

Sightlines

USITT

february 1990

The American Association of Design and Production Professionals in the Performing Arts

VOTE TODAY!

The 1990 USITT Election Ballot is included in this issue of **Sightlines**. Please take a few moments right now to complete your ballot and put it in the mail.

CURTAIN CALL

Due to the fiscal austerity resulting from the recent budget cuts, this issue of **Sightlines** is smaller than normal. Regular columns—including Profile, Centerline, C&S Profiles and Check Points—will resume in the next issue.

Deadline for next issue of Sightlines: 5 February 1990. This next issue will be a combined March/April issue featuring more detailed information about the upcoming Milwaukee Conference.

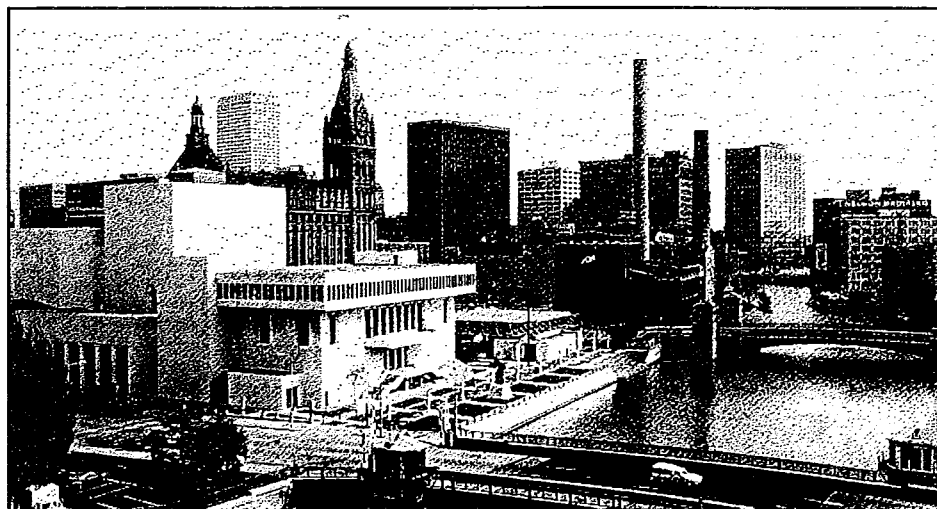


IN THIS ISSUE

News from the National	2
In Memoriam: Geo. Petterson	2
The President's Report	3
Commission News	4
Jobs Available	7
In Memoriam: Lee Watson	8

Milwaukee Conference Update

Encouraging Enlightenment, Entertainment and Evaluation



View of the Milwaukee skyline including the Performing Arts Center and City Hall

Professionals from the world of the performing arts will travel to MECCA in Milwaukee, WI, USA for the Institute's 30th Annual Conference and Stage Expo. Billed as the largest event of its kind, the conference features 75 program sessions sponsored by the 10 commissions of the Institute. Although planning for panel guests continues, several sessions show particular promise.

On Wednesday April 11 "Dyeing" in the Costume Shop will look at health hazards encountered in everyday costuming activities. Fluxions: Event-Triggered MIDI Sound demonstrates the latest technique in creating a performance-generated soundscape.

Thursday, April 12 brings My Title Has a Slash In It sharing concerns and advice for persons holding multiple jobs with one salary. Allison Chitty, internationally known British designer, and Dulcie Gilmore, executive manager of Chicago's Auditorium Theatre are among the panelists responding in a session named Making It in a Man's World. Milwaukee: Home of the Cyc, a session and tour explores the cyclorama/panorama movement with a brief history of German-American painters and two Milwaukee

studios that produced a majority of the work. Costumers will note programs featuring the work of Freddy Wittop: A Heritage Session.

Also on Thursday the Soviet Delegation to the Conference will participate in Stage Design in the Soviet Union, Educational Training in the USSR and Soviet Theatre Under Glasnost, providing first-hand information regarding the impact of recent political changes in Eastern Europe.

Friday the 13th will be the day that Thomas Skelton elaborates on A Personal Approach to Lighting Design. Later that day Peter Foy will emphasize safety in a session on Flying People. Persons exploring career options will be particularly served by Geta Job: Festivals, Theme Parks, Conventions, Industries, etc.

PROFESSIONAL SEMINARS FOR PRE-CONFERENCE PARTICIPANTS—

Two days of intensive workshops will be offered prior to the official opening of the 1990 Conference and Stage Expo. Drawn from a wide range of interests, they include:

On Monday and Tuesday, April 9-10:

Risky Business: Risk Assessment of an En-

NEW USITT V.P.

Leon Brauner has accepted the appointment to fill the remainder of the term as **Vice-President for Commissions**. Brauner is filling the vacancy created by the recent resignation of Jared Saltzman.

REGISTER NOW!

Don't forget to return your registration materials for the upcoming Milwaukee Conference. If you have not yet received your registration packet please call the National Office.

Plan now to attend the 1990 annual USITT Conference and Stage Expo in Milwaukee 11-14 April and help celebrate the 30th Anniversary of USITT!

CORRECTIONS

Due to a database error, the name and address of Sustaining Member Jauchem & Meeh have been listed incorrectly in the **Membership Directory** and recent **Sightlines**. The correct information is:

Jauchem & Meeh, Inc.
43 Bridge Street
Brooklyn, NY 11201.

The C&S Profile for Sustaining Member Kimberly Theatrics in the December **Sightlines** listed an old address. The new address is:

Kimberly Theatrics, Inc.
7C Marlen Drive
Trenton, NJ 08691.

A "geo-political" error was made twice in past few months when it was stated that USITT had members in "...10 of the 11 Canadian Provinces." There are, in fact, 10 provinces and two territories in Canada. USITT members reside in ALL 10 of the provinces and one of the territories [Yukon]. Thanks to Paul Court for straightening this out.

SIGHTLINES

VOLUME XXX NUMBER 2

USITT SIGHTLINES is published monthly by the United States Institute for Theatre Technology, Inc. as a service to its membership from editorial offices at 966 East 1030 North, Orem, UT 84057.

Phone: 801-226-3258
FAX: 801-226-5342

Copyright © 1990 by USITT, Inc.

Editor ■ Eric Fielding
Editor ■ Cecelia Fielding

News From The National

David Diamond, USITT General Manager

Happy 30th Anniversary, USITT!

The National Office of USITT celebrates our 30th year with our move to our new home at 10 West 19th Street, Suite 5A, New York, New York 10011-4206. Our new telephone numbers are: phone: 212-924-9088 and fax: 212-924-9343.

We are located in what is known as the Flatiron District, between 14th and 23rd Streets on and around Fifth Avenue, a couple of blocks below the famous Flatiron Building at 23rd Street and Fifth Avenue. The area is undergoing tremendous changes. Recently many fashion boutiques—including Emporio Armani and Willi Smith—have opened along Fifth Avenue. They have brought with them a slew of restaurants and trendy shops. One notable holdout is the famous discount bookstore, Barnes and Noble. (At least I will know where to look for my staff when they are later returning from lunch.) In the converted loft buildings in the area manufacturing companies have been replaced by advertising agencies, architects and graphic design firms.

You should have received your application forms for the USITT National Conference in Milwaukee. Please return your completed forms as soon as possible to the National Office. With the visits from Soviet designers, the PQ Exhibit, the Lyric Opera Exhibit, the new Design Expo, ses-

sions covering all interest areas and levels of expertise and a wide range of manufacturers on the exhibits floor, you will not want to miss this special event. If you have not received your registration packet or you need additional copies, contact the National Office.

There is still time to apply for the TCG/NEA Stage Designer Fellows Program before the March 1 deadline. For complete eligibility requirements, guidelines and application materials, contact: TCG/NEA Stage Designer Fellows Program, c/o Theatre Communications Group, 355 Lexington Avenue, New York, NY 10017.

International activities will be the focus of the newly created Art Science Technology Network. Activities currently sponsored include The Inter-Society for the Electronic Arts; and The International Symposium for the

Electronic Arts, Holland 1990 and Australia 1992. For information contact The International Society of the Arts, Sciences and Technology (ISAST), 1442A Walnut Street, 75, Berkeley, CA 94709, 415-845-8306.

Thank you to Aithne Bialó-Padin who has been our bookkeeper for the past year. We wish her the best of luck in her new position with the education department of the J. Pierpont Morgan Library and in graduate school. ■



In Memoriam: George Petterson

Cecelia Fielding, Editor

George Petterson, a long-time commercial member of USITT, a Fellow of the Institute and a founding member of the Midwest Section, died December 14 in Chicago following a stroke.

Petterson was president and owner of Art Drapery Studios in Chicago and a designer and technical director at Mundelein College, where he taught stagecraft for 50 years.

Funeral mass was celebrated December 16

and condolences may be sent to Eleanore Petterson, 1319 Bonnie Glen Road, Glenview, IL 60025. "We'll certainly miss George at the annual conferences, and he will be sorely missed in the Midwest Section," said Institute President Richard Devin. ■

The President's Report

Richard Devin, USITT President

Looking toward the new decade, the excitement of a renewed openness between world borders; the hope of broader support for the arts by our audiences, by commercial institutions and governments; and the development of new projects and expanded interests in support of the arts by USITT all give us a great deal of food for thought, hope and planning.

As I write this, I am working in Hong Kong, a city which, in some ways, is a model of community and government backing for its major arts organizations. The Hong Kong Urban Council is the "producer" for three major performing companies, while three additional professional companies receive a substantial part of their support from the city government, all presenting in a total of 17 different public-owned theatre and concert venues throughout the Territory. In addition to the performing artists who are regularly employed by the Urban Council, the government presents a schedule of touring foreign companies and films in both Chinese and English for the enjoyment of its citizens.

Although the performances are not free, the Urban Council is providing substantial support for the artists and company managements to be certain that their work is continually available to the public. As in many US communities, a major problem to be faced here is the relatively small proportion of the total population that actually

takes advantage of the offerings of the performing arts.

We have watched this sort of approach to public support for performing arts in Eastern Europe for decades and thought that it was possible only because it was located in a socialist system. Yet here in Hong Kong we can see it working in a free society where the city recognizes the need. We've seen it work in a few American cities to a very small degree, where a

city government, often through a public bond issue, has built performing venues to house its separately incorporated companies. We've also briefly seen city-run perform-

ing companies presenting music or drama, but this public support seems to disappear when funding is shifted to other community interests.

Many people are holding their collective breaths to see what China will do with this fascinating Territory when it takes control from the British in 1997. Although some aren't waiting around to find out, especially after the events of last June, others are cautiously optimistic and continue to build on the substantial growth of the last few years. Even in China, there is considerable speculation on an unfinished revolution which could lead...who knows where?

Although the Hong Kong arts backing example seems extreme for any US city to emulate, it is a fascinating model for us to look to in nurturing the life of our arts and the lives of our artists. ■

"Hong Kong is a model to look to in nurturing the life of the arts."

Milwaukee Conference Update

▲ Page 1

entertainment Facility—A two-day workshop to learn the process of risk assessment through an actual inspection of the landmark Pabst Theatre. Leaders: Dr. Randall Davidson, David Loftin, David Hale Hand and Jerry Correll.

On Tuesday April 10 only:

What Mother Never Told You About Drawing the Draped Figure—A full-day workshop, working on common and personal figure drawing problems, the anatomy of drapery and the draped figure; drawing the "man in the suit" and featuring a special drawing session with Freddy Wittop. Leaders: Herbert Camburn and Richard Levering.

Lighting the Theatrical Event for Video—At Marquette University's Helfaer Theatre. Video lighting, basic techniques, equipment comparison and use of color correction filters will be covered. After lunch Jim Moody will relight a scene from *A Funny Thing Happened on the Way to the Forum* retaining the integrity of the theatrical

design. Leaders: Cindy Limauro, Jim Moody and Ken Kloth.

Practical Techniques Combating the Effects of Stress—To demonstrate and allow participants to practice practical techniques of relaxation, exercise, diet and attitudes to combat the effects of stress. Leader: Stanley Abbott.

Management Skills Workshop—Identifying your own behavioral style while gaining insight into the attitudes and behavior of co-workers and associates; included are approaches to hiring, firing, conducting performance appraisals, reducing conflicts while managing time and staff. Leaders: Dr. Larry Christiansen and William Flynn.

Additional information on all preconference events covering specific questions regarding times and fees is included in the registration materials sent to Institute members or may be obtained by contacting the 1990 Conference Office at 414-229-4770. ■

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.
Lights Sync, Inc.
Malabar, Ltd.
Osram Corporation
Precision Controls, Inc.
Rosco Laboratories, Inc.
Sacramento Theatrical Lighting, Ltd.
Samuel H. Scripps
Sapsis Rigging, Inc.
StageRight Corporation, Inc.
Strand Electro Controls
Strand Lighting
Syracuse Scenery & Stage Lighting Co., Inc.
Teatronics, Inc.
Theatrical Dealers Association
Wenger Corporation

APPRECIATION

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!

C&S MEMBER NEWS

Production Arts Lighting was recently named as lighting equipment vendor for the new Mirage Hotel in Las Vegas. Production Arts will supply dimming and control equipment for three major site locations, interfacing with a number of other complex gas, steam and hydraulic effects systems.

SUSTAINING MEMBERS

Adirondack Scenic
Adirondack Scenic, Inc./JCH
Alberta Stage Lighting, Ltd.
Peter Albrecht Corporation
American Seating
Artec Consultants, Inc.
Artifex Corporation
Artsoft, Inc.
Automatic Devices Company
AVAB America, Inc.
B.N. Productions
Backstage, Inc.
Baer Fabrics
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-Com Intercom Systems
Columbine Fabricators
Desco Theatrical Equipment, Inc.
Desisti Lighting Equipment
DesignLab Chicago
Digitrol, Inc.
Dove Systems
East Coast Theatre Supply
Electronic Theatre Controls, Inc.
Entertainment Technology, Inc.
Events Production Group, Inc.
Feller Precision, Inc.
FM Productions
Foy Invention Enterprises, Inc.
Gagnon Laforest, Inc.
GE Lighting
Grand Stage Lighting
GTE/Sylvania, Inc.
A. Haussmann International USA, Inc.
H & H Specialties
Hoffend and Sons, Inc.

Page 5 ▼

Costume Symposium 1990

Holly Cole, Vice-Commissioner for Costume Symposium

Take a bite out of the Big Apple and come to the USITT Costume Symposium in New York City July 26-28. The symposium will concentrate on designing and working in New York: its resources, methods and techniques. We'll see craft demonstrations by Muppets latex masters and soft sculpture artists, Broadway milliners and costume painters. We'll explore designing for film, opera, theatre and other design alternatives with Carrie Robbins, Jane Greenwood, Ruth Morley, Annie Hould-Ward, Andrew Marley, Fred Voepel and Jeff Kurland to name a few. We'll discuss training designers, shop managers and technicians with the best of New York's theatre artists and we'll talk about getting started in New York.

You'll get a backstage look at the costumes for *Phantom of the Opera* and have a chance to see the Metropolitan Museum costume collection, the Fashion Institute of Technology costume collec-

tion, a Broadway costume studio, a Broadway craft studio and the garment district. Jane Greenwood will conduct a master class on designing in New York and using New York resources. To round up the event, you'll have a choice of three different New York shows to see.

"Come to the USITT Costume Symposium in New York City July 26-28."

For \$125 plus the price of a theatre ticket you can join the symposium. The event will be based at New York University and participants will have the option to stay in NYU housing for \$30 a night. College credit can be arranged through Ohio University. Additional information on the symposium will be advertised at the USITT Convention in Milwaukee and through a mailing to the USITT membership in mid-April.

For additional information now, contact Holly Cole at 614-593-4806; 104 Kantner Hall, Theater Department, Ohio University, Athens, OH 45701. ■

Costume Commission

Judith Tucker-Snyder, Vice-Commissioner for Planning

What an exciting conference the Costume Commission has planned for you! We received many wonderful proposals and have finally narrowed it down to the following:

- Communication with the Non-Visual Director,
- Achieving Fit: How, When and Where;
- Diet for the Theatre Technician;
- Freddie Wittop: A Heritage Session—a very exciting event in which Mr. Wittop will recount his career as a Tony Award-winning costume designer of more than 35 Broadway productions, including *Hello, Dolly!* [see the Winter 1989 issue of TD&T. —Ed.];
- History and Construction of Ruffs and Use on Stage;
- Masks and Accessories from Makeup Techniques;
- Life in a Theme Park Costume Shop;
- Tax Laws and the Theatre Artist; and
- Portfolio Review (a special all-day event coordinated by Anne Thaxter Watson during which six academic costume designers will have their portfolios reviewed by professional designers).

These are just the events that the Costume Commission is sponsoring. Joint events include:

- "Dyeing" in the Costume Shop (a three-hour event scheduled in the brand new costume shop at the Milwaukee Repertory Theatre);
- Selecting Color: Pigment and Light;

- Collaboration in Design;
- Preparing for the USA Exam; and
- Stage Props: Whose Job Is It, Anyway?

Even though other commissions are sponsoring the following events, they look very interesting for Costume Commission members:

- Women in Theatre with Children; and
- You Can Control Stress.

Don't forget the Costume Commission meetings are also included and this year we are going to have a special segment of the second meeting entitled "Best Tricks." If you feel you have discovered something wonderful and it will only take five minutes or so to demonstrate or talk about, please submit your idea in writing to Kevin Seligman, Department of Theatre Arts, Northern Illinois University, DeKalb, IL 60115 before 15 February 1990. He will pick the best or most interesting ten, and they will be presented.

We have a very exciting preconference event entitled "Drawing the Draped Figure" conducted by Herb Camburn and Richard Levering, including a special night session with Freddie Wittop. This all-day and into-the-evening event is going to take place on Tuesday, 10 April 1990. For a \$50 fee, participants will be given all necessary art supplies and a copy of Herb's *Drapery and Figure Drawing Manual*. Sign up for this one early, as space is limited and I know it will be a sell-out.

So much to see and do in so little time, but we feel we have planned an exciting conference and hope to see you all there. ■

1990 USITT ELECTION

EXECUTIVE OFFICERS



NORMAND BOUCHARD is the Production Manager for University Theatre Services at the University of Calgary and the former Production Stage Manager for Theatre Calgary, the largest regional theatre in Calgary. A past Chair of the Alberta Section, he has been active with the Alberta Section Board for the past 5 years and served as Programming Chair for the 1989 USITT National Conference in Calgary.



RICHARD DURST is the current Acting Vice-President for Conferences for USITT after serving one year as Vice-President for Relations, and has been a Board member for four years. He has served USITT as Chair of the Juried Section for Design Expo (twice); as Chair of the 1987 National Conference in Minneapolis; as Mid Country Liaison (twice); as a founding member and the first Chair of the Northern Boundary Section; and as Membership Chair for NBS. After six years as Chairman of the Theatre Department, Dick was appointed in July as Dean of the School of Fine Arts at the University of Minnesota, Duluth.

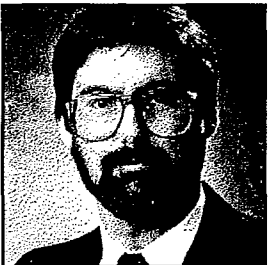


CHRISTINE KAISER President of Syracuse Scenery & Lighting Stage Co., Inc. since 1984. Vice President of SSSL 1978-84. Treasurer of USITT 1988-. USITT Board of Directors 1986-88. Active member, USITT Finance Committee. Founding member, Chair, Upstate New York Section 1980-86.

DIRECTORS - AT - LARGE



ELBIN CLEVELAND Associate Professor, University of South Carolina. Designed scenery, lights and technical directed over 210 productions for academic and professional theatres. President: South Carolina Theatre Association. Commissioner-Southeast Section: New Products and Materials; Visual Archives. Host-SE Section: 1989 Master Classes. USITT Vice Commissioner: Education (Chair: Model Curricula Project). Vice Chair: Publications Committee. Member: Education, Scene Design, Technical Production Commissions; Exit Standards and Portfolio Review Committees. Also active with S.C. Alliance for Arts Education, Celebration of the Arts, State Department of Education, Arts in Basic Curriculum, and the American College Theatre Festival.



DELBERT HALL is the Designer/Technical Director at East Tennessee State University. As an active member of the Southeastern Regional Section, he has served as its Chair, Vice-Chair and Secretary, in addition to serving as Chair of several of the section's commissions. As an officer in USITT-SE, he helped organize the section's juried design exhibition, expand its newsletter, improve the quality of programming at its master classes and increase membership. He has served as a member of the USITT Nominations Committee in 1987 and as a member of the Advisory Council of the Southeastern Theatre Conference from 1986 to 1988.



KENNETH HEWITT Manager of Theatre Services at the University of Calgary, Canada. Chairman of the USITT 1989 Annual Conference and Stage Expo in Calgary. Current Director-at-Large on the Board of Directors, previous Commissioner of Theatre and Production Management Commission. Past Chairman and charter member of the Alberta Section, USITT. BFA (drama) and MBA from the University of Calgary.



LARRY HILL 20-year member of USITT; three terms on Board of Northern Boundary Section; served as Programming Chair of the 1987 Minneapolis National USITT Conference; served two terms as Secretary-Treasurer of Mid-America Theatre Conference 1984-88; 15 years TD/Designer at University of North Dakota; currently Head of Speech and Theatre Arts Department, Western Carolina University in North Carolina; now serving on the National Finance Committee of USITT.



ELYNMARIE KAZLE Currently associate producer/resident stage manager of Santa Monica Playhouse and stage manager of Taper II Festival. MFA—Ohio U.; BFA—U. of Minnesota—Duluth. In LA: SM—*Bent, No Place Like Home*; SM/LD—*Time Flies When You're Alive* (including Pasadena Playhouse and Mark Taper); assistant to costume designer Madeline Graneto (TV/Movies). Elsewhere: SM—Brooklyn Academy of Music, Chanhassen Dinner Theatre, Old Globe, San Diego Opera, Opera Columbus; assistant PM and SM—Great Lakes Shakespeare; PSM—PCPA TheatreFest; apprentice to light designer Tom Skelton. Member of USITT since 1978; member Production Management Committee—four years; past member No. Boundary Section; interested in reorganizing (with current chair) So. California Section; USITT liaison to Stage Managers Assoc.; hopes to increase stage management and "freelance professional" involvement in the Institute.



JOHN LOTTES Following undergraduate degrees in Liberal Arts (AA) and Industrial Design (BFA), was awarded MFA and completed coursework for doctoral degree in Communications. Awarded an Honorary Doctorate for leadership in and service to the arts. Owned and operated own design company in Minneapolis; taught college level courses in design and chaired the Industrial Design Department, Minneapolis College of Art and Design. Served as Academic Dean at two colleges of art and design; Vice President for Planning and Development for a major American museum; and President of a College of Art and Design for 10 years. Trustee and CEO of Minneapolis Society of Fine Arts (College, Museum, Minneapolis' Children's Theatre) for three years. Currently CEO of independent non-profit arts center and school—Oregon School of Arts and Crafts. Served USITT as a Director and member of the Planning Task Force since 1988.



JACK SCHMIDT is currently Product Manager/Spotlight Division for Strong International in Omaha, NE. A member of IATSE Local 42 since 1978, Schmidt holds a Master of Arts in Technical Production/Design from the University of Northern Colorado (1970). After graduation, he became Technical Director of the Omaha Community Playhouse for five years before becoming a free lance designer/technical director, working in concert touring, theatre, dance, television and pageants in the Midwest. Prior to joining Strong's sales staff in 1985, Schmidt was technical director for Opera/Omaha for 3 years and designer/production manager for Omaha Ballet for 10 years, during which time he also did freelance dance lighting designs for production in Louisiana, Michigan, and Indiana.



SAMUEL SCRIPPS is a New York-based theatrical producer, scenic and lighting designer. He is a Contributing Member of USITT where his contributions have included his long-term work as a member of the Steering Committee of the International Liaison Committee (US Center of OISTAT). He has also served as a member of the Steering Committee for USITT's prize-winning 1987 Prague Quadrennial Exhibit. In the field of philanthropy, he provides the Scripps Award for Dance Presentation which is considered to be the most prestigious annual award given in the dance field in the United States. In recent years he has provided an annual grant to USITT to enlarge the Institute's international image and promote exchanges between the USITT and our counterpart centers abroad. He is a Director of AVAB America, Inc., itself a Sustaining Member of the Institute.



RAYNETTE HALVORSEN SMITH A member of USITT for 13 years, my interests include increasing the visibility and participation of women in the Institute. This spring I received the Institute's Herbert D. Gregg Award for my article "Where are the American Women Scene Designers?" published in *TD&T*. Currently, I am involved in a survey project sponsored by the Technical Production Commission and the Scene Design Commission to pinpoint problems of gender bias in the industry. As incoming Chair of the Design and Technology Forum of the ATHE, I am in a position to act as an important link between these organizations which have much to share. I received my MFA in Scene Design from Carnegie-Mellon University, am a member of USA Local 350 and teach Scene Design at the University of California-Riverside.



ANNE THAXTER WATSON is a freelance costume designer and educator based in Seattle, WA. As an active member of USITT for the last five years, she has led several sessions at the National Conferences, was the National Gallery Exhibit Coordinator for two years, and is currently Chair of the Costume Commission Portfolio Review Project. In addition, she is a member of the National USITT Membership Committee, of the Education Commission's Committee on Portfolio Review and was a co-organizer of the Costume Symposium held in Seattle in 1987.

OFFICIAL USITT BALLOT—1990

In accordance with the By-Laws, the following slate of candidates has been prepared by the Nominating Committee for terms of office beginning 1 July 1990. All candidates have consented to serve and short biographical sketches have been provided by each candidate. Please indicate your choices with an "X" in the space provided.

After voting, carefully follow the instructions for returning your ballot that appear on the reverse side of this sheet.

ALL BALLOTS MUST BE RECEIVED NO LATER THAN MARCH 1, 1990.

SLATE OF CANDIDATES

VICE-PRESIDENT FOR RELATIONS [2-year term] *VOTE FOR ONE*

☐ Normand Bouchard

VICE-PRESIDENT FOR CONFERENCES [2-year term] *VOTE FOR ONE*

☐ Richard Durst

TREASURER [2-year term] *VOTE FOR ONE*

☐ Christine Kaiser

DIRECTOR-AT-LARGE [3-year term] *VOTE FOR [7] SEVEN*

☐ Raynette Halvorsen Smith

☐ Jack Schmidt

☐ Elbin Cleveland

☐ Samuel Scripps

☐ Larry Hill

☐ Elynmarie Kazle

☐ Anne Thaxter Watson

☐ Delbert Hall

☐ John Lottes

☐ Kenneth Hewitt

MAILING INSTRUCTIONS

PLEASE SIGN your name on the top line of the return address portion below where indicated. **PRINT** your name and your return address (the one you use to receive USITT publications) on the lines below your name. This will enable the tellers to verify your membership. The portion of the ballot identifying you will then be removed/marked out by the tellers before the ballots are opened and counted. Fold the ballot on the line with address side out, seal with a piece of scotch tape (preferred) or a single staple, affix a stamp, and mail before the deadline.

MEMBERS FROM COUNTRIES OTHER THAN THE U.S., PLEASE NOTE: The U.S. Postal Service requires that mail from other countries be in a sealed envelope. After signing and printing your name and return address on the ballot, please place it in an envelope, use the address below, with sufficient postage to reach us.

THANK YOU FOR YOUR ACTIVE PARTICIPATION IN THIS ELECTION.

USITT BY-LAWS

For those of you with an interest in By-Law procedures who've noticed that the ballots are not going to the National Office, please be aware that the following By-Law change was approved by the Board of Directors December 3, 1989:

Section 2. Slate. Paragraph 7. First sentence changed to read as follows: "Ballots shall be sent to members at least sixty (60) days before the Annual Meeting and shall be returned to the location designated on the ballot not later than thirty (30) days prior to the date of the Annual Meeting."

(Signature) _____

(Print name) _____

Please
Affix
First
Class

USITT TELLERS COMMITTEE
4544 18th AVENUE SOUTH
MINNEAPOLIS, MN 55407

Education Commission

Deborah Bell & Jack Carr, Co-Commissioners

As part of the 1990 Conference, the Education Commission has planned a session tentatively titled "What is the Role of the Community College?" an exchange of ideas between two-year and four-year training programs. The goal is to open communication among program representatives, and to identify and explore specific areas of concern. This will not be a panel discussion, but a loosely organized open forum. Numbers of participants may have to be limited, so if you represent a two-year program, or a four-year school with an opinion about the transfer students that are coming to you, please contact the session moderator for more information:

Michael E. Boyle
Theatre/Dance Department
Nassau Community College
Garden City, NY, 11530.

—Michael E. Boyle

.....

Have You Ever Wondered Who...

...originated the standard drafting symbols now appearing in virtually all modern textbooks dealing with stage craft and lighting? The answer is WE, the members of USITT. More than a dozen years ago, a number of dedicated people within the Institute formed a group called the Graphic Standards Board whose purpose was to try to derive a set of recommended drafting practices for the theatre.

Basing their findings on work that extended back to at least the mid-Seventies and after having conducted several surveys and open panel discussions, the Graphic Standards Board recommended a set of standard symbols and usages which were ultimately accepted by the Board of the Institute. The Scenic Graphic Standards were published in 1982 and the Lighting Graphic Standards appeared in 1985.

I think all of us who were in any way involved in the preparation of the original Standards have been heartened by the degree of acceptance which they have apparently been accorded. Nonetheless, during the 1989 Convention at Calgary, it appeared that a number of individuals felt that the passage of time since the original publication warranted a review of these recommendations.

Basically, their rationale was two-fold: first, now that we've all had a chance to work with the Standards, it is possible, if not likely, that there are some defects or omissions which need to be corrected. And second, the rapid advances in theatre technology itself might likewise suggest the need for modification of the recommenda-

tions.

With these realizations in mind, Patrick Gill (lighting) and I (scenery), acting under the auspices of the Education Commission, were asked to reactivate the Graphic Standards Board in order to undertake this review. I'm particularly pleased to report that several people have agreed to serve on the Board: Greg Bell, James Brewzynski, Dawn Chang (advisory), Michael Gillette, Niel Jampolis, Ming Cho Lee, Michael Reese, Rob Shakespeare, John Tissot and Stephen Zapytowski.

Although we're still in the early stages, a number of possible additions and modifications have surfaced. Most conform to what we believe to be current accepted practice. However, being human, we may be off the mark in some aspect or other. That's where **You** come in. We need input.

Starting with a panel presentation at the 1990 Milwaukee Conference, we will promulgate some tentative modifications of the Standards. At that time, we would earnestly solicit comment from you, the members of the profession. Where we go from there depends on the response which we receive. Almost certainly additional modifications

will be required and by one means or another we will be certain to give everyone ample opportunity to have his or her say.

Obviously, for this to work we must have input from as broad a cross section of our profession as possible. To quote the old wartime poster, "This

Means You!" Please give the Graphic Standards some thought over the next couple of months and come to Milwaukee ready to contribute ideas. If you find that it will not be possible for you to attend the Milwaukee session, or have pre-convention comments you'd like to make regarding the Standards, please feel free to contact either Patrick or me directly:

Patrick Gill (Lighting Drafting Standards)

Cornell University
Center for the Performing Arts
430 College Avenue
Ithaca, NY 14805

607-254-2716;

Callboard: Gill; CompuServe: 71600,15

or,

Frank Silberstein (Scenic Drafting Standards)
Department of Theatre and Drama
Theatre Building
Indiana University
Bloomington, IN 47405

812-332-2697 (home—answering machine most of the time, but I'll get back to you).

—Frank Silberstein ■

SUSTAINING MEMBERS

Hollywood Lights, Inc.

Holzmueller Productions

Hudson Scenic Studios, Inc.

Irwin Seating Company

JCN

Jachem & Meeh, Inc.

Joel Theatrical Rigging, Ltd.

Joeln Technics (Korea), Inc.

Kimberly Theatrics

Kryolan Corporation

L.S.C. Electronics Pty., Ltd.

Lehigh Electric Products Co.

Leprecon/CAE, Inc.

Light Beams, NV

Lighting & Electronics, Inc.

Lighting Associates Templates

Lighting Dimensions Magazine

Lighting Methods, Inc.

Limelight Productions, Inc.

Lite-Trol Service Co., Inc.

Little Stage Lighting

Luxout Products, Inc.

Lycian Stage Lighting, Inc.

The Magnum Companies

Mainstage Theatrical Supply, Inc.

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

A. E. Mitchell & Company, Inc.

Musson Theatrical, Inc.

Mutual Hardware

L.E. Nelson Sales Corp./Thorn EMI

Norcostco, Inc.

NSI Corporation

Ben Nye Cosmetics

Olesen Company

Pantechinon

Phoebus Manufacturing

Pook Diemont & Ohl, Inc.

Product Sales Associates

Production Arts Lighting

Quality Stage Drapery

Richmond Sound Design, Ltd.

Rigging Innovators

Risk International, Inc.

Rose Brand Textile Fabrics

SUSTAINING MEMBERS

San Diego Stage & Lighting Supply
 Sanders Lighting Templates
 SBH Micronix Corp.
 Secoa
 Select Ticketing
 Shopworks Incorporated
 SICO, Inc.
 Stage Equipment & Lighting
 SLD Lighting
 Stagecraft Industries, Inc.
 Stageworks Production Supply, Inc.
 Strong International Electric Corp.
 Sunn Stage Lighting
 Systems Design Associates
 TEI Electronics
 Tech Direct
 Technolight
 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.
 Tobins Lake Studio
 Tomcat USA, Inc.
 Touch Technologies, Inc.
 Union Connector Co., Inc.
 United Stage Equipment, Inc.
 Unnatural Resources, Inc.
 Veam
 Vincent Lighting Systems
 Jim Weber Lighting Service, Inc.
 I. Weiss & Sons, Inc.
 S. Wolf's Sons

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: 212-924-9088
 FAX: 212-924-9343

PQ'91 Student Exhibition

Ron Naverson & Carolyn Lancet, Committee Co-Chairs

The 1991 US entry in the international Prague Quadrennial will include a student exhibit. The PQ Student Exhibition Committee is currently trying to identify which programs in which schools can support students whose scenic or costume designs might be included in the exhibit.

In order to help you decide whether your institution and its students might participate, we offer the following guidelines:

1. Students whom you recommend to enter will be asked to submit slides of their work by 1 June 1990. Selection of entries will be completed by 1 September 1990.

2. If a student from your program is chosen, it is assumed that your institution will support the student's mounting his or her work to exhibition standards. The mounted designs must be sent to the Exhibition Committee by 1 November 1990.

3. It will also be expected that your institution will help to cover that student's travel expenses to Prague in June 1991. (USITT is pursuing funding to provide additional help with these expenses, but nothing is definite at this time.)

4. We will also be soliciting information about

your program and school to include in the exhibit. (The international design community is very interested in the way designers are trained in the US.)

The PQ'91 Student Exhibition Committee will be looking for approximately 15 students whose work will be sent to Prague. The more choices we have, the better our chances of finding the very best to represent us in 1991. (We are indebted to the USITT National Office and ATHE for securing mailing lists for us to use in our search.) If, after reading his material, you feel that your program has student design talent and institutional support, please contact:

Ron Naverson
 Department of Theatre
 Southern Illinois University
 Carbondale, IL 62901;
 or
 Carolyn Lancet
 Drama Department
 University of Texas at Austin
 Austin, TX 78712

Please give this project serious thought, and respond as soon as possible. ■

Sound Design Commission

John L. Bracewell, Commissioner

The Milwaukee conference is only a couple of months away now. I had hoped I'd be able to tell you this month the name of a major sound artist who would speak about his work in professional sound design. Unfortunately, the demands of professional life make scheduling difficult; the person I'm currently trying to line up for the program has to resolve scheduling problems that, unless removed, would make an appearance at the conference impossible. I'll let you know as soon as the dust settles.

Well, the column on console design drew a response! Thanks to Ben Emerson of Lafayette College in Easton, PA. Ben's concerns are for ability to route outputs flexibly. He regards matrices as too cumbersome, and suggests that consoles for theatre sound should provide a large number of submastered outputs (he suggests eight as a reasonable number) to facilitate control over sound placement. Ben would like for all sends to be switchable, both pre/post fade and on/off. He likes ballistic VU meters, switchable inputs (to avoid problems with internal phantom power supplies), and a cue buss.

One thing about Ben's response interests me: the implied console format. Submasters and sends are characteristic of mixers (i.e., multiple inputs which can be routed along mixing busses to a few outputs.) That leads me to consider that perhaps the time has come to ask another pertinent question: how many theatre sound people—either

technicians or designers—have considered what control console format is ideal for their usual operating environment, or perhaps if more than one console might be necessary in some situations? Ben Emerson, obviously, does not use a distribution console. I'd be interested to know if that's by choice or necessity. I'd also be very interested to know what other sound people feel about this particular issue.

Readers who have access to Callboard will have seen the full text of Ben Emerson's letter by the time this column appears, since I am using it as a way to open this discussion online. If I receive further letters of response, I'll post them on Callboard and summarize as many as possible in this column, also. Since I'm writing this in early January, I will probably have some indication, by the time this *Sightlines* column appears of the kind of interest the topic will draw from the people on Callboard. I'll keep you posted. I also call attention to Charlie Richmond's invitation (on Callboard) for participation in a discussion of MIDI and theatre control systems. Charlie is encouraging those interested to get involved, both on Callboard and on the MMA Forum of the PAN network. Contact Charlie for information.

Contact: John Bracewell, Dept. of Theatre Arts, Ithaca College, Ithaca, NY 14850; W: 607-274-3929, H: 607-272-8128; Callboard ID: JLBacewell; Compuserve: 73737,1003; BITNET: BRACEWEL@ITHACA. ■

CHICAGO SCENIC**PAINT CHARGE**

Large Midwest scene shop seeks paint charge.

Qualifications: Must have three to five years experience in regional theatre/commercial scene shop; working knowledge of scenic art, exhibit finishes, and faux finishes; and good organizational skills.

Send: Resume to:

John Baker
Chicago Scenic Studios
1711 W. Fullerton
Chicago, IL 60614

CHICAGO SCENIC**CARPENTRY SHOP FOREMAN**

Large, fast-growing, competitive Midwest scene shop is looking for carpentry foreman.

Qualifications: Ideal candidate will have three to five years in regional theatre/commercial scene shop, good people skills. College degree a plus.

Send: Resume, letter of introduction, and salary history to:

John Baker
Chicago Scenic Studios
1711 W. Fullerton
Chicago, IL 60614

INFORMATION WANTED**TECHNICAL INFORMATION WANTED**

I am currently researching (not for publication) how technical design decisions are made by production personnel for non-commercial, site-built electric and human-powered stage machinery: turntables, wagons, etc. If you receive a questionnaire, I would sincerely appreciate your response.

I am also interested in contacting technical directors or others that (a) make such systems regularly enough to have developed preferences in techniques or components, or (b) have worked out a problem from theoretical to implementation, and compared their actual results with the anticipated. I'm sure many of you are expert by experience, so if you can help, or are willing to answer a questionnaire, please contact me:

Michael E. Boyle, TD
Theatre/Dance
Nassau Community College
Garden City, NY 11530.

CONCORDIA**DESIGN TEACHER**

Pending administrative approval, we are seeking a tenure-track and/or limited term (one-year leave replacement) appointment in design for the theatre to teach 12-18 credits per year in design and realization courses, including design or supervision of student designers on department productions. University encourages tenure-track faculty to maintain professional careers by allowing outside contracts consistent with university duties. Tenure-track faculty also fill administrative duties in the design area.

Qualifications: MBA in design or equivalent; competence in all areas of design with possible emphasis in costume and/or scenery design and execution. University teaching and professional design experience desired. Working knowledge of French preferred, but language of instruction is English. In accordance with Canadian immigration regulations, this notice is directed to Canadian citizens and permanent residents.

Rank and salary: Negotiable.

Starting date: 1 July 1990 (tenure-track date); 15 August 1990 (duties begin).

Application deadline: 1 March 1990 (or until position is filled).

Submit: Letter of application, resume, three current references (including names, addresses and telephone numbers), and up to 20 slides of theatre work. Please to not send portfolios unless requested. Address applications to:

Search Committee, Design for Theatre
Dept of Theatre, Concordia University
7141 Sherbrooke St. W
Montreal, Quebec, CANADA H4B 1R6

OPTEC**LIGHTING SALES**

OPTEC, a fast-growing entertainment lighting company seeks a high-caliber, self-starting individual for its sales department.

Qualifications: The successful candidate should have a degree in technical theatre or allied fields and be able to present evidence of at least four years of experience and professional competence in lighting installations and design and entertainment production.

Salary: Excellent salary and benefits as well as a great opportunity to advance for the right person.

Send: Resume to:

OPTEC, Attn: Mr. I Simchi
111 South State Street
Hackensack, NJ 07601

INDIANA STATE**ASSISTANT PROFESSOR OF THEATRE, COSTUMING EMPHASIS**

Teach costuming and related courses. Design or supervise student designs for all university theatre productions. Supervise costume shop. Participate in Introduction to Theatre course.

Qualifications: MFA, with emphasis in costuming. Candidates must have a demonstrated commitment to excellence in teaching and scholarship/creativity. Professional experience desirable. MA with significant professional experience acceptable.

Salary: Competitive.

Starting date: Fall 1990.

Application deadline: Applications received after 23 February 1990 may not be assured full consideration.

Submit: Letter, resume and at least three letters of reference to;

Gary Stewart
Department of Theatre
Indiana State University
Terre Haute, IN 47809

AA/EEO

WICHITA STATE**TECHNICAL THEATRE SPECIALIST**

The Wichita State University seeks a theatre technician to assist in the maintenance of three university performance facilities—a 425-seat organ recital hall, a 550-seat modified thrust theatre/concert hall, and an 840-seat proscenium theatre.

Qualifications: Experience in all areas of technical theatre management, including rigging, lighting, and sound, plus stage management is required. BFA or MA in technical theatre/scene design required; MFA in technical theatre or scenic design is preferred. Twelve-month appointment.

Salary: Competitive.

Application deadline: 16 February 1990 or the 16th of each month thereafter until the position is filled.

Starting date: As soon as possible.

Submit: Resume and three letters of reference to:

College of Fine Arts
Specialist Search
Box 151
The Wichita State University
Wichita, KS 67208

AA/EEO

In Memoriam: Leland H. Watson

Cecelia Fielding, Editor

Leland H. "Lee" Watson, 63, professor, lighting designer and former president of the United States Institute for Theatre Technology, died peacefully in his sleep on Saturday, 9 December 1989 at his home in Lafayette, IN. He had been suffering from leukemia for several years.

He had recently returned from the USITT Winter Board retreat in Milwaukee, where he chaired the Awards Committee.

A long-time Institute member and supporter, Watson served as president from 1980-82, received the Institute's Founder's Award in 1983, and was an Institute Fellow. His support and encouragement was felt by nearly all the current Institute leadership, and his intelligent, incisive presence will be greatly missed.

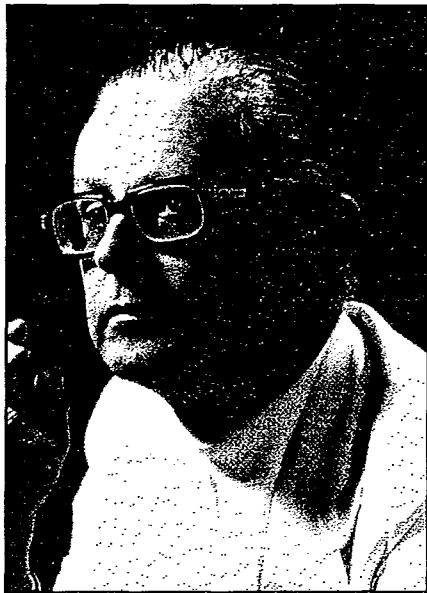
His list of lighting design credits is long and impressive. A past vice-president and board member of United Scenic Artists Local 829, he was a major lighting designer for Seattle's 1962 World's Fair; worked with CBS-TV and other television stations for 12 years; and designed lighting for 40 Broadway productions, including the world premieres of *The Diary of Anne Frank* and Arthur Miller's *A View from the Bridge*. His lighting design credits list more than 400 productions, including Off-Broadway, regional theatre, industrial shows and operas. He

received an Obie Award in 1960.

At the time of his death, he was serving on the Board of Directors of the International Association of Lighting Designers; his other professional affiliations included the Associated Designers of Canada, Canadian Society of TV Lighting Directors, the British Association of Lighting Designers, the American Illuminating Engineering Society, the Society of Motion Picture and Television Engineers, the American Society of Lighting Directors and the Theatre Library Association.

He was a well-known critic of Broadway lighting design, first with his 12-year stint with *Lighting Dimensions* and more recently with *Lighting Design + Application*. With Joel E. Rubin, he co-authored the text *Theatrical Lighting Practice*. Ironically, at the time of his death he had just finished writing and editing a major work, *A Handbook of Lighting Design*, to be published by McGraw-Hill in March 1990.

Watson joined the Purdue University Arts and Theatre faculty in 1975, and became a full professor in 1981. A disabled Army veteran, he served in the Battle of the Bulge during World War II. He is survived by his parents, Dallas and Hazel Watson of Charleston, IL, where funeral and burial services were conducted on 11 December 1989. ■



NORTHWESTERN

DESIGN TEACHER

The Department of Theatre at Northwestern University is seeking applicants for a tenure-track position beginning Fall 1990.

Qualifications: Applicants should have an MFA or its equivalent and should have considerable expertise in designer training. The position includes teaching at the graduate and undergraduate level in scene design, graphics and scene painting. Applicants with a strong background in scenic design and scene painting with demonstrated expertise in costume or lighting design will be of particular interest to us. The philosophy of the Department of Theatre is the study of design through the analysis and interpretation of dramatic text. The position includes designing within the production program and supervision of some design students.

Rank and salary: Open, depending on qualifications and experience.

Applications should be received no later than 1 March 1990, although the search will remain open until the position is filled.

Submit: Please do not submit design portfolios. Send vita, letter of application, 10-20 representative slides and three letters of recommendation to:

Prof. Joseph Roach,
Search Committee Chair
Department of Theatre
Northwestern University
1979 Sheridan Road
Evanston, IL 60208

Northwestern University is an AA/EEO educator and employer.

Hiring is contingent upon ability to work in the United States.

Sightlines

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

10 West 19th Street, Suite 5A, New York, NY 10011

BROADWAY PRESS
ATT: DAVID RODGER
120 DUANE STREET
SUITE #407
NEW YORK, NY 10007

Non-Profit Org.
U.S. POSTAGE
PAID
TUCSON, ARIZONA
PERMIT NO. 2042