

# usittsightlines

**January 1991**

## **USITT— The American Association of Design and Production Professionals in the Performing Arts**

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USITT Holds Tri-annual  
Board of Directors Meeting  
15-17 November 1990

## **USITT Winter Meetings Held in Orlando**

USITT concluded three intensive days of business meetings with a Board of Directors meeting at the Orange County Convention Center in Orlando, FL on 17 November 1991.

The USITT Winter Meetings were held to coincide with LDI'90 where USITT was represented by a booth.

The three-day session included meetings of various Institute Committees: Finance (including the annual budget hearings), Priorities and Planning, Publications, PQ'91 Steering, Membership, Awards and Resolutions, Conference Policy, Executive and the ad hoc Committee on Gender Bias.

Announcements at the Board meeting included a couple of

personnel changes in the National Office. USITT has hired David Mark Dean as the new Manager of Membership Services. Dean brings a substantial background in membership management to our organization. He recently emigrated to the US from Great Britain where he served as membership services manager for The National Trust.

In addition, Debora Kingston has been appointed to a dual position of Accounts Manager and Publications Available Manager, moving her from part-time to full-time staff. She will work closely with USITT Treasurer Chris Kaiser in managing the fiscal transactions of the Institute.

The actions of the Board of Directors meeting included:

- Approval of charter renewals for the following student chapters: Tarleton State University, Southwest Texas State University, Brigham Young University, Webster University, University of Texas at Austin, University of Utah and the University of Evansville.

addition, a new charter was granted to the Humboldt State University student chapter.

- Approval of a By-Laws change creating a new class of membership—Senior—which is open to members 65 years of age or older who have retired from active work in the performing arts. Dues will be set at 80% of the individual rate.

- Approval of changing the name of the USITT Endowment Fund to the "Edward F. Kook Endowment Fund of the USITT." This change was made in honor of the memory of the former USITT president and his support in establishing the Endowment.

- Recommended that the Finance Committee develop a projected budget using the "Membership Marketing Campaign" as a significant funding priority for the 1991-92 fiscal year.

- Approval of the elimination of the current restriction in the "USITT Conference Exhibitor Rules" prohibiting sales on the exhibit floor of the USITT Stage Expo. ■

**Bob McCaw, Chair, and  
members of the Boston  
Conference  
Committee at the  
Winter Board  
meeting.**



## Annual Meeting

The Annual Meeting of the USITT membership will be held Saturday, 23 February 1991, during the Boston National Conference. The meeting will take place at 2:30 pm in the Majestic Theatre. Everyone is welcome and encouraged to attend. ■

## Registration

Plan now to attend the 1991 USITT Conference & Stage Expo to be held in Boston 20-23 February!

If you have not yet received your registration packet, contact the USITT National Office at 212-924-9088 or Fax: 212-924-9343. ■

## Reminder

To all Commissioners and other interested parties:

Initial programming for the 1992 Seattle Conference will be completed at the 1991 Boston Conference. For further details, refer to "The Presidency Report" on page 3 of the December 1990 Sightlines. ■

## Sightlines

VOLUME XXXI NUMBER 1

### USITT SIGHTLINES

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**Editor ■ Eric Fielding**  
**Editor ■ Cecelia Fielding**

David Diamond,  
USITT General Manager

## News from the National

Happy New Year! As we begin 1991, the staff of USITT looks forward to providing you with even better service than before. With new computer systems planned for the near future, we will be able to be more responsive to your requests, questions and problems. We have plans to extend the marketing of USITT in an effort to increase membership and provide higher visibility for your professions.

Remember, if you have any suggestions about services that we should be offering, publications you would like to see, seminars that would interest you, or anything at all, please contact us. Or simply fill out and return the surveys that come with your invoices. We want your input.

Boston will be hot in February—with all of the activity at the USITT National Conference. Keynote speaker Robert Brustein starts off the festivities. Then don't forget to visit the New England design exhibit, get acquainted with our foreign guests, check out the computer room, the Stage Expo floor and as many of the over 200 available sessions as you can. And of course, stop in at the USITT Membership Benefits booth, where our insurance representative will be distributing information about a new short-term disability plan for members.

Bring the kids along this year and make the Conference a whole family event. Childcare will be provided; just fill out the form in your registration packet. Remember to register by January 19 to get the special pre-conference rate!

**Direct From Broadway**, an organization whose goal is to preserve the history of the Broadway theatre, will be sponsoring a couple of seminars featuring master designers in the coming months. On January 14, Ben Edwards moderates "Setting the Scene on Broadway," a discussion of Broadway scenic design. On March 18, Ken

Billington hosts a session titled, "Putting It Together on Broadway" about designers' collaborations. For further information and ticket availability, call 212-263-8719.

**Performing Arts Resources, Inc.** will present a seminar entitled, "Hiring and Working Freelance: The Art of Copyright, Liability and Taxes" on January 28 at 7:30 pm in New York. The seminar will address the problems that arise when performing arts companies hire freelancers, such as designers. Emphasis will be placed

**"...Boston will be hot in February—with all of the activity at the USITT Conference..."**

on potential legal issues such as liability/insurance, copyright and taxes/finance. For reservations and additional information, contact Donna E. Brady at 212-966-8658.

Keep in mind that March 1 is the deadline for the TCG/NEA Designer Fellows Program. The Program annually provides six \$15,000 fellowships to early-career set, costume and lighting designers. The fellowships offer opportunities for recipients to develop their design skills and

expand their knowledge of the field while working with one or more senior designers and other freelance or institutionally based artists. To be eligible, applicants must have designed professionally for a minimum of two but not more than five years; must be US citizens or permanent residents and must be willing to relocate during the fellowship period. For guidelines and application forms, write to: TCG/NEA Designer Fellows Program, Theatre Communications Group, 355 Lexington Avenue, New York, NY 10017.

The fourth annual Conference on Black Dance Companies will be held in Dayton, Ohio January 17-21. The conference seeks to allow artistic and administrative directors as well as dance artists of predominantly black dance companies to meet, brainstorm and exchange resources. Contact Jerald-dyne Blunden at 513-223-1735 for more information.

**OPERA America's 21st Annual Conference**, "Opera as a Universal Language," is scheduled for January 10-13 in Chicago. Workshops addressing computerization for arts organizations will be offered. For further information, call 202-347-9262. ■

**USITT General Manager David Diamond confers with David Dean, the new USITT Manager of Membership Services, during the recent Board meeting in Orlando.**



Richard Durst, Vice-President for Conferences

## The Presidency Report

### Can (Should) Our Conference Survive?

I think you all recognize that each Presidency Report is being written by a different member of the Executive Committee. I'm supposed to tell you all the fantastic things that will be happening in Boston at our Annual Conference and Stage Expo, February 20-23. By now, you should have received your advance registration packets and many of you will have responded, so I won't spend much time extolling the virtues of attending the Boston conference.

Will it be great? Absolutely! We have more than 200 sessions scheduled in addition to the largest number of pre-conference events in Institute history. Each Commission and area of interest will be well represented and we again have significant involvement in sessions from international guests. The Stage Expo will be our largest ever and Events Production Group has publicized it to more than 80,000 potential participants. If you are interested and haven't received an information and registration packet, contact the USITT National Office.

Enough of the commercial. Not being one to back down from controversial issues, I'd like to take advantage of this forum to talk with you about the whole notion of why and if we should have a conference at all.

I hope this generates some thoughts, responses and maybe an angry letter, but perhaps some resolution as to where we go from here. I should first print the standard disclaimer: These thoughts are mine, albeit gleaned from many hours of discussion with USITT friends (and some foes), and I want you to understand I represent Dick Durst, not the Executive Committee or Board of Directors of USITT.

Our Winter Board of Directors' meeting was in Orlando in conjunction with Lighting Dimensions

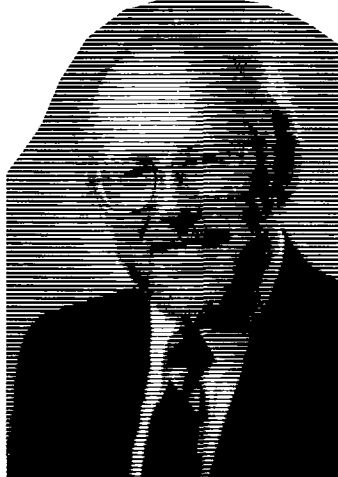
International (LDI) '90, a spectacular trade show/conference, produced by Events Production Group. Our presence naturally prompted some pointed discussions about LDI and our own Stage Expo. I'd like to present some of those comparisons, arguments and conclusions for you here.

First, we are not as splashy as LDI; there is an incredible energy presence there, especially in the "loud" hall. That's true, but the Italians' (and others') laser, sound and wiggle light show is geared to

**"...We, more than any other organization, can provide hands-on training for other groups that will help their constituents, increase our conference attendance and bolster show floor traffic..."**

a different consumer than our theatrical trade show. Take those exhibits away and you have very similar shows. One is not bad and one good; just different.

Some exhibitors believe there is not



enough "traffic" on the floor at USITT's Stage Expo to warrant their significant expenditure to attend. There is more traffic at LDI, but I wonder if they are buyers or lookers (see my next paragraph for more on this subject). Many of the people I talked to were rock and roll technicians looking at the new technology and enjoying the Florida weather and attractions. Only the exhibitors can decide what is "enough" traffic, but we (USITT and EPG) are making every effort to increase quality traffic on the showfloor at USITT. In the belief we can attract significant numbers of local people (within 300 miles) who are connected in some way with the industry to the Expo and Conference, we have mailed 80,000 pieces of information to prospective attendees (as mentioned above). We have and will blanket New England with info on Boston. Will it work? Ask me in March.

Some exhibitors believe that they don't "sell" their product at USITT (that our attendees don't come to buy and those who are students certainly aren't buyers). Being both a professional designer and educator, I believe this is a real misconception. While few of us go to the show floor with a blank check, we all do comparison shopping, then write our bid specs according to what we want from what we have seen on the show floor. All university bureaucracies mandate that the whole buying process must proceed at a turtle's pace. There is the time required to convince the administration of the need, time to assemble the money, time to write the specs, time to prepare the bids, waiting for purchasing to send out the bids, etc., etc. While we don't buy off the floor, the exhibitors who do attend will be recipients of that bid request, based on the equipment or product they took the trouble to exhibit. It may take awhile, but it does work.

Do students buy equipment? Those students will be tomorrow's professionals and faculty—the ones who *do* buy. I'm not too old to still remember those exhibitors

## Contributing Members

**Associated Theatrical Contractors**

**Avolites, Inc.**

**Chicago Spotlight, Inc.**

**Country Road, Inc.**

**General Telephonics Corporation**

**Gerriets International, Inc.**

**Great American Market**

**Interstate Consolidation Service**

**KM Fabrics, Inc.**

**Kryolan Corporation**

**Lee Colortran, Inc.**

**LightSync, Inc.**

**Malabar, Ltd.**

**Osram Corporation**

**PanCommand**

**Ride & Show Engineering**

**Rosco Laboratories, Inc.**

**Sacramento Theatrical Lighting**

**Samuel H. Scripps**

**Sapsis Rigging, Inc.**

**StageRight Corporation, Inc.**

**Staging Concepts**

**Strand Electro Controls**

**Strand Lighting**

**Syracuse Scenery & Stage Lighting Co., Inc.**

**Teatronics, Inc.**

**Theatrical Dealers Association**

**Washington University**

**Wenger Corporation**

**Wybron, Inc. ■**

## New C&S Members

**Sightlines** welcomes the following new or returning Sustaining Members—**Chicago Scenic Studios, Inc., Kamphoner and ShowTech, Inc. ■**

## Contributing Members

Adirondack Scenic  
Adirondack Scenic, Inc./JCH  
Peter Albrecht Corporation  
Amecon, Inc.  
American Seating  
Artec Consultants, Inc.  
Automatic Devices Company  
B.N. Productions  
Backstage, Inc.  
Baer Fabrics  
Bash Theatrical Lighting  
Bayview Technology Group, Inc.  
Brannigan-Lorelli Associates, Inc.  
Broadway Press  
Cal Western Paints, Inc.  
Cam-Lok, Inc.  
Canvas Specialty Company  
Carol Cable Company, Inc.  
Celco, Inc.  
Centre Theatre Group  
Chicago Scenic Studios, Inc.  
City Lights, Inc.  
J. R. Clancy, Inc.  
Clear-Com Intercom Systems  
Columbine Fabricators  
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Dove Systems  
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Electronic Theatre Controls, Inc.  
Entertainment Technology, Inc.  
Events Production Group, Inc.  
FM Productions  
Feller Precision, Inc.  
Foy Invenrprises, Inc.  
Goodspeed Opera House  
Grand Stage Lighting  
Grosh Scenic Studios  
GTE/Sylvania, Inc.  
A. Haussmann International USA, Inc.  
Hawkeye Scenic Studios, Inc.  
H & H Specialties

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Richard Durst, Vice  
President for Conferences

## The Presidency Report

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who impressed me as a student and those worked side by side with me in USITT when I was a student. Neither Frank Stewart nor I want to remember that far back, but when I was a student in Kansas City, I bought from his firm because he treated me well and because we had a mutual interest in USITT. I don't forget that.

Is there too much competition from LDI for USITT's Stage Expo to survive? Both Events Production Group (who produce both LDI and our show) and I believe each show has a different primary clientele and that there is a need for both. We must continue to monitor our responsiveness and responsibility to our exhibitors and, most importantly, widen our horizons in our search for more conference participants. We absolutely must bring in more people from other aspects of entertainment. It is mutually beneficial: We gain new insight, provide a wider range of programs and get more traffic on the floor. It sounds so easy.

Which comes first? My belief is that we must focus on Commission programming. I think our intent to work with IATSE to provide some programs to upgrade the skills of their membership in things like servo controls, laser operation and stage rigging presents USITT with the first step of the greatest opportunity for service to the industry and membership service and expansion since I joined this organization in 1973. We, more than any other organization, can provide hands-on training for other groups that will help their constituents, increase our conference attendance and bolster the show floor traffic.

Can we do without the Stage Expo and just have a conference of programs and workshops? You know, I think we could. We would have to make some sacrifices and changes, but it could work. My ultimate question is, "Would we

Don Stowell, Jr.,  
AERS Director

## School Recruitment Activities

### Assistantship and School Interviews to be Facilitated at Boston Conference

Schools wishing to interview potential students are encouraged to bring appropriate materials to the USITT National Conference. Information about study opportunities may be posted near the Liberty Suite at the Sheraton-Boston Hotel.

An interested student will be able to read the material and make an appointment to meet representatives from the school in the Liberty Suite.

There will be no charge to schools or to students. ■

### The Presidency Report ▼

want to?" I don't believe the exhibitors are just a necessary evil; they are an essential part of our lives. They research and develop new products and techniques in every facet of live performance and we get to see the results of that research at every Stage Expo. Where else do we get to compare the products of different companies?

Conversely, without USITT's Conference participants, there would be a significant gap in the exhibitors' contact with theatre production professionals and consumers. I don't believe that scene designers, costume designers, TDs, costumers, props persons, stage/production managers and technicians will go in droves to LDI; the show is not aimed at them and those groups do make up a substantial consumer group. LeRoy Stoner has consented to help me with a survey of this whole issue which we will begin in Boston.

I do love a soapbox and I'm afraid this has droned on. Some of this monologue will justifiably fall to our editors' knife, but the essence will remain: I think we collectively fill a need and will remain viable as long as we are responsive to our "customers." I invite your comments, criticisms and ideas. ■

Don Stowell, Jr.,  
AERS Director

## Placement Service at Boston

Placement activities at the USITT National Conference will be managed by the Arts Employment Referral Service. Interview space in the Liberty Suite at the Sheraton-Boston Hotel will be scheduled Wednesday through Saturday, February 20-23.

Positions available will be posted at that facility, where appointments to interview may be made. Registration will begin Wednesday 9-11 am, and will continue throughout the week. Interviews may be scheduled Wednesday, 1-5 pm; Thursday and Friday, 9 am-5 pm; and Saturday, 9 am-1 pm.

Employers are expected to bring a job description to be posted at the Placement Office. Candidates should bring at least 20 copies of their carefully prepared resume and be ready to provide references or letters of recommendation.

The Service Charge to Employers is \$85 for as many listings as they have. A discounted fee for non-profit members is \$75. If employers wish the Service to pre-screen candidates and make appointments only with qualified candidates, an additional charge of \$25 per position will be made. The service charge to candidates is \$10 for USITT Members and \$45 to non-members. Service charges must be paid separately from conference fees, and may be paid in cash or check. Service charges which involve further billing will have a handling charge of 5% added to the total.

Registration will take place on-site, but may be arranged in advance by contacting Arts Employment Referral Service, Box 5256, Fargo, ND, 58105-5256, 701-239-0307. ■

Tim Kelly, Endowment  
Committee Chair

## Art Auction in Boston

The Endowment Management Committee of USITT will sponsor a benefit art auction to take place at the USITT National Conference in Boston, February 20-23. This event will be to raise money for the Endowment Fund which is a financial resource for special projects and research of the Institute.

We will auction scenic, costume and lighting design renderings and plans through both silent and live auction. Three of the highlighted pieces will be a Joe Mielziner-signed elevation from his production of *Sweet Bird of Youth*, a Freddy Wittop costume rendering from a production of *Hello Dolly!* and a Sonnabend costume drawing from the ballet *Requiem*.

In addition to these three pieces that will be auctioned off at the banquet, there will be ten works of contemporary designers. These ten works will be offered at a silent auction that will take place throughout the time the Stage Expo is open.

To participate in the auction you must purchase a bid number and auction catalogue for \$5. You may buy these catalogues at the auction site in the Stage Expo area. Bid sheets are displayed on or near each item. Write your bid amount and bid number on these sheets in competition with other interested bidders. At the close of the Stage Expo there will be a published time when the final bids will be accepted for the silent auction. After that time the auction committee will announce the successful bidder for each piece.

We are looking forward to this event as a new dimension to fund raising for the USITT Endowment Fund with spirited competition among the participants. It is anticipated that this art auction will be fun and profitable for the Institute members and the Endowment Fund. ■

Jay O. Glerum,  
Committee Chair

## Rigging & Stage Machinery Standards

The Rigging and Stage Machinery Standards Committee is moving forward with its project to create standards for the industry. A subcommittee has finished work on a preliminary scope outline. Copies of the outline will be available at the 1991 Boston Conference.

A document describing procedures for creating and maintaining the standards was distributed at the 1990 conference. These two documents along with the ANSI

**"...A draft  
standard on the  
use of wire rope  
clips for cable  
termination will  
be discussed..."**

style sheet provide the necessary tools for the actual work of creating the standards.

A draft standard on the use of wire rope clips for cable terminations will be discussed during the annual Rigging and Stage Machinery working session scheduled for Thursday evening. With any success in arm twisting between now and conference time, several more subcommittees should be ready to begin their work by then.

To all interested parties who have signed up to work on this project or who are interested in the project and will be at the conference, we will see you there. To those who can't make it to Boston, contact me and I'll send you a copy of the scope outline and other pertinent information by mail. ■

Elynmarie Kazle, Stage  
Management Coordinator

## Stage Management Mentoring Project

Student volunteers interested in stage management will be able to take part in a Stage Management Mentoring Project for the USITT Conference and Stage Expo in Boston February 18-23. The project will involve a student stage manager as a volunteer manager/coordinator for a project director who is a member of the Boston Conference Committee. The students will also have a professional/mentor/advisor to assist them with questions and advice for the project.

Any student member in good standing of USITT is eligible to participate; however, the student will need to be available to the project coordinator and advisor either in person or by telephone prior to the conference.

Several project opportunities are available. Projects already selected are: Keynote Address, New Product Showcase, Fellows Reception, Annual Membership Meeting, Banquet, Theatre Tours, Job Placement and the two-day Engineering pre-conference workshop. In addition, there is a position of assistant to the conference chair.

All student participants will participate in an introduction and evaluation session scheduled on Tuesday or Wednesday, February 19 or 20 and an evaluation on Saturday, February 23 at 10 am.

To apply for the Stage Management Mentoring Project, contact:

Elynmarie Kazle  
Santa Monica Playhouse  
1211 Fourth Street  
Santa Monica, CA 90401  
213-458-6917  
213-394-9779, ext. 615  
Fax: 213-393-5573.

Positions for the Stage Management Mentoring Project will be filled preferentially on a first-come, first-served basis. ■

## Contributing Members

Hoffend and Sons, Inc.  
Hollywood Lights, Inc.  
Holzmueller Productions  
Hubbell, Inc.  
Hudson Scenic Studios, Inc.  
Independent Theatrical  
Installation/Irwin Seating  
Company  
JCN  
Joel Theatrical Rigging, Ltd.  
Joeun Technics (Korea), Inc.  
Joyce/Dayton Corporation  
Kamphoner  
Lambda Platform  
Lehigh Electric Products Co.  
Leprecon/CAE, Inc.  
Light Beams, NV  
Lighting & Electronics, Inc.  
Lighting Associates Templates  
Lighting Dimensions Magazine  
Limelight Productions, Inc.  
Lite-Trol Service Co., Inc.  
Little Stage Lighting  
Luxout Products  
Lycian Stage Lighting, Inc.  
The Magnum Companies  
Mainstage Theatrical Supply,  
Inc.  
Man GHH Corporation  
Mid-West Scenic & Stage  
Equipment Co., Ltd.  
A. E. Mitchell & Co., Inc.  
Musson Theatrical, Inc.  
Mutual Hardware  
L.E. Nelson Sales Corp./Thorn  
EMI  
Norcostco, Inc.  
NSI Corporation  
Olesen Company  
Pantechnicon  
Pook Diemont & Ohi, Inc.  
Product Sales Associates  
Production Arts Lighting  
Quality Stage Drapery  
Harry Ransom Humanities  
Research Center  
Richmond Sound Design, Ltd.  
Rigging Innovators

## Contributing Members

Risk International, Inc.  
 Rose Brand Textile Fabrics  
 San Diego Stage & Lighting Supply  
 Secoa  
 Select Ticketing  
 Shopworks Incorporated  
 ShowTech, Inc.  
 SICO, Inc.  
 Kenneth Snipes Engineering & Design  
 Spotlight, S.R.L.  
 Stage Equipment & Lighting  
 Stagecraft Industries, Inc.  
 Stageworks Production Supply, Inc.  
 Strong International Electric Corp.  
 Systems Design Associates  
 Technolight  
 Texas Scenic Company, Inc.  
 Theatre Crafts Magazine  
 Theatre House, Inc.  
 Theatre Projects Consultants, Inc.  
 Theatre Sound & Lighting, Inc.  
 Theatre Techniques, Inc.  
 Theatre Vision, Inc.  
 Theatrical Services & Supply, Inc.  
 James Thomas Engineering  
 Tiffin Scenic Studios, Inc.  
 TMB Associates  
 Tobins Lake Studio  
 Tomcat USA, Inc.  
 Union Connector Co., Inc.  
 United State Equipment, Inc.  
 Universe Stage Lighting  
 Veam  
 Vee Corporation  
 Vincent Lighting Systems  
 Walt Disney Imagineering  
 Jim Weber Lighting Service, Inc.  
 I. Weiss & Sons, Inc.  
 S. Wolf's Sons

Patty Matthieu, Seattle Conference & Section Chair

## Section Showcase: Pacific Northwest

The Section—The Pacific Northwest Section serves the members of USITT living in the area of Oregon and Washington west of the Cascade Mountains, plus Alaska and British Columbia. The majority of members live in the Puget Sound area. In 1979, the Pacific Northwest Section hosted the annual USITT National Conference. After a few years of sporadic activity, the section was rekindled by Bob Scales, Bob Benson, Martha Mattus, Linda Kenworthy Reynolds, Si Morse, Peter Allen, Patty Mathieu and others. In 1986, Bob Benson as Section Chair established regular planning meetings on the third Monday of each month. Soon these were expanded to mini-program sessions held in various theatres and businesses, the newsletter began being published regularly, and at least three quality programs are now presented each year.

Recent section activities include: Bill Flynn's Management Workshop, a rigging safety workshop by Jay Glerum, and sessions on thermoplastics, scene painting, CADD drafting, Soviet vs. US Technology, and looks at the technical wonders of individual shows produced by Seattle area theatres.

Upcoming programs include a session in January featuring Great American Market Products, and a hands-on session for costume and lighting designers on colors in light and fabric. In April we will see the Pacific Northwest Ballet's spring program and hear its lighting designer and master electrician discuss the ins and outs of lighting dance at home and on the road.

The Section is also gearing up for the 1992 National Conference and Stage Expo to be held in Seattle 2-7 March 1992. Come visit us at our booth at the Boston Conference!

The Theme—"Traditions and Vision"—The 1992 USITT Conference and Stage Expo in Seattle. Seattle, the Pacific Northwest, with fishermen, loggers, Indians, rain, seafood, airplanes and software—and a great deal of good theatre.

Whether examining the city as a whole or the theatre community alone, you will find Seattle and the whole Northwest to be an area rich in both tradition and vision.

Compared to our East Coast cities, Seattle is a young town. Very few buildings are more than 100 years old. Theatre activity in Seattle prior to the turn of the century consisted mostly of music hall style entertainment and of course the saloons and brothels of the small logging and mining town Seattle was in the early days. Yet the whole Northwest is rich with traditions, from the dance and costume of the Northwest Native American culture to the great spirit of sharing and cooperation among theatres.

Seattle has been recognized as a visionary city for its burgeoning aerospace and software industries, its aggressive recycling program, its several new theatres being built, and its small theatre companies that continue to crop up and thrive in this healthy artistic environment.

The theme of "Traditions and Vision" fits the USITT organization as well. USITT strives to honor those who have created and sustained this industry, and to recognize this country's rich heritage of design and innovation in the performing arts. By establishing

technical and safety standards, encouraging designers and manufacturers to create effective visual and sonic illusions onstage, as well as expressing concern for the well being of its membership's health as well as its art, USITT is proving itself to be a supportive, visionary organization.

The Logo—What "says" Seattle or the Northwest? (Other than umbrellas and plaid flannel?) Once the Seattle Conference Committee settled on a theme, the decision to create a logo that represented the artwork of the Northwest Native Americans

**"...The section is gearing up for the 1992 Conference and Stage Expo to be held in Seattle 2-7 March 1992. Come and visit us at our booth at the Boston Conference..."**

quickly followed. In many ways, the outlook of Indian tradition is quite visionary in its respect for all aspects of nature and man. Don Yanik, associate professor at Seattle Pacific University and new member of USA, agreed to research and create the logo for the conference.

The most successful designs in theatre occur when each designer's concept is in harmony with the director's, and is informed by the designer's personal experience. In this case, Don's beautiful design came out of years of work with Native Americans, including ten years of teaching on and off a reservation on western Nebraska and South Dakota around the Wounded Knee area, and working with Sioux and Chicano youth at an intercultural center.

Don's most rewarding collaboration experience has been designing scenery and costumes for the



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late John Kauffman's *According to Coyote*, which went on to the Kennedy Center and two world tours. Kauffman, of Nez Pierce Indian descent, wrote and performed *Coyote* to explore the American Indians' mythological and spiritual connections between man, animal, the earth and the elements through the coyote character, a figure that bridges the real and spiritual worlds.

Don Yanik chose to create a Northwest Native American style salmon for the center of the logo. The salmon, appropriate as a reminder of Seattle's ties to the sea, is the center of the Indian ritual celebrating the spring rebirth and continued abundance of nature.

The first salmon caught in the spring is ceremoniously returned to the water as an offering of thanks and to assure that there will be more salmon again next year. The salmon spirit should be pleased that it has been chosen as a symbol of tradition and the vision to provide for the future. Don Yanik holds a great respect and affinity for the spirituality of native American art, and hopes he has captured the image and flavor of their art in this creation.

...

**Region served:** Western half (west of the mountains) of Washington and Oregon, Alaska, plus some members from British Columbia  
**Number of members:** 56

**Section Chair:** Patty Mathieu  
**Vice-Chair for Membership:** Dick Hampton

**Secretary:** Fritz Schwentker

**Treasurer:** Mark Baratta

**Directors at Large:** Linda Kenworthy-Reynolds, Michael Wellborn  
**Section Newsletter:** Pacific Northwest Section, a quarterly  
**Newsletter Editor:** Martha Mattus at 206-783-6316

**Section Address:** Pacific Northwest Section, USITT/ P.O. Box 19722/ Seattle, WA 98109

**Section Phone:** Patty Matthieu at PNTA, 206-622-7850 ■

Ken Vannice, 1993 NEC Committee Chair

## Engineering Commission

"National Electrical Code Bans the Use of Single-Conductor Feeder Cables"

Beginning soon after the USITT Conference in Milwaukee, the National Electrical Code Committee of the Engineering Commission began working tirelessly formulating proposed changes for inclusion in the 1993 NEC. The Committee received wide support from the theatre, television and motion picture industries, with representatives from manufacturers, equipment dealers, rental houses, labor unions, consultants and equipment users.

## "...National Electrical Code Bans the Use of Single-Conductor Feeder-Cables..."

Working groups on both coasts spent hours weekly writing proposals and cross-commenting on them. Thanks goes out to Steve Terry, George Sabbi and the dozen or so people who comprised the East Coast group, as well as to Dick Thompson and the dozen or so people who worked with me to formulate the West Coast proposals.

Drafting proposals for consideration was not an easy task. Opinions on the East Coast did not necessarily match those on the West Coast. In most cases, both opinions appeared on the ballot that was mailed out in late September. Only those proposals that received a two-thirds affirmative vote based on the valid ballots returned, were submitted by the USITT.

A topical summary of the 21 proposals that were submitted to the NFPA is listed below:

1. Clarification of how to size feeders to stage switchboards.
2. Requirements to mark portable cables with the listing mark and temperature rating.
3. Clarification of the requirements for "company switches."
4. Addition of the new "Entertainment Industry Stage Lighting Cable" as Type SC and SCE.
5. Provisions for using borderlight cable with higher temperature ratings to offset the required derating table for multiple conductors.
6. Clarification of the fact that motion picture studios involving live audiences are to be treated as theatres.
7. Adjustment of some of the general purpose branch circuit requirements to more closely apply to the requirements of the entertainment industry.
8. Definition of "portable equipment" and several studio-related definitions.
9. Reduction of the minimum size for single-conductor feeder cable from 1 AWG to 2 AWG.
10. Requirements for color-coding single-conductor feeder cables.
11. Addition of requirements for single-pole connectors used in television and motion picture studios (consensus on this subject for theatre applications could not be reached).

By now you have probably concluded that the headline to this article is untrue. It is indeed false; but it could become true if we as an industry are not more vigilant. Almost 500 ballots were mailed out. To date only 39 people bothered to respond, and of that response only 31 were members of the Institute. That seems to mean that 450 or so of you do not care what electrical laws you must work under day-by-day.

Next summer we will be mailing out requests for comments on the various issues acted upon by the various code panels of the NEC. Hopefully there will be more concern and a better response. ■

## C&S Profiles

FELLER PRECISION, INC.

### Feller Precision, Inc.

377 Western Highway  
Tappan, NY 10983  
Phone: 914-359-9431  
Fax: 914-359-9530  
Contact: Peter Feller, President  
In business for 18 years  
USITT C&S Member for some years  
**Feller Precision** specializes in the design, engineering and manufacture of theatrical automation for scenery and rigging.

## TECHNOLIGHT

### Technolight

1133 Broadway, Room 1219  
New York, NY 10010  
Phone: 212-627-2272  
Fax: 212-627-9024  
Contact: Mark Vassallo, President  
In business for 3 years  
USITT C&S Member for 2 years  
**Technolight** is a major sales representative for architectural, television, film and theatrical lighting manufacturers.



UNION CONNECTOR CO., INC.

### Union Connector

PO Box H, 300 Babylon Turnpike  
Roosevelt, NY 11575  
Phone: 516-623-7461  
Fax: 516-623-7475  
Contact: Richard A. Wolpert  
In business for 61 years  
USITT C&S Member for 10 years  
**Union Connector** is the primary manufacturer of the "stage pin" connector for the entertainment lighting industry since 1929.



### Vee Corporation

810 Lumber Exchange  
10 South 5th Street  
Minneapolis, MN 55402  
Phone: 612-375-9670  
Fax: 612-375-9135  
Contact: Michelle Ahrens, Publicity  
In business for 10 years  
USITT C&S Member for some years  
**Vee Corporation** is the producer of four "Sesame Street Live" national touring stage shows.

## Reminder

Ballots for the 1991 USITT Election must be received no later than 22 January 1991.

If you haven't already done so, take a minute to complete your ballot and put it in the mail today! ■

## Future Conference & Stage Expo Sites

### 1991: Boston, MA

18-23 February 1991  
Hynes Convention Center  
Boston Sheraton Hotel

### 1992: Seattle, WA

2-7 March 1992  
Washington State  
Convention and Trade  
Center  
Seattle Sheraton Hotel and  
others

### 1993: Wichita, KS

15-20 March 1993  
Century II Convention  
Center  
Numerous hotels

### 1994: Washington, DC

16-20 March 1994  
Sheraton Washington Hotel  
and Conference Center

### 1995: Western North America

Date TBA  
Site TBA

### 1996: Central North America

Date TBA  
Site TBA

### 1997: Atlanta, GA

dates TBA  
INFORUM Conference  
Center  
Westin Peachtree Plaza  
Hotel and others ■

## Conference Travel

USAir (Gold File 420513) and American Airlines (Star 50320MN) have been designated official USITT Conference '91 air carriers. Special discounts on all published domestic and Canadian fares to and from Boston have been arranged.

For reservations, call Morgantown Travel Service at 800-637-0782 and be sure to mention USITT. ■

Bob McCaw, Chair of  
1991 Boston Conference

## Boston Conference Update

USITT's Conference and Stage Expo '91 will take place in Boston at the Hynes Convention Center and the Boston Sheraton Hotel from 19-23 February 1991. There will be more than 100 seminars covering all aspects of theatre technology as well as exhibits from 105 of the leading manufacturers and suppliers for the performing arts.

In addition, Boston will host two special design and technology exhibits: the New England Design Exhibit—showcasing recent scenic, lighting and costume designs from the region—and the biennial USITT Tech Expo—featuring innovative technical design and solutions from around the country.

And don't forget the pre-conference activities. The Boston Conference Planning Committee has narrowed down a long list of wonderful and exciting suggestions for pre-conference events into eight choice selections. These events and workshops will take place February 18 and 19 at locations both at the conference center and off-site.

The registration and cost information for each of the pre-conference events is contained in the registration packet.

As you will see from the listings below, a diverse mix of events are planned, and many of these events will bring the participants in direct contact with the regional activities and facilities of the New England theatre community.

• **New England Resident Theatre Tour: Backstage at Trinity Repertory, Goodspeed Opera, Longwharf, Yale Repertory, Hartford Stage and the American Repertory Theatre**

This unique two-day bus tour to the region's major resident theatres will leave Boston on February 18 and return on the 19. Stops will include the Trinity Repertory Theatre, Goodspeed Opera House, Longwharf Theatre, Yale Reperto-

ry Theatre and the American Repertory Theatre.

• **Tipton Lights the Dance: A Lighting Demonstration and Master Class**

This half-day workshop provides you with the opportunity to experience master designer Jennifer Tipton's step-by-step approach to dance lighting design. This session will take place the morning of February 19.

• **Delta Stereophony: Looking The Sound Image To Live Action**

This workshop provides an in-depth investigation into the promise, problems and feasibility of AKG's new computer-controlled stereophonic sound imaging system. This one-day session on February 18 will take place at the Yale Repertory Theater.

• **From Hire to Fire: Introductory and Advanced Management Skills Workshops**

Two workshops—one introductory and one advanced—for those holding management or supervisory positions. Both workshops are all-day events on February 19.

• **Electrical Safety Workshops, I and II**

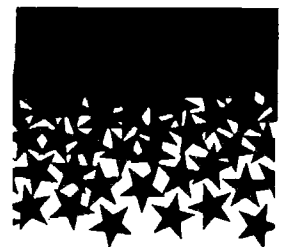
Introduction To Electrical Safety: A full-day, one-day workshop dealing with electrical safety practices for the entertainment industry. This session is scheduled twice, once for February 18 and once for February 19.

Advanced Electrical Safety: A full-day, one-day workshop for those who have completed Electrical Safety Workshop I. This session will be held on February 19.

• **Surface Design: Is Beauty Only Skin Deep?**

A special hands-on workshop of fabric dyeing and painting. This session is not just for costume artist and artisans, but for all of those who are interested in these costume art techniques. The workshop will be held on February 19.

Plan now to attend the 1991 USITT Conference and Stage Expo. Return your registration form by 19 January 1991 to get the discounted pre-registration rate! ■



# USITT

## CONFERENCE

★ & ★

## STAGE EXPO

*Boston 91*



FEBRUARY 20-23, 1991

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Ken Hewitt, Chair of  
1989 Calgary Conference

## Opinion: Your First USITT Conference?

Yes? If so, you may be excited, or curious, or a bit of both. With any luck at all, your experiences at the USITT Conference and Stage Expo will be positive and useful for you and/or your theatre company.

Surprisingly however, I have talked to a few people whose experiences with their first USITT Conference were not positive. Instead, these persons reported that, while they may have found one or two attractions such as the Stage Expo quite interesting, they were for the most part generally bored. They spent their time wandering about the conference site, dropping in on various sessions that caught their eye, and never found the opportunity to meet or talk with anyone that interested them.

Personally, I can sympathize with these people, because I know that it took me two or perhaps three conferences to learn how to really make the most of my time and expense. At the core of this is the understanding and the appreciation that a USITT conference (or any conference, for that matter) is really a two-way process.

You will benefit from and enjoy a USITT Conference in proportion to the energy and time you put in to it. This is not to say that Conferences aren't fun! They are and should be enjoyable events with a great deal of socializing and free time. But you can avoid that post-conference feeling of emptiness or lack of reward by preparing and organizing yourself to maximize your gain.

Here are a couple of personal suggestions:

(1) *Before the conference*—perhaps even on the plane—take the time to consider your own work environment and especially

those aspects of your work that cause you the most concern, problems, frustrations, etc. This might involve specific pieces of theatrical equipment or production processes, or it might focus on work-related relationships. Make some notes and focus on a half dozen or so specific areas, with a view toward using the conference to seek solutions to these problem areas. If you have the time, share these thoughts with colleagues or others who might help you expand or improve on your list.

(2) *During the conference*—

- Take time out at least once at day to review the day's conference activities and compare it with your "shopping list." Not every

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problem can be matched with a scheduled conference session, but I guarantee that there will be someone at the conference who can help you. The trick is to find him or her.

- Attend at least one Commission meeting. These often appear as "closed" meetings, but they are in fact "doorways" into the inner workings of the Institute, and are a good way to approach and talk with some very talented people.

- If, like most delegates, you've gone through the program and flagged the various sessions and tours that interest you, then stick with it! Just because a session is late in the conference schedule doesn't mean it isn't worthwhile. And try not to be put off by bad sessions. It is regrettable but

probably unavoidable that some sessions will be duds. The only way to find out is to go, and if it isn't what you wanted, then make better use of your time and go elsewhere.

- Again, make notes.

Highlight those things that you liked or found useful. Make sure you have recorded names and addresses of speakers or other individuals that you might want to get in touch with again.

- Above all, enjoy yourself! Spend time in the bars and restaurants. I believe that this is where some of the most valuable and relevant "work" of the conference is done. Join in the conversations and you'll inevitably find that the talk will be about theatre and the performing arts. Share your experiences with others and allow others the opportunity to share their experiences with you. LISTENING is probably the most valuable skill to possess at a conference.

(3) *After the conference*—

- Don't let it all die! This is without doubt the most important (and the most difficult) part of ensuring conference benefit. After all, you get back to work having been away for a week, and things have piled up, right? So you dump your conference stuff in a corner and maybe look at it again in six or seven months. Maybe.

- Find the time. One of the best ways to do this is in your staff lounge or green room, perhaps at lunch or the end of the day. Take your pile of conference handouts, brochures, and stuff, and sort through it when other people are around. Share the materials and your experiences. One of the side effects of this is that people in your own workplace start to believe in the value of the conference—and it gets easier to find money for next year! ■

*The preceding article was originally printed in the April 1989 issue of Sightlines. —Ed.*

## Calendar

■ 19 January 1991 ■ Chesapeake Section Expo '91, Towson State University, Forest Hill, MD ■ Contact: Tom Cascella, 301-830-2788

■ 7-10 February 1991 ■ Performance Summit '91, Tampa, FL ■ Contact: Don Waitt, 817-338-9444

■ 20-23 February 1991 ■ USITT Conference & Stage Expo, Boston, MS ■ Contact: USITT National Office, 212-924-9088 or Events Production Group, 212-677-5997

■ 23 March 1991 ■ Institute of Outdoor Drama Auditions, Chapel Hill, NC ■ Contact: Audition Director, Institute of Outdoor Drama, 919-962-1328

■ 8-10 April 1991 ■ "Reflector Design—Theory and Practice" Seminar, Denver, CO ■ Contact: TLA-Lighting Consultants, 508-745-6870

■ 13 April 1991 ■ USITT/Ohio Spring Conference & Design '91 ■ Contact: William Byrnes, 216-775-8162

■ 8-10 June 1991 ■ ShowBiz Expo, Los Angeles, CA ■ Contact: Linda Atnip, 213-668-1811

■ 10-30 June 1991 ■ Prague Quadrennial/PQ'91, Czechoslovakia ■ Contact: Joel E. Rubin, USITT International Liaison, 212-757-5646

■ 7-21 June 1991 ■ USITT Delegation Tour to PQ'91 ■ Contact: Leon Brauner, 812-336-0960

■ 1-3 August 1991 ■ USITT Costume Symposium, New Orleans, LA ■ Contact: Kevin L. Seligman, 815-753-1335

■ 7-11 August 1991 ■ ATHE National Conference, Seattle, WA ■ Contact: Association for Theatre in Higher Education, 812-474-0549

■ 9-11 August 1991 ■ USITT Summer Meetings, Seattle, WA ■ Contact: USITT National Office, 212-924-9088

■ 22-24 November 1991 ■ Lighting Dimensions '91, Reno, NV ■ Contact: LDI'91, 212-353-1951 ■

## Students to PQ'91

The International Liaison Committee is hoping to offer partial stipend and travel grants for a few students to accompany the US delegation to the Prague Quadrennial to be held in Czechoslovakia during June 1991.

Students interested in participating are requested to send the following:

- A letter describing the students' present level of training and areas of specialization in theatre, any foreign language ability and an indication of why their attendance at PQ'91 would benefit their studies.
- A letter of endorsement/recommendation from a full-time faculty member from the college or university that the student attends. To be eligible, the applicants must be enrolled full-time in an undergraduate or graduate program and must presently be members of USITT.

Applications should be sent at the earliest opportunity (no later than 28 February 1991) to:

Leon I. Brauner  
1900 East Atwater Avenue  
Bloomington, IN 47401-3729.

The number of students to be selected and the exact grant amount are still to be determined and will be announced at a later date.

For further information on the PQ'91 tour, see page 2 of the December 1990 issue of *Sightlines*. ■

## So. California Section Activities

Following the back stage tour of *Phantom of the Opera* on 2 December 1990, the Southern California Section will sponsor a two-day safety workshop by Dr. Doom (aka Randy Davidson) 12-13 January 1991. This workshop will replicate the safety workshop held at the National Conference in Milwaukee. A workshop devoted to safety concerns in costume and makeup is being planned for the near future. ■

—Michael Gros, Chair of Southern California Section

John Bracewell,  
Sound Commissioner

## Sound Commission

Well, hello. I didn't mean to stay away so long. It's been a busy Fall semester. A couple of months ago I told you about some of the things planned for Boston. Now let me add a little more.

First, we think we have a commitment from Bose to provide us with a program on new loud-speaker technology. That program will take place early afternoon on Wednesday. It's offsite, and it will take a bit of doing to get to the Bose plant. We're trying to set up transportation, but that problem isn't solved yet. Hopefully, I can arrange to get word to you through the National Office at the time confirmation packets get mailed. If you're interested in this program, be aware that it's going to take a large chunk of the afternoon. It will last for longer than a single session's length, so you won't be able to hear other sessions during the middle part of the afternoon.

We are hopeful that we can provide a session on *Mark of the Unicorn* sound software. *Mark of the Unicorn* hasn't committed yet, but we're trying. We're also giving the conference people fits with our programs that aren't pulling together until the very last minute (one of the problems of dealing with commercial interests). We face the same thing when we attempt to get professional designers. The money-making work has to come first, understandably; so, have patience.

The session titled "MIDI and Beyond" is really a two-parter. The first half is on Friday evening and features a panel of the various performers who will present line work on the following morning. The Friday evening session will allow the artists to talk about their work and techniques and will permit people in the audience to ask questions. The performance on Saturday morning will permit us to hear the work of these artists.

Last item for the month: The Commission leadership will come

Kevin L. Seligman,  
Costume Commissioner

## Costume Commission

A very Happy New Year to all and I hope that 1991 is rewarding and enjoyable. Why is it that the older one gets, the shorter the year seems to be? I hope the holidays were bright and merry for all.

It is hard to believe that Boston is only a little over a month away. All is going well from the Commission's side and it promises to be a busy and active time for all who attend. I omitted one program from the listing in the December *Sightlines*: "Basic Safety in the Workplace" will be on Thursday, February 21, from 2:30-3:50 pm. I apologize to Betty Blyholder, chair of the session.

Two sessions have been moved to either a new time slot or a new day and time. "17th and 18th Century Dance Costume" will be on Wednesday, February 20, from 9-10:20 am; "Prostituting Your Art" will be from 10-11:20 am on Saturday, February 23. I urge you to get

### Sound Commission ▼

to the Commission meeting prepared with a number of potential programs for Seattle 1992. There probably will be some room for programs suggested at the Commission meeting, but the opportunities for suggestions from the floor will be much more limited than in past years. Therefore, if you have suggestions, please get them to me **immediately**. The various ways in which you can reach me are shown below.

I wish everyone a great 1991, and I'll see you in Boston.

John Bracewell  
Dept. of Theatre Arts  
Ithaca College  
Ithaca, NY 14850  
Callboard: J.L.Bracewell  
Compuserve: 73737,1003  
O: 607-274-3929  
H: 607-272-8128

your pre-registration in as soon as possible; this is especially true if you want to attend the pre-conference on "Fabric Dyeing and Painting." The pre-conference is limited to only 40 participants to allow for hands-on-experience.

If you have program ideas and/or proposals for Seattle in 1992, please let Deb Dutkiewicz-Zetterberg know NOW. She can send you a program proposal form. While the deadline for proposals will be the Boston Conference, the Institute is trying to identify all program proposals as soon as possible so commissions can do some selection prior to Boston. This will also help to identify any possible co-sponsored sessions. Call or write Debra at 1511 Radio Road, Ellensburg, WA 98926. Her home phone is 509-962-6923.

Betty Blyholder is doing research on masquerade and fancy dress costumes. If you have any patterns of these costumes, catalogues, illustrations, drawings or photographs, Betty would appreciate hearing from you. Her address is University Theatre, University of Arkansas, Fayetteville, AR 72701.

R. L. Shep continues to provide a much-needed resource for us in the area of costume design and technology with his reprints of out-of-date works in the area. His latest is a wonderful edition of a work by J.C. Hopkins on *Edwardian Ladies' Clothing*. If you do not have a copy of Robb's catalogue, write him at Box 668, Mendocino, CA 95460.

Betty Williams and I are still interested in locating collections of patterns. If you have not received or filled out an information survey, let me know and I will get one to you. If you have blueprint masters of any patterns in your collection, please let Joy Emery know about them. Joy is still busy with the Commercial Pattern Exchange Project. She can send you the forms so that your masters can be added to the master file.

Cheers! ■

## Stress & Wellness Strategies

### Check Points

Check Points returns to this issue of the newsletter after a hiatus caused primarily by the death of my father. His death was not unexpected, due to a major heart attack three years ago, plus his age. The rest of this article will deal with the major cause of his illness and subsequent death—Stress.

I've been writing for several years now about how physical distress will be a product of our reactions to the accumulation of stress. We all fight stress the best we can

**"...Good stress-free living begins with associating ourselves as much as possible with people who feed us as little stress as possible—you know, the ones who are fun to work with and good to be around..."**

in the ways we find comforting.

Some of us drink to relax—he did. Too many of us smoke to relax—he did. To rise in our profession we "bottle emotions within" so as to be collaborative—he did. Many of us stroll on the golf course thinking this is good cardiovascular exercise—he did. To reward ourselves for jobs well done we dine on the food we like to "lick right up," you know, comfort food—he did. If we are in "pretty good health," we do not worry about how our bodies may break under this abuse—he didn't.

After Dad's major heart attack the attending doctor was asked its cause. "Stress," he said. When asked what could be done now to make amends, he said, "Nothing." The victim could quit smoking, eat AMA heart healthy, walk daily and do a complete regiment of therapy, but all this would only reduce further chances of fatal events. His life could be extended—not improved or repaired. The damage was done and there was nothing to be done except do the things which could have prevented the heart event in the first place. Had the doctor's simple therapy process been instituted earlier, the chances of such an ending would have been greatly reduced. How late we learn.

You who read this column know that it can be simple to understand what must be done to reduce the chances of events such as this taking place in your lives. What is hard to do is to follow the basic procedures to good stress-free living. Good stress-free living begins with associating ourselves as much as possible with people who feed us as little stress as possible—you know, the ones who are fun to work with and good to be around. Stress-free living continues by following professional advice in the clear areas of stress management prophylactic strategies: Relaxation, Exercise, Attitude, Diet and Yielding. These strategies spell READY.

The next several Check Points will deal with these in order. We will look at new and sage advice in each of these strategy areas; one area per issue. There is new and exciting material to cover. We all need to know and follow experts advice concerning coping strategies in dealing with stress. My serious involvement with stress management consultation and teaching was a result of Dad's original heart event. His death renews my challenge to bring important material and strategies to as many people who choose to accept life-giving information. ■

—Stan Abbott

Leon Brauner,  
USITT VP-Commissions

### Commission Programming for Seattle Conference

As you attend the Boston Conference you will probably be conscious of the great number and variety of program sessions that have been generated by each of the Commissions. In order to develop quality programs that are of interest to Commission constituencies, we must have program ideas from members.

Since we will be completing the programming process in Boston, it is important that each Commissioner receive program suggestions prior to February. If you have a recommendation please write it down. Include, your name and telephone number, the names of potential panelists and what question this session tries to answer or address.

We hope to develop programming that is unique to the West Coast and Pacific rim. This means we would like to include panelists, theatres, technologies that are unique to the Western United States or Pacific area. We do this for several reasons. Making a national convention geographically unique provides a built-in freshness to each conference and it cuts down on high transportation costs.

Before you get too far into a new semester or project, give Seattle programming a thought. What would you like to see addressed in Seattle? Write it down and send it to the Commissioner in charge of the area. Commission names and addresses are on page 13 and 14 of the 1990 (Green) directory.

Thank you for helping develop a successful 1990 and 1991 conference.

See you in Boston! ■

## Classified Ads

To place an ad in **Sightlines**, contact:  
Phil Tocantins, USITT Advertising Manager  
Events Production Group  
135 Fifth Avenue  
New York, NY 10010-7193  
212-677-5997  
Fax: 212-873-7211.

**Ads continue on page 12. ■**

## Scene Design Head

The University of Illinois at Urbana-Champaign seeks an assistant or associate professor as head of scene design. Duties include teaching at both graduate and undergraduate level, and designing one production per year in the Krannert Center, which is a multi-theatre facility. The Department has an outstanding BFA and MFA professional design, technology and management program, with skilled and committed faculty and staff.

Qualifications: MFA degree and/or professional design experience required. USAA membership preferred.

Starting date: 21 August 1991.

Salary: Negotiable.

Application deadline: 31 January 1991 to receive full consideration.

Submit: Application to

James Berton Harris,  
Associate Head  
Department of Theatre  
University of Illinois  
4-122A

Krannert Center for the  
Performing Arts  
500 South Goodwin Avenue  
Urbana, IL 61801  
217-333-2371.

The University of Illinois is an Affirmative Action, Equal Opportunity Employer. Applications from minorities and women are especially welcome. ■

## Appreciation

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

**Design Lecturer**

The University of California, Santa Cruz seeks full-time lecturer for 1991-92 to teach theater design/technology.

**Qualifications:** Applicants need strength in lighting design and at least one of the following areas: stagecraft, production management, sound design. Minimum qualifications include MA or MFA in Theater Design/Technology or equivalent professional experience and recommendations from recognized authorities in the field. Prior university-level teaching experience preferred.

**Duties** include teaching at beginning and advanced level and overseeing lighting design of major productions and selected student projects.

**Submit:** Letter of application and curriculum vitae by 15 February 1991 to:

Theater Arts Board,  
Porter College,  
University of California,  
Santa Cruz, CA 95064. ■

**Technical Director**

Search reopened for instructor or assistant professor, tenure-track in technical direction.

**Qualifications:** Full-time or substantial part-time teaching experience at the university or college level required. University or college level technical direction experience required. Professional Technical Direction experience desirable. MFA or PhD normally required for tenure.

**Responsibilities:** Teach courses in technical theatre and management along with tech direction of large, production-oriented undergraduate program of approximately 300 majors.

**Starting date:** 19 August 1991.

**Salary:** \$29,066-\$43,894.

**Application deadline:** 4 January 1991. Search may continue until position is filled, but no later than 26 April 1991.

**Submit:** Current resume and names of three references (with phone numbers) to:

Prof. Ruth A. Brown, Chair  
Technical Director Search  
and Screen Committee  
Dept. of Theatre  
California State U.-Northridge  
Northridge, CA 91330.

Please send no portfolios until requested. AA/EOE. Minority and female candidates are especially encouraged to apply. ■

**Assistant Professor of Scene Design**

Teach courses in basic design, scene design, scene painting, and secondary area in technical production, lighting design, costume design, stage makeup, or graphic design. Anticipated vacancy. Tenure track.

**Starting Date:** Fall 1991.

**Qualifications:** MFA or PhD, teaching experience at university level, and professional design work required. Preference given to individuals with design experience in film and video.

**Salary:** Commensurate with qualifications.

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

J. Stephen Hank, Chair  
Search Committee,  
Department of Drama and  
Communications,  
University of New Orleans,  
Lakefront,  
New Orleans, LA 70148.

Please send no other materials unless required. Screening of applications will commence on January 1 and continue until position is filled. ■

**Curtain Call**

**The deadline for submitting material for inclusion in the next issue of Sightlines: Saturday, 5 January 1991. ■**

**Looking for Someone?**

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

Phil Tocantins, USITT Ad Manager  
Events Production Group  
Phone: 212-677-5997  
Fax: 212-873-7211. ■

*Happy  
New Year  
1991!*

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