

# Sightlines

USITT

may/june 1989

News of the United States Institute for Theatre Technology

## SIGHTLINES

**Calgary Conference Recalled:** The 1989 USITT Annual Conference and Stage Expo held in Calgary, Alberta, Canada was a great success. The conference programs and activities were effectively planned and well executed, the Stage Expo was large and exciting, and the weather was warm and beautiful—it waited until the morning *after* the conference to turn cold and snow.

The following are just some of the factors involved in the conference's success:

- More than 2500 people in attendance
- 200+ sessions and meetings to choose from
- Some 230 speakers and panelists, including many from foreign countries and 45 who were not currently members of USITT
- A sold-out Stage Expo that featured more than 100 exhibitors, including 20 from Canada
- Four sold-out pre-conference workshops
- The Tech Expo, architectural poster exhibit, walk-in computer lab, theatre tours, trip to Banff, etc.

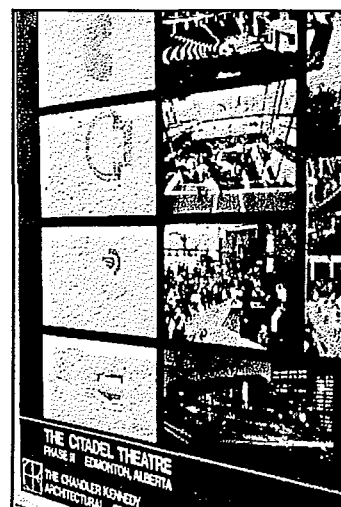
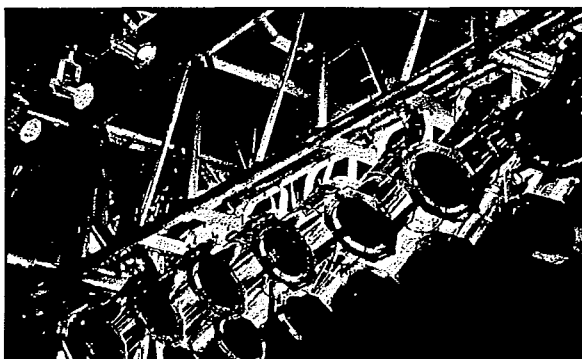
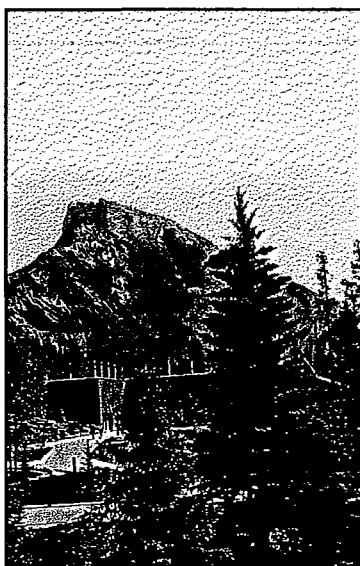
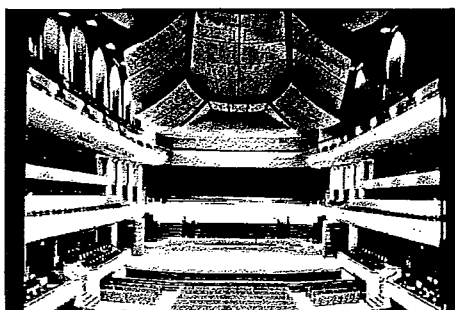


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## Images of the Calgary Conference

1989 USITT Annual Conference & Stage Expo



## USITT FELLOWS

The Institute wishes to honor the three individuals who were inducted as new "Fellows of the Institute" during the Calgary Conference:

- Sarah Nash Gates
- Walter E. Dewey
- Arnold Gillette

Congratulations to these three long-time members and supporters of USITT.



## MEMBERSHIP

The Institute continues to grow; the current membership figures announced at the board meeting in Calgary are:

Individual	1902
Student	494
Joint	37
Sustaining	130
Contributing	26
Non-Profit	309
Exchange	16
Lifetime	2
Professional	37

for a total membership of 2953—an increase of 180 since December!



## CORRECTION

Due to some confusion during the changeover between editors of the *USITT Newsletter* and *Sightlines*, the volume numbers of the past four issues have been incorrect. We are currently in Volume 29 of the newsletter. Many thanks to JoAnn M. Furman of the Smith College Library for alerting us to this discrepancy!



## SIGHTLINES

## VOLUME XXIX NUMBER 5/6

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If no answer, leave message at 212-563-5551

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Editor • Eric Fielding

Editor • Cecelia Fielding



## News From The National

David Diamond, USITT General Manager

**Calgary Conference**—It was a pleasure meeting so many of you at the Calgary Conference in April, a very successful event for all concerned. The Conference Committee did a terrific job and we appreciated the work of all of those dedicated volunteers.

**Professional Membership**—If you were in Calgary, you probably noticed certain members wearing the flashy new red and gold USITT logo pin. These are the new Professional members. You can join them, and in addition to receiving the nifty pin, you will be listed in the Membership Directory by your profession with a descriptive line printed beneath your bold-faced name.

Our special offer to upgrade your membership to Professional level is still available: if you upgrade by 1 June, we will extend your membership to one full year from the date of the upgrade. (This means you could get several "free" months added to your membership, depending on when you last renewed.) To upgrade from Individual, just send \$50 to the National Office before 1 June and tell us it is for an upgrade to Professional level.

**Dues Adjustment**—Now that the '89 Conference is behind us and we look toward 1990 in Milwaukee, don't let your involvement with USITT wane. We are working year-round to increase services and give you the benefits you desire. To keep up with increased costs of services and new projects, the Board of Directors has voted to increase membership dues beginning in the new fiscal year (1 July 1989). The dues for student members will not increase at this time. The new rates for all other categories are:

Contributing	\$750
Sustaining	\$375
Professional	\$100
Nonprofit	\$ 90
Joint	\$ 90
Individual	\$ 60

**New Benefit**—USITT has made an arrangement with the Association for Theatre in Higher Education (ATHE) to offer

our members discounted subscriptions to *Theatre JobList*, ATHE's monthly employment bulletin. The regular annual subscription rate is \$45; as a USITT member, you get a 20 percent discount and pay \$36. More than 40 percent of all jobs listed in *JobList* are for technical and design positions. Discounts are also available for companies, colleges, and universities that want to put listings of available positions in *JobList*. To subscribe or receive more information, contact Theatre Service, PO Box 15282, Evansville, IN 47716; 812-474-0549.

Speaking of ATHE, their annual conference, *Connections*, will be held in New York 2-5 August 1989 concurrent with the USITT Retreat and Board Meeting. Also, don't forget to attend the USITT Costume Symposium 13-15 August in Winston-Salem, NC.

**Theatre Words**—We have made a connection with our colleagues in Sweden and have obtained a limited number of copies of this often-requested book. We are now offering *Theatre Words* at the bargain price of \$15 (\$3 additional for the Japanese supplement) while supplies last. Our goal is to work with the international community to revamp this lexicon of theatrical terminology and publish an expanded and improved version. That process will probably take several years. So, if you plan to go abroad or work with designers or technicians from other countries, *Theatre Words* is an invaluable tool!

**Design Expo**—Plans are underway for a grand gala opening for the Design Expo at Lincoln Center 5 June. The exhibit will be on display until 5 August in the mezzanine level gallery of the New York Public Library at Lincoln Center. If you are in New York this summer, please stop by and see this extraordinary collection of designs. On 5 June, you are welcome to join us for wine and hor d'oeuvres from 5:30-7:30 pm. Meet the designers and other members of the New York theatrical community.

There are still a couple of openings on the Design Expo tour schedule, so if you would like to see this traveling exhibit in your own town, contact tour coordinators Deborah Bell or Jeff Quinn.



# The President's Report

Richard Devin, USITT President

Some notes from the Calgary Conference:

**The Conference Itself**—This was a most exciting week from many points of view: the '89 Conference Committee and Program Planners put together an informative schedule of programs which attracted large numbers of members; the Long Range Planning Committee and Executive Committee were hard at work on proposals which could completely reorganize the structure and focus of the Institute; US and Canadian members had a unique opportunity to establish many contacts for the first time as those of us from south of the border discovered Canadian hospitality at its best; productive discussions were held to involve more of our commercial members and exhibitors in the structure and projects of the Institute; and Stage Expo '89 was a wonderful collection of new products and included many Canadian exhibitors who had not previously taken part in the show.

## Canadian Members

**Meeting**—I was privileged to attend the meeting of a large number of the Canadian members present, led by some of the officers of the Alberta and Algonquin Sections. The discussion centered around the unique needs of USITT members in Canada in dealing with the National and Provincial governments for grant applications, code revisions, and liaison with other Canadian organizations, and the related problems which derive from the US in our name.

The lively forum was very positive, with a strong indication that many of those present would like to see a solution which preserves the close ties and focus of interest which we all have developed across the border, and still be able to effectively address our disparate national needs. Ken Hewitt, Chris Wolrath, and Norm Buchard have pledged to work on the development of a workable relationship, and I look forward to working with them.

## Designers' and Technical Managers' Workload

Several very informative sessions were held addressing the workload, professional standing, respect, burnout, and declining numbers of qualified professionals in scene tech, costume tech, and design jobs. This was a strong beginning to a series

of studies and forums on these vital subjects. Dennis Dorn's startling and informative survey of technical directors published in the Spring *TD&T* is a fine jumping-off point for these discussions.

Representatives from ATHE and the American College Theatre Festival were with us in Calgary and a number of USITT members will participate in further work sessions and presentations in New York at the ATHE Convention in August. This problem won't go away, and many of us are determined to find effective solutions. It will certainly take more than one simple approach, as it is a very complicated and destructive problem. It is clear to me that we are talking about professionals in LORT companies, community theatres, road houses, and related entertainment fields as well as in educational theatres, and I believe that approaches will be found which address the needs of all our colleagues.

**Institute Reorganization**—One of the many goals established by the Short/Long Range Planning Committee is to re-examine the mission and structure of USITT with the objective of better meeting the needs of the membership and of the performing arts. Additionally, it is expected that the new administrative structure must accomplish a more efficient use of time for our elected officers, volunteers, and committees. Further committee work is proceeding, with the objective of action on many of the proposals at our August Board Meeting.

In the meantime, with consultation with the Executive Committee, I have appointed a new interim Vice President for Special Projects to oversee and coordinate such major Institute undertakings as the Biennial Design Exposition, the Prague Quadrennial, the annual Costume Symposium, and the Biennial Tech Exposition. Dr. Will Bellman was the chairman of the highly successful USITT 1988 Anaheim Conference, chair of the Publications Committee, author, lighting designer, professor of design, and long-time active Institute supporter.

Some of these projects are already so well

—continued on page 5



## CONTRIBUTING

### MEMBERS

Amecon, Inc.  
Associated Theatrical Contractors  
Avolites, Inc.  
General Telephonics Corporation  
Gerriets International, Inc.  
Great American Market  
Interstate Consolidation Service  
KM Fabrics, Inc.  
Lee Colortran, Inc.  
Lightsync, Inc.  
Malabar, Ltd.  
Musson Theatrical, Inc.  
Osram Corporation  
Precision Controls, Inc.  
Rosco Laboratories, Inc.  
Sacramento Theatrical Lighting, Ltd.  
Samuel H. Scripps  
Sapsis Rigging, Inc.  
Strand Electro Controls  
Strand Lighting  
Syracuse Scenery & Stage Lighting Co., Inc.  
Teatronics, Inc.  
Theatrical Dealers Association  
Wenger Corporation



## NEW C&S MEMBERS

*Sightlines* welcomes new Sustaining Members—Desco Theatrical Equipment, Inc., Dove Systems, Stage Lighting Distributors, and Theatre House, Inc.

Our Contributing & Sustaining Member Profiles series continues on page 7.

We would like to correctly identify the president of Precision Controls Inc. as Mr. Phil Alward, whose name was inadvertently misspelled in the PCI profile in last month's *Sightlines*.



## SUSTAINING MEMBERS

Adirondack Scenic  
Adirondack Scenic, Inc./JCH  
Alberta Stage Lighting, Ltd.  
Peter Albrecht Corporation  
Alcone Company, Inc.  
American Seating  
Artec Consultants, Inc.  
Artifex Corporation  
Ascof Dinner Theatre, Ltd.  
Automatic Devices Company  
B.N. Productions  
Backstage, Inc.  
Baer Fabrics  
Barbizon Electric Company  
Bash Theatrical Lighting  
Brannigan-Lorelli Associates, Inc.  
Broadway Press  
Cal Western Paints, Inc.  
Canvas Specialty Company  
Celco, Inc.  
Centre Theatre Group  
Chicago Scenic Studios, Inc.  
Cinemills Corp.  
City Lights, Inc.  
J.R. Clancy, Inc.  
Clear-Corn Intercom Systems  
Columbine Fabricators  
Custom Rigging Systems  
Desco Theatrical Equipment, Inc.  
DesignLab Chicago  
Digitrol, Inc.  
Dove Systems  
East Coast Theatre Supply  
Electronic Theatre Controls, Inc.  
Electronics Diversified, Inc.  
Entertainment Technology, Inc.  
Feller Precision, Inc.  
Fender Musical Instruments  
FM Productions  
Foy Invenierprises, Inc.  
Gagnon Laforest, Inc.  
General Electric Lamp Division  
Peter George Associates, Inc.  
Goodspeed Opera House

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## USITT Quilt Project

Gary Miller, Project Coordinator

**USITT plans tribute panel for the "Names Project" Quilt**—During the Calgary Conference, a large number of people began discussing the possibility of the Institute being represented in the quilt maintained by the Names Project of San Francisco. This group has loosely formed into the ad hoc committee for the quilt project. As many of you may be aware, the Names Project's Quilt is without question one of the most original and moving tributes to those persons who have died from that dreaded disease, AIDS.

As with any organization, USITT has lost many good and dear friends, talented people who were much too young to die and who deserve to be remembered by those of us who remain. Hence, the initiation of the USITT quilt project. Through this project we hope to be able to memorialize those who have fallen and strengthen the resolve of those remaining to fight on against this scourge which threatens us all.

The current feeling of the ad hoc committee for the quilt project is that this should have the widest possible participation. Thus, we are inviting any member of the Institute to submit possible designs for the USITT quilt panel.

The standard panel size is 3' x 6'. However, designers should feel free to consider the possibility of multiple panels within the 3' x 6' size constraint. Ideally, submissions should be color renderings in any media on paper or illustration board and incorporate

the USITT bar logo. Renderings should be no larger than 12" x 18". At present, we anticipate the possibility of approximately 30-40 names to be included in the panel. Your design should also reflect the potential of additional names being added at some future date. It is also requested that the designer's name be placed on the back and not on the front of the rendering. Any one interested in submitting a panel design proposal should send it to:

USITT Quilt Project  
330 West 42nd Street, Suite 1702  
New York, NY 10036.

Submission deadline is 15 July 1989.

All submissions will be exhibited during August 1989 at the commissioners, section chairs, and board retreat in New York City and at the annual costume symposium in Winston-Salem, NC. During that time, several designs will be chosen and these finalists will then be published in *Sightlines* where the entire membership will be asked to express a preference as to the actual design selected. Once a selection has been made, the building of the quilt will begin. However, the actual finishing will be done during the 1990 USITT Conference in Milwaukee, where anyone and every one will be invited to join in and take part in the creation of the finished project.

Anyone desiring more information or who is interested in being a part of the ad hoc committee for the quilt project should contact the National Office at 212-563-5551 ☐

## Victoria & Albert Museum Crisis

Joy Emery, Associate Editor for Costume

The Victoria and Albert Museum in London has recently instituted a restructuring plan which in essence separates the curatorial and conservation staff from the objects in their area of expertise. The plan calls for dismantling the curatorial departments, now organized by materials such as textiles, metalwork, furniture, and sculpture.

The goal is to consolidate the departments into two divisions: research, which incorporates scholarship, and registry, which deals with the objects themselves, thereby separating scholarship and collections management. The restructuring has already forced the retirement of eight senior curators (keepers).

The plan has far-reaching implications in the museum world, in particular the separation of established curatorial and conservation experts (and budding experts) from the objects with which they must work in order to gain the knowledge and under-

standing to develop their expertise.

It is important to speak out against this separation and to urge the director and trustees of the V&A to reconsider their actions. (For further details, see "No Way to Run the V and A?", *The New York Times*, Sunday, 19 March 1989, p. H-3.)

Letters should be sent to (FAX numbers are letters editors): *The Daily Telegraph* (181 Marsh Hall, Isle of Dogs, London E14 9SR; FAX: 01-538-4550), *Independent* (40 City Road, London EC1; FAX: 01-962-0017), *Financial Times* (Braken House, 10 Cannon Street, London EC4; FAX: 01-236-9764).

Also write to: Richard Luce, MP, Minister for the Arts (House of Commons, London SW1A 0AA); and Lord Armstrong of Ilminster, Chairman of Trustees (Victoria and Albert Museum, South Kensington, London SW7 2RL—with a copy to Mrs. Elizabeth Esteve-Coll, Director, Victoria and Albert Museum). ☐

## Profile: Christine L. Kaiser

*Cecelia Fielding, Editor*

As a graduate student at New York's Syracuse University, USITT Treasurer Chris Kaiser began her theatrical career building curtains in the sewing room at Syracuse Scenery and Stage Lighting, Inc., a local company. She's been there ever since—but she didn't stay in the sewing room.

Within a few years she had bought into the company, and in 1984 became SSSI's sole owner. "The company was founded we believe in 1922," she said. Initially specializing in decorations for programs and dances, the company consistently narrowed its focus over the years to theatrical support.

"For the last 15 years we've had a greater emphasis on rigging and stage curtains," explained Kaiser, whose recent clients have included Penn State, the Newark Symphony Hall, and the 1988 Republican National Convention.

A long-time Institute member and supporter, Kaiser in 1980 was a founding member of the Upstate New York Section, serving as its president for six years. In describing the impetus for creating the section, she pointed out a major purpose of the Institute's regional sections: meeting the specific needs of the local membership.

"We realized that theatre professionals in our area simply didn't know each other," she said. "Our major need was identifying

the personnel and equipment resources available to us."

She became a member of the Institute's Board of Directors in 1986, and last year was elected to a two-year term as Institute Treasurer. Her fellow officers and coworkers are quick to point out that, because of

her business background, she has contributed a great deal to the growing professionalism in the Institute.

"I would like to see more representation (in the Institute) from the business community," she frankly admits. "Their financial contributions are considerable, and I think involving them in decision-making is very important."

The Institute's growth depends, she believes, on achieving a healthy mix among theatre artists, educators, and business

people. "We need to succeed in both enhancing our professionalism and maintaining the vital spirit of volunteerism in the Institute," she added.

Although she has been the key force in the massive task of computerizing the Institute's finances, Kaiser downplays her own contribution to the Institute's current financial health, and gives major credit to her coworkers and predecessors. "I just hope to leave an organized trail that someone else can follow," she said. □



## The President's Report

—continued from page 3

organized that they may have little need for supervision, but this move is designed to place the coordination of major project activities under one officer so that the other vice presidents may concentrate their energies on the coordination and accountability of the regional sections, commissions, conferences, and development. Please begin sending copies of all correspondence relating to these projects directly to Will Bellman, 20314 Haynes St., Canoga Park, CA 91306.

The other immediate objective of the Board of Directors is hiring a full-time conference manager or firm to provide continuity and

professional coordination from year to year of the our annual conference and Stage Expo. A request for proposals has been published and proposals are now being reviewed by the hiring committee headed by Tim Kelly.

**The Names Project**—You will find an announcement elsewhere in *Sightlines* of the intention to create a quilt as a tribute to USITT members who have succumbed to AIDS and to submit the quilt for inclusion with the Names Project on-going tour. This proposal has the heart-felt support of many members. I am astounded and saddened to realize that I have now lost some 15 friends and colleagues to the disease. □

### SUSTAINING MEMBERS

Grand Stage Lighting  
Grosh Scenic Studios  
GTE/Sylvania, Inc.  
Haussmann International  
H & H Specialties  
Hoffend and Sons, Inc.  
Hollywood Lights, Inc.  
Holzmueller Productions  
Hudson Scenic Studios, Inc.  
Irwin Seating Company  
JCN  
Jachem & Meeh, Inc.  
Joel Theatrical Rigging, Ltd.  
Joeun Technics  
Joyce/Dayton Corporation  
Kimberly Theatrics  
Kryolan Corporation  
L.S.C. Electronics Pty., Ltd.  
Lehigh Electric Products Co.  
Leprecon/CAE, Inc.  
Lighting & Electronics, Inc.  
Lighting Associates Templates  
Lighting Dimensions Magazine  
Lighting Methods, Inc.  
Limelight Productions, Inc.  
Lite-Trol Service Co., Inc.  
Little Stage Lighting  
Lycian Stage Lighting, Inc.  
The Magnum Companies  
Mainstage Theatrical Supply, Inc.  
Mid-West Scenic & Stage Equipment Co., Ltd.  
Mutual Hardware  
L.E. Nelson Sales Corp./Thorn EMI  
Nolan Scenery Studios, Inc.  
Norcostco, Inc.  
NSI Corporation  
Ben Nye Cosmetics  
Olesen Company  
Panitechnicon  
Phoebus Manufacturing  
Pook Diemont & OHL, Inc.  
Product Sales Associates  
Production Arts Lighting

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## SUSTAINING MEMBERS

Quality Stage Drapery  
Richmond Sound Design, Ltd.  
Rigging Innovators  
Risk International, Inc.  
Rose Brand Textile Fabrics  
San Diego Stage & Lighting Supply  
SBH Micronix Corp.  
Secoa  
Select Ticketing  
Shopworks Incorporated  
SICO, Inc.  
Stage Equipment & Lighting  
Stage Lighting Distributors  
Stagecraft Industries, Inc.  
Stageworks Production Supply, Inc.  
Strong International Electric Corp.  
Systems Design Associates  
TEI Electronics  
Tech Direct  
Texas Scenic Company, Inc.  
Theatre Crafts Magazine  
Theatre House, Inc.  
Theatre Projects Consultants, Inc.  
Theatre Techniques, Inc.  
Theatre Vision, Inc.  
Theatrical Services & Supply, Inc.  
James Thomas Engineering  
Tiffin Scenic Studios, Inc.  
Tomcat USA, Inc.  
Touch Technologies, Inc.  
Union Connector Co., Inc.  
Universe Stage Lighting  
Unnatural Resources, Inc.  
Veam  
Vincent Lighting Systems  
Jim Weber Lighting Service, Inc.  
I. Weiss & Sons, Inc.  
S. Wolf's Sons

□

• Our gratitude and sincere thanks to all the Contributing and Sustaining Members of USITT who do so much to support the continuing growth of the Institute!

□

## Changes in USITT Leadership

*Eric Fielding, Editor*

At the 1989 annual conference in Calgary, the results of the recent election were announced. The following are brief biographical sketches of the individuals who recently began their terms in office:

• **President-Elect Donald Shulman** is a management and fund-raising consultant for arts and business clients. He is a former USITT vice president of Development, treasurer, commissioner, and member of the Board of Directors.



Donald Shulman



Jared Saltzman



Bill Byrnes

• **Vice President for Programs and Presentations Jared Saltzman** is director of theatre operations at Bergen (NJ) Community College. A USITT member since 1974, he has most recently served as the Institute's secretary.

USITT member and supporter of the Costume Commission.

• **Sylvia J. Hillyard**, an 18-year USITT member and former member of the Board of Directors, is an associate professor of drama at the University of Georgia.



Stuart Goldberg



Sylvia Hillyard



Pete Happe

• A former chair of the USITT Membership Committee and member of the Finance Committee, **Vice President for Development William J. Byrnes** is an associate professor of theatre and associate chair of

• **Harold (Pete) Happe**, the former USITT vice president for Commissions and Projects, is head of Technical Production Services, a theatrical consulting firm in Denver.

• **Hiram Perez** is the concert hall and fa-



## Changes in USITT Leadership

cilities manager at Washington State University School of Music and Theatre Arts and is a co-founder and officer with USITT's Inland Northwest Section.

- **Charles Richmond**, owner of Richmond Sound Design Ltd. in Vancouver, BC, has designed sound for more than 50 productions throughout North America and is an associate editor for *TD&T*.

- **Harvey Sweet**, a professor of theatre technology and design at the University of Northern Iowa and author of several theatre

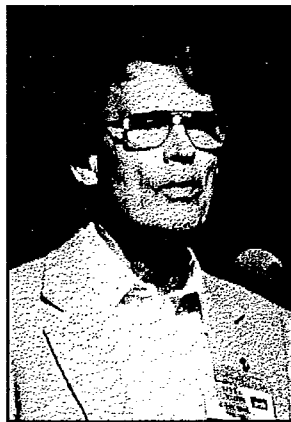
**Bellman** to serve as a new interim vice President for Special Projects to oversee and coordinate major Institute projects.

Also, as of the Calgary Conference, **Deborah Bell** and **Jack Carr** assumed the position of co-commissioners for Education and **Ben Sammler** as co-commissioner for Technical Production.

In addition, the Institute extended its appreciation and thanks to the following individuals who have completed their terms of office: **Pete Happe** [vice president for Com-



*Stephanie Young*



*Will Bellman*

technology texts, is the former USITT Education commissioner.

- **Stephanie Young**, a USITT member since 1975, is head of the management program at California Institute of the Arts and production manager of the Colorado Shakespeare Festival.

President Dick Devin appointed **Willard**

missions and Projects], **Donald Shulman** [vice president for Development], **Jared Saltzman** [secretary], **Willard Bellman** [board], **Ned Bowman** [board], **Sarah Nash Gates** [board], **Mitch Hester** [board], **Henry Tharp** [board], **Leland Watson** [board], **John Williams** [board], **Harvey Sweet** [Education commissioner], and **Robert Scales** [Technical Production co-commissioner]. □

## Board of Directors' Action

*Eric Fielding, Editor*

Following are some of the actions taken by the Board of Directors during its recent meetings at the Calgary Conference:

- Acknowledged with gratitude the continued support of the Institute projects by Mr. Samuel Scripps, especially his major contributions to international projects.

- Approved placing \$20,000 in the Designated Operating Cash Reserve Account for the 1989-90 fiscal year.

- Approved the increase of membership dues in all categories [except student].

- Approved the Institute budget for the 1989-90 fiscal year [now more than a half million dollars].

- Approved the recharter of the Tarlton State University, University of Texas at Austin, and Southwest Texas State University student chapters; approved a new charter for a student chapter at Brigham Young University.

- Approved the adoption of a "Criteria for Adoption of 'Publications Available'" and a "Proposal for Publication by USITT" application form.

- Ratified several changes and modifications to the USITT By-Laws [the complete By-Laws will appear in the *USITT Membership Directory* to be published in mid-September 1989]. □

### C&S PROFILES

## GENERAL

### General Telephonics Corporation

7612 Bergenline Avenue

PO Box 7432

North Bergen, NJ 07047

Phone: 201-868-1116

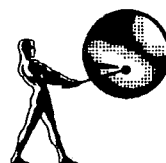
Contact: Ms. M. Obrus, Vice President Sales & Marketing

In business for 26 years

USITT C&S Member for 1 year

**General Telephonics Corporation** is an international telemarketing service providing worldwide in-bound and out-bound marketing and sales services via WATS, 800, and conventional telephone communications. It is a major leader and innovator in the use of telemarketing nationally and internationally for commercial purposes.

□



## Strand Electro Controls

### Strand Electro Controls

2975 South 300 West

Salt Lake City, UT 84115

Phone: 801-487-6111

FAX: 801-466-1003

Contact: Rick A. White, Vice President Sales & Marketing

In business for 42 years

USITT C&S Member for 12 years

**Strand Electro Controls** has technical research, development, and manufacturing departments for electronic lighting control equipment and distribution equipment for theatre, television, residential, and many other applications, with a special emphasis on sophisticated control equipment for architectural and commercial applications. Electro Controls is now in its fifth decade of service to the lighting industry.

□

## C&amp;S PROFILES

**ARTEC  
CONSULTANTS  
INC**

**Artec Consultants, Inc.**  
245 Seventh Avenue  
New York, NY 10001  
Phone: 212-242-0120  
FAX: 212-645-8635  
Contact: Robert W. Wolff, ASPC  
In business for 18 years  
USITT C&S Member for 8 years  
**Artec** provides interdisciplinary consulting services, including theatre planning and acoustic design for a wide range of performing arts facilities.



**City Lights, Inc.**  
1234 9th Street NW  
Washington, DC 20001  
Phone: 202-289-1090  
FAX: 202-289-3877  
Contact: Mark Wray or Bruce Davis  
In business for 12 years  
USITT C&S Member for 2 years  
**City Lights** is a Mid-Atlantic company providing lighting, sound, staging, design, and complete production services for theatre, film, and video.

**MIS**

**Mainstage Theatrical Supply, Inc.**  
129 W. Pittsburgh Ave.  
Milwaukee, WI 53204  
Phone: 414-278-0878  
FAX: 414-278-0986  
Contact: Dean A. Sternke, VP  
In business for 7 years  
USITT C&S Member for 1 year  
**Mainstage Theatrical** provides retail/wholesale theatrical and television supplies, including color media, hardware, paint, and lighting equipment.



**Norcostco, Inc.**  
3203 North Highway 100  
Minneapolis, MN 55422  
Phone: 612-533-2791  
FAX: 612-533-3718  
Contact: Niles Sayre, Tech Sales Mgr.  
In business for 42 years  
USITT C&S Member for 4 years  
**Norcostco** offers a full line of theatrical lighting equipment, supplies, services, and rental, as well as a comprehensive costume rental service.

## USITT Officers Directory

*Officers of the Institute 1989-90*• **President**

**Richard Devin**  
School of Drama, DX20  
University of Washington  
Seattle, WA 98195  
[w] 206-543-2735  
[h] 206-325-8340

• **Vice President for Relations**

**Richard Durst**  
4815 Pitt  
Duluth, MN 55804  
[w] 218-726-8780  
[h] 218-525-4575

• **Vice President for Commissions & Projects**

**Jared Saltzman**  
Bergen Community College  
400 Paramus Road  
Paramus, NJ 07652  
[w] 201-447-7197

• **Vice President for Programs & Presentations**

**Herbert Schmoll**  
Gateway Computer Associates, Inc.  
10901 B Roosevelt Blvd., Suite 600  
St. Petersburg, FL 33716  
[w] 813-576-0549  
[h] 813-885-1233

• **Vice President for Development**

**William J. Byrnes**  
648 East College Street  
Oberlin, OH 44074  
[w] 216-775-8162

• **Vice President for Special Projects [interim]**

**Willard Bellman**  
20314 Haynes Street  
Canoga Park, CA 91306  
[w] 818-885-3086  
[h] 818-347-3148

• **Secretary**

**Jean Montgomery**  
4544 18th Avenue South  
Minneapolis, MN 55407  
[w] 612-625-8529  
[h] 612-722-0187

• **Treasurer**

**Christine L. Kaiser**  
Syracuse Scenery & Stage Lighting  
1423 N. Salina Street  
Syracuse, NY 13208  
[w] 315-474-2474  
[h] 315-446-3580  
[FAX] 315-474-5746

• **President Elect**

**Donald Schulman**  
Sarasota Chamber of Commerce  
1551 2nd Street, PO Box 306  
Sarasota, FL 34230  
[w] 813-955-8187  
[h] 813-867-0530

• **Immediate Past President**

**David Hale Hand**  
325 Karen Lane  
Colorado Springs, CO 80907  
[w] 719-635-2935  
[h] 719-630-3576

*A complete contact list including commissioners, committee chairs, and section chairs will be published in the new USITT Membership Directory in September 1989. —Ed.*

## USITT Awards Presented in Calgary

*Lee Watson, Awards Committee Chair*

As part of the Calgary Conference activities, a number of awards from the Institute were presented, including:

- A "Special Award" to **Millia Davenport** in recognition of her many years as a theatrical costume designer and author;
- A "Special Award" to **David Hale Hand** for his service as president of the Institute from 1986-88 and for his prior and continued service;
- The 1989 "Safety Award" to **Everett Littlefield** for his generous, unstinting dedication to the health and safety of students, faculty, and IATSE members for the past 18 years;
- The 1989 "Herbert D. Gregg Award" for excellent writing in *Theatre Design & Technology* to **Raynette Halvorsen Smith**;

• A "Special Citation" to **Arnold Aronson** for his outstanding editorship of the Winter 1987 issue of *Theatre Design & Technology* covering the Prague Quadrennial '87;

• The 1989 "Founder's Award" to **Charles E. Williams** in recognition of his lengthy and constructive service to the Institute;

• The 1989 "Founder's Award" to **Dr. Randall Davidson** in recognition of his many, many years of valuable service to the Institute and to the entire entertainment industry in the areas of health and safety; and

• The 1989 "USITT Award" to **John Marshall Conklin** for his major contribution to the theatre as a master professional designer of scenery and costumes for opera, dance, and theatre since 1965. □



# USITT Officers Directory

## USITT Directors-at-large—1987-1990

### Deborah Bell

3804 Parkwood Drive  
Greensboro, NC 27403  
[h] 919-299-3409

### C. Lance Brockman

352 Elmwood Park West  
Minneapolis, MN 55419  
[w] 612-625-5961  
[h] 612-823-2780

### Randall Davidson

112 Harvard Ave., Suite 208  
Claremont, CA 91711  
[w] 714-625-5961

### Jody Good

Strand Electro Controls, Inc.,  
2975 S. 300 West  
Salt Lake City, UT 84115  
[w] 801-487-9861  
[h] 801-250-3505

### Kenneth Hewitt

3947 19th Avenue SW  
Calgary, Alberta, Canada T3E 0G5  
[w] 403-220-4900  
[h] 403-246-4305  
[FAX] 403-220-4905

### Carolyn Lancet

4712 Green Ridge Terrace  
Austin, TX 78745  
[w] 512-471-7544  
[h] 512-447-8975

### John W. Lottes

2750 SW 89th Ave.  
Portland, OR 97225  
[w] 503-297-8268  
[h] 503-297-5544

### Fred Weller

1590 South Coast Highway #8  
Laguna Beach, CA 92651  
[w] 714-494-9999

## USITT Directors-at-large—1988-1991

### Robert Benson

Knudson-Benson Assoc., Inc.  
80 Yesler Way, 3rd Floor  
Seattle, WA 98104  
[w] 206-343-7090

### Leon Brauner

1900 East Atwater Avenue  
Bloomington, IN 47401  
[w] 812-335-4502  
[h] 812-336-0960

### Joy Emery

12 Estelle Drive  
Kingston, RI 02892  
[w] 401-792-2731  
[h] 401-783-5470

### Jay O. Glerum, Jr.

18434 47th Place NE  
Seattle, WA 98155  
[w] 206-362-9293

### Don Jones

18850 Ten Acres Road  
Saratoga, CA 95070  
[h&w] 408-867-2732

### Tim Kelly

856 Monroe  
Denver, CO 80206  
[w] 303-893-4000  
[h] 303-399-3085

### Jan Musson

890 Walsh Avenue  
Santa Clara, CA 95050  
[w] 408-986-0210

### Robert Scales

McCallum Theatre  
73-000 Fred Waring Drive  
Palm Desert, CA 92260  
[w] 619-346-6505

## USITT Directors-at-large—1989-1992

### Stuart Goldberg

Baer Fabrics  
515 East Market Street  
Louisville, KY 40202  
[w] 502-583-5521

### Sylvia J. Hillyard

176 Brittain Avenue  
Athens, GA 30605  
[w] 404-542-2836  
[h] 404-353-8696

### Pete Happe

2275 Elm Street  
Denver, CO 80207  
[h&w] 303-333-6166

### Hiram Perez

PO Box 456  
Albion, WA 99102-0456  
[w] 509-335-4148  
[h] 509-332-8042

### Charles Richmond

Richmond Sound Design, Ltd.  
1234 Sixth Avenue  
Vancouver, BC V6H 1A5  
[w] 604-734-1217  
[h] 604-734-0705

### Harvey Sweet

902 West 12th Street  
Cedar Falls, IA 50613  
[w] 319-273-6270  
[h] 319-277-6946

### Stephanie Young

18161 W. Sundowner Way, Apt. 923  
Canyon County, CA 91351  
[w] 805-255-1050  
[h] 805-252-5071

## C&S PROFILES

### Richmond Sound Design Ltd.

Richmond Sound Design, Ltd.  
1234 West Sixth Avenue  
Vancouver, BC, Canada V6H 1A5  
Phone: 604-734-1217  
FAX: 604-734-3901  
Contact: Charlie Richmond, Pres.  
In business for 16 years  
USITT C&S Member for 5 years  
Richmond Sound Design, Ltd. is an internationally known design and manufacturing firm specializing in sound and audio control systems.

### Systems Design Associates, Inc.

Systems Designs Associates, Inc.  
85 Willow Street  
New Haven, CT 06517  
Phone: 203-776-8784  
FAX: 203-773-0206  
Contact: William B. Warfel, Pres.  
In business for 10 years  
USITT C&S Member for 5 years  
Systems Designs Associates are consultants for new and renovated performance spaces and lighting designers for a variety of applications.



### Theatre Techniques, Inc.

60 Connolly Parkway  
Hamden, CT 06514  
Phone: 203-281-6111  
FAX: 203-281-3544  
Contact: Frederic A. Lindauer, Pres.  
In business for 22 years  
USITT C&S Member for 14 years  
Theatre Techniques manufactures a complete line of dimming and control products for use in all forms of public assembly and entertainment venues.



### Theatre Vision, Inc.

5426 Fair Avenue  
North Hollywood, CA 91601-2221  
Phone: 818-769-0928  
FAX: 818-769-0627  
Contact: Mike Case, Sales Mgr.  
In business for 11 years  
USITT C&S Member for 2 years  
TVI provides complete sales and rental of stage and studio equipment and supplies and offers the services of entertainment lighting consultants.

**C&S INDUSTRY NEWS**

*News items from USITT Contributing and Sustaining Members:*

• **Sapsis Rigging, Inc.** recently announced a number of changes, including the acquisition of Show Systems, Inc., a full-service scenic studio, including sets, painted backdrops, and scrims. According to President Bill Sapsis, the new head of operations for the company is Michael J. Sapsis, with Russell Wadbrook named as purchasing officer.

In addition, Sapsis is now the Northeast regional dealer for California Mountain Company, adding high-quality rescue and climbing ropes and web gear to its list of equipment offered.

Sapsis Rigging, Inc. also set up new corporate headquarters as of March 1 at 233 North Lansdowne Ave., Lansdowne, PA 19050; the shop and warehouse facilities remain in Philadelphia.

• Due to major tax law changes, the announced merger between **Bash Theatrical Lighting** and **Production Arts Lighting** has been cancelled. Both Bash and Production Arts will continue to offer their full line of services from their current offices.

• **Holzmueller Productions** recently constructed and installed the set for the annual Black Filmmakers' Awards taped at Oakland's Paramount Theatre. The show, which features hosts Gregory Hines and Debbie Allen, will be aired this spring.

• The California Raisin Advisory Board picked San Francisco-based **FM Productions** to engineer and construct the "California Dancing Raisins Theatre" to be featured at food industry shows and county fairs throughout the nation this year. The 20' by 20' portable structure will showcase live performances as well as present a continual showing of clips from their famous television commercials and personal appearances.

□

**NOTICE**

The FAX number for the National Office is 212-563-5582.

□

**Opinion: The Future of USITT?**

*Steve Terry, Vice President of Production Arts Lighting*

**"Opinion" will be used as a periodic forum in Sightlines for members to present ideas or raise questions which they feel are of concern to the Institute. —Ed.**

In case you haven't noticed, USITT is approaching a crossroads. Just take a quick look at the menu of technical sessions and the list of commercial exhibitors at the 1989 national conference in Calgary. What's missing? If it's not immediately evident, refer back to the list of exhibitors and technical sessions from the Lighting Dimensions International show in Dallas last November.

The difference between these two events is startling. Where the LDI show and technical sessions represented the leading edge of technology in the entertainment industry, the USITT national conference seems to be slipping backwards into the halls of academe. The exhibit floor at LDI was packed with serious designers, engineers, and specifiers doing purchasing research into the latest products and technology. The technical sessions at LDI were animated, well attended, and provided valuable information that industry professionals soaked up with great interest. The whole event had far more intensity than I can remember in any recent USITT national conference.

What's wrong with this picture? How is it possible that an upstart trade show with no "institute" behind it is managing to shift the focus of our industry professionals and generate broad interest in a way that USITT has not been able to do? Why was LDI packed with designers, consultants, manufacturers, and engineers from all segments of the entertainment industry who were there on a discovery process, while the same group only arrives at USITT under duress, if at all?

It's simple: USITT is not responding to the needs of entertainment industry professionals. There appears to be a growing imbalance between USITT programs aimed at the academic community and those which might interest a broader group of non-academics.

Over the past 10 years, many of the most important and far-reaching USITT projects have been done only by a small group of people who simply "adopted" USITT as the only viable organization in our industry. Notable projects include Standards and Code-making efforts which have brought

USITT new international recognition in every area of the entertainment industry. But USITT and its board have failed to retain people such as these and attract new members who are willing and able to initiate and complete important new projects.

That's because USITT offers little in return to these professionals in the way of resources, services, and an ongoing interchange of technology. The Institute basically remains the same academically oriented organization that it has been for the past 20 years, serving only the same rather narrow group. It simply is not growing and maturing fast enough. The very name of the Institute supports this: why not broaden it to include every area of entertainment technology, not just theatre technology?

Now, don't get me wrong. Any responsible professional organization needs to support and meet the needs of the academic community in its particular field. After all, academics are professionals as well! But

there needs to be a balance between the academic programs and projects and those directed to—dare I say?—the more commercial aspects of the entire entertainment industry. There are a

lot of people out there who are both skilled and interested in broader areas of entertainment technology than USITT currently addresses. Most of them make their living doing something other than studenting or teaching.

And herein lies the cautionary tale: if USITT doesn't broaden its scope, will it go the way of the America Theatre Association? Will all those valuable industry professionals who have flirted with USITT over the past 10 years simply migrate away to an environment which better serves their needs? Let's join together to prevent that from happening, and embark on a positive, well-marked campaign to turn the Institute into an organization that reaches out to **all** entertainment professionals and provides them with a valuable resource to which they can be proud to contribute time and energy.

If we don't do it soon, it may be too late.

*Steve Terry is the vice president of the New York-based Production Arts Lighting, Inc. He is also the USITT vice commissioner for Engineering and the current chair of the Control Communications Standards (CCS) Committee.*

□

# Money Matters

Christine L. Kaiser, USITT Treasurer

The following information will hopefully clarify the financial procedures of the Institute. For addition information or for help in dealing with situations that require special handling, please contact (M-F 8 am-5:30 pm EST):

Christine L. Kaiser, USITT  
1423 N. Salina St.  
Syracuse, NY 13208  
Phone: 315-474-2474  
FAX: 315-474-5746

The financial rules, regulations, and policies of the Institute are designed to ensure fiscal responsibility, compliance with federal law, and fair distribution of funds to all areas of the Institute.

USITT operates on a budget system with a fiscal year running from 1 July to 30 June. In the Fall, budget requests are submitted to the Finance Committee from each cost center via the appropriate officer or large project supervisor. The Finance Committee holds budget hearings at the December Board of Directors meeting. These hearings allow for those requesting money to provide additional information to their written requests and for the Finance Committee to ask questions about the proposed expenditures.

The budget deliberations then take place. The Finance Committee projects the available income, and considers the budget requests. If the projected income were greater than the proposed expenses, the Finance Committee would have an easy job. But the proposed expenses always seem to be greater than the projected income.

At the board meeting held during the annual conference, a budget recommended by the Finance Committee for the fiscal year (1 July-30 June) is presented to the Board of Directors. After discussions and possible amendments, the board approves the budget. This budget then goes into effect the next 1 July.

USITT uses a voucher system for payment of approved budgeted expenses. Once you have proposed and had a budget item approved, you may spend the money. To be reimbursed, you then submit an expense voucher, with receipts attached, to the USITT officer, commissioner, or larger project director responsible for your budget line. Ex-

pense vouchers are available from the National Officer, officers, and project directors.

For example: if you are submitting an expense voucher for an approved budgeted commission expense, you send the voucher together with your receipts to your commissioner. He or she in turn sends the voucher to the vice president for commissions and projects, who sends the voucher to the treasurer who directs the USITT bookkeeper at the National Office to send you a check.

For some budgeted expenses, payment can be in advance of the expense. To request an advance, the procedure followed is the same as that described above. However, all receipts must be returned to the treasurer in a **timely** manner and **prior** to the end of the fiscal year (30 June). The treasurer intensely dislikes having to contact delinquents for receipts, and the policies of the Institute and laws affecting the Institute require that we must have these receipts.

USITT uses code numbers for categorizing expenses. Code numbers for commissions are:

• Architecture	55021
• Lighting	55027
• Engineering	55022
• Technical Production	55028
• Costume	55023
• Theatre & Prod. Mgt.	55029
• Flat Pattern Newsletter	55024
• Scenic Design	550291
• Sound	55025
• Health and Safety	550292
• Education	55026

If you have an expense and don't know your code number, the treasurer will happily provide numbers to anyone who requests them. All officers, large project directors, and the National Office also have copies of these account numbers.

**EXAMPLE: Timeline in the life of a USITT expense.**

Postage Expense—Design Expo '88 Tour  
**November 1987:** Submitted as part of the Design Expo '88 Tour budget request by Carolyn Lancet, Design Expo project direc-

—continued on page 12

## CALENDAR

- May 18-20 • ABTT Trade Show '89, London, England
- June 3-5 • Showbiz Expo, Los Angeles, CA
- June 7-11 • OISTAT Scenographic Commission Meeting, Sydney, Australia
- June 19-24 • League of Historic American Theatres Conference, Detroit, MI; London, Ontario; Niagara-On-The-Lake, Ontario; Toronto, Ontario
- June 14-18 • "Very Special Arts" International Festival, Washington, DC
- June 24-27 • Literary Managers and Dramaturgs of America National Conference, San Francisco, CA
- July 9-15 • National Puppet Festival, Cambridge, MA
- August 2-5 • ATHE National Conference, New York City, NY
- August 4-6 • USITT Summer Board & Commissioners Retreat, New York City, NY
- August 6-10 • Illuminating Engineering Society of North America (IES) National Conference, Orlando, FL
- August 13-15 • USITT Costume Symposium, Winston-Salem, NC
- August 14-20 • Black Theatre Festival, Winston-Salem, NC
- September 5-9 • Association of Performing Arts Presenters (APAP) Western Alliance Meeting, Salt Lake City, UT
- September 13-17 • APAP Midwest Regional Conference, Kansas City, MO
- September 22-24 • APAP Northeast Regional Conference, Stamford, CT
- Sept 27-Oct 1 • 8th OISTAT Congress, Warsaw, Poland
- October 4-7 • Southern Arts Exchange, Atlanta, GA
- October 18-21 • Central Opera Service National Conference, New York City, NY
- December 1-3 • Winter USITT Board Meeting, Milwaukee, WI
- April 11-15, 1990 • USITT Conference & Stage Expo, Milwaukee, WI



## REMINDER

**Important Notice:** Since space in the newsletter is at a premium, please be concise. With rare exceptions, commissioners, committee chairs, officers, or other authors should keep their manuscripts to a **maximum of 500-600 words (approximately 2 double-spaced typewritten pages)**. Longer articles will be considered for the "Center Section" of *Sightlines*.

We greatly appreciate receiving your material. Our thanks especially when you are able to send it either on computer disk or transmitted via Electronic Mail as explained below.



**Submission of material for *Sightlines*:** If possible, please submit your material on a computer disk—Macintosh 3.5", IBM 5.25" 360K or IBM 3.5" 720K or 1.2M.

If you use Microsoft Word for the Mac, please *Save* the document. If you use WordPerfect 5.0, please save the document you send in 4.2 format. If you send files on a 3.5" MS-DOS disk, use a DD (double-density) disk for 720K formatting and a HD (high-density) or quad-density disk for 1.44MB formatting. If you use a DD disk formatted as a HD disk, our disk drive cannot read it.

Material for *Sightlines* can also be sent by "electronic mail" to CompuServe, 76526,3177; SourceMail, BDU307; GENie, E.Felding1; or the Calgary Callboard, EFelding.

Send your disk and/or manuscript directly to our office address (see page 2). The deadline for inclusion in *Sightlines* is the 5th of the month prior to the desired publication date.

If you are sending a typewritten text and not a computer disk, please include a separate "ABC sheet." This sheet—which should contain all the letters, numerals, and characters (both lower and upper case) on your typewriter—will allow us to "teach" our OCR (optical character reader) to read your typewritten text.

Also, please feel free to submit visual materials: photographs, drawings, renderings, schematics, etc. Visual materials should be crisp, high-contrast and up to 8.5" x 14" in size.



—Continued from page 11  
tor.

**December 1987:** Design Expo '88 Tour budget goes through budget hearing by the Finance Committee and subsequently recommended to the Board of Directors as a part of the 1988-89 preliminary budget.

**March 1988:** Design Expo '88 Tour budget presented by the Finance Committee as part of the final budget to the Board of Directors. The 1988-89 budget is approved by the Board of Directors.

**1 July 1988:** Expenses can be made from this date until 30 June 1989.

**15 November 1988:** Deborah Bell, Design Expo '88 Tour personnel, spends \$35.35 for postage.

**30 November 1988:** Deborah Bell submits an expense voucher to Project Director

Carolyn Lancet.

**1 December 1988:** Carolyn Lancet signs the expense voucher and sends it to the treasurer.

**6 December 1988:** Treasurer Chris Kaiser signs the expense voucher and sends approval of the voucher to the National Office.

**9 December 1988:** The USITT bookkeeper writes a check for the voucher and sends it to Deborah Bell.

(Note: if this were a commission or section expense, the expense voucher would go to the appropriate vice president for signature **before** going to the treasurer.)

[A copy of the 1989-90 USITT budget approved by the Board of Directors in Calgary will appear in the July/August issue of *Sightlines*. —Ed.] □

## Lighting Design Commission

John W. Williams, Commissioner

The Lighting Design Commission had a productive planning meeting at the Calgary Conference with more than 60 members in attendance. The following information briefly outlines some of the projects, activities, and initiatives of the commission:

In an attempt to keep mailing costs within budget, the commission is using a **Mailing List** composed of all individuals who have attended a commission meeting in the past five years. If you would like to be placed on the mailing list and receive annual meeting minutes, progress reports, conference planning data, etc., please contact me.

The **Compendium Project** is a collection of exercises for the practical lighting laboratory. The nearly 100 exercises, gathered from all over the country, should reach publication within a year. Contact Vice Commissioner Bruce Auerbach concerning information or contributions.

The **Design Symposium** is an exploratory initiative to investigate possible future participation by the Lighting and Scenic Design Commissions with the Costume Commission's August symposia. Contact Vice Commissioner James Gage or Patrick Gill to offer ideas or to volunteer to help.

A **Long- and Short-Term Goals Task Force** was established to make specific recommendations for the structure, future directions, and growth of the commission. Contact Robert Shakespeare to offer input or to volunteer to help.

A **Lighting Design Commission National/Regional Section Relations Task Force** was created to establish and improve com-

munications between the commission and individuals/groups with like interests in the regional sections. Contact Cindy Stillings for information, input, and volunteering.

Also during the Calgary Conference, the commission inaugurated a new small-group discussion format called **Roundtables**. The response was overwhelmingly positive, but included excellent suggestions for growth. A small group is examining these ideas to fine-tune the Roundtable format. Contact Tom Schraeder for information or if you have ideas for topics of future roundtables.

Planning is underway for the **1990 Milwaukee Conference Programming**. Anyone with ideas for lighting design programs or who is willing to work on programming should contact me or Vice Commissioner Cindy Limauro.

A subcommittee of the **Japanese Institute for Theatre Technology (JITT)** is "studying terms and definitions related to faders as well as the possibility of creating a common format for wiring floppy disks for use with general purpose computers in a computerized lighting control system." Contact Dr. Koh-ichi Miyaji for more information.

The **Dimmer System Power Feed Survey**, a joint Lighting Design and Engineering Commission project, has stalled due to lack of individual supporters. Contact me or Engineering Commissioner Mitch Hefter if you are interested in this project.

Special thanks to Mark Zetterberg for recording this year's commission meeting minutes. □

# Engineering Commission

*Mitch Hefter, Commissioner*

**Conference Report**—The 1989 Calgary Conference was a busy one for the commission. We had seven sessions, including a meeting to review current projects.

Ken Vannice of Lee Colortran, vice commissioner and USITT's representative on the National Fire Protection Association's (NFPA) National Electrical Code Committee Panel 15, presented material on the 1990 Code edition due out this fall. Also, subjects for review for changes for the 1993 edition of the NEC were discussed.

Michael Callahan, an independent lighting consultant and equipment designer, and Steve Terry of Production Arts Lighting, also a vice commissioner, chaired a session which discussed the proposed changes in the USITT DMX512 standard as presented in the March 1989 *Sightlines*. (Please note: the articles on this subject which appeared in previous issues of *Sightlines* under the Engineering Commission heading were prepared by Project Chair Michael Callahan, not Mitch Hefter.) Proposal 1 was agreed upon; Proposal 2 was revised to set the minimum Mark after Break for all controllers and receivers to eight microseconds. Proposals 3 and 4 were discussed but not resolved.

Fred Foster of Electronic Theatre Controls chaired a session on ASCII Light Cues. This is a project to investigate a standard format for conversion of lighting information from a control console into a structure that a personal computer can read for "offline" manipulation of data and/or transfer of data to another console, regardless of the brand of console. A small study group chaired by Brad Rodriguez of T-Recursive Technology is examining existing programming and will report back by the Milwaukee Conference on the feasibility of making such a project into a USITT standard.

Gordon Pearlman of Entertainment Technology, Inc. joined Steve Terry in chairing a session on systems integration, the process of assembling a lighting system with controls from one manufacturer and dimmers from another. Also on the panel were Fred Foster, Bill Groener of Strand Lighting, and Paul Sherbo of Lee Colortran.

On Friday, Jody Good of Strand Electro introduced David Bertenshaw and Peter Willis of Strand Lighting, UK, who presented a new lighting control protocol, SMX. This protocol is not only for dimmers, but also for Moving Lights and other devices. Strand Lighting "placed" this protocol in the public domain and released a 55-page document on it. The commission is forming a small study group to determine if SMX is appropriate for adoption as a USITT stan-

dard.

A final session on Dimmer Performance Criteria was held in the Jack Singer Concert Hall. Seth Orbach of Artec Consultants presented information on tests recently completed for a major symphony hall project. These tests investigated possible correlation between acoustic noise from lighting instruments and electrical noise produced by dimmers utilizing various chokes.

**Commission Project Activity**—The proposed Rigging Bearings project has been absorbed into a new project, jointly sponsored by Engineering, Health and Safety, and Technical Production. This new project is reviewing the USITT Recommended Rigging Guidelines and developing a standard for rigging and stage machinery; it is chaired by Jay Glerum.

The proposed NFPA 101 Life Safety Code project has become a reality. We are finalizing arrangements to have USITT represented on the NFPA's Life Safety Code Committee, and will have more to report to you soon. This work is sponsored by Architecture, Engineering, and Health and Safety.

The formal UL/CSA Advisory Panel project is not presently needed, as the Alberta Section has established ties with the CSA and is in contact with commission members as needed. Also, several commission members have regular contact with UL as well as with each other. In March, the commission arranged a tour of several San Francisco-area dimming installations for UL personnel, who are writing a new standard for dimming equipment. They considered it a unique opportunity to view equipment as it is actually used in the field prior to writing a standard.

At the commission meeting in Calgary, the 24 Engineering Commission projects were reduced in number. The long-proposed Truss Rigging project has been taken over by Health and Safety, where it took the form of a one-day pre-conference workshop. The proposed Fire Curtain project has been absorbed into the Life Safety Code project. The multitude of proposed Lighting Control Protocols have been combined into one DMX512 Class Protocols project, which is presently a proposed project. Work in this area cannot begin until the DMX512 clarifications are completed. Other projects were dropped due to lack of interest.

For questions or further information about the ongoing projects, contact:

Mitch Hefter, Engineering Commissioner  
1607 Elvas Way  
Austin, TX 78758  
Phone: 512-385-6800  
FAX: 512-385-2203

## TRENTON STATE COLLEGE

### TECHNICAL DIRECTOR/THEATRE & TELEVISION

This non-teaching staff position requires supervision of set construction, lighting, sound, props, and wardrobe services to department video and theatre projects, and active participation in planning and construction of renovated and expanded theatre/video facility. Duties include distribution and inventory of ENG production equipment, supervision of stage crews and facilities for outside production groups, and operation of the theatre systems of conferences (including down link satellite option).

**Qualifications:** Bachelor's or master's degree in appropriate discipline; mastery of field; and ability to direct and motivate student crews. Extensive knowledge of scene shop organization and operation and the use and maintenance of lighting and sound equipment for theatre and video is desirable.

**Submit:** Resume and letter to:

Dr. Norman Heap  
Dept. of Communication & Theatre  
Trenton State College  
Hillwood Lakes CN4700  
Trenton, NJ 08650-4700

Applications will be accepted until position is filled. To enrich education through diversity, TSC is an AA/EOE.

□

## USITT

### CONFERENCE MANAGEMENT/ MEETING PLANNER

USITT is seeking proposals from firms or individuals specializing in professional conference and trade exhibits management. For RFP, contact:

USITT  
330 West 42nd Street, Suite 1702  
New York, NY 10036.

□

## LOOKING FOR SOMEONE?

Consider advertising your job opening in either *Sightlines*, or *Theatre Design & Technology*. For information on rates and deadlines, contact:

Tina Margolis  
USITT Advertising Manager  
Phone: 212-563-5551  
FAX: 212-563-5582

□

**ELECTRONICS DIVERSIFIED****SALES ENGINEER**

Electronics Diversified's growth necessitates additional sales personnel. Theatrical and/or architectural lighting experience required, electronic background desired. Send resume to:

Electronics Diversified, Inc.  
1675 NW 216th  
Hillsboro, OR 97124

EOE/AA

**UCLA****COSTUMER FOR DANCE**

Fulltime lecturer (nine-month appointment) to teach costume class for dance majors and design and execute costumes for the annual UCLA Dance Company concert. Advise student designers for M.A. concerts, and supervise wardrobe and shop. One-year appointment, with subsequent reappointment possible depending on needs of the department and faculty review.

**Qualifications:** M.A. and college teaching or equivalent experience.

**Application deadline:** 26 June 1989, with final decision made as soon after that deadline as possible.

For full job description, further information, or to apply, contact:

Carol Scothorn, Chairwoman  
Dept of Dance (124 Dance Building)  
University of California, Los Angeles  
Los Angeles, CA 90024

UCLA is an equal opportunity/affirmative action employer. We welcome applications from minorities.

**SUBSCRIBE NOW!!****CUTTERS RESEARCH JOURNAL**

The new publication project of the USITT Costume Design & Technology Commission is off and running. Four issues a year for \$10 (\$11 in Canada). The *CRJ* replaces and expands on the former publication entitled *The Flat Pattern Newsletter*.

Subscriptions begin with the Spring 1989 issue. Remit payment (payable to USITT) to:

Janice Lines, Editor  
Cutters Research Journal  
KCPA, 500 S. Goodwin  
Urbana, IL 61801

**Costume Design & Technology**

Kevin Seligman, Commissioner

For those who were able to attend the Calgary Conference, the Costume Commission and the Institute provided four full days of programs, events, and a wonderful day trip to beautiful Banff capped off with an international buffet at the Banff Springs Hotel. I want to thank Richard Barulich and Kryolan for providing coffee and tea for the commission business sessions. Thanks to all program chairs and participants.

Leon Brauner's presentation of "Current Directions in Training Eastern European Designers" opened the commission sessions on Wednesday. Leon discussed and compared the approaches and techniques practiced in design training centers in Yugoslavia, Czechoslovakia, Hungary, and Poland with that in the States. "Cheap Tricks" showed illustrations by Ron Gloekler, Susan Kelly, and Paul Reinhardt of craft processes such as applique, collage, patchwork, decoration, and embellishment.

Wednesday closed with Irene Corey's panel on "Designing from Analogs: A Right-Brain Approach to Design for Costume Designers." Paul Reinhardt, Herb Camburn, and Betty Poindexter showed different approaches to working with analogs as a point of departure in the design process following Betty Edwards's exploration of analogs in her book, *Drawing on the Artist Within*.

Thursday morning began with the continuing series on theatrical styles: In "Expressionism and Style," Leon Brauner, Jean Druessedow, and Don Stowell demonstrated through lecture, slides, and music the influences of Expressionism on fashion, art, and theatre. The Portfolio Review Project had a successful planning session chaired by Anne Thaxter Watson with Jim Berton Harris as a guest commentator. Goals and directions for the project were formalized for the first review session in Milwaukee.

Gini Vogel shared with us her work started during a sabbatical leave last year on the history and research into fabric origin, manufacturing techniques, and patterning of garments worn by Nevada women 1865-1900. Marijke Kerkhoven, curatorial assistant, Glenbow Museum, joined Gini in sharing with us a few samples of garments for the museum's vast collection of period clothing. Carolyn Lancet chaired a session on "Stay Awake! Methods and Materials for Teaching the History of Dress." Virgil Johnson and Paul Reinhardt demonstrated several teaching approaches, including text selection, exam methods, and correlation with other art forms.

On Friday afternoon, William Stewart Jones lectured and demonstrated the current methods and techniques used in apply-

ing Aquacolor, a water-based makeup, to easily create a character makeup. Gail Cariou, Parks Canada, Ottawa, next shared her work for the Canadian Parks Service on recreating 19th century men's costumes. Irene Corey finished the formal conference sessions with her lecture-demonstration on using flexible foam to create mask and costume extensions.

A great deal of work was covered during the two commission meetings and the orientation session for new members. Vice Commissioner Diane Berg presented the final plans for the August symposium in Winston-Salem, NC. If you have not received registration materials, please contact Diane at 2408 Ardmore Manor Road, Winston-Salem, NC 27103. Plans were also started for the Milwaukee Conference in April 1990. If you have program ideas or suggestions, please write to Vice Commissioner Judith Tucker-Snyder, Fine Arts Division, University of Wisconsin-Parkside, PO Box 2000, Kenosha, WI 53141 until May 15; after that date, write to 226 W. 78th, Apt. B-A, New York, NY 10024.

Other exciting plans—such as the Heritage Session honoring Freddie Wittop, rendering workshops, a discussion of health and safety in the costume shop, a pre-conference on managing costume shop staff, and joint sessions with the Scenic and Lighting commissions—are also being explored.

Ron Gloekler has taken over as the new chair of the Computer/Costume Project; his address is 1620 27th Ave., Greeley, CO 80631. Deb Dutkiewicz-Zetterberg, chair of the Grants Resources Project, has a new address and phone number: 1511 Radio Road, Ellensburg, WA 98926; 509-962-6923. Kathleen Jaremski has begun a new project, a Designer/Director Job Sheet. Cosmak's Corner has a new name, Costumer's Notebook, and will focus on new products, tips, hints, etc. Send information to Bernice Ann Graham, 3553 E. Brown, Fresno, CA 93703. Congratulations to Joy Emery for becoming *TD&T* associate editor for costume design and technology and to Stuart Goldberg and Sylvia Hillyard for their election to the USITT Board of Directors.

Nancy Hawkins (11148-95 A Street, Edmonton, Alberta, Canada T5G 1N7) volunteered to serve as a new vice commissioner to aid in contacting and communicating with our Canadian members.

I will once again be away for the summer doing research in London, and while my mail will be checked, please plan for some delay if you need an immediate response on anything. I look forward to seeing you all in Winston-Salem. Cheers!





# Technical Production Commission

Rick Stephens & Ben Sammler, Co-Commissioners

**Second Biennial Theatre Technology Expo**—Ben Sammler and Dennis Dorn, Co-coordinators for the 1989 Tech Expo, are pleased to report that the Second Biennial Theatre Technology Expo held in Calgary was very successful. Twenty-five entries representing all facets of theatre technology—scenery, costumes, props, electronics, sound, and painting—were all exhibited.

The exhibits were reviewed by a five-member panel—including S. Leonard Auerbach, Max De Volder, Dan Duro, Dennis Parker, and Doug Taylor—which awarded eight prizes ranging from \$250-\$400. The recipients included:

- Steven A. Balk, Theatre Projects, "A Remote Control Flash Effect"
- Gregory Bell, Carnegie-Mellon University, "Air Lift Casters: A Low-Cost Alternative"
- M. Barrett Cleveland and Mark Shanda, Ohio State University, "Retrofitting Projectors to Interface with a Microcomputer Lighting Controller"
- Alan Hendrickson, Yale School of Drama, "Multipan: A Flexible Panning Device"
- Chuck Mitchell, University of Wisconsin-Madison, "Making an Igloo Both Revolve and Travel"
- Kenneth F. Mooney, University of Texas-Austin, "Building a Late Gothic Reticulated Headdress"
- Richard D. Stephens and Charles Leslie, University of Texas-Austin, "Fire Effects or Every time You Do a Greek Play, Something Has to Burn."

For those unable to attend the conference, copies of the exhibit manual, including complete descriptions with drawings and photographs of all the entries, are still available; in fact, there are a few copies of the 1987 manual left as well. The copies are available for \$6.50 (including postage) from the National Office or by contacting:

Dennis Dorn  
University of Wisconsin-Madison  
Department of Theatre and Dance  
Madison, WI 53706.

The success of this project, like many projects, was dependent on the support of

many individuals and institutions: Ann Johnson and James Schuette from The Yale School of Drama and Chuck Mitchell assisted with the preparations for the manual and display; Robert R. Scales and Richard D. Stephens, Technical Production commissioners, paved the way for the project; and USITT provided financial support and recognized this as an ongoing project.

Also, the 1989 Conference Committee, in particular Mike Taugher, assisted prior to and at the conference. Of particular note are the businesses that provided encouragement, advice, and the funding to make it all possible: Gerriets International, Great American Market, Hudson Scenic Studios, Limelight Productions, Peter Albrecht Corporations, Rosco Laboratories, Rosebrand Textiles, Secoa, Syracuse Scenery and Stage Lighting, Inc., and Theatre Magic.

It's not too early to begin preparations for the Third Biennial Theatre Technology Exhibit which will be held in Hartford, CT in 1991.

Any questions regarding participating in this event should be directed to:

Ben Sammler  
Yale School of Drama  
222 York Street  
New Haven, CT 06520.

**Directory of Female Theatre Technicians**—The Technical Production Commission is compiling a list of working female technicians. The purpose of the list is for networking, and would be available (for the cost of postage and copying) to any female technician who would like to contact others in the technical theatre fields. It will also be available for anyone who has information, projects, and/or jobs for this particular group. Please send names/addresses/phone numbers and a short description of skills or particular specialties to:

Elynmarie Kazle  
The Santa Monica Playhouse  
1211 4th Street  
Santa Monica, CA 90401.

## UNIV OF CINCINNATI

### COSTUME DESIGNER

The Opera/Musical Theatre/Drama Division of the College-Conservatory of Music, University of Cincinnati is seeking a costume designer/teacher to join an award-winning faculty and staff that includes set, lighting, and makeup/wig designers. Teaching encompasses beginning and advanced courses in costume design and technology in a program you will continue to develop for BFA and MFA students. Supervise student designers assigned to workshop and major productions. Assistant or associate professor, tenure track. Residency required, with negotiable professional leave. Summer design opportunities exist.

**Qualifications:** Strong demonstrated design and teaching ability plus MFA or quivalent professional experience required; USAA membership preferred.

**Salary:** Commensurate with experience.

**Starting date:** 1 September 1989

**Application deadline:** Until filled.

**Submit:** Cover letter, resume, three current recommendations, 20-40 35mm color slides in plastic sleeves, stamped self-addressed return envelope, registered and insured, to:

Paul Shortt  
College-Conservatory of Music  
University of Cincinnati  
Cincinnati, OH 45221-0003  
Full portfolio on request only. EOE/AA.

□

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Experience in field and shop supervision, drafting, and metalworking.

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Experience in shipping/receiving, inventory maintenance, field support, and light shop work. Driver's license required.

PDO provide comprehensive rigging system design and contracting services for theatres, TV studios, and architectural installations.

### Contact:

Mr. Carey Jackson  
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701 East 132nd Street  
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212-402-2677

□

## Check Points

### Stress & Wellness Strategies

**Biofeedback Training**—Biofeedback basically provides information to an individual about body processes, such as skin temperature (blood flow), muscle tension, heart rate, sweat gland activity, and other responses. This information can then be utilized by the person to learn to control those processes, in the same way that any skill is learned. The ability to regulate these biological processes is based on two simple principles: one, feedback of information aids learning, and two, the mind and body work together.

Imagine a stage carpenter swinging a hammer at a nail. Each hit provides information which the carpenter uses to adjust the aim and exercise more control over the swing. If the hit is too high, the carpenter can quickly adjust the swing to create a more forceful hit.

Using the same process, a person can learn to regulate typically involuntary biological responses because the mind exerts a powerful influence over the body. Our thoughts, feelings, and mental images directly influence the parts of the brain which control body functions. By controlling the mind, we can change the body and learn to relax.

Biofeedback training is best accomplished with an instrument or machine designed to provide biological information to the user. These professional—and highly expensive—instruments are highly accurate and safe monitors of specific physiological functions. Over-the-counter "stress dots" are available for casual use and may be helpful, although they are not an accurate instrument. More helpful is an instrument in which information is fed back to the user visually or

auditorially through audio tones. The user connected to the instrument can immediately learn to control physiological changes in the same way the carpenter uses information to hit the nail.

Three commonly used biofeedback instruments are: (1) the EMG (Electromyograph) Trainer which provides information about muscle tension; (2) the Thermal Trainer which provides feedback on blood flow by showing changes in skin temperature; and (3) the GSR (Galvanic Skin Response) Trainer which measures sweat gland activity and is one of the most sensitive physical responses to emotion.

Biofeedback training is rarely used as the only treatment for a stress-related problem. It is typically combined in some manner with relaxation training, breathing exercises, aerobic exercises, hypnosis, lifestyle analysis, and psychotherapy. In fact, biofeedback training is not likely to be successful unless a person practices relaxation exercises at home and works on lifestyle changes simultaneously.

By now it should be clear to you that biofeedback training is best understood, undertaken, and maintained through a certified biofeedback center. Many local hospitals have wellness centers where many of these programs, including biofeedback training, are free or extremely reasonable.

If you have the need, desire, and proper supervision, you would be well advised to attempt biofeedback. It's an exciting undertaking, because by learning to control our physiological responses, we can reduce the negative effects of stress and lead more productive and fulfilled professional lives.

—Stan Abbott □

### CURTAIN CALL

#### Deadline for next issue of *Sightlines*:

The next issue of the newsletter will be a combined July/August edition. The issue is scheduled to arrive during the first part of August.

The deadline for submission of materials for the July/August issue is **Wednesday, 5 July 1989**.

Following that issue, we will be back on the regular monthly publication schedule where the deadline for inclusion in *Sightlines* is the **5th of the month prior to the desired publication date**.

Thanks for all the support and interest in *Sightlines* and all the USITT Publications.

□



**Mark your calendar for the 1990  
USITT Annual Conference  
& Stage Expo:  
11-14 April 1990  
Milwaukee, Wisconsin**

*Sightlines*

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