

# Sightlines

USITT

july/august 1989

News of the United States Institute for Theatre Technology

## DESIGN EXPO '90

The entrance deadline for **Design Exposition '90**, a USITT biennial project scheduled to premiere at the Milwaukee Convention next year, is **Friday, 13 October 1989**.

Expo '90 will be comprised of a Juried Design Exhibit, featuring the scenic, costume, and lighting design work of Institute members and students; as well as non-member entries from working professionals.

Selected designs will be chosen by a team of recognized theatre professionals for inclusion in Design Exposition '90, which, following the Milwaukee premiere, will be available for national and international exhibition. As in the past, the exposition will represent both the state of the art as well as current design trends.

An **application form** for Design Exposition '90 will be printed in the September Issue of *Sightlines*, or can be obtained by contacting:

C. Lance Brockman  
214 Middlebrook Hall  
University of Minnesota  
412 22nd Ave. South  
Minneapolis, MN 55455

□

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## Gala Opening at Lincoln Center

*USITT Design Expo '88 in New York City*



Champagne corks were flying, Ravel was playing, and a wide assortment of hors d'oeuvres were consumed by the more than 150 guests who celebrated the opening of the USITT Design Exposition at Lincoln Center June 5. Scenic, costume, and lighting designers were joined by members of the New York arts community, USITT board members and staff, and the press for the gala event.

Several designers whose work appears in the exhibit—including Michael Anania, Charles Berliner, Jeff Quinn, and Elena Zlotescu—were in attendance. In addition, Jennifer Tipton, who the night before won the Tony award for her lighting design for *Jerome Robbins' Broadway*, and Broadway designers Patricia Zippodt and Willa Kim as well as former Institute president Eddie Kook and his wife Hilda came to lend their support to the Expo.

The exhibit, which will remain on display at Lincoln Center through August 5 before continuing its cross-country tour, is a success on several levels. It shows off to excellent advantage the work of America's theatrical designers, juxtaposing the work of younger designers in the Juried Section with more established talents in the Showcase and Heritage Sections. Giving these artists recognition beyond the run of a par-

ticular production remains a major goal handily achieved by the Expo.

The Design Expo also works as excellent public relations for the Institute, since it provides tangible evidence of the work of its members. A photograph of one of the designs from the exhibit will be on the July cover of the New York Public Library's calendar of events. Articles about the Expo have already appeared in *American Theatre*, *Backstage*, and other publications. Listings appear in *The New York Times*, *New York Magazine*, and other local newspapers as well. This along with other PR efforts will bring more tourists and New Yorkers to see the exhibit. The Design Expo catalog is also available for purchase in the Metropolitan Opera Bookstore.

About halfway through the two-hour party, USITT President Richard Devin spoke to the guests about the Expo, thanking those who were responsible for the exhibit and the gala party. Special acknowledgment was made to Sustaining Member Lycian Stage Lighting for sponsoring the evening's festivities and to Bouvet for providing the champagne. Sustaining Member Hudson Scenic Studios' contribution of space for storage of the exhibition crates was also noted with appreciation.

—David Diamond □

## PQ 1991

The US Centre of OISTAT has received official notification that the Czech government will be hosting the 7th Prague Quadrennial 3-23 June 1991.

The four competitive areas of PQ'91 will be (1) international scenic and costume design (where the US entry received the Golden Triga at PQ'87), (2) thematic focus on designs for the works of Mozart, (3) international theatre architecture, and (4) international schools of scenography.

USITT plans again to represent the US with an exhibit and a delegation.

For further information, contact:

Dr. Joel E. Rubin, Chair  
USITT International Liaison  
119 West 57th Street, Suite 911  
New York, NY 10019  
212-757-5646; FAX: 212-307-5072.



## CONFERENCE QUERY

**Conference Nursery/Daycare Option**—Attendees at the USITT Conference and Expo in Calgary—as well as previous Institute conferences—are requested to respond. If interested, to the following question: If a nursery/daycare service were available at the USITT conferences, would you bring your family (i.e., spouse and children)? Please send your response and any comments to:

C. Frankeberger  
Theatre Department  
William Paterson College  
300 Pompton Road  
Wayne, NJ 07003



## SIGHTLINES

## VOLUME XXIX NUMBER 7/8

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**Editor • Eric Fielding**  
**Editor • Cecelia Fielding**



## News From The National

David Diamond, USITT General Manager

We encourage you to use your USITT membership benefits as often as possible. We have one of the best discount programs of any professional association with National Car Rental, which was recently rated the best overall car rental company by *Consumer Reports*. To use the low USITT rate when traveling this summer, just call 1-800-CAR-RENT and give them our Recap. No. 5204543. To get "One Free Weekend Day" coupons, contact the National Office. Remember, the more we take advantage of this discount, the sooner we will qualify for even lower rates.

Job hunting for the fall? *The Regional Theatre Directory* is now available from THEATRE DIRECTORIES, P.O. Box 519, Dorset, VT 05251-0519 (\$11.95). This resource lists hiring procedures at 410 theatres across the country along with union information and other appendices. Also available is *The Directory of Theatre Training Programs II*, which profiles 250 college and conservatory training programs for theatre students.

Don't forget about USITT's discount on *THEatre JOBLIST*, which lists positions available in educational theatre programs. Subscriptions are only \$36 for members (a savings of \$9 per year) and include many listings in the design/technical areas. Contact THEatre SERVICE, P.O. Box 15282, Evansville, IN 47716, or the National Office for more information.

We have heard from several of you about problems booking rooms at the USITT discount rate at the Milford Plaza Hotel in New York City. The situation has been cleared up; all members still qualify for the \$75 per night rate. If you have any difficulties with any of the USITT membership

discounts, please let us know.

On a sadder note, we have been asked to announce that Krause Costume Company of Cleveland was totally destroyed by fire. After 122 years of service to the theatres in the US, the company will be officially closed when final arrangements can be completed.

The National Association of Schools of Art and Design is sponsoring a day-long session devoted to a thorough exploration of the AIDS issue, particularly from the perspective of administrators of arts programs in higher education. The date is Tuesday, 1 August 1989 in Stamford, CT, with further discussion to be held at the NASAD Annual Meeting in Indianapolis on Friday, October 19. For further information, contact Bea McIntyre, National Association of Schools of Theatre, 11250 Roger Bacon Drive, Suite 21, Reston, VA 22090.

A recent issue of *Arts Hazards News* published a valuable listing of occupational health and safety organizations, agencies, and institutions in the US and Canada which provide services of interest to artists. It also includes a list of publications available from the Center for Safety in the Arts. Data sheets cover topics ranging from "Art Painting" and "Asbestos Substitutes" to "Worker's Compensation for Artists" and "Theatre Health and Safety Evaluation Checklist." For a copy of the issue (Vol. 12, No. 3), contact the Center for Safety in the Arts, 5 Beekman Street, Suite 1030, New York, NY 10038, or call 212-227-6220.

Along with the rest of the Institute, we at the National Office mourn the passing of Ron Olson. We valued him as a friend and colleague and we will miss him. Our sympathies go to Gene Kelton and Ron's entire family. □

## AIDS Quilt Project: A Progress Report

Gary Miller, Project Coordinator

Plans are beginning to come together for USITT's tribute to our friends and colleagues who have died from AIDS. While as of this writing (July 1), we have not yet received any potential designs, I am encouraged by the considerable support for the project expressed by a wide range of members. We believe that this panel, which will be inserted into the National Quilt, is one of the best ways to express our remembrance.

Thus, it is with a heavy heart that I send out a call for names. If there is someone whose name you wish to be inscribed upon the USITT Quilt, please send it along with a brief (up to two pages) biography of the person. These biographies will be passed

along with the completed USITT Panel to the Names Project and will become a part of the National History kept by the Project.

Please send any names to: USITT Quilt Project, 330 West 42nd Street, Suite 1702, New York, New York 10036.

I am very happy to report that the Milwaukee Conference Committee has embraced the Quilt Project and is making plans to display the panel in a prominent location at the 1990 conference. We are also beginning to make plans for the membership to actually participate in the panel's completion. It is our hope that everyone will take a hand at stitching. No experience—only love—will be necessary. □

## The President's Report

Richard Devin, USITT President

### The Attack on the NEA

Many of you are aware by now that the National Endowment for the Arts is under fire in the most serious threat to the agency's future since the 1981 budget assault. The controversy is over the awarding of NEA, Equitable, and Rockefeller Foundation funds as an artist fellowship through a jury structured by the Southeastern Center for Contemporary Art. The fellowship in question was awarded to New York photo artist Andres Serrano, and sponsored the showing of his photograph, "Piss Christ."

This controversy has erupted at a crucial time when Congress is to vote on both the reauthorization and the 1990 appropriation for the NEA. Although the agency is "forbidden by law from interfering with the content of the work it supports," the endowment is evaluating the process by which the

Serrano piece was funded. In concert with a plea from the American Arts Alliance, I urge our members to become informed on this issue and make their opinions with regard to the importance of the NEA known to their senators and representatives.

### The Future of USITT?

I applaud Steve Terry's *Sightlines* opinion letter in the May/June issue. In urging us to "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," Terry has struck a resounding chord! In fact, a number of major changes in Institute structure, program and project planning, professional conference management, outreach to attract more professional members, support for our liaison work with other professional organizations, and many other key challenges are currently being addressed by the board and by the Short- and Long-Range Planning Committees. I am eager to

see the results of our August planning retreat and board meeting and to report to the membership. Steve Terry is absolutely on target in his challenge, and I thank him for discussing it so eloquently and positively.

### Professional Conference Management

I am pleased to report that, after years of discussion and research, the Institute will enter into negotiations in the area of annual conference planning and management with the firm Events Production Group, Inc., Patricia MacKay, president. This is the same firm that produced the highly successful *Lighting Dimensions* International Show in Dallas last November.



National Office staff members—Debora Kingston, Athne Bialo-Padin, and Nora Cole—greet attendees of Design Expo gala.

In examining proposals from nine management companies and conducting interviews in Calgary in April and in Denver on June 27, the Conference Management Search Committee recom-

mended to the Executive Committee that it enter into negotiations with EPG, Inc. The charge will be to begin work with the local conference committees for our annual conferences in Milwaukee and Hartford, and to offer guidance for future conferences in Wichita and beyond.

While USITT volunteers will still organize the majority of conference programming, our conference management representatives will be working in the areas of planning for site selection, hotels, convention centers, Stage Expo sales and logistics, and the marketing of the conference, the trade show, and the Institute, along with other areas which will be negotiated in the coming weeks. Our board voted to proceed with this move this year, with the urging of overworked past and future conference committees and with the knowledge that our conference, Stage Expo, and members were making demands on volunteer organizers that extended far beyond their energies and resources. We look forward to a developing relationship with EPG, Inc. □

### CONTRIBUTING

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Strand Lighting  
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Wenger Corporation

### NEW C&S MEMBERS

*Sightlines* welcomes new Sustaining Members—Technolight; United Stage Equipment, Inc.; and the Belgium-based firm, Light Beams, NV. Former Sustaining Member, StageRight Corporation, Inc. has upgraded to Contributing Member status.

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

• 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! □

## SUSTAINING MEMBERS

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Peter George Associates, Inc.

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## In Memoriam: Ronald C. Olson

Joel E. Rubin, Past USITT President

The recent and untimely death at age 51 of Ronald Charles Olson in Tucson, AZ on May 24 marks the passing of USITT's 11th president. Ron was president of the Institute from 1982-1984 and his membership in USITT dates back to the mid-1960s. He had been New York Area Section chairman for 1973-75, a member of the Board of Directors since 1971, secretary of the Institute from 1975-77, vice president for Liaison and Relations from 1978-80, and finally president-elect and president.

Subsequent to his term as president, he took on the project of reactivating the *USITT Newsletter*, which he put onto a regular schedule. He served as its editor until November 1988. Ron was made a Fellow of the Institute in 1978 and received the USITT Founders Award in 1979.

Ron Olson was essentially a poet, a writer, and a great humanist. He was a man of romantic vision who saw beauty in every person and in every theatrical event. He saw the Institute as a vehicle by which more theatrical truths could be brought to light and more visions could be brought to those who loved the theatre as much as he did.

He took special pride in the service activities of USITT's National Office, and during his tenure established a functioning office and excellent member support. Another of his major contributions was in the number of student memberships in the Institute, which increased rapidly during his term as president.

Ron received his undergraduate degree in speech and theatre from Moorhead State University in Minnesota in 1959. He received the distinguished alumnus award from Moorhead in 1980. His master's thesis, "The Lighting Theory and Practice of Jean Rosenthal," was written at the University of Nebraska in 1963. Upon completion of his doctoral dissertation, "Edward Kook: Link Between the Theatre Artist and Technician," he was awarded the Ph.D. degree by New York University in 1978. His vita lists many pages of additional articles, criticisms, essays, papers, and reviews published over

the past 20 years or so.

During his working lifetime, Ron was a staff member at the old Century Lighting beginning in 1964 and was assistant director of marketing at Strand Century until 1978, when he left to become director of marketing at Kliegl Lighting. He continued at Kliegl until 1985, when he assumed the position of professor of theatre at Pima Community College in Tucson, AZ, where he was the production coordinator for a number of shows.

Several of his shows won awards at the Arizona Theatre Festival, and this year's mounting of *Carnival*, which Ron produced, set attendance records at Pima. Ron was especially excited about his involvement in the planning for the new performing arts center at Pima and was looking forward to the ground-breaking ceremony in August.

Son of the late Morten I. and Helen E. Olson, Ron is survived by six brothers. A memorial service was held in White Bear

Lake, MN on June 3, and a second memorial will be held in Tucson in the fall. His family has established the Ronald C. Olson scholarship fund for fine arts students at Moorhead State University. Contributions can be sent through the USITT National Office, directly to the university, or to his brother, Dale Olson (122 North 21st Avenue East, Duluth, MN 55812).

During our working years together at Kliegl, I knew that Ron was very active in encouraging our graduate student employees to finish their doctoral work, including daily readings and suggestions on their dissertation studies. Ron was always careful to praise and encourage. I was not surprised when his brother, reading through some of Ron's papers in Tucson, found a support letter he had written with this phrase at the top: "Pioneers never go forth alone, nor die alone."

Ron had a vast circle of those he had helped and who became his friends and colleagues. He certainly never ventured forth alone. Ron's quiet and loving presence among us will be sorely missed.

—continued on Page 5



## In Memoriam: Ronald C. Olson

### The Pioneer —for Ron

The entrances and exits are nothing—  
What happens between is all.

His house is quiet now.  
A pioneer's house, empty of anger,  
empty of love,  
empty of the guilt and glut  
of lost civilizations left behind.  
Traveling as all pioneers do,  
the dependable earth his company,  
he was never alone.  
(Even the pioneer leaving our solar system  
holds man, woman, and world as one.)

O pioneer of westward gait and gleaming  
eye,  
you trudged the mud of miles,  
slashed through grass high as horse's heads,

clambered the skyscrapers of the new frontier.

You tasted the timothy with your horses  
and breathed the dust of the buffalo herds  
horizon to horizon to horizon.

He could not stay his spirit—nor could we—  
Ask the meadowlark not to sing.  
Ask the antelopes not to run.  
Ask the eagle not to fly.

The journey is all we have.

—Dale S. Olson  
Duluth, MN  
June 1989

*[Our appreciation to Ron's longtime companion, Gene Kelton, for his assistance in the preparation of this remembrance. —Ed.] □*

## Networking for Women

Carla Richters, Project Coordinator

**Networking.** It's an important skill, and many of us want to know how to do it better. This issue of *Sightlines* introduces a series of articles designed to increase our skills in networking, and to inform us on other important issues for women in technical theatre, such as harassment, affirmative action, mentoring and educating students, career management, and nontraditional roles.

To begin networking, you need a list of names in your interest area—people to call, people to get to know. To help facilitate this, Ellen Marie Kazell is presently putting together a list of names of women in theatre who are interested in networking. She can be contacted at The Santa Monica Play-

house, 1211 4th Street, Santa Monica, CA 90401.

We're also very interested in hearing from anyone who has written articles or gathered information on networking or any of the other topics listed above. If you would like to help us with Networking for Women, contact Carla Richters, Department of Drama, Dartmouth College, Hopkins Center, Hanover, NH 03755; or Happy Robey, 146 Fine Arts Center, University of Massachusetts, Amherst, MA 01003.

Although the title emphasizes women, the issues involved concern everyone in theatre. We encourage all who are interested to contribute to Networking for Women. □

## Costume Design Portfolio Review

Anne Thaxter Watson, Project Coordinator

The Costume Commission announces a **Design Portfolio Review** to take place at the 1990 Milwaukee conference. This review is intended to serve the needs of costume designers who [1] are working within, or have been connected to, an educational surrounding, and [2] have been in the workplace—out of school—for at least five years.

The proposed schedule will include two sessions, one morning and one afternoon, each of which will include a series of three reviews enabling a total of six participants

to have their work discussed.

If you are interested in being considered as one of the participants of the 1990 review, please send a brief letter of inquiry to:

Anne Thaxter Watson  
USITT Costume Design Portfolio Review  
2014 East Mercer Street  
Seattle, WA 98112.

Letters must be received no later than **30 September 1989**. At that time, more detailed information as well as application materials will be forwarded to you. □

### SUSTAINING MEMBERS

Goodspeed Opera House  
Grand Stage Lighting  
Grosh Scenic Studios  
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## SUSTAINING

## MEMBERS

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 Product Sales Associates  
 Production Arts Lighting  
 Quality Stage Drapery  
 Richmond Sound Design, Ltd.  
 Rigging Innovators  
 Risk International, Inc.  
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 Universe Stage Lighting  
 Unnatural Resources, Inc.  
 Veam  
 Vincent Lighting Systems  
 Jim Weber Lighting Service, Inc.  
 I. Weiss & Sons, Inc.  
 S. Wolf's Sons



## Opinion: Designing Money

Marjorie Bradley Kellogg, Freelance Designer

Disbelief ran round the table at a recent TCG-sponsored panel when master scenic designer Ming Cho Lee declared that his last year's sabbatical from designing had left him solvent for the first time he could remember.

The other designers in the room nodded in gloomy empathy.

Ming's discovery was that he could live quite reasonably on his teaching salary if he wasn't plowing the proceeds back into the business of designing scenery.

No aspiring theatre artist stays long in the business if making money is his/her only priority. When you work for a fee, the time required to do the job properly is never factored into the financial equation. But it takes far longer to design a show than other theatre professionals seem to comprehend. The average dollar-per-hour netted by the working designer hovers closer to the legal minimum wage than most rational adults with high-toned degrees would tolerate.

But designers are notorious suckers. We love to design. We will even accept substandard pay for the privilege. This willingness to be exploited, together with inflation and the virtual death of the commercial theatre, has brought us to the brink of a humiliating dilemma.

In most professions, fee earners are paid for their services. Incidental expenses are billed separately. The designer's service is conceiving the design, but unlike law or medicine, our service requires a physical incarnation: drawings, renderings, models, as well as the various technical documents necessary to convert conception into reality.

For a long time, designers have been quietly absorbing much of the cost of creating their designs: studio overhead, research, extra labor, materials. Now the price of paper has gone the way of the cheap fish dinner and what used to be "soon enough" (the US mail) no longer is. We must polaroid and color xerox and fed-ex and fax. Models must be ever more detailed and complete.

As costs soar and fees don't, the freelance designer (and most of us are freelance) can be working nonstop and still be unable to clear a living wage. We are not talking about Caribbean vacations here. We are talking about covering next year's health insurance, or next month's rent.

Designers without outside income are the working poor. There aren't enough hours in

the day for a supplementary "civilian" job, so we find ourselves muttering to each other about changing professions, not while standing in the unemployment lines but in airports and hotel lobbies as we race across the countryside trying to fit in enough shows to make ends meet.

What of the cost to the product? The formula is simple: high expenses plus low fees equals more shows accepted and less time spent on each. Not a breeding ground for innovative design.

Is the problem inherent to being freelance? Some suggest institutionally based associate-artist arrangements, and for the short term, this is a solution. But artists remain independent not because they relish poverty but because a constant variety of challenge vitalizes their art, keeps it growing. A designer's confinement to a single theatre space or vision should be out of artistic choice, not economic necessity. Currently, our independence is being bought at the price of subsidizing the many theatres we work for.

We are not all Ming Cho Lees, and the weeding out of the less gifted is a healthy process. But by and large, designers are a remarkably able bunch who are assured over and over of the great value of their contribution. Yet how much is it really worth if we are forced not individually but as a group to choose between designing and eating? Perhaps the American theatre should give a little thought to the care and feeding of what may soon become an endangered species: the freelance theatrical designer.

**Scenic design for a one-set period show in a mid-sized regional theatre: (Figures culled from polling six designers)**

## Average days expended

Read script, research	2
Rough out design in plans and sketches	6
Meet with director, other designers (including travel)	3
Shop for materials, photocopying, posting	2*
Build a rough model(s)	3*
Finalize the design	2
Complete final draftings for set, props	7*
Complete final model	15*
Complete paint elevations	3

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***"The willingness of designers to be exploited has brought us to the brink of a humiliating dilemma."***



## Opinion: Designing Money

Meet with scenery, prop shops (including travel)	4
Technical rehearsals	8
<b>Total:</b>	<b>55 days**</b>

\*Areas that can be 80 percent covered by an assistant.

\*\*34 days for designer with assistant, full 55 days without.

### Average Unreimbursed Expenses

After all standard reimbursements:

Research books, tapes, photos, etc.	\$80
Sketching, drafting supplies	62
Model supplies	58
Blueprinting paper, machine rental	30
Photocopy, polaroids, etc.	15
Postage, fed-ex, fax	15
Telephone	25
In-town taxi, subway	36
Assistant fees @ \$90/day	465
Out-of-town expenses	

@ \$30/day	270
Studio space @ \$104/week x 5	520
Studio phone @ \$7/week	35
Studio electricity @ \$7/week	35
<b>Total:</b>	<b>\$1,646</b>

<b>Average Fees</b>	<b>\$3,200</b>
Lawyer/agent @ 12.5 %	-400
Union dues @ 2.0 %	-64
<b>Total</b>	<b>\$2,736</b>
Less unreimbursed expenses	-1,646

**Net Fee: \$1,090**

For five seven-day weeks, the fee totals \$218/week. Reckoned by eight-hour days, this comes to \$3.89/hour. Average nonunion assistant salary is \$11/hour. Minimum wage is \$4.55/hour [proposal currently in Congress].

Reprinted by permission from the June 1989 issue of *American Theatre*, published by Theatre Communications Group. Our thanks to Ms. Kellogg and TCG. —Ed. □

## Response: The Future of USITT

Joel E. Rubin, Joel E. Rubin & Associates

Congratulations on the Opinion column which appeared in the May/June issue of *Sightlines*. Hats off to Steve Terry of Production Arts Lighting for really caring deeply about the future of USITT and being able to articulate his position both eloquently and forcefully.

I would like to reinforce what Terry has to say, for we have truly edited and narrowed our goals, allowed our conference programming to become repetitive and stagnant, and increasingly talked only to ourselves.

In fact, my only disagreement with Terry is that he does not make his suggestions advance on an even more broad field of battle than "entertainment technology." USITT has become not only largely academic but largely "technology" as well. What has happened to the producers, managers, directors, playwrights, choreographers, and actors whose participation used to be vital to commission meetings, conferences, panels, and discussions?

For a time, these other professionals, our collaborators in the living theatre, found a fruitful home within the Institute. USITT created a forum in which we could all express our needs. We could speak of dreams only partially realized and what was needed to make them happen. We could share visions and try them on for size. Somehow, most regretfully I believe, that vital linking of creative artist and technician has been

largely lost within USITT.

Even in the design areas, where we have been most successful in attracting the creative artists, it has been largely a marriage of convenience based on the exposition opportunities that we offer. A few scenic, costume, and lighting designers do come to "flirt... and simply migrate away" (as Terry correctly reports), as well as a few architects, producers, and production managers. Why must our commissions and programs in these areas be so moribund that we are unable to create a place within our Institute where these allied professionals among us will find a permanent home?

We must seek out those who would discover with us. Yes, Steve Terry is absolutely on target in insisting that we should be on the "leading edge of technology in the entertainment industry!"

To which I add, we must also rediscover those joint creative juices that were once so important to us. Live entertainment is an almost unique combination of collaborators simultaneously exercising their interdisciplinary professional skills. What makes that process work is what once made us unique as a performing arts/entertainment industry organization. It should be our desire and our challenge in this Institute to regain our hold on the interdisciplinary world of artist, craftsman, and technician that is unique to live performance. □

### C&S PROFILES

#### INTERSTATE



#### CONSOLIDATION.

Interstate Consolidation Service, Inc.

5800 E. Shella St.

Los Angeles, CA 90040

Phone: 213-720-1771, ext. 203

FAX: 213-726-8334

Contact: Allen E. Steiner, Executive Vice President

In business for 17 years

USITT C&S Member for 1 year

Interstate Consolidation Service, Inc., an intermodal transportation company, is a shippers' agent, a common carrier with 48-state operating authority and a local trucking company in the Southern California market. ICS specializes in moving theatrical showloads and related equipment and supplies within the US and Canada, both over-the-road and piggyback.

□

#### THEATRICAL DEALERS ASSOCIATION



Theatrical Dealers Association

2030 El Cajon Boulevard

San Diego, CA 92104

Phone: 619-299-2300

FAX: 619-299-7049

Contact: Lori Rubenstein, Chairman, Informational Resource Committee

In business for 1 year

USITT C&S Member for 1 year

Theatrical Dealers Association was created in 1987 to promote the interests of its members by addressing areas of concern common to the theatrical supply industry. Among the issues TDA seeks to address are insurance, employee relations, safety regulations, new products, etc., which can be more effectively and economically addressed by the sharing of information with others in the theatrical supply industry.

□

## C&amp;S PROFILES


**Baer Fabrics**

515 East Market Street  
Louisville, KY 40202-1193  
Phone: 502-583-5521  
Contact: Stuart S. Goldberg, President  
In business for 83 years  
USITT C&S Member for 7 years  
**Baer Fabrics** carries a wide range of fabrics and trims, and provides a swatching service and prompt mail-order service for the costume and fashion industries.

**Columbine Fabricators, Inc.**

4540 South Navajo Street, Suite 1  
Englewood, CO 80110  
Phone: 303-761-2121  
FAX: 303-789-4215  
Contact: Dean Cahow, Vice Pres  
In business for 9 years  
USITT C&S Member for 5 years  
**Columbine Fabricators** designs and manufactures custom electrical inter-connecting systems for stage lighting and audio.


**The MAGNUM Companies**

170-A Otley Drive, NE  
Atlanta, GA 30324  
Phone: 404-872-0553  
FAX: 404-875-5629  
Contact: Eric Magnuson, President  
In business for 9 years  
USITT C&S Member for 3 years  
**The MAGNUM Companies** consist of MAGNUM Production Services; MAGNUM Design; and The MAGNUM Shop.


**Mid-West Scenic & Stage Equipment Co., Ltd.**

224 W. Bruce Street  
Milwaukee, WI 53204  
Phone: 414-276-2707  
Contact: John Dolphin, President  
In business for 22 years  
USITT C&S Member for 9 years  
**Mid-West** manufactures motorized and counterweight rigging systems for performance and video facilities, as well as shells, curtains and grids.

## 1989-90 USITT Operating Budget

Sarah Nash Gates, Finance Committee Chair

**INCOME**

Membership	\$237,775
Publications	127,575
Other	7,350
Projects	33,500
Conference	50,000
<b>SUBTOTAL</b>	<b>456,200</b>

FUND TRANSFER 53,000  
(Transfer from Operating Reserves  
to Operating Budget)

**TOTAL INCOME** **\$509,200**

**EXPENSES**

OFFICE OF THE PRESIDENT	\$354,872
Presidential Directives	\$ 8,500
Presidential Committees	4,350
Archive	\$100
Endowment	500
Nat'l Liaison	1,750
Int'l Liaison	2,000
National Office	153,890
Publications	188,132

OFFICE OF THE SECRETARY	1,700
Administration	200
By-Laws Committee	0
Nominations Committee	1,500

OFFICE OF THE TREASURER	30,450
Finance Committee	250
Administration	2,500
Accounting Service, Payroll	
Service, Bank Expense,	
D&O Insurance	19,700
Board Travel	8,000

OFFICE OF VP-LIAISON & RELATIONS	6,900
Administration	800
Student Liaison	100
Section Activity	6,000

OFFICE OF VP-PROGRAMS & PRESENTATIONS	1,600
Administration	1,200
Awards Committee	300
Exhibitors Committee	100

OFFICE OF VP-DEVELOPMENT	13,850
Administration	1,200
Membership Committee	450
Membership Activities	12,200

OFFICE OF VP-COMMISSIONS	16,600
Administration/Retreat	5,500
Publications Committee	100
Publications Available	1,000
Cutters Research Journal	600
Commission Activity	9,400

OFFICE OF VP-SPECIAL PROJECTS	72,130
Administration	200
PQ	44,900
PQ '91	2,000
PQ '87 Tour	42,900
DESIGN EXPO	14,050
Design Expo '90	3,880
Expo Tour '86	1,210
Expo Tour '88	7,880
Expo Tour '90	1,080
COSTUME SYMPOSIUM	10,980
TECH EXPO '91	2,000

CONTINGENCY	11,098
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**TOTAL EXPENSES** **\$509,200**

## Student Entries to Design Expo '90

Bruce Brockman, Student Category Coordinator

Teachers of scenic, lighting, and costume design and student Institute members may wish to take note of some changes that have been made in the juried student category of Design Expo '90:

In an attempt to encourage greater participation and representation by student designers, the student category of the juried exposition will be separated from the member/non-member categories. Students will be adjudicated separately by a panel of design educators and will have their work displayed in both the catalog and the public display as a separate category at the Milwaukee Conference.

Student submissions may include both

realized or project designs and submission procedures will be the same as for the member/non-member categories. Entry fees for the student members and student non-members is \$10 per design for both realized and project designs.

Because the submission deadline is Friday, 13 October 1989, design instructors should make their students aware of this opportunity as soon as possible. Applications forms will be mailed in the September issue of *Sightlines*. Questions concerning the student juried category of Design Expo '90 should be directed to: Bruce Brockman, Department of Theatre, University of Idaho, Moscow, ID 83843.





## Profile: Richard Durst

Cecelia Fielding, Editor

For Richard Durst, USITT vice president for Relations, much of the Institute's most important activity occurs not at the annual conferences or at the regular board meetings, but on the local, grassroots level.

"My main responsibility is to be a liaison between the Board of Directors' Executive Committee and the regional and student sections of USITT," said Durst, a former regional chair and the 1987 conference chair for the Minneapolis Conference.

Those sections, he believes, deserve more attention. "Part of our responsibility is, since the bulk of activities happen at the local level, to take some of the membership dues and plug them back in at the local level to encourage their activities," he explained. "When you look at the total Institute budget and see what the local sections receive, it's pretty paltry."

"We certainly don't want what happened to ATA, where all funds went to internal support and none to the local levels—and the local framework collapsed," he added.

"Some of the regional sections are incredibly active," said Durst, who pointed to the Calgary section—and its recent, highly successful conference—as a prime example. He also noted several recent innovations as evidence of the sections' importance. "The first, most positive example is the Callboard. It's a very proactive stance for the Institute to take," said Durst, who is also pleased with the higher levels of safety consciousness and safety-related sessions on the sectional level.

"In addition, the student sections are the epitome of the local sections—they cover a wide range of activities," he continued.

A synergistic relationship exists between the regional sections and student involvement, since students are often active on the regional level as well. "Students are the Institute members and the board members of

the future," he said. "Without them, I think we die."

Durst first became active in the Institute in 1970 as an undergraduate student, and participated in Institute activities all the way through graduate school. Although he dropped from the Institute's ranks for a

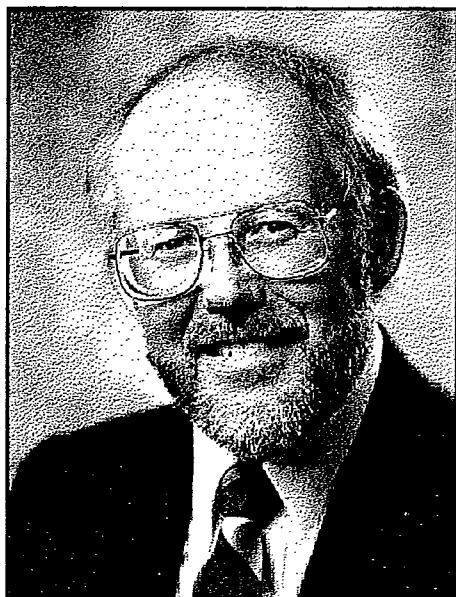
time, he eventually came back. "And I probably came back because of my student experiences."

He was twice chair of the juried section of the Institute's biennial scenography exposition, and is very enthusiastic about the fruits of that project. "I believe in setting goals for an organization, and then everything you do should serve those goals," he explained. "So, if disseminating information is a primary goal and function of the Institute, then the scenography exposition is a prime

way for us to see what others are doing in scenography in this country and around the world," he said.

But there is room for improvement. "I'm a little disappointed in the involvement of student designers—not enough entries, and a lot of it perhaps has to do with fear," he said. "I'm much more concerned about the student designers than I am about the professional designers."

Durst, who for seven years was chairman of the Theatre Department at the University of Minnesota at Duluth, was recently named Dean of the School of Fine Arts at UMD and was also honored as a Distinguished Alumni by the University of Oklahoma. In addition to designing extensively for the departmental season, he has also been scenic designer and managing director of the Minnesota Repertory Theatre, a UMD-based summer repertory theatre. Recent credits include designs for *King Lear* and *The Foreigner*. □



**"We certainly don't want what happened to ATA, where all funds went to internal support and none to the local levels."**

## C&S PROFILES



### RISK INTERNATIONAL

Risk International

112 Harvard Ave., Suite 208

Claremont, CA 91711

Phone: 714-625-5961

Contact: Randall W. A. Davidson, Pres.

In business for 11 years

USITT C&S Member for 5 years

**Risk International** provides risk assessments, safety surveys, master classes, seminars, and a variety of services connected to health and safety issues in the entertainment industry.

## THEATRE PROJECTS

Theatre Projects Consultants, Inc.

155 West 72nd Street, Suite 503

New York, NY 10024

Phone: 212-873-7211

FAX: 212-496-1241

Contact: Louis K. Fleming, CMC, Pres.

In business for 30 years

USITT C&S Member for 9 years

**Theatre Projects** is a planning, design, and equipment consulting company for new and renovated buildings for the performing arts.



### THEATRICAL Services & Supplies, Inc.

Theatrical Services and Supplies, Inc.

170 Oval Drive

Central Islip, NY 11722

Phone: 516-348-0262

FAX: 516-348-4872

Contact: Robert Bayer, President

In business for 19 years

USITT C&S Member for "a long time"

**Theatrical Services and Supplies** is a general theatrical contractor, theatre consultant, theatre rental company, and theatre mail order supplier.



## VINCENT LIGHTING SYSTEMS

Vincent Lighting Systems

20810 Miles Parkway

Cleveland, OH 44128

Phone: 216-475-7600

Tollfree: 800-922-5356

FAX: 216-475-6376

Contact: Paul Vincent, President

In business for 11 years

USITT C&S Member for 3 years

**Vincent Lighting** is a full-service supplier of theatrical, TV, and architectural lighting and control systems.

**C&S INDUSTRY NEWS**

News Items from USITT Contributing and Sustaining Members:

- **OSRAM Corporation** has joined forces with Sachtler Corporation to design the Reporter 125D, which uses OSRAM HMI technology to provide flicker-free daylight on location for a variety of shooting situations. "We've taken the latest in lighting technology, the HMI 123 light source, and designed a light fixture to put it into the hands of the cameraman," said Eric Falkenberg, executive vice president of Sachtler Corporation. The Sachtler fixture offers precise focusing, convenient handling, and lamp exchange without tools, and can be powered by AC or batteries.
- **ArtSoft, Inc.** has recently installed a computer system for the Louisville-based Broadway Series Management Group that efficiently processes materials for the organization's 135,000+ subscribers, one of the largest subscriber populations in the entertainment industry. The Artsoft system links more than 30 work stations and three remote locations to a Subscription Service Center that annually processes more than one million tickets for a series of Broadway shows presented in major markets throughout the Southeast and Midwest.
- **Peter George Associates, Inc.**—the acoustics, audio-visual, and theatre technologies consulting firm—is celebrating its 20th anniversary with a move to larger offices in New York's Little Italy. The new address is: 40 Prince Street, New York, NY 10012-3431; new telephone numbers are 212-334-9700 and 212-334-9759 (FAX).
- **Robert Scales**, a member of USITT's Board of Directors, was recently named technical director for North America for **Theatre Projects Consultants**, one of the nation's leading theatre planning and design consulting companies. Scales was formerly TD for the McCallum Theatre at the Bob Hope Cultural Center in Palm Desert, CA as well as several other regional theatres. "Robert is a Renaissance man of the theatre, with a depth of experience and a passion for innovation in all its aspects," said Theatre Projects Chairman Richard Pilbrow.

**Sound Commission**

John Bracewell, Commissioner

I spoke to Steve Terry recently about USITT's foray into the definition of a theatre computer standard. [The attempt to initiate such a definition followed on the heels of the DMX 512/AMX192 agreements.] The impetus behind the effort was the idea that, at some time in the future, a theatre LAN (local area network) would be needed to permit a single computer to operate a variety of control devices. The effort became moribund, in part, because no widespread demand for a theatre LAN currently exists, and because manufacturers really aren't ready to talk about the subject.

Why a theatre LAN? Because someday soon we're going to need to synchronously control all the various computerized lighting, sound, and rigging systems we're incorporating. We may even need the various systems to exchange information, either for purposes of precise timing of complex events, or maybe more importantly to be able to sense trouble and stop a process in mid cue. The obvious method for interconnecting all of our various computerized systems is to provide a way for control to originate from any number of points, with all elements of the system following or leading as needed.

Theatre has a lot of computerized control systems, all built around different processors and using different control structures. So, we're going to need a standard for control data if we are going to be able to use a LAN successfully, which means that the effort to define a protocol will ultimately have to be revived.

Potentially, the music world provides an example of how we might address the problem of diverse computer languages and control structures in the theatre. Musical instrument manufacturers needed a way to make diverse synthesizers talk to each other, and they developed MIDI or Musical Instrument Digital Interface. MIDI is, in effect, a form of LAN.

MIDI defines a protocol for serial data transmission where each piece of equipment listens for an appropriate address and responds to control data only when that address appears on the line. The protocol is elegantly simple. In fact, the idea of using MIDI as a theatre control network has been proposed on a number of occasions.

The problem with MIDI for use as a theatre control LAN is its specificity for musical performance. Use of MIDI for theatrical

equipment control assumes that we can either adapt the musical control elements of MIDI to our own purposes, or else confine ourselves to the parts of the MIDI signal that are intended for specific device control. A complete appropriation of all of the aspects of MIDI would forestall the incorporation of musical instruments into the network.

We may not be able to use MIDI as a ready-made LAN, but we can certainly use MIDI as a model for the design of a theatrical computer interconnect system. The lesson of MIDI is simplicity and specificity. Even if we forego the use of MIDI itself, we can emulate and even possibly incorporate those aspects as ways to communicate with MIDI-based devices.

Why is a call for exploration of a theatre LAN appropriate in a Sound Design Commission newsletter column? Because the control center in a theatre LAN will almost certainly piggy-back onto one of the existing forms of computerized control, and sound is

a likely candidate. It's also a good choice in a lot of cases. Cues in lighting (although I'm afraid this part of the discussion gets somewhat esoteric) are primarily based on control of visual/spatial elements, with time as

a secondary component of the process. *Time is the primary basis of sound.* Once started, a sound cue tends to have marker points that define specific increments of time, any of which can readily be associated with the initiation of some other cue action in any other element of theatrical control.

How to implement MIDI or anything else as a theatre LAN is a matter for considerable discussion and negotiation. As Steve Terry pointed out, ultimately manufacturers will do whatever best suits their particular needs and purposes. However, the fact that musical instrument manufacturers were able to agree on the MIDI standard, and that lighting equipment manufacturers were able to reach an accord on dimmer protocols, suggests that standards can be defined and implemented. I'd like to add my voice to those advocating exploration of possible standards for a theatre LAN. The task really shouldn't be that difficult, and the benefits could be enormous.

[For an additional discussion of theatre LAN, see Charlie Richmond's "Sound Column" in the Summer 1989 issue of TD&T. — Ed.] □

***"Soon we're going to need to synchronously control all the various computerized lighting, sound, and rigging systems."***

## Costume Commission

Kevin L. Seligman, Commissioner

I reported on a number of changes in commission projects in the last issue of *Sightlines*, and the up-to-date Commission Contact Sheet is featured at the end of this article. M. L. Baker has taken on the chair of a new project, Costume Shop Personnel Job Description. Stemming from the "work-load crisis" sessions in Calgary as well as discussions with various members there, the project will look at establishing job descriptions, appropriate titles for the jobs, and the level of skills needed for the various positions.

Congratulations to Jeannie Davidson! With the production of *Pericles* this summer at the Oregon Shakespeare Festival, Jeannie will have designed costumes for the entire Shakespearean canon of 37 plays.

As we prepare for the 1989 Costume Symposium in Winston-Salem, plans are already underway for the 1990 Symposium. Holly Cole has agreed to host the event once again in New York City. We are hoping that the Lighting, Scenic Design, and Technical Production Commissions will be joining us for a joint commission venture. Preliminary plans call for more workshops on crafts and technology, a focus on a particular Broadway play or musical with the designers, and a chance to participate in master classes in design.

Get involved with the commission. Look through the various projects and see if one interests you. Write to the project chair to let him or her know what you would like to do or how you can help.

I hope that your summer has been both enjoyable and productive. Cheers!

### Costume Commission Projects Contact Information—

**Commercial Pattern Exchange:** Joy Spanabel Emery, 12 Estelle Drive, West Kingston, RI 02892; (w) 401-792-5921 (h) 401-783-5470

**Computer/Costume:** Ron Gloekler, 1620 27th Avenue, Greeley, CO 80631; (w) 303-351-2454 (h) 303-353-3702

**Costumer's Notebook:** Bernice Ann Graham, 3553 East Brown, Fresno, CA 93703; (h) 209-222-0506

**Costume Shop Personnel Job Descriptions:** M. L. Baker, 1932 Portland, Tallahassee, FL 32306; (h) 904-385-6750

**Cutter's Research Journal:** Janice Lines/Nanalee Raphael-Schirmer, Krannert Center, University of Illinois, 500 South Goodwin, Urbana, IL 61801; (w) 217-333-9717

**Decorative Arts:** Alexandra B. Bonds, 2797 Baker Blvd., Eugene, OR 97403; (w) 503-686-4194; or Marie Chesley, 131 NW 11th Street, Corvallis, OR 97330; (w) 503-754-2853 (h) 503-753-8452

**Designer/Director Job Sheet:** Kathleen Jaremski, Department of Theatre, Ball State University, Muncie, IN 47306; (w) 317-285-8752

**Fabric Thesaurus/Swatchbooks:** Jan Hiatt, Department of Theatre, Southern Illinois University-Carbondale, Carbondale, IL 62901; (w) 618-453-5741

**Facilities Checklist:** Martha Marking, Theatre Program, Appalachian State University, Boone, NC 28608; (w) 704-262-6377 (h) 704-264-0576

**Flat Patterns:** Janice Lines (See Cutter's Research Journal)

**Grants Resources:** Debra Dutkiewicz-Zetterberg, 1511 Radio Road, Ellensburg, WA 98926; (h) 509-962-6923

**Health and Safety:** Betty Blyholder, University Theatre, University of Arkansas, Fayetteville, AR 72701; (w) 501-575-3611

**International Contacts:** Leon Brauner, 1900 Atwater Avenue, Bloomington, IN 47401; (w) 812-337-0579 (h) 812-336-0960

**Out-of-Print Books:** Nancy Steele, School of Music, Music Arts Center, Indiana University, Bloomington, IN 47401; (w) 812-335-2954

**Portfolio Review:** Anne Thaxter Watson, 2014 E. Mercer, Seattle, WA 98112; (h) 206-325-8338

**Professional Costume Shop Managers:** Holly Poe Durbin, Repertory Theatre of St. Louis, 130 Edgar Road, PO Box 28030, St. Louis, MO 63119; (w) 314-968-6948 (h) 314-842-7139

**Rendering Techniques:** Herb Camburn, 1305 Armando Drive, Long Beach, CA 90897; (h) 213-427-6352

**Winston-Salem Symposium:** Diane Berg, vice-commissioner, 2408 Ardmore Manor Road, Winston-Salem, NC 27103; (h) 919-770-3218

**Milwaukee Conference 1990:** Judith Tucker-Snyder, vice-commissioner, Fine Arts Division, University of Wisconsin-Parkside, Box Number 2000, Kenosha, WI 53141; (w) 414-553-2568 (o) 414-553-2702 (h) 414-632-4827

**New York Symposium 1990:** Holly Cole, vice-commissioner, 50 Kantner Hall, Theatre Arts Department, No. 104, Ohio University, Athens, OH 45701; (w) 614-593-4806

**Hartford Conference 1991:** Ron Gloekler, vice-commissioner (see Computer/Costume)

**Costume Commissioner:** Kevin L. Seligman, Department of Theatre Arts, Northern Illinois University, DeKalb, IL 60115; (w) 815-753-8255 (h) 815-758-7572

**Canadian Liaison:** Nancy Hawkins, vice-commissioner, 11148 95A Street, Edmonton, Alberta, CANADA T5G 1N7

## C&S INDUSTRY NEWS

• **Theatre Projects Consultants** has announced the creation of three new offices—Toronto, ON; Ridgefield, CT; and London/Kentish Town, England—to supplement the existing offices in New York City and Los Angeles.

• **Celco, Inc.** of Farmingdale, NY has joined forces with Baltimore Stage Lighting, Inc. for a number of recent projects including the 1989 Bicentennial Presidential Inauguration shows.



## CALENDAR

- 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 10-14 • The Light & Sound Show, London, England
- September 13-17 • APAP Midwest Regional Conference, Kansas City, MO
- September 22-24 • APAP Northeast Regional Conference, Stamford, CT
- September 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
- October 23-24 • TLA-Lighting Consultants, Inc. Seminar, "Light Sources—Characteristics and Applications," Cambridge, MA
- December 1-3 • Winter USITT Board Meeting, Milwaukee, WI
- April 11-15, 1990 • USITT Conference & Stage Expo, Milwaukee, WI

## Check Points

### Stress & Wellness Strategies

**Calgary Conference Review**—The pre-conference workshop, "Health Style and Stress Control," was very successful. Attendees garnered much valuable material and techniques to work with in the forthcoming year. The READY plan for health style was covered in depth: **R** equals relaxation, **E** equals exercise, **A** equals attitude, **D** equals diet, and **Y** equals yield. Methods and techniques for accomplishing some degree of progress in each of these areas were outlined and explained during the day-long session.

It was evident at the conclusion of the workshop that all participants realized the same thing: stress would not be eradicated from their lives as a result of the workshop, but their abilities to cope would increase dramatically if these techniques were inserted into daily routines.

The Thursday stress and wellness panel, "Bitch It Away, or Those Who Laugh, Last," was attended by 150 people who were treated to Dr. Michael Pejsach's humorous approach to stress control. Dr. Pejsach is from Tulane University Medical Centre, specializes in health education, and acts as a health counselor for illness prevention.

One significant attribute of laughter, according to Pejsach, is that we **cannot** physically have ulcers if we laugh. Indeed, he continued, there is a family of ailments that are impossible to contract if laughter is inserted into daily activities.

Many of us who have lasted decades in the profession (the survivors) have suspected that this is true. Casual observation hints that laughter (humor) is part of the "makeup" of many "oldtimers." That being true or not, any of us in the profession are certainly well advised to seek out and maintain relationships in which laughter (humor) is a dynamic. Research convincingly shows that laughter is one of the prime

indicators of good mental health.

While Dr. Pejsach reiterated in humorous fashion many other techniques for stress control during the session, his major contribution to the conference was the Stress and Wellness "Walk-in" Clinic conducted on Friday, where 63 participants filled out a health/wellness risk assessment. At a session conducted Friday evening, those who participated were given a computer printout of analysis points and recommended health behaviors which would increase both their chances for good health and the potential for extending their lives. The procedure was monitored by Pejsach who was also the author of the assessment program published by Random House, Inc.

The most immediately useful finding from the data collection was that the group completing the assessment ranked 20 per cent lower than the national average in the area of exercise. This data certainly shows what many suspect: the Institute membership **does not** exercise! Feedback to the Stress and Wellness Committee shows solid evidence that much of the USITT membership really believes that their work **is** exercise. This is absolutely untrue. **Exercise** is defined as any activity that safely increases your heartrate to 75 per cent of its recommended maximum for 20 minutes three times a week. Activities in our workplace **do not do that!**

This seems to be a major flaw in our thinking. Because an exercise program can significantly allow us to be much, much better at handling anxiety, stress, fear, depression, fatigue, and nervousness, it is important to see a doctor for a checkup and begin one now! The next issue of *Sightlines* will concentrate on exercise as an effective means of stress reduction.

—Stan Abbott □

### CURTAIN CALL

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

The next issue of the newsletter will be September edition. With 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.

So mark your calendars now: the deadline for submission of materials for the September issue is **Saturday, 5 August 1989.**

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

□

### REMINDER

#### New Professional Membership

**Category:** It's still not too late to take advantage of the new Professional Membership category. Give greater support to the Institute and enhance your professional status by upgrading today.

□

### LOOKING FOR SOMEONE?

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

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

□

*Sightlines*

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