

USITT Sightlines

march/april 1990

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

REGISTER TODAY!

Return your registration for the Milwaukee Conference today. If you have not yet received your registration packet, please call the National Office at 212-924-9088. Register by 16 March and save \$35!

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!

NATIONAL OFFICE

The new home of the USITT National Office is:

10 West 19th Street, Suite 5A
New York, NY 10011-4206
Phone: 212-924-9088
FAX: 212-924-9343



IN THIS ISSUE

News from the National	2
The President's Report	2
Profile: Patricia MacKay	7
Centerline: CallBoard	8
Classified Ads	14
Check Points	16

Milwaukee Awaits USITT & You!

1990 USITT Conference & Stage Expo



Photo: Eric Oxendorf

The restored Pabst Theatre, a part of the Milwaukee Theatre District

Here is the latest Milwaukee Conference Update:

SARA O'CONNOR TO DELIVER 1990 CONFERENCE KEYNOTE ADDRESS

Sara O'Connor, managing director of the Milwaukee Repertory Theater, will open the 1990 USITT Conference and Stage Expo with a keynote address scheduled for 11 am April 11 in the Grand Ballroom of MECCA. Nationally recognized for her work in theater, she has been a member of the Board of Directors of the Theatre Communications Group (TCG) and served as its President from 1980-82. In 1988 she was awarded the Zeisler Award by TCG.

A respected administrator, she has been a key component in the growth and the exemplary fiscal stability of the Milwaukee Repertory Theater. The recently completed Milwaukee Center

Project that houses the new home of MRT is a model for effective collaboration between the public, private and non-profit sectors.

MRT is also recognized for new ideas and programming that sets it at the forefront of America's regional theatre movement. Acknowledgment of her leadership capabilities resulted in O'Connor's serving on the Large Theatres Grants Panel and Theatre Policy Panel of the National Endowment for the Arts. In addition, she is a long-time member of the League of Resident Theatres (LORT) having served as its president from 1984-1987.

During her tenure at MRT she has been instrumental in forging international ties with people and theatres in England, Mexico, Chile, France and Japan. Her work in translating seven French plays has provided new material for MRT and other US theatre companies. Ties to Japan have

ANNUAL MEETING

In accordance with the By-Laws of the Institute, Secretary Jean Montgomery wishes to announce that the 1990 annual USITT Membership Meeting will be held in Milwaukee, WI on Saturday, 14 April 1990 at 9:30am.

EMPLOYMENT SERVICE

Employers and job-hunters should refer to the insert in the center of this issue of *Sightlines* which provides detailed information and a registration form for the employment service, THEatre Conference Employment SERVICE, which will be available during the Milwaukee Conference in April.

If you have questions or need further information, contact:

THEatre SERVICE
PO Box 15282
Evansville, IN 47716
812-474-0549

CORRECTION

In the January 1990 issue of *Sightlines*, the "Pacific Northwest" Section of USITT was mistakenly referred to as "Inland Northwest."

CURTAIN CALL

**Deadline for next issue of *Sightlines*:
23 April 1990.**

This next issue of *Sightlines* will be a combined May/June issue featuring reports and other information from the Milwaukee Conference.

Those wishing to publish materials about the Conference will have a week after leaving Milwaukee to get their information submitted.

SIGHTLINES

VOLUME XXX NUMBER 3/4

USITT SIGHTLINES [ISSN xxxx-xxxx] 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

Conference registrations are pouring in! We are looking forward to one of the biggest and best conferences yet. Don't forget that pre-registration rates end on March 16. Shortly after we receive your registration form, we will send you a confirmation. Your badge and packet will be waiting for you in Milwaukee. We are pleased to announce that Sara O'Connor, managing director of the Milwaukee Rep, will be the keynote speaker.

We are working to make the *Membership Directory* a more useful tool for you. By adding a "job title" field to the database, we will be able to include that information in the *Directory*. That way, employers will be able to find people with the specialty they require. To accomplish this, we will be distributing an "Occupation Survey" at the Conference (it will be in your packet); fill it out and bring it to the National Office table. We will also be printing a copy of the form in an upcoming issue of *Sightlines* and/or *TD&T*; just fill it out and send it back to the National Office.

We are still accepting names for the Quilt

Project. If any of your colleagues have died of AIDS and you would like them memorialized on the quilt, please send us their names. The quilt will be on display at the Conference and, if you wish, you may add friends' names there. The USITT Quilt will become part of the National Names Project Quilt which tours the country.

Advocacy Day will be held in Washington, DC on March 20. It is an excellent opportunity to share your views on arts funding with Senators and Congressmen on the Hill.

We apologize for not being accessible by phone for several days recently following our office move. We had been having trouble with the phone lines, but it seems to have all cleared up. If you have any questions about the Conference, membership, publications or anything at all, please feel free to call. We'll do our best to help.

We are pleased to welcome William H. Drewes to the National Office staff. Bill has taken over as bookkeeper. He is very experienced as a bookkeeper and his therapist says this job will be good for him! ■

The President's Report

Richard Devin, USITT President

Following are a few news items I wanted to share with you.

New Vice President for Commissions: After serving two terms as Secretary and a year as Vice President for Commissions, Jared Saltzman has found it necessary to resign his office due to professional and personal reasons. While Jared will continue his work with the National Liaison Committee as USITT's Liaison Officer with IATSE, we would like to express our deep appreciation for his years of service. During the past five years, Jared has served the Institute with distinction as an officer, handling his office and responsibilities with great skill and success.

I am pleased to report the appointment of Leon Brauner to serve the remainder of Jared's term as Vice President for Commissions. Leon brings to this office several years as Commissioner of Costume Design and Technology, as a Liaison Officer for the Design Commissions, chair of the 1991 Prague Quadrennial Committee and member and chair of numerous Institute committees. He has hit the ground running, with the capable coordination of the many details of commission programs and projects leading to the Milwaukee Conference. My thanks to Leon for his willingness to step into this important office.

NEW ASSOCIATION: I had the great pleasure while in Hong Kong to meet with two USITT Members who have been instrumental in founding a new Association of Hong Kong Theatre Technicians and Scenographers. Tommy Wong

and Cheung Fai, Technical Director and Theatre Manager of the City Contemporary Dance Company, have been working with their colleagues to bring together the approximately 100 designers, technicians, stage managers, and technical managers working in Hong Kong. Their purpose is to focus on many of the needs addressed by our Institute: communication, education, dissemination of information and research, as well as some of the goals of representation that are addressed by our theatrical unions.

A first meeting of the Association was held on January 18, with a program presented by three visiting US designers: USITT Scene Design Commissioner Bob Schmidt, Costume Designer James Berton Harris and myself. It was exciting to witness the beginnings of a vital new association of artists and technicians. We look forward to welcoming the Hong Kong Association Delegation to the Milwaukee Conference.

Temporary Cutbacks: In our need to achieve fiscal solvency in the current year, the officers, staff and the Finance Committee of the Institute have labored to find ways to trim budgets with a minimum of noticeable loss of services to our membership. We ask your patience with the recently announced combining of the March/April [in addition the currently combined May/June and July/August issues] of *Sightlines* in order to help us stay on budget for this fiscal year. This is a temporary measure, which is intended as a one-time austerity measure.

Milwaukee Conference Update

▲ Page 1

provided the basis for MRT tours to that country in 1981 and 1983 with a return visit by the Tokyo Institute of Dramatic Arts in 1988.

Widely known as a dynamic and articulate spokesperson for the arts, O'Connor will address the assembled members of the Institute sharing her perspective on current issues in regional theatre and reviewing the potential of future directions.

Following the keynote address and the Fellows Luncheon at 11 am Wednesday, April 11, the Conference will move into full swing when Stage Expo opens in the Great Hall of MECCA at 1:30 pm that same day. Make plans now to experience the entire event.

1990 CONFERENCE NOTES AND CORRECTIONS

The two-day preconference workshop entitled "Risky Business" is being held on Monday and Tuesday, April 9 and 10, not April 11 and 12 as listed on the registration form. All other preconference events are scheduled for Tuesday April 10 and not April 12 as listed.

The telephone number for Kent Goetz, student volunteer coordinator, is 309-438-8783.

In order to receive the conference discount rate for Northwest Airlines, contact Morgantown Travel Service; 800-637-0782.

PARTY HEARTY IN MILWAUKEE

The 1990 Conference and Stage Expo in Milwaukee will provide many opportunities for greeting old friends and meeting new ones as the Institute celebrates its 30th Birthday with a series of functions catering to the social inclinations of attendees.



MILWAUKEE 1990

Beginning with the Fellows Luncheon at noon on Wednesday, April 11 (see keynote address announcement above), plans are underway to make the Milwaukee Conference memorable for something other than awkward timing.

Wednesday at 4:20 pm, conferencegoers will have a long-awaited opportunity to view the Golden Triga won by the US exhibit, "Design and Process," at the 1987 Prague Quadrennial. The exhibit, housed in the shops of the Milwaukee Repertory Theatre, will be formally opened to the public with a ribbon-cutting ceremony and introductions by Joel Rubin, chair of International Liaison. A reception for special guests and conference attendees will follow on the stage of the neighboring Pabst Theatre.

Thursday, following a day of serious inspection of the facilities comprising Milwaukee's Theatre District, tired and thirsty investigators will be directed to selected public establishments favored by Milwaukee theatre professionals. Watch for additional information about this event in the Conference Program!

Friday at 6:30 pm, the park-like atrium of the Hyatt Regency Milwaukee will provide a spacious setting for conversation and cocktails prior to the focal event of the Conference, the Institute's 30th Birthday Party and Banquet. Featured during the evening's activities will be awards to prominent members of the profession, the premiere showing of USITT AT THIRTY, a media review of the persons and accomplishments of the first 30 years of the Institute. A hilariously competitive match by the Milwaukee-originated, nationally syndicated ComedySportz will complete the party events. ■

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.

The President's Report

▲ Page 2

Office Move Interrupted: Our National Office Staff survived an ordeal by flood and freezing. With the water main breaking on the very day of our office move, flooding the basement of our new building on 5th Avenue, the staff was left without heat, elevators, phones and electric-

ity at a time when the utilities were desperately needed. We salute our staff members for their hard work and fortitude and appreciate the help and use of phones and computers by our friends at Theatre Crafts and Events Production Group.

I certainly look forward to seeing you all in Milwaukee! ■

SUSTAINING MEMBERS

Adirondack Scenic
Adirondack Scenic, Inc./JCH
Alberta Stage Lighting, Ltd.
Peter Albrecht Corporation
American Seating
Artec Consultants, Inc.
Artifex Corporation
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 Invenrprises, Inc.
Gagnon Laforest, Inc.
GE Lighting
Grand Stage Lighting
GTE/Sylvania, Inc.
A. Haussmann International USA, Inc.
H & H Specialties
HILL Arts & Entertainment Systems, Inc.
Hoffend and Sons, Inc.

Combined Issue of Sightlines

Joy Emery, USITT Vice President—Communications

Please notice the heading on this issue of *Sightlines*. As you can see, this issue is for March/April. Usually, we do two issues for this time period; however, this year they are combined. Several factors led to this decision.

First, it is a response to a budget crunch, something we all seem to be experiencing. By combining these two issues, the Institute will be able to save enough money to produce a larger issue following the Milwaukee Conference. There is always so much information to get out to the membership after a conference and this alteration will allow for a full report of all of the Institute's varied activities.

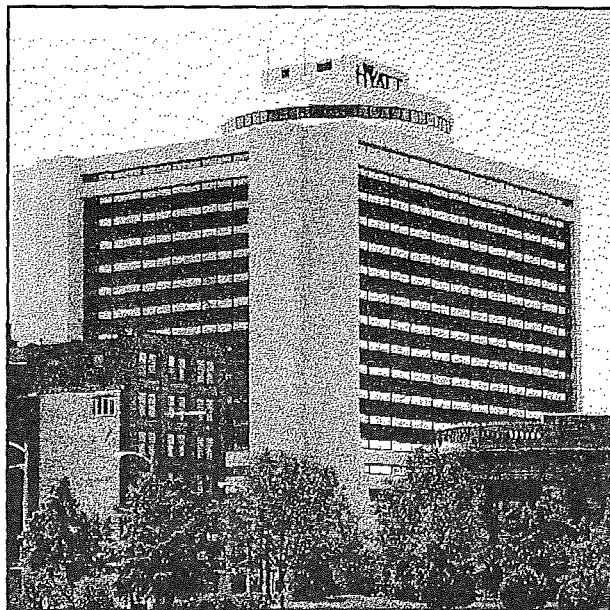
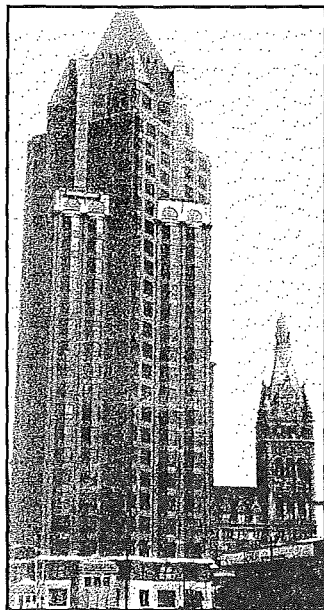
Secondly, given the delivery time frame, the

April issue would be arriving at your doorstep around or, if it's like mine, after the conference. So, much of the news would be out of date.

Thirdly, the Thirtieth Anniversary edition of *Theatre Design & Technology* will be arriving in mid-April. This special issue promises to be even more noteworthy than usual.

We sincerely hope that this shift will not inconvenience you and that you agree with the decision that has been made to maintain the fiscal responsibilities of the Institute.

I do hope that you will be able to attend the Milwaukee Conference; if you can't, look for a full report in the May/June issue of *Sightlines*. ■



Scenes of the Conference City: skyline and City Hall [left]; Hyatt Regency Milwaukee [right]

Stage Expo '91 Booth Policy

Paula Harris, Events Production Group

Boston will be hot in February 1991 when the USITT annual Conference and Stage Expo take over the exhibit floor at the Hynes Convention Center and the Sheraton Boston Hotel and Towers 20-22 February 1991.

With many colleges and universities on spring break during those three days in February, the organizers of Stage Expo '91 expect record attendance. Anticipating a quick sell-out of exhibit space for Stage Expo '91, USITT will adopt a new policy for the assignment of booths on the exhibit floor at Hynes Hall. Boston marks the first East Coast site for the conference and expo since its New York City conference in 1985.

The new priority space assignment policy will offer exhibitors the opportunity to reserve space for Stage Expo '91 while in Milwaukee for this year's show.

To implement this new policy, the organizers will mail a priority registration form to all exhibitors who have confirmed booth space at Stage Expo '90. Those exhibitors who return the forms will be assigned a ten-minute time slot within each of the following categories:

1. Contributing Members of USITT;
2. Sustaining Members of USITT; and
3. Non-members of USITT.

Stage Expo '90: A Near Sell-Out

Ellen Lampert, Events Production Group

Two months before the opening of Stage Expo '90, more than 180 both spaces have been sold at the Milwaukee Exposition and Convention Center for the annual conference scheduled for 11-13 April 1990.

Exhibitors from around the world will take part in the largest North American exhibition of theatre technology, products and services. As of 5 February 1990, the list of exhibitors included:

Company	Booth number
Abbott & Co.	127
Accu-Line	808
AE Mitchell	313
Alcone Company, Inc.	1027
American Harlequin	223
American Seating	601
Art Drapery Studios Corp.	318
Automatic Devices Co.	204
AVAB America, Inc.	---
Avolites	201
Baer Fabrics	418
Broadway Bond	303
Camelot AB	920
Chicago Scenic Studios	1032
Chicago Spotlight	703
Clear-Com Intercom Systems	317
Columbine Fabricators	821
Conrad Schmitt Studios	508
Country Roads	126
Dazian, Inc.	217
Desco	717
DesignLab	206
Drama Book Publishers	112
ETC, Inc.	517
Full Compass Systems	902
Gagnon LaForest	603
Gerriets International	103
Gothic, Ltd.	409
Great American Market	901
Griphoist, Inc.	305
Grosh Studio	422
H & H Specialties	321
High End Systems	827
Hoffend	404
Irwin Seating	213
J. R. Clancy	215
JCN	211

Jeamar Winch, Inc.	708
Kee Industrial Products	504
Kryolan Corporation	501
L. E. Nelson Sales Corp.	104
Lee Colortran	503
Leprecon/CAE	720
Lighting Dimensions International '90	609
Lighting Dimensions Magazine	611
Little Stage Lighting	126
Lycian Stage Lighting	401
Mainstage	323
Norcostco, Inc.	100
NSI Corporation	823
Pan Command/Morpheus Lights	709
Peter Albrecht	111
Phoebus Manufacturing	621
Phonic Ear	805
Professional Design Products	328
Rigging Innovators	803
Rosebrand	405
Select Ticketing	420
Sico, Inc.	105
Sine Connector	413
Sound Associates	927
StageRight Corporation	617
Stages of the World	512
Strand	809
Strong International	817
Syracuse Scenery & Stage Lighting Co., Inc.	701
Teatronics	417
The Costume Collection	402
Theatre Crafts Magazine	613
Theatre Magic	1011
Theatre Services & Supply	904
Theatre Techniques, Inc.	702
Theatrical Dealers Assoc.	1010
Thomas Engineering	207
Tiffin Scenic Studios, Inc.	412
Times Square Stage Lighting	309
Tracoman	219
Uncommon Conglomerates	202
Union Connector Co., Inc.	301
Universe Stage Lighting, Inc.	801
USITT/Boston 91	712
VEAM/Litton	113
Wenger Corporation	1000
Wybron, Inc.	510

SUSTAINING

MEMBERS

Hollywood Lights, Inc.
Holzmueller Productions
Hudson Scenic Studios, Inc.
Irwin Seating Company
JCN
Jachem & Meeh, Inc.
Joel Theatrical Rigging, Ltd.
Joeun 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

Stage Expo '91 Booth Policy

▲ Page 4

The time slots within each category will be determined by a random drawing. Companies will be informed of their assigned time slot when they check in at this year's show.

The reservation of space for Stage Expo '91 will take place in Milwaukee during the afternoon of Friday, 13 April 1990. A 50 percent deposit will be required to confirm a space reser-

vation. Following the priority space assignment any space still open will be made available to companies that did not exhibit in Milwaukee.

For additional information regarding booth sales at Stage Expo '90, contact:

Phil Tocantins/Events Production Group
135 Fifth Avenue
New York, NY 10010;
212-677-5997. ■

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

Fire & Building Codes Reviewed

Bill Conner, USITT Liaison to ASTC

Over the past several years I have been representing the American Society of Theatre Consultants (ASTC) to the Life Safety Code committee on assembly and educational occupancies, which covers theatres and stages. Based on this experience and after discussion with other theatre consultants, I found a desire to consider some rather basic changes in the codes affecting theatres.

I discovered an organization called The Board for Coordination of Model Codes (BCMC) and submitted a proposal to them to review code issues affecting stages. The BCMC has accepted this proposal and will prepare a report on building and fire protection issues affecting theatre stages and projection rooms.

Briefly, the BCMC is designed to:

- (1) Focus on specific issues in greater detail than the model code committees can;
- (2) Place emphasis on reducing inconsistencies and variations between the four codes; and
- (3) Incorporate recent research and technology into the codes.

BCMC operates under the aegis of the Council of American Building Officials (CABO). The Board consists of two representatives from each of the four major model code organizations: BOCA, ICBO, NFPA and SBCCI. BCMC meetings are open to the public for motions, discussion and full ad hoc committee membership.

Final voting is limited to the Board's eight members. The BCMC meets three times each year. As of this writing, work on stages should have begun in February and will continue at the next meeting near Cincinnati, 5-7 June 1990.

At the February meeting, an ad hoc subcommittee should have been formed. This subcommittee will meet on the day before subsequent

BCMC meeting(s) to draft a report. The subcommittee will review what each of the four model codes now requires, consider whatever research material (including public submittals) is available and draft a report.

This report will then be moved for adoption by the BCMC and public hearings will be held during the next scheduled BCMC meeting. Reports accepted by BCMC are submitted to the CABO board of directors. CABO approval causes proposals for revisions to the model codes to be drafted and submitted. I will report on the progress of these changes in the model codes later.

Some of the issues addressed, both small and large, will include: openings in proscenium walls,

fire curtains, orchestra pit egress, railings on lighting catwalks, guardrails around stage lifts, smoke vents and sprinklers.

I plan on attending the BCMC meetings and submitting proposals. If you have concerns you wished addressed, you may send them to me and I

will be sure that they are available for the BCMC subcommittee. You may send these proposals directly to BCMC c/o CABO. Already, one member of USITT has forwarded proposals with substantiating evidence on reducing venting requirements for projector lamp houses. Even if you don't have particular changes in mind, any documentation of fires on or around stages would be appreciated in evaluating proposed changes.

Bill Conner, ASTC

Jerit/Boys Inc.

1116 Lake Street

Oak Park, Illinois 60301;

phone: 312-524-2288;

FAX: 312-524-5499 ■

**"After discussions
with consultants, I
found a desire to
consider rather basic
changes in codes
affecting theatres."**

International Liaison

Joel E. Rubin, Committee Chair

design at advanced level and compete for entrance to the MA course."

For more information about the course, which is limited to 10 students, contact:

John Chapman, International Coordinator
 Department of Visual Arts
 Nottingham Polytechnic
 Burton Street
 Nottingham NG1 4BU
 England ■

Nottingham Polytechnic in Nottingham, England will be offering a one-year master's degree program in professional theatre design, according to director and OISTAT member John Chapman.

"The MA is a high-level course intended for young practicing theatre designers," he said. "We also provide a one-year post graduate diploma course in theatre design for theatre design graduates or practicing artists to enable them to study

Profile: Patricia MacKay

Cecelia Fielding, Editor

The old notion that "one good thing leads to another" aptly fits the story of Patricia MacKay, long-time Institute member and supporter, as well as founder of Events Production Group (EPG), organizers of this year's Stage Expo at the Milwaukee Conference.

The story begins in New York in 1981, when MacKay, then freelance editor of *Theatre Crafts* magazine, purchased the publication from Rodale Press a few years after the death of its founder, playwright and producer J. I. Rodale. MacKay then spent the next several years increasing the staff and circulation of the magazine, effectively maximizing the potential of the underdeveloped property.

By that time, MacKay had been a member of USITT for nearly a decade, having been recruited around 1970 by her employer, then-USITT President C. Ray Smith. "I spent a great deal of time shuttling his communications to and from Marge Sondergaard, who reigned supreme in the National Office, which in those days was on the top floor of the ANTA theatre building," she recalls.

Because of her placement in New York, MacKay has been instrumental in the organization of the last two New

York-based USITT conferences, and has been a member of several other committees and commissions as well as its Board of Directors.

Under her direction, *Theatre Crafts* rapidly moved from six issues to ten issues annually and now serves some 20,000 subscribers, as well as several thousand other copies through newsstand and trade show distributions. Market research shows that there are as many as 60,000 readers of each of the *Theatre Crafts*' issues.

With the success of *Theatre Crafts*, MacKay then purchased *Lighting Dimensions* from Institute member Fred Weller, redesigning and repositioning the publication to cover not only entertainment lighting but all aspects of lighting, including the burgeoning field of architectural lighting.

Within a year, MacKay's efforts resulted in a 100 percent increase in paid subscriptions and a 45 percent increase in advertising pages. *Lighting Dimensions* now lists some 13,000 subscribers in a wide variety of fields.

At the end of 1988, after scouting the international theatre scene and projecting an increase in world-wide entertainment marketing, MacKay purchased the UK-based technical theatre trade

journal, *Cue*. It became *Cue International*, largely serving the European and Australasian markets.

The Institute has benefitted from her international scope as well. MacKay's contributions to USITT include her active support of OISTAT, especially her membership in the Institute delegation to PQ'83 and her key position on the PQ'87 Steering Committee, as well as her attendance at the recent Warsaw Conference.

By 1988, through their experiences with the magazines, the profession and the Institute, MacKay and her staff had isolated a need in the trade show industry from an exhibition of entertainment lighting and associated technology. Lighting Dimensions International—LDI'88—was born, and 125 international companies and

some 3000 attendees enjoyed three days of professional workshops at its first event in Dallas, TX. LDI'89 in Nashville was an equal success and plans for LDI'90 in Orlando are well underway.

To manage the exposition, MacKay created Events Production Group, Inc., which then bid for and won the contract to manage the Institute's conferences. EPG is providing transitional support for this year's Milwaukee Conference, and will be fully

involved in the Boston Conference in 1991.

EPG is also pursuing a series of New York-based professional training workshops in New York, including a series of sound seminars by Erskine-Shapiro Theatre Technology.

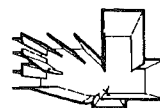
Not surprisingly, EPG and MacKay's two US publications are Sustaining Members of the Institute, providing financial support of the Institute's activities as well.

Now that the Institute's National Office is near EPG's headquarters, MacKay and her staff are continuing to provide support, in big and small ways. She smiles about "Gary [Miller] and David [Diamond] running in and out to use our phones, fax or modem during the Great Water Main Break of 1990," which occurred shortly after the Institute moved in!

To recognize her contributions to the Institute and to the industry, the Institute elected her the Institute's second female Fellow [following Broadway lighting designer Peggy Clark Kelley], an honor that came as a "total surprise" to MacKay. But don't be surprised if EPG is as successful as MacKay's other ventures, and expect the Institute to continue to benefit from the energy and expertise of this very dynamic individual. ■



C&S PROFILES



DESCO

Desco Theatrical Equipment, Inc.

1501-A Jeanne Mance Street
Montreal, PQ H2X 1Z9, CANADA
Phone: 514-845-7557

FAX: 514-843-3726

Contact: Pierre Lussier, Sales Representative
In business for 20 years

USITT C&S Member for 5 years

Desco Theatrical Equipment, Inc. offers a wide range of scenic products, including fabrics, risers, transportation racks and lighting accessories.

East Coast Theatre Supply

East Coast Theatre Supply, Inc.

Box 335 Shore Road
Cornwall-on-Hudson, NY 12520
Phone: 914-534-3558

FAX: 914-534-3752

Contact: Fred Gallo

In business for 3 years

USITT C&S Member for 1 year

East Coast Theatre Supply, Inc. is a manufacturer of theatrical motion control scenery.



Entertainment Technology, Inc.

Entertainment Technology, Inc.

1332 NW Kearney
Portland, OR 97209
Phone: 503-222-9944

FAX: 503-227-1562

Contact: Gordon Pearlman, President
In business for 7 years

USITT C&S Member for 2 years

Entertainment Technology, Inc., an independent research, development and manufacturing company, designs and manufactures lighting control equipment.

Quality Stage Drapery

Quality Stage Drapery, Ltd.

17528 - 105 Avenue
Edmonton, AL T5S 1G4, CANADA
Phone: 403-484-3052

FAX: 403-484-1929

Contact: Neil Hardy, President

In business for 15 years

USITT C&S Member for 1 year

Quality Stage Drapery, Ltd. manufactures stage curtains and hardware distributed to a network of dealers in all parts of Canada.

C&S PROFILES

B.N. Productions

**B.N. Productions**

12 Walnut Hill Park
Worburn, MA 01901
Phone: 617-938-9430
FAX: 617-932-8219

Contact: Brian Richardson, Cust. Service Mgr.
In business for 19 years
USITT C&S Member for 9 years

B.N. Productions provides theatrical lighting, production services and supplies for theatre, film and video, and special events, including rentals, sales, design, consultation and installation.

PETER GEORGE ASSOCIATES

Peter George Associates, Inc.

40 Prince Street
New York, NY 10012-3431
Phone: 212-334-9700

Contact: Peter J. George, Principal Consultant
In business for 20 years
USITT C&S Member for 13 years

Peter George Associates, Inc. offer advice and consulting expertise on a wide variety of theatre components and/or design specializations.

**Dove Systems**

3563 Sueldo St., Unit E
San Luis Obispo, CA 93401
Phone: 805-541-8292

Contact: Gary Dove, owner
In business for 6 years
USITT C&S Member for 1 year

Dove Systems is a California-based manufacturer and distributor of lighting control equipment.

Joeun Technics

**Joeun Technics (Korea), Inc.**

117-105 Hyundai, Apt. 307 SanGok, Buk-Gu
Incheon, Korea 403-020
Phone: 02-806-1155
FAX: 02-806-1156

Contact: Gyo Haeng Cho, President
In business for 9 years
USITT C&S Member for 1 year

Joeun Technics (Korea), Inc. is a theatrical equipment/rigging/lighting supplier and installer/contractor and distributes theatrical sound systems.

Centerline: Calgary CallBoard

Tim Clinton, Callboard Sysop

Perhaps the "talking drums" of Africa and the smoke signals of the Indians of North America are the technological roots of today's electronic communications networks. You can certainly see the parallels with man's development of the telegraph, radio and telephone. We were looking for ways of sending messages, ways which would free us from the constraints of having to physically deliver those messages.

Modern telecommunications networks are now accessible to home users with access to a microcomputer and a modem. These networks circle the globe, permitting direct and quick contact with anyone else on the networks. Bitnet and Usenet are just two of the many networks joining university and business sites together worldwide. In all major North American cities commercial ventures (such as Datapac in Canada and Tymnet in the US) offer dial-in access, opening gateways to the myriad of services which in the last few years a host of companies have started to provide. These services range from highly specialized medical and legal databases to the simple exchange of electronic mail.

One rapidly growing service is that of the "BBS" or electronic bulletin board service. Small private "bulletin boards" run by a single enthusiast using a microcomputer and one phone line abound throughout North America. On the other end of the scale lie the services of such companies as CompuServe, GENie and Bix. While capable of handling hundreds of users at the same time, each of these companies provides the same basic services as the smallest private BBS. Those services are: electronic mail with other subscribers, open "forums" where people may publicly discuss topics of their choosing and data exchange in the form of on-line databases and file transfers.

Regular use of electronic communications can bring many benefits to its users, perhaps not the least of which is the elimination of "telephone tag." Others include the possibility of work groups and committees composed of members widely separated geographically, the sharing of advice and information with one's peers and the transmission of working documents and plans across the country.

Despite all the progress in the technology, however, many people have yet to add telecommunications to their toolkit. The concepts, tools and terminology of electronic communications are new, having come within our grasp only during the last decade, with the greatest strides

being made in the last five years. To the uninitiated, it appears to be a complex topic full of obscure terminology, bordering on voodoo.

There is no magic involved, however. Making full use of this technology involves learning something about the concepts behind it and deciphering the new words it has introduced into our language such as "stop bits," "Xmodem"

and "full-duplex." Discovering the world at your fingertips makes overcoming this educational barrier well worth the small amount of effort necessary.

CallBoard is the Alberta Section's experiment in this modern technology. The name choice is intended to reflect the manner in

which we mimic that indispensable communication tool found in every theatre green room.

What started out just over five years ago as a small local experiment in Calgary by a few members of the Alberta Section with computers and modems has grown to encompass users from across North America. If you are reading this, it is likely that you are one of the people whom the service is designed to serve.

One of the basic premises behind the United States Institute for Theatre Technology is communication: theatre technicians, managers and designers sharing their knowledge and experiences and helping educate newcomers to the industry. *Sightlines*, *TD&T*, the workshops organized by the sections and the annual conference are all examples of more traditional means of communication within our special interest group. CallBoard is just an attempt to explore another avenue of communication.

CallBoard uses the same technology as the major commercial bulletin boards such as CompuServe. Our users are given an identification code and a password, and access us via their phone lines through Tymnet and Datapac. A manual explaining how to use the system comes with each registration.

CallBoard resides on a mainframe computer on the University of Calgary campus, where we enjoy the support of the Academic Computing Services and the Faculty of Fine Arts. The computer provides software for electronic mail (with connections to Bitnet and Usenet), forums and file transfers. Mail between our users is completely private, with the capability of sending the same message to multiple users, forwarding mail to another user and sending "carbon copies" to chosen recipients. Forums allow public discussion on a variety of topics, with the possibility of

Centerline: Calgary CallBoard

▲ Page 8

creating new discussion groups on specialized topics as the need arises.

File transfers are supported with the "kermit" protocol. A few other custom programs allow our users to obtain the address of any other user, find out when someone else last logged in and view the "profile" of another user if they have provided one.

CallBoard's current users include technicians and managers from most of Canada's major theatres, freelance designers, educators from universities across North America, the USITT National Office in New York and most of the National Board of Directors.

Our services have followed a rather organic growth, building slowly on the basic services provided by the base operating system of our computer and following closely the criticisms and suggestions of our users. In five years

we've learned a lot about the value of this kind of tool, and we expect electronic communications to assume a growing importance in the future.

As a member of USITT, you are interested in sharing your knowledge and experience, and profiting from that of others. CallBoard is a new way of doing that. Perhaps you would like advice on the best resurfacing material for your

stage floor or want to send the lighting design for your touring show to the city four stops down the road. Maybe you are an equipment manufacturer looking for a better way to offer customer support. Even if all you want is to enjoy the expanded sense of community provided by being able to listen

in to conversations by others who share your lifestyle and work concerns, perhaps CallBoard is for you.

For more information or a registration form, contact the Alberta Section USITT, 2500 University Drive, Calgary, Alberta, Canada, T2N 1N4. ■

"...But discovering the world at your fingertips makes this technology well worth the small effort necessary."

Boston '91 Conference Planning

Lew Louraine, Boston Conference Program Chair

The time line for finalizing programming for the 1991 USITT Conference in Boston has been accelerated. Instead of waiting until August to schedule programs, the Boston Conference Committee needs your ideas and suggestions for programs to be presented during the Milwaukee Conference. We need to come away from the Conference with firm program proposals.

A series of program planning sessions is scheduled during the Milwaukee Conference. The ideal time for you to submit your programming ideas would be during the Commission meetings. There will be session planning forms at each Commission meeting. If you are unable to attend the 1990 Conference, send your ideas to your Commissioner.

The accelerated time line has been made necessary by a number of reasons: first, the dates of the Boston Conference are earlier than usual. Please make note of the dates: 20-23 February 1991.

Secondly, we, with the assistance of Events Production Group [EPG], want to confirm programming early in order to publicize the Boston Conference as soon as possible. Therefore, we expect to have firm programs scheduled by September 1990.

Thirdly, more concentrated program planning at the Milwaukee Conference will enable the membership direct input into what programs happen at the Boston Conference. Don't forget the dates: 20-23 February 1991.

Please come to the

Milwaukee Conference with some session ideas for the Boston Conference. If you already have some ideas and suggestions, send them to your commissioner or contact:

Lew Louraine, Chair
Local Programming Committee
Room 146 Fine Arts Center
University of Massachusetts
Amherst, MA 01003; or call 413-545-0481. ■

"The time line for finalizing programming for the 1991 Conference in Boston has been accelerated."

C&S PROFILES

Lighting Methods

Lighting Methods, Inc.

1099 Jay Street

Rochester, NY 14611

Phone: 716-328-1020

FAX: 716-328-6397

Contact: J. B. Nettleton, Sales & Marketing Dir.

In business for 13 years

USITT C&S Member for 1 year

Lighting Methods, Inc. manufactures a complete line of control and distribution equipment for theatrical, television, film and architectural applications.

COMFORTWEAVE

Product Sales Associates/COMFORTWEAVE

PSA Building, 170 Cherry Valley Avenue

West Hempstead, NY 11552

Phone: 516-485-9181

Tollfree: 800-346-8107

FAX: 516-485-9207

Contact: William J. Gears, President

In business for 26 years

USITT C&S Member for 1 year

COMFORTWEAVE® is a sound-absorbant knitted vinyl for theatre walls, curtains and seating that meets all fire codes.



SLD Lighting

318 West 47th Street

New York, NY 10036

Phone: 212-245-4155

FAX: 212-956-6537

Contact: Howard Weinreich, Director of Sales

In business for 15 years

USITT C&S Member for 10 years

SLD Lighting is a major distributor for entertainment, architectural and theatrical supplies, including major effects, lighting fixtures, and a complete line of accessories.



United Stage Equipment, Inc.

PO Box 667

Hartselle, AL 35640

Phone: 205-773-2585

Tollfree: 800-227-5407

FAX: 205-773-2586

Contact: A. G. "Buzz" Howell, President

In business for 63 years

USITT C&S Member for 1 year

United Stage provides a complete line of stage equipment, including draperies, rigging, curtain machines, lighting and drapes.

MILWAUKEE REMINDERS

Come Celebrate!

30 Years Brewing a Better Future in Performance Art and Technology.

■ About USITT and the Conference

The 30th annual USITT Conference and Stage Expo will attract over 2500 members and exhibitors to Milwaukee. The four-day conference features workshops, program sessions, demonstrations, exhibitions and tours. Come celebrate, renew old acquaintances and meet new friends in the profession.

Come to Milwaukee and help celebrate the 30th anniversary of USITT!

■ About Milwaukee

Milwaukee lies on the west shore of Lake Michigan and is located 90 miles north of Chicago. Springtime in Milwaukee brings changing temperatures and weather conditions. The best spring weather is on order, but just in case, be prepared for temperatures in the 36 to 52-degree range. April is not usually a wet month in Milwaukee, but don't forget to pack an umbrella.

Milwaukee is world renowned for its "gemutlichkeit"—a word that we interpret to mean our hospitality is second to none. Milwaukee enjoys a long-standing tradition for the hearty Midwestern friendliness and warmth of our people. You will be welcomed most cordially and made to feel at home from the moment you arrive.

■ About MECCA

MECCA, the Milwaukee Exposition and Convention Center and Arena, site of the 1990 USITT Conference and Stage Expo, is in the heart of Milwaukee, a city world-renowned for its fine restaurants and hotels. From MECCA you are in touch with the hub of Milwaukee's business, shopping, and theatre districts.

MECCA is only 15 minutes from Mitchell International Airport, five minutes from Amtrak and major bus terminals, and access to major interstate highways is only a block away.

■ About Stage Expo '90

Stage Expo '90 is the conference trade show, the largest of its kind in the world, featuring exhibits by all major North American suppliers.

Located in the Great Hall of the MECCA, this year's show will have ample room to expand to even greater dimensions. Exhibit hours are:

Wednesday, 11 April, 1:30pm-8pm

Thursday, 12 April, 9am-6pm

Friday, 13 April, 9am-4pm

DMX512/1990 Draft Completed

Michael Callahan, Engineering Commission

A final draft of DMX512/1990 has been submitted to the Board of Directors by the USITT Engineering Commission's DMX512 Clarification Project for its consideration and a vote at the Milwaukee Conference.

The Clarification Project was prompted by reports that lighting control products claimed by different manufacturers to meet the DMX512 Standard as published in 1986 were not always compatible. Starting work with a request for comments that was published in the August 1988 newsletter, the Project discovered that, while generally successful, the Published standard made differences in interpretation possible.

Possible corrections to the published Standard were proposed in newsletter items, in FAXes directed to a growing list of equipment designers and manufacturers and at a well-attended session at the 1991 Calgary Conference.

The intent of the Project had been to clarify the language of the existing Standard without making changes or adding additional provisions to it, no matter how desirable such improvements might be, given the benefit of industry experience with implementing the 1986 version. However, participants at the Calgary DMX512 session expressed a clear desire to define an "improved" version of DMX512, and, for the first time, the resistance to such a step virtually disappeared. The Clarification Project was sent "back to the drawing board" to work on "DMX512/1990."

The result, which reflects the comments received by the Project, makes changes to the 1986 version, including the following:

1. Extends the minimum length of the MARK AFTER BREAK (Timing Diagram/Figure #1, Designation #2) that separates the BREAK/RESET and START code to 8 μ Sec.; removes the current "Typical" length; and extends the maximum to 1 Sec. The reasons for this change were discussed in the 1989 proposal. "DMX512/1990," however, also points out that a 4 μ Sec. receiver has the advantage of working with those consoles already in the field that produce a 4 μ Sec.

MARK AFTER BREAK, and suggests that such dimmers and other receivers be identified and labelled "DMX512/1990(4 μ Sec.);" so that users are informed of this added degree of compatibility.

2. Emphasizes that the data link may be idle for a period between 0 and 1 Sec. between any two frames of a data packet, but must remain high ("marking") when idle, and that a receiver must be capable of handling a data packet with no idle time (0 Sec.) between frames.
3. States that the line may stay high ("marking") for a period between 0 and 1 Sec. between the last stop bit of the last frame/data byte of one data packet and the falling edge at the start of the RESET for the next data packet, but disallows multiple BREAKS between data packets for transmitters (although receivers still must recover from multiple breaks produced by line errors).
4. Notes that data packets with levels for less than 512 dimmers may be sent, provided that the Standard's provisions are observed.
5. Specifies that the period between the falling edge of any one BREAK shall be not less than 1196 μ Sec. (the minimum period required to transmit a packet with 24 dimmer levels) from the falling edge at the start of the next BREAK, to address the problem of bogging down processor-based receivers with excessive numbers of BREAKs. (This limitation still permits transmitting as many as 800 data packets a second.)
6. Includes items relating to Common Mode voltages, signal common and electrical isolation.

Comments about "DMX512/1990" can be directed to:

Steve Terry,
FAX: 212-245-3723, Phone: 212-489-0312;
Michael Callahan,
FAX: 212-460-9947, Phone: 212-982-3720; or
Mitch Hefter,
FAX: 512-385-2203, Phone: 512-385-6800. ■

The Computer & The Artist

Patrick Gill, USITT Computer Liaison

Theatre artists are needed at the 1990 Milwaukee Conference to participate in a roundtable discussion exploring the issue: has the micro-computer truly made us better artists?

The discussion will focus on how the micro-computer has: allowed the artist to visualize ideas in an original manner; eliminated redundancies in the creative process; provided a new methodology in problem solving; and enabled more efficient communication between members of a collaborative team.

If you have discovered ways of exploiting the power of the micro-computer in the creative process and are willing to share your experiences with other, please send a brief description of your experiences to:

Kent Goetz
Department of Theatre
Illinois State University
Normal, IL 61701;
309-438-8783;
Bitnet NGOETZ@ECNCDC ■

Choose to Live: The 90's

Randall W. A. Davidson, Health & Safety Commissioner

John Donne, English poet: "Any man's death diminishes me, for I am involved in mankind." The decade of the 90's is an appropriate and crucial time to act anew on special problems with which we are confronted in our work in the entertainment industry. We need to learn how to handle risks wisely.

Prevention is always the optimum word in any safety program. There is a need for a positive program for each of us, founded on critical facts which we can apply directly to ourselves in our work environments. This requires attitude change as well as its close sequel, behavioral change.

All of us have in our behaviors a matrix of information collected during our studies and our living. Sadly, some of the data is incorrect or misapplied. Behavior follows format all too often. Selecting facts to live by is seldom simple. Once facts are chosen, acting on them can be hell-on-wheels.

Very few of us like change. Words alone cannot make us change. Often disaster, guilt, fear, death or trauma force us to change—but for how long? Proper attitudes and behavioral changes are important to our basic well being. We cannot operate without them. We are creatures of habit.

Our major bad habit in this industry is "the hurry-up disease." Psycho-socially, we have the "hurry-up" syndrome. The history of our industry attests to this fact, with numerous cases of burn-out and even fatalities. And the 90's are not going to be easy. We have to take stock now and prepare ourselves with prevention, and for some of us that may mean behavioral change. Such questions as "How can I live healthfully and safely?" or "How can I prevent disease and illness?" should be foremost in our minds.

Root causes of disease and illness are not always obvious. Vital to our behavioral changes will be our understanding the causes of our habits and actions. We need to carefully identify them: what are the bare-bones risks? What risks do we have to our health now?

Both simple and complex health risks are entwined in our behaviors, our lifestyles. For example, smoking. (Sensitive subject, eh?) Do we smoke? Smoking is an act that most people believe they understand, but they may not know some of its effects.

For some, smoking is a cause of cancer: cancer of the lip, tongue, lungs, esophageal area, larynx, bladder. It causes emphysema, an incurable lung condition. Hypertension and strokes contribute to 400,000 smoking-related deaths each year in this country. Then there are related respiratory diseases from smoking, as well as \$25 billion in lost wages and productivity annually in the US. It seems like a deadly habit for the individual smoker. How many of us have lost friends or co-workers to smoking-related illnesses?

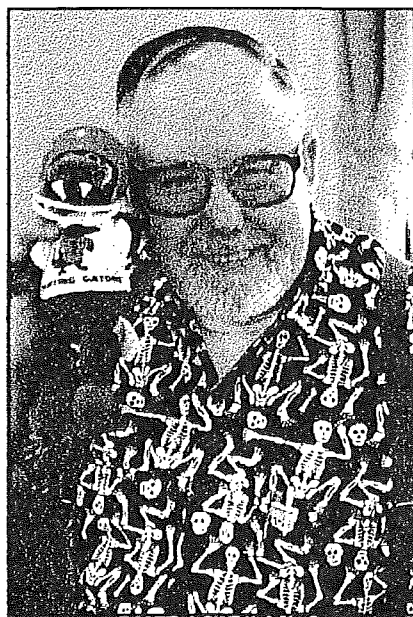
What about second-hand smoke (called "passive smoking") from exposure to cigarettes in ashtrays or in hand? It seems strange, but it is a fact that the chemicals available in cigarette smoke can be deadlier to someone else than to the smoker. The chemicals that we breathe in a smoking person's presence are: benzaprene (three times any safe levels), ammonia, benzene, formaldehyde, hydrogen sulphide, cadmium, carbon monoxide, hydrogen cyanide (160 times safe levels) and small amounts of dozens of other chemicals. Remember, each of us has chemicals in our systems already, some of them toxic, and we don't need any more.

Smoking and exposure to cigarette smoke reduces our alertness, our vigilance, our physical well-being. The synergistic effects are readily apparent: it affects our eyes, skin, breathing. We cough, spit up, etc. I believe it reduces our creative potential and our lives. It may also cause fires. It injures those around us and harms our environment.

Smoking is highly inbred and nurtured in our society. Yet it is costly and reduces our efficiency. It is well integrated into our work and leisure environments: eat-smoke, drive-smoke, work-smoke, drink-smoke, walk-smoke, party-smoke, TV-smoke, even sex-smoke. All are behavior patterns and are part of our attitudes and our styles of living.

It is most difficult to expatriate from this life—but it can be done. Cold turkey is tough. Often professional help is required (remember, this is a chemical-psycho-social habit). It is attitude and behavior.

As Dr. Doom frequently says: unless you decide to quit, your problem isn't going to be smoking. It's going to be staying alive. ■



MILWAUKEE

REMINDERS

Come Celebrate!

30 Years Brewing a Better Future in Performance Art and Technology.

About Exhibitions

Exhibitions are a major component of each USITT conference; Milwaukee will be no exception. In addition to the trade show, **Stage Expo '90**, plan to see:

"Design and Process"—the grand prize-winning US entry to the 1987 Prague Quadrennial, the major international exhibition and competition of theatre scenic design, costume design and architecture. This will be the final stop of an international tour.

"Art for the Stage"—the premiere of the 6th biennial USITT Juried Design Exhibition.

"From the Vaults of the Chicago Lyric Opera"—a unique exhibition of scenery and scenic models drawn from the collection housed at Northern Illinois University.

About Activities

The Keynote Address by Ms. Sara O'Connor of the Milwaukee Rep followed by the Fellow's Luncheon—Wednesday, 11 April, 11 am.

The gala opening reception of the award-winning US exhibit to the 1989 Prague Quadrennial, "Design and Process"—Wednesday, 11 April, 4 pm.

The Banquet and 30th USITT Anniversary Celebration—Friday, 13 April, 8 pm.

About Theatre Open House

On Thursday, 12 April from 10 am to 4 pm visit eight of Milwaukee's downtown theatres including the new home of the Milwaukee Repertory Theatre, the historic Pabst Theatre, the Milwaukee Performing Arts Center [PAC], and the recently renovated Riverside Theatre.

About Soviet Theatre Delegation

During the Conference there will be several opportunities to meet and attend sessions presented by members of the delegation of stage and theatre specialists from the USSR.

About Conference Programs

The conference features 75 program sessions sponsored by the ten commissions of the Institute. These workshops, roundtables, demonstrations, lectures and other presentations will cover a wide and exciting spectrum of design and production topics.

Sessions will end at mid-day on Saturday to allow for early travel plans.

MILWAUKEE

REMINDERS

Come Celebrate!**30 Years Brewing a Better Future In Performance Art and Technology.**▪ **About Travel**

The 30th annual USITT Conference and Stage Expo will take place 11-14 April 1990 which is a busy travel time due to Easter Sunday and Passover.

Make your reservations early!

The official travel agency for the Milwaukee Conference is Morgantown Travel Service [800-637-0782].

The official airlines are:

American Airlines [800-433-1790; Starfile# SO240MN] and Northwest Airlines [800-328-2216; ID# 18364].

The official car rental companies are:

National Car Rental [800-CAR-RENT; Recap# 5204543] and

Avis Rent-a-Car [800-637-0782; Wizard# AB787426].

▪ **About Hotels**

The 1990 USITT Conference and Stage Expo will be housed in two hotels:

The Hyatt Regency Milwaukee [414-276-1234] has direct indoor connection with MECCA, the conference facility.

The Marc Plaza Hotel [414-271-7250] is an elegant hotel just one short block from the convention center.

▪ **About Registration**

Registration to the 1990 USITT Conference and Stage Expo is open to all interested parties. Members of USITT receive a discounted rate. Non-member registration rates include a one-year membership in USITT. Registrations postmarked by 16 March save \$35.

For registration information, contact the USITT National Office [212-924-9088].

▪ **About Conference Theme**

As with our work in the theatre, the procedure of brewing implies time-honored traditions coupled with a strong demand for quality and refinement achieved through the process.

These characteristics are not unlike those of USITT and it seems appropriate to review some of the accomplishments attained by the Institute in its 30-year span even as we look to continuing growth and identifying new goals.

Come Celebrate!

Costume Commission

Kevin L. Seligman, Commissioner

Milwaukee in April promises to keep Costume Commission members busy with programs, exhibits and catching up with friends and colleagues. If you have not received any information on the conference, contact the National Office now—pre-registration ends 15 March 1990.

Plan on attending both of the Commission meetings: Wednesday, 9:30-10:50 am and Friday, 9:30 am-12:30 pm. A great deal of Commission business, project planning, information and news are handled during these sessions. It is your time to become directly involved with the Commission and its many and varied projects. If you would like to be included on the agenda, please let me know by April 1. In addition, all are invited to join new members at the Orientation Meeting Friday at 8 am.

Programming is being finalized for the Costume Symposium in July. The dates are now set for 26-28 July 1990; this is a week earlier than originally announced but provides opportuni-

ties for housing at the air conditioned dorms of NYU at considerable savings for those who attend. Registration costs have been kept to the same as in Winston-Salem. Holly Cole, Vice-Commissioner for the Symposium, will have informational flyers at the Milwaukee Conference. Mark your calendars now!

Boston in February 1991—less than a year from now! Programming for the conference will need to be completed earlier than usual. Come to Milwaukee with ideas and suggestions ready to submit; if you cannot attend Milwaukee but have programs to propose, contact Ron Gloekler for forms and information now. His address is 3405 W. 16th Street, Greeley, CO 80631.

Sandy Bonds is working on the compilation of a list of exhibits and museums in Europe which might be of interest to those traveling this summer. If you know of any, please let her know. Her address is 1030 Lorane Hwy., Eugene, OR 97404.

I look forward to seeing you all in Milwaukee! Cheers! ■

Toxicity in the Workplace

Betty Blyholder, Costume Health & Safety Chair

As the marketplace continues to abound with products that are wonderful to use in theatre work, but which have lurking effects with varying degrees of toxicity, we are all becoming much more aware of the importance of good safety practices in our daily work.

The Health and Safety Committee of the Costume Commission has achieved its first goal. A study was made of the hazards associated with 20 of the most commonly used products in costume shops. Material safety data sheets were collected on these products and the information was compiled and researched.

An article on general safety practices, "Cautions for the Costume Shop: For Your Own Protection," was published in *Theatre Crafts* in March 1988. A second article on more specific problems,

"Hazards in the Costume Shop: Be Prepared," has been accepted for publication with an anticipated publication date sometime this year.

The Committee is ready to move on to other challenges, but would like to have some input on setting the next goal: should we look to safety equipment? More products? Where should we go next? Please direct ideas to:

Betty Blyholder
University Theatre, FAC228
University of Arkansas
Fayetteville, AR 72701;

or
Diane Berg
North Carolina School of the Arts
200 Wauhtoun St.
Winston-Salem, NC 27102

We hope to hear from all of you before or during the Milwaukee meetings in April. ■

In Memoriam: Fred Buerki

Bernhard Works, USITT Fellow

Frederick Buerki, 87, former USITT Board member, a long-time theatre figure in Madison, WI and an emeritus professor at the University of Wisconsin-Madison, died 15 January 1990 in Madison of a heart attack following surgery.

A versatile theatre artist with many students in the profession, Buerki taught directing, speech, theatre history and theatre architecture as well as

all aspects of technical theatre. He worked with Lee Simonson in planning, design and building of the Wisconsin Union Theatre; was a founder of the American Educational Theatre Association; authored the text, *Stagecraft for Non-professionals*; and served several terms on the Board of Directors of USITT.

Buerki was a USITT Fellow and in 1968 became the second recipient of the USITT Award. ■

Workshop on Costumes & Masks

Debra Dutkiewicz-Zetterberg, Workshop Coordinator

The Costume Commission in conjunction with the International Liaison Committee and the US Center for OISTAT announce the upcoming international specialized course on theatre costumes and masks to be held in Bratislava, Czechoslovakia in September 1990.

The course will be offered at the University of Dramatic Arts in Bratislava, will feature artists, pedagogues and theoreticians from the USSR, China, the US, GDR, GFR and several other European countries.

Current reports indicate that food and lodging for invited guests can be obtained through the University or through the Czechoslovakian

OISTAT Centre. Although travel expenses are not currently covered, USITT and the US Center for OISTAT are currently investigating various resources to assist in student travel.

A selection committee will be formed in the near future to try to match the program with qualified participants. Although many details are still coming in from Bratislava, it is not too early to send enquiries or applications. If interested, send a current resume and letter of intent to:

Debra Dutkiewicz-Zetterberg
Theatre Arts Department
University of Idaho
Moscow, ID 83843;
208-885-6465. ■

Education Commission

Shan Ayers, Vice-Commissioner

On 2 December 1989, Commissioner Deborah Bell, Vice-Commissioner Elbin Cleveland and I met in Columbia, SC to discuss the direction we thought the Education Commission might take in the future. Several alternatives were presented, many discarded, a few nurtured and the following actively discussed.

Perhaps the most-discussed topic deals with the role of the Education Commission: is the duty of this commission to develop teaching strategies within the fields of this profession? If so, how can we do this without stepping on the toes of the other "professional" commissions? We observed that often the Education Commission will serve as the initiator of a project or a group of projects, only to have them taken over by the other commissions. Perhaps that is what we stand for: to serve as a catalyst to get people interested.

If we are to work on developing these teaching strategies, how are we to do that? By what standards do we work? It is obvious that the "professional" schools approach the problems in quite a different manner than the liberal arts colleges. Do we develop guidelines for a general education, or do we focus on "the profession"? Or do we do both?

The commissioners saw merit in this idea in that many of us in the profession are taught our art (or craft, depending on your point of view), but how many of us are taught how to teach? Are we then to develop teaching methods in the profession? Where I teach here at Berea College, we have an associate dean for general education;

part of his duties are to encourage faculty development and how that development can enhance a faculty member's teaching ability.

How do we teach creativity? Can we teach our student how to be creative? I don't have an answer to that question; perhaps you do. We can, however, teach our students how to communicate their feelings and ideas, verbally and visually.

Perhaps we are too product oriented. Shouldn't we in an effort to promote creative thinking put our emphasis on the process of creating? How many of us ask for some aesthetic evaluation of the process and product? Do we teach them how to manipulate the elements to form an aesthetically pleasing product, or are we focussed on the capability of a product to function? Where does critical thinking come into the picture? How do we explore creativity

without being esoteric?

What are the answers to these questions? That is what the Education Commission is trying to do: find our focal point, make people aware of the process and discovery avenues of this profession. How then do we do this? Through legislative advocacy, promoting the arts as valuable in all basic curricula, in all levels of education? YES! Through refining our abilities as educators through workshops, master classes, seminars and readings? YES! By focussing on the positive and constructive? YES!

If you have any comments on these issues, the commissioners and the vice-commissioners will welcome them. Let us know what you think the Education can do to best serve the Institute. ■

CALENDAR

- April 11-14 ▪ USITT Annual Conference & Stage Expo, Milwaukee, WI
- May 8-10 ▪ ShowTech Berlin, Germany
- June 14-16 ▪ ABTT Trade Show, London, England
- July 26-28 ▪ USITT Costume Symposium, New York City
- July 29-August 2 ▪ IES Annual Conference, Baltimore, MD
- August 8-11 ▪ ATHE National Conference, Chicago, IL
- August 10-12 ▪ USITT Summer Meetings, Chicago, IL
- September 9-12 ▪ Light + Sound Show, London, England
- November 15-17 ▪ USITT Winter Meetings, Orlando, FL
- November 17-19 ▪ LDI'90, Orlando, FL
- February 20-22, 1991 ▪ USITT Conference & Stage Expo, Boston, MS
- June 3-23, 1991 ▪ Prague Quadrennial/ PQ'91, Czechoslovakia

C&S MEMBER NEWS

▪ Company president Larry Schwartz has announced that as of 29 January 1990, **ArtSoft** formally changed its name to **HILL Arts & Entertainment Systems, Inc. (Hill A&E)**. The company will continue to offer state-of-the-art services in the development and implementation of new technology and management systems for the leisure market, including theatre.

▪ **Stageworks Production Supply, Inc.** (d.b.a. **Stageworks**, d.b.a. **Krazo Production Services**) is in no way connected or associated with a new company in Raleigh, NC using a similar name. Company president John Cooke stated that his company has not opened a new office and that Stageworks is not affiliated with any other company.

▪ Peter A. Bleasby, manager of application engineering at **OSRAM Corporation**, has been named chair of the National Electrical Manufacturers Association (NEMA) Lamp Section Committee. As chair, Bleasby will represent NEMA before federal and state legislators, environmental agencies and energy conservation groups.

▪ **Hoffend & Sons, Inc.** has been awarded the contract for the rigging system portion of the renovation of the Teatro Colon in Buenos Aires, Argentina—an historical theatre with an international reputation and the largest capacity of any in South America.

CLASSIFIED ADS

This month's classified ads are listed below and continue onto page 15.

VACUFORM FOR SALE

USED VACUUM FORMING MACHINE

One vacuum forming machine, model #P304X, complete as follows:

- Vari-frame system with three beds (26"x48"/26"x26"/16"x16")
- Forming size is 36"x48" with 12" draw
- Electrical supply required, 208-volt, three-phase, 40 amp.
- Manual oven includes safety indicator, single heater, PVI heat element
- 75-gallon vacuum system, 22 cfm pump
- Pushbutton-controlled table drive
- Ontario Hydro approved
- 15 years old, still working, but needs some minor repairs

For more information, contact:

Frank Holte
Stratford Festival, Props
Stratford, Ontario
519-271-4040, ext. 276
FAX 519-271-2734

TECHNICAL DIRECTOR

PACE ACADEMY

Elite Atlanta prep school needs technical director for new theatre. Skills in set and lighting design, set construction and desire to teach in educational theatre setting required.

Call or send resume to:

Dr. George Mengert
Pace Academy
966 West Paces Ferry Road
Atlanta, GA 30327
404-262-1345

LOOKING FOR SOMEONE?

Are you looking for someone to fill your job opening?

Do you have something you want to sell?

Do you have an upcoming event you want to publicize?

Consider placing a classified ad 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

Pre-Conference Workshops

LeRoy Stoner, Milwaukee Conference Chair

Don't forget to send in your registration for a pre-conference workshop. The applications in the conference packets have the wrong dates printed for the pre-conference events. Consult your packet for details on each workshop's presenters and activities. Following are accurate dates:

- Risky Business: Risk Assessment of an Enter-

tainment Facility

Monday and Tuesday, April 9-10

- Lighting the Theatrical Video

Tuesday, April 10

- Management Skills Workshop

Tuesday, April 10

- Drawing the Draped Figure

Tuesday, April 10 ■

Sound Design Commission

John L. Bracewell, Commissioner

We've got a major professional sound artist to hear in Milwaukee! He's Tony Meola, president of Autograph Sound New York and sound designer for *Anything Goes* both on Broadway and in London. Tony also designed the sound for *Les Miserables* in Toronto and San Francisco, as well as for the national tours of *Les Miserables*, *Anything Goes*, and *Driving Miss Daisy*.

Tony has a number of Off-Broadway design credits and spent quite a few years working as a sound operator on Broadway shows such as *Ballroom*, *A Chorus Line*, *For Colored Girls...*, *A Day In Hollywood/A Night in the Ukraine*, and *My One and Only*. This is the program I've been hoping I could tell you about, but I couldn't announce it until I was sure that Tony could make it. Well, now it's official!

The time for Tony's presentation will be Friday afternoon, April 13, at 2 pm. I think you'll find this session to be especially interesting. Tony is a fine designer whose reinforcement and environmental sound is always artfully done. He's an interesting person with a strong sense of practicality that makes his work both effective and efficient, and his experiences and ideas about sound design should make a very interesting program.

Don't forget about the other Commission programs covering various areas of interest. Practical applications: two performing groups will demonstrate use of MIDI-generated and controlled sound. *Fluxions*, an interactive dance piece, will be presented by performers from the University of South Florida. *Bloodbath of the Living Dead in 3-D*, a one-act play involving lots of sound, will feature a group from Purdue University under the auspices of Rick Thomas.

Seminars: Jeff Lipp of Full Compass Systems will provide basic information on how to plan and structure a sound system. Jeff is from one of the major audio supply houses in mid-continent and deals daily with problems of system design and structure. Steve Shull of Masque Sound will present a help session on effective use of wireless microphones. Steve is a prime mover in one of the major sound houses in the United States and is an expert on the use of radio-microphone

systems. Bring your notepads and your questions to both of these sessions.

We will continue to showcase recent work in the Sound Design Presentation session. As usual, that session will be followed by the Sound Designers Forum.

Of course, I urge everyone interested in the work of the Commission to attend the annual Commission meeting. Bring your ideas for 1991 programming and for Commission project work. The Commission meeting time is Friday morning at 11 am. Come prepared to talk about the nature and purpose of this Commission. What are we and who do we serve?

I'd like to undertake this discussion of mission because I'm beginning to have the feeling that we, perhaps as a microcosm of the whole Institute, are failing to reach a segment of the entertainment community that should be part of our activities.

If our interest is theatre sound, then why don't we see among our numbers at least some representatives of the people who are doing some of the most interesting and exciting auditory enhancement for staged and dramatic productions? I refer to the artists and technicians who create the sound signatures for concerts and the music and atmospheric/activity sounds for film and television drama. Or are they here but passive, waiting to see if we spin out something that will excite their interest?

Why do we attract so few audio manufacturers? We're part of the entertainment industry, and the entertainment industry spends a lot of money on state of the art. Or could it be that we've become a quiet backwater of the entertainment industry, where not enough happens to merit the interest and attention of manufacturers?

Something is wrong! The problem may not be limited to the Commission, but it certainly affects us. We need to address the matter, so come with ideas and be ready to talk. Even better, come with ideas and be ready to work! We can come up with a better approach to our mission, and we can help the institute in the process.

See you in Milwaukee! ■

DESIGN WORKSHOP

INTERNATIONAL MASTER WORKSHOP

The "International Master Workshop in Theatre Design and Model Making" and the Department of Theatre at the University of Utah offer:

An International Master Workshop in Theatre Design and Model Making. Young scenic and costume designers will have the opportunity to work with Britain's leading designers John Bury and Ralph Koltai 22 June-7 July 1990 in Nantlle, North Wales. The workshop fee is \$1830, which includes board and lodging. Three hours of academic credit is also available.

For application and information, contact:

Linda Sarver
Department of Theatre
206 PAB, University of Utah
Salt Lake City, UT 84112
801-581-3964

SUMMER COURSES

SUMMER THEATRE COURSES AT BRANDEIS UNIVERSITY

■ COSTUME PATTERN DRAFTING

4-6 June 1990, M/W/Th: 9 am-noon

In-depth course will emphasize the European method of creating patterns from specific measurements, as well as fitting and adapting the basics to modern-style clothes.

■ DRAFTING AND DRAPING OF PERIOD COSTUMES

9 July-10 Aug 1990, M/W/Th: 9 am-noon

Specialized course for further training in theatre costuming. Will convert basic patterns into historically accurate period patterns. Previous experience required for this course unless taken in conjunction with above course.

For more information, contact:

Ms. Denise Loewenguth
Artist-in-Residence
Brandeis University
PO Box 9110
Waltham, MA 02254-9110
617-736-3390/3391

TEACHER/DESIGNER

WICHITA STATE UNIVERSITY

The Wichita State University announces an opening for a teacher/scenic/lighting designer. Teach courses in scenic and lighting design, assume leadership in developing recently approved BFA in performing arts, theatre design and technology emphasis. Serve as principal scenic/lighting designer for theatre programs and administer national scenic and costume design competition. This is a nine-month, tenure-eligible position, with strong possibility of work with established summer theatre. The theatre, which along with dance comprises the School of Performing Arts, has a full-time faculty of six with a staff technical director. The program offers a BFA in performing arts/theatre, with performance and design/tech tracks.

Qualifications: MFA in theatre and teaching experience required.

Salary: Rank and salary are negotiable.

Starting date: 18 August 1990.

Application deadline: All application materials must be postmarked by 1 March 1990. Deadline is March 1, or the first of the month thereafter until the position is filled.

Submit: Letter of application, vita and three letters of recommendation to:

Professor Joyce Cavarozzi
School of Performing Arts
The Wichita State University
Wichita, KS 67208

AA/EOE

SUMMER CAMP STAFF

CAMP SEQUOIA, NY

SUMMER CAMP PROJECT DIRECTOR AND TECHNICAL SUPPORT STAFF

Coordinate five theatre productions at exclusive New York Catskill Mountains coed camp from 22 June-22 Aug. 1990. Strong emphasis on musical theatre. Must be organized and able to work with 7-15 year olds in vigorous weekly schedule. Support staff in stage design, lighting/TD, choreographer, costumer and stage manager. Full season or per show options for support staff. Top salary for all positions plus room/board/travel allowance. Use of extensive facilities during free time.

Contact:

CAMP
Dept. US1, Box 1045
Woodstock, NY 12498; or call
914-679-5291.

TD/HOUSE MANAGER

AUSTIN PEAY STATE UNIVERSITY

For Austin Peay State University Music/Mass Communication facility. Responsibilities include technical director/management of all concerts and musical productions and supervision of music department listening laboratory.

Qualifications: Bachelor of fine arts in technical theatre or other appropriate discipline; three years professional training and experience with knowledge of lighting and stage rigging required. Knowledge of audio recording technology desirable.

Application deadline: Review of applications will begin 1 March 1990 and continue until position is filled.

Starting date: Position available 1 May 1990.

Salary: Competitive.

Contact: For more information, contact
Personnel Office
APSU
PO Box 4507
Clarksville, TN 37044
615-648-7177

EOE/AA

3 STAFF POSITIONS

CORNELL UNIVERSITY

MASTER ELECTRICIAN, PROPS MASTER, MASTER SOUND TECHNICIAN

Three positions sought to join resident professional theatre associates company. Work in new fully equipped four-theatre performing arts center with a production faculty/staff of 20. Six to eight dance and theatre productions per year. Teach and supervise student crews.

Qualifications: MFA and/or equivalent professional experience.

Salary: \$15,000 for nine-month contract.

Application deadline: Review process begins 1 April 1990. We will be interviewing at the USITT conference.

Starting date: 15 August 1990.

Submit: Resume and three letters of recommendation to:

Daniel C. Hall, Production Supervisor
Department of Theatre Arts
Cornell University
430 College Ave.
Ithaca, NY 14850

Check Points

Stress & Wellness Strategies

Ln the past few issues we featured general guidelines on the ways in which our diet of food contributes for or against our physical wellness and susceptibility to stress. What we are considering in this issue are hints and suggested strategies that are useful and usable during the hectic, frenetic and jumbled lifestyle many of us lead when involved intensely in a production project.

Fast food, pop-tarts, pizza and doughnuts all share one thing in common: they are part of the typical diet of those under time pressure. Any basic strategy to improve one's diet in such situations begins by giving up these prepared and processed foods. Such foods are fast, available, simple, and above all they demand little thought. This creates a question: what can take their place?

The strategy to improve your diet probably should co-favor the elements of fast, available and simple. If one can link healthy foods with fast, available and simple plus include the element of regular consumption, a plan might emerge which is not painful or disturbing. Regular consumption is easy to define: do not skip meals—morning, noon, evening and when hungry. What types and kinds of foods fit all these tricky criteria? A cornucopia of such food exists; and they are all super good for us.

In this column let's discuss fiber. We can begin with fruit and vegetables. You can always make sure that fruit is near or with you. An apple, pear, grape, banana or orange carry their own protective skin; they are easily opened and fast to

prepare. They are good anytime; morning, noon, evening, whenever you're hungry. They are full of beneficial fiber and many people find fruits quite tasty. A "zip-lock" sack of broccoli, cauliflower and/or carrots are easy to transport and can be opened anytime.

By substituting fruits and vegetables for fast foods, momentum is not only gathered in our new diet strategy, but, one might lose weight [if overweight] and everyone will gain rewards in health and attitude. By the way, the number one reason for weight gain is not eating regular meals. Sue Abney, nutrition director for Health Promotion Programs at Purdue University, noted that it

is "better to spread your food intake out over the regular part of the day rather than eat those missed calories at the end of the day when your metabolism has slowed down."

There are, of course, many other ways to use fiber foods as a substitute for fast food

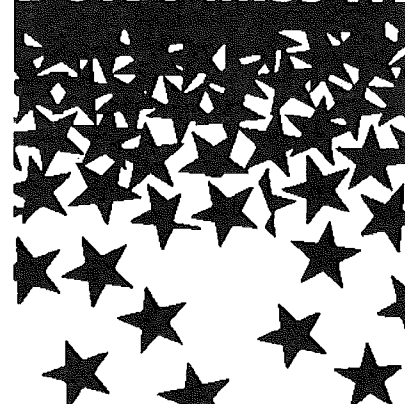
and prepared processed food. The store shelves are now teeming high-fiber breakfast cereals. If you search carefully, you can find a cereal that tastes good and is good for you as long as you use low-fat milk and small amounts of white sugar.

If you insist on eating fast foods, there are some ways to make it more nutritious. Request no cheese on your hamburger or biscuit. Cheese is high in fat and cholesterol. Instead of ordering a soft drink, order lowfat milk. Don't gorge. Everyone eats the wrong foods once in a while, but try to eat these foods in moderation.

—Stan Abbott ■

"Fast food, pizza and doughnuts all share one thing in common: they are part of the typical diet of those under time pressure."

DON'T MISS IT!



USITT

**ANNUAL
CONFERENCE
AND STAGE**

EXPO

MILWAUKEE



Sightlines

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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

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