenues will be part of the presentation.

Also on Thursday, conference participants will be able to attend a session on video game character design. The characters might live only in cyberspace, but they still need costumes and environments – that word is cyber speak for “sets”! Could this blossoming industry be the next crossover career for theatrical designers? A panel of video game charac-

ter and environment designers will cover creative and artistic contributions to this growing industry and developing art form.

On Friday, Richard LaMotte, author of the recent publication *Costume Design 101: The Art and Business of Costume Design for Television*, will discuss elements of his book with time for a question and answer session. Participants will have an opportunity to gain insights into the specific skills and abilities needed by television costumers.

Saturday is a particularly strong program day as members of the Warner Brothers Studio Costume Warehouse explain and illustrate how they manage a “zillion” costumes. Learn how they maximize their collection with careful organi-

zation to what they have but, more importantly, where they have it. We can all benefit from this presentation!

Saturday also brings together local professionals for, BREAKING INTO TV AND FILM COSTUMING, which will certainly be of great interest to all levels from student to professional educators. A panel of working professionals, who trained in university costume design and technology programs, will discuss how their training and background helped them get a start in the professional LA costume world. The panel includes Cynthia Morril, Stephen Lee, Simone Williams, and Juan Lopez.

This is but a sample of the member generated programming that will make the 2004 Long Beach Annual Conference & Stage Expo both memorable and informative. Watch future issues of *Sightlines* for previews of other great costume commission programs on tap for 2004!

## Costume Posters Wanted

**Gwendolyn Nagle**

*Poster Session Chair*

It is that time of year to think about attending USITT in Long Beach and participating in the Costume Design & Technology Commission's Poster Session. There was a great turn-out last year in Minneapolis with 21 posters, and it's hoped that will be topped in Long Beach. Proposals/abstracts for posters are now being accepted. They are then juried by a committee. The abstract should be a brief, concise summary of the information to be presented in the poster – no more than 200 words.

Mail, e-mail, or fax your abstract by February 15, 2004 to Gwendolyn Nagle, (contact information below) chair of the session.

Although the programming sessions for Long Beach are already set, it is still possible to present a poster at the Costume Poster Session. Most educational institutions consider a poster as an official presentation. That means those employed by educational institutions might be able to get the school to fund some or all of expenses to attend the USITT Annual Conference & Stage Expo in Long Beach. Poster presenters

also have the opportunity to submit articles to *TD&T*.

Posters may follow many formats which include an innovative or imaginative design or construction technique, a new product, a new technique, a solution to a problem, a classroom or management technique, the results of research, or other ideas, discoveries, or developments in the field of costuming. Anyone who has an idea, even if they are not sure it's “good enough” or “significant enough,” should send it in and let the reviewers decide. Also contact the committee with any questions regarding “posters” or to obtain an official rules document.

Posters should be no smaller than two by three feet and no larger than four by six feet. They should be designed to be mounted on the wall or to stand on a table. In the past, some table space in front of each poster was available for displaying realized projects plus handouts. Posters may be constructed in several sections for easier transport. Because people will walk by, posters should be easily readable from at least six feet away. About 200 to 250 people usually attend this session.

The Poster Selection Committee

**COSTUME POSTERS** (See page 12)

# Around the Institute

## CONTRIBUTING MEMBER NEWS

In its ongoing effort to serve production and lighting professionals worldwide, **TMB** has opened TMB-Toronto to provide faster response and turnaround time in Canada. Mike Gillis, a lighting veteran with 20 years' experience, will head up operations in the new location. Call 519-369-9990 or fax 519-369-9992 to reach the new TMB Canada, located at 409 Saddle St., West Durham, Ontario, N0G-1R0.

## SUSTAINING MEMBER NEWS

**Cobalt Studios** in White Lake, New York, announced its Specialty Pro-Seminars for 2003-04. Foliage Painting for Scenic Artists on October 6 to 9 will start the seven different seminar offerings, which will conclude with Interior Grade Painted Woodgrain on May 10 to 13,

2004. For a complete list of the specialty pro-seminars, visit [www.fcc.net/cobaltstudios](http://www.fcc.net/cobaltstudios) or call 845-583-7025. All seminars are held at the Cobalt Studios facility in the foothills of the Catskills.

## Stagecraft Industries, Inc. of

Portland, Oregon announced the promotion of Mark Hyde to director of production. Mr. Hyde previously worked in installation and production for over 17 years. As a member of the management team, he will be responsible for overseeing the engineering, manufacturing, and installation of projects.

## Auerbach•Pollock•Friedlander

completed work on the renovation of the Sunset Theater in Carmel, California. The performing arts/media facilities planning and design firm collaborated with Architectural Resources Group to carefully weave the theatre's classic architecture into a traditional working stage with a new west stage wing. Increased wing-space, fly volume, and stage depth are concealed by the addition of new cross gables and pitched roofs. Steve Pollock, ASTC, was principal-in-charge and prin-

cipal designer on the project for Auerbach•Pollock•Friedlander.

John W. Fuller joins **Wybron, Inc.** as vice president, sales and marketing, on October 1. Mr. Fuller has been involved in entertainment lighting for more than 25 years and brings a unique perspective to Wybron's sales and marketing efforts. Mr. Fuller, formerly president of Lee Filters USA Division of Panavision, noted, "Wybron products have consistently maintained the best possible reputation for quality in our industry. While I will miss my colleagues at Lee Filters, I am honored to become part of the fantastic group of people building some of the best gear in entertainment lighting."

Fons de Vreede has joined **High End Systems, Inc.** as regional sales manager for Central Europe. He worked for both Flashlight Utrecht in Holland and Lightco, and has done freelance work including serving as project manager for lighting at Disney Paris's World Disney Studio Park. He can be reached at his office at home in Utrecht, Holland 31-0-30-271-6843 or by e-mail at [fons\\_de\\_vreed@highend.com](mailto:fons_de_vreed@highend.com) or [fons@highend.com](mailto:fons@highend.com).

**Theatre Projects Consultants** was selected as theatre designer for the Dallas Center for the Performing Arts' opera house and multiform theatre. The announcement was made by the Dallas Center for the Performing Arts Foundation. The venue will be designed for performance of opera, musical theatre, classic and experimental theatre, ballet, and other forms of dance. Theatre Projects Consultants will be an integral part of the Center's design team, collaborating with design architects Foster and Partners for the opera house and the Office of Metropolitan Architecture of the multiform theatre.

**TOMCAT USA** and Upstaging teamed up to provide equipment for "the mother of all metal bands" when Metallica went on tour with Limp Bizkit, Linkin Park, Deftones, and Mudvayne. Besides the 26 sections of medium duty and one section of heavy duty pre-rig truss and various corner blocks, TOMCAT provided 27 10-foot sections and 17 eight-foot sections of swing wing truss. The tour kicked off May 18 in San Francisco and travels to four continents before ending February 1, 2004 in Australia.

## COSTUME POSTERS *(from page 11)*

wants to thank all those that presented material in Minneapolis. There was a variety of presentations and each one was very good. The presenters and topics included: Robert W. Haven, MAKING SHAKER STRAW BONNETS AND DAY CAPS; Carrie Lawrence, THE FAST LEATHER MASK; Deanne E. DeWitt, TURN OF THE CENTURY MILITARY UNIFORMS FOR *MUCH ADO IN THE STYLE OF MUCHA*; Kathleen Gossman, FIVE BLUE DRESSES FROM THE VAUGHAN COLLECTION; Richard E. Donnelly, THE DESIGN AND CONSTRUCTION OF FELT PERIOD COSTUMES FOR *THE MANDRAKE*; Jane K. Paunicka, VENTILATED WIGS FOR *THE MANDRAKE*; Rebecca Cunningham, WINGS FOR *ANGELS IN AMERICA*; Cheri Vasek, TRANSFORMING CONTEMPORARY WOMEN'S JACKETS INTO 17TH CENTURY PEASANT BODICES FOR A PRODUCTION OF *THE MARRIAGE OF FIGARO*; Cheri Vasek, FABRIC MANIPULATION TECHNIQUES EMPLOYED IN THE CREATION OF PROSPERO'S MAGIC ROBES FOR A PRODUCTION OF *THE TEMPEST*; and Rick Tuckett, WWI UNIFORMS FOR *KING LEAR*.

Also presenting were Frederick P. Deeben, BUILDING LIGHTWEIGHT YET DURABLE CROWNS AND HEADPIECES; Cynthia Turnbull, ADAPT-IT MASKS FOR *RIGHT YOU ARE IF YOU THINK YOU ARE*; Angela Bacarisse, LEATHER MASKS FROM FOSSHAPE; Angela Bacarisse, PRIMITIVE PLEATED SILK; Kathleen Donnelly, THERMOPLASTIC HELMET AND CROWN CONSTRUCTION; Gail Argetsinger, FOAMING AT THE MOUTH: LIPS AND MOUTHS ON FOAM MASKS AND HEADS; Tan Huaixiang, CREATING FACIAL EXPRESSIONS; Kristina Tollefson and Tan Huaixiang, HAIR HATS: CONSTRUCTION OF FEMALE WIGS FOR *THE MIKADO*; Kathleen MacKenzie, 16TH CENTURY OTTOMAN TURKISH CLOTHING; Gail Kralj, THE FUN, PHENOMENAL POTHOLDER PROJECT; and Laurie Streble, SILK DYEING FOR COSTUMES.

If all this has sparked an idea and interest in doing a poster, please contact:

Gwendolyn Nagle, Western Michigan University, Gilmore Theatre Complex, Kalamazoo, MI 49008-5360, or call 269-387-3215, fax FAX: 269-387-3222, or e-mail: [gwendolyn.nagle@wmich.edu](mailto:gwendolyn.nagle@wmich.edu).

Remember, the deadline for submission of an abstract is February 15, 2004.

## Officer Profile

# Bill Teague

*Interim Vice-President for  
Special Operations*

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**Barbara E.R. Lucas**  
*Sightlines Editor*

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Bill Teague may be USITT's new Interim Vice-President for Special Operations, but he is very familiar with the organization and has held office before. He was named to the post when Joe Aldridge changed positions in July to become Vice-President for Conferences. Mr. Teague has more than a decade of volunteer roles with the organization and has a long history of supporting its goals at increasingly higher levels.

In his professional life, Mr. Teague teaches lighting, sound, and technical classes, is technical director, and serves as production coordinator for the theatre department of the University of Alabama. "Dealing with students is what has kept me 'youngish,' that and being able to chart my own course," he said. It is a course he has been charting at the University of Alabama for 23 years.

While his university duties would seem to be enough to fill anyone's days, Mr. Teague also very much enjoys working with architects and consultants as an independent theatre consultant, mostly in the Southeast. Since old theatres are a passion for Mr. Teague, being able to work on the renovation of a 50-year-old movie palace in Mobile, Alabama was a particularly satisfying project.

That ties in beautifully with his USITT involvement. "It was a great treat in Minneapolis (for the 2003 Annual Conference & Stage Expo) to be able to see those wonderful old theatres."

He also enjoys working with the American Ballet Theatre and the Radio City Rockettes, both of which come to Alabama for summer intensives, and where he serves as technical manager and production coordinator.

Mr. Teague traces his USITT history by the first Conference he attended, as do many people. For Mr. Teague, that was 1988, and he has been growing more involved ever since. "I'm a huge believer

in USITT," he said. "It is really easy to become provincial even in a big city like New York or Chicago, and USITT's greatest benefit is that it's opened my eyes to what's going on all across the country and the world."

He first served on the Conference Committee, and then as a Director at Large before being elected Vice-President for Programming. As VP-Programming he had a very different work flow, a very different view from his new post at VP-Special Operations. Then, he hardly had a chance to attend Stage Expo. Now, he will get a chance to work with exhibitors and special exhibits such as the 2003 US entry for the Prague Quadrennial which will be on view in Long Beach.

Mr. Teague also sees ways to have his experience help exhibitors become involved in providing programming for the conference, to bring in different viewpoints, and to help make it easier for exhibitors to participate.

Finding time to volunteer for USITT has been made easier by the support he receives from his wife, Dianne, Mr. Teague said. She encouraged him to stay active on a national level even after he left the VP-Programming slot.

As have his USITT duties, Mr. Teague's recreational activities have shifted over time. When he was a student at Appalachian State in North Carolina, he



Bill Teague relaxes by the water.

arranged his schedule so that he could go skiing once a week. "But I got over that." While earning his master of fine arts degree at Florida State University, he toured with the Asolo Touring Theatre based in Sarasota, Florida. He also fell in love with the beach and has since stayed close to the water, including "tinkering" with a 17-foot runabout. He tries to find part of every weekend for water activities, only occasionally playing golf.

With so many different parts of his life to balance, we're sure Mr. Teague will again bring his special brand of organization to his new position

## Nominations still open for the USITT Awards for Young Designers & Technicians in the Performing Arts

Special recognition and cash prizes

Find out more at  
[www.usitt.org](http://www.usitt.org)

# Regional Section News

## Changes in Southern California Section

New officers have been elected for the Southern California Section. Congratulations are offered to all of the new officers and a hearty thanks was sent to those who have completed their term.

The new officers are: Sue Brandt, Chair; Jon Lagerquist, Secretary; Steve Schweitzer, Treasurer; Tim Hogan, Northern Counties Vice Chair; Richard Niederberg, LA County Vice Chair; Jeff Hickman, Orange County Vice Chair; Nancy Christian, Inland Counties Vice Chair; Pat Larmer, Southern Counties Vice Chair; and Carolyn Satter and Vickie Scott, Members at Large.

Southern California has created a discussion list which can be accessed from the [www.SoCalUSITT.org](http://www.SoCalUSITT.org) website which generates e-mail messages sent to subscribers. This is a closed list, which means that only subscribers to the list can post to it and the list membership is not available to anyone that is not subscribed. The list is designed so that e-mail addresses are not shared in any form or used in any way other than sending messages from the list.

## Ohio Valley's Fall Conference

Applying for a job? A promotion? Graduate school?

Need to document a production for your own or your theatre's web page or archives?

If so, the Ohio Valley Section's Fall Conference on October 18 at Otterbein College is for you. The conference will feature several breakout sessions, including a hands-on lab on creating digital portfolios with Rob Johnson of Otterbein, and a demo/lab on creating a web-based online portfolio with Keith Nagy of John Carroll University.

In addition, Katie Robbins of Otterbein will give a presentation on papier mache mask making and Chuck Hatcher of University of Cincinnati's College Conservatory of Music will do a session on digital sound. The Annual Design Exhibit and Ezekiel Award submissions will be on display all day, with the awards presented at the Annual Meeting of the section at the end of the conference.

For more details, schedules, directions, and a downloadable registration form, please check [www.usittohiovalley.org](http://www.usittohiovalley.org).

## New England News:

The third annual USITT New England barbecue was held August 16 in Boston, Massachusetts. There was lively discussion and much food. Ron Dallas reports that the section made a modest profit last year and is officially a 510 c4 organization.

The section is solidifying goals for the upcoming year which include the following:

- increasing interactions with ACTF by creating a student tech/design award and provide more programming to their venue. This award is intended to financially help a tech or design student attend the USITT Annual Conference & Stage Expo.

- increase partnering activities with the Boston based StageSource organization with Skip Curtiss assigned as an official liaison.

- possibly create workshops for rigging, DMX controls, and perhaps monthly workshops for local theater interns that focus on new topics each month.

If you have any ideas toward these goals please Section Chair Crystal Tiala at [tiala@mindspring.com](mailto:tiala@mindspring.com).

The next section meeting will be late in October in Boston. Anyone who wants to be on New England's list serve to receive more detailed information, send your e-mail address to [mkatz@mit.edu](mailto:mkatz@mit.edu) and ask to be put on the USITTNE list serve.

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Conference  
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rebated for  
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## Your Member Benefits

### Entertainment Design

USITT members can receive a FREE subscription to *Entertainment Design: the art and technology of show business*. Coverage includes design and technology in theatre, film, theme parks, concerts, and other live events. *ED* is read by sound, lighting, video, set, and costume designers, as well as technicians and manufacturers.

To receive your free subscription, complete the on-line form in the Member Discounts section of Members\_Only at [www.usitt.org](http://www.usitt.org).

Check Members\_Only for the latest information on all your member benefits. If you have questions or suggestions for a new benefit, contact Membership & Ad Sales Manager Michelle L. Smith at 800-938-7488 or [michelle@office.usitt.org](mailto:michelle@office.usitt.org).

# Classifieds

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

**CALIFORNIA STATE UNIVERSITY, SACRAMENTO SEEKS TENURE-TRACK, ASSISTANT PROFESSOR OF SCENOGRAPHY:** Candidates must hold an M.F.A. or equivalent terminal degree. Candidates will provide evidence of significant successful college/university teaching experience at introductory, undergraduate and graduate levels and scenographic experience in both academic and professional venues. Applicants should provide evidence of experience teaching scenic design and scenography, theatre aesthetics, computerized assisted design and scenic painting. Strong interest in theatre history, literature and dramatic theory preferred. Successful applicants will show commitment to developing imaginative and socially aware undergraduate students who are prepared to seek postgraduate studies in scenography and design. Appointment begins August 2004. Review of files will begin 1 December 2003. Position remains open until filled. Ability to work with a diverse student population is required. Applications must include a letter of interest, curriculum vitae, a one-page statement of teaching/artistic philosophy, transcripts and three letters of recommendation (with phone numbers). Successful applicants will provide a portfolio upon request. Send applications to: Chair, Scenography Search Committee, Department of Theatre and Dance, CSU, Sacramento, 6000 J Street, Sacramento, California 95819-6069. EEO/AA

**SCENIC AND PROPERTY DESIGN FACULTY, ASSISTANT OR ASSOCIATE PROFESSOR, PROFESSIONAL THEATRE TRAINING PROGRAM:** University of Delaware Professional Theatre Training Program (PTTP) seeks a scenery and property designer to design scenery and properties for up to 4 shows a year and to teach property design and construction to graduate students in the Technical Production area of the Professional Theatre Training Program (PTTP). This is a full-time, tenure track appointment. Rank and salary are negotiable and dependent upon previous experience. Additional duties include the supervision of the properties shop and teaching basic undergraduate survey courses in technical production. An MFA in scenic and property design, extensive experience with scenic and property design, and teaching experience are all desirable. The deadline for applications for this position is November 15, 2003. Please send a letter of interest, curriculum vitae or resume, and three letters of recommendation. Also include 3-6 samples of scenic and property designs. The curriculum vitae and letters of reference will be shared with departmental faculty. Send applications to: Scenery and Property Designer Search, University of Delaware, Department of Theatre, 413 Academy St., Newark, DE 19716. The UNIVERSITY OF DELAWARE is an Equal Opportunity Employer which encourages applications from Minority Group Members and Women.

**ASSISTANT OR ASSOCIATE PROFESSOR OF SCENIC DESIGN:** The Department of Theatre and Drama at Indiana University, Bloomington, seeks applicants to fill a tenure track, 10-month position at the rank of either Assistant or Associate Professor in the area of scenic design. Responsibilities will include teaching scenic design, rendering, history and construction; supervising student scenic design projects, designing at least one major departmental production each academic year; heading the MFA scenic design program; serving on MFA and departmental committees. Qualifications: Terminal degree or equivalent professional experience; teaching experience at the college or university level; professional experience in scenic design and/or scenography. USAA membership is desirable. Salary: Dependent upon qualifications and experience. Begin: August 2004. Send cover letter, CV, and three letters of reference, samples of work, slides or color photocopies of preliminary sketches, elevations, renderings and completed settings to Ronald Wainscott, Professor and Interim Chair, Department of Theatre and Drama, Indiana University, Theatre and Drama Center, 275 North Jordan Avenue, Bloomington, IN 47405-1101. Applications will be reviewed as received and accepted until January 15, 2004 or until the position is filled. Indiana University is an equal opportunity and affirmative action employer.

**THEATRE/SPECIAL EVENTS - BOSTON MA.** Seeking qualified applicant to fill Lighting Project Manager position. The person we are interested in is a team player, has strong leadership and client interaction skills, is computer literate with programming experience with Whole Hog and similar consoles. Willing to travel when necessary and the ability to work under pressure on tight timelines. Sense of Design, Rigging, Power Distribution, and Vector Works proficiency would be a plus. A minimum of 5 years professional experience in the setup/operation of conventional and automated lighting systems a must. Please mail, Fax, or email resumes to: Mark Lecato, High Output Inc., 495 Turnpike Street, Canton MA. 02021. Fax: 781-364-1900. [mlcato@highoutput.com](mailto:mlcato@highoutput.com)

**GENERAL MANAGER, Bandit Lites, Inc., Nashville, TN.** Career Opportunity. Bandit Lites, Inc. is seeking a highly motivated, seasoned Lighting Professional to join the Nashville team. Responsible for directly supervising Nashville based project managers and related team members. Oversee all production departments including local rentals, personnel and operating scheduling, inventory, corporate and special event work, and maintaining client relations. Responsible for building maintenance and needs of all Nashville properties. Assist Vice President as needed. Effective short and long term business planning skills experience essential. Bachelor's degree in management or a related field or equivalent work experience required. Advanced computer skills including Word, Excel and contact management software necessary. Exc benefits package, salary negotiable d.o.e. Start immediately. Send resume with salary requirements to PO Box 4354 Knoxville, TN 37921-001 referencing General Manager.

**PROJECT MANAGER - SALES ASSISTANT:** Stage Decoration & Supplies seeks an energetic person with a positive personality and technical theatre experience. Degree in theatre studies with strong liberal arts background preferred but not required. This is an 8-5 position involved with producing the finest stage curtains in the United States. Benefits include free health insurance. If you must work on productions during the day to be happy, you need not apply. We don't do shows but we work closely with those wonderful people who produce theatre throughout the country. Salary depends on personality, experience and aptitude for this position. Call 336-621-5454 or email [Bob@stagedec.com](mailto:Bob@stagedec.com).

**ASSISTANT/ASSOCIATE/PROFESSOR:** University of Vermont, ALANA Studies (College of Arts & Sciences - the department will be determined at time of hire). The Department of Theatre at the University of Vermont is part of a consortium of departments at the University who are inviting applications for two positions in conjunction with the University's ALANA U.S. Ethnic Studies Program. The two positions will be at the assistant professor level, though consideration may be given to exceptional senior level candidates. Both positions will begin Fall 2004. The Department of Theatre seeks candidates whose field of expertise is centered on the study of African Americans, Latino/as, Asian Americans and Native Americans, or on a comparative perspective of any combination. Annual teaching responsibilities will include "Introduction to U.S. Ethnic Studies". Successful candidates will be expected to hold the terminal degree in their scholarly fields. Application package including letter of interest; curriculum vitae; graduate transcripts; teaching evaluation, if available; brief writing sample; and three letters of recommendation to Chair, Search Committee, ALANA U.S. Ethnic Studies, 94 University Place, Room 502A University of Vermont, Burlington, Vermont 05405-0114. Closing date: November 1, 2003. The University of Vermont is an Affirmative Action/Equal Opportunity Employer. Women and minorities are encouraged to apply.

**MAGNUM DESIGN** is seeking an experienced PROJECT MANAGER to join our design team. This position requires someone who is detail oriented and able to multi-task in a sometimes fast paced environment. Both field and office work included. Must be a team player with excellent communication skills. We provide a creative, collaborative atmosphere working on a wide variety of theatrical and themed-architectural projects. Duties include: Providing technical support for lighting designers/system integrators; Must have technical knowledge of theatrical dimming and control systems; Theatrical dimming and control system turn-ons; Reading construction drawings and communicating with contractors; Negotiating with vendors; Coordinating installation and training with clients and subcontractors; Scheduling and management of crews; Must be computer literate, knowledge of AutoCAD is a plus; Moderate travel required. To apply for this job, mail/fax/email your resume to: MAGNUM Design, Attn: Linda Magnuson, 170-A Ottley Drive, Atlanta, Georgia 30324. Email: [design@magnum-co.com](mailto:design@magnum-co.com). Fax: 404-875-5629. No phone calls, please.

# Calendar

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OCTOBER 1, 2003 THROUGH DECEMBER 31, 2003

## OCTOBER 2003

- 1 **Institute Business:** Officers issue call for budget requests  
**Elections:** deadline for additional Nomination Petitions  
**Conference:** Session, biography, and Conference Program materials deadline  
**TD&T:** Fall editorial deadline
- 3 **Conference:** Student Volunteer Program application available at [www.usitt.org](http://www.usitt.org)
- 7 **Institute Business:** Call for Board Reports issued
- 10-12 **OISTAT:** Executive Committee meeting, Buckshot Lake, Ontario, Canada
- 15 **Sightlines:** December editorial deadline
- 17 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit budget requests to officers
- 25 **Midwest Regional Section:** *Lion King* performance, Chicago, Illinois
- 27 **Institute Business:** Commissioners, Committee Chairs, Section Chairs submit reports to officers  
**Student Chapters:** Submit reports of activity and rechartering (as required) to VP Sections & Chapters
- 29 **Institute Business:** Officers budget reports due to USITT Office

## NOVEMBER 2003

- 3 **Architecture Awards Program:** entry deadline  
**Institute Business:** Officers reports due to President and USITT Office  
**Conference:** Professional Development Workshop letters for participants
- 11 **Awards:** Awards for Young Designers & Technicians in the Performing Arts nominations deadline
- 13 **Institute Business:** Board Report and budget documents distributed
- 15 **Sightlines:** January editorial deadline
- 23-24 **Institute Business:** Board of Directors meeting, Orlando, Florida  
Publications and Finance committee meetings, Orlando, Florida

## DECEMBER 2003

- 1 **Conference:** Updates for January meeting due to VP Programming and USITT Office  
**TD&T:** Winter editorial deadline
- 4 **Conference:** - Very Early Registration deadline – Long Beach Conference & Stage Expo  
Student Volunteer Program applications deadline
- 12 **Election:** Ballot deadline
- TBD **OISTAT** Education Commission meeting, Barcelona, Spain
- 15 **Sightlines:** February editorial deadline
- 31 **Conference:** Stage Management Mentor Project application deadline

Sightlines

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