

# usitt sightlines

**February 1991**

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

USITT Conference  
& Stage Expo  
20-23 February 1991

### **Boston to Host 31st Annual USITT Conference**

The United States Institute for Theatre Technology will hold its 31st Annual Conference and Stage Expo in Boston, MA, 20-23 February 1991. Regarded in the entertain-

ment industry as the design and technical theatre event of the year, the USITT conference will be held at the John B. Hynes Veteran's Memorial Convention Center and the Sheraton Hotel & Towers in Boston's historic Back Bay.

More than 3,100 visitors from around the world are expected to attend the four-day Conference and Stage Expo. Stage Expo will feature the latest developments and newest technology available, along with products for every facet of technical support for the entertainment industry. Participants will be able to examine new and improved equipment manufactured and distributed by the more than 115 exhibiting companies.

In addition, more than 125 workshops, class-

es and seminars will be offered during the annual conference. Covering all facets of performing arts technology from audio and safety to costuming and management, each seminar is developed with today's busy designers and performing arts professionals in mind.

Pre-conference events will be held on Monday and Tuesday, February 18 and 19. Featured will be two days of intensive seminars, management skills workshops and field trips, including a New England regional theatre tour.

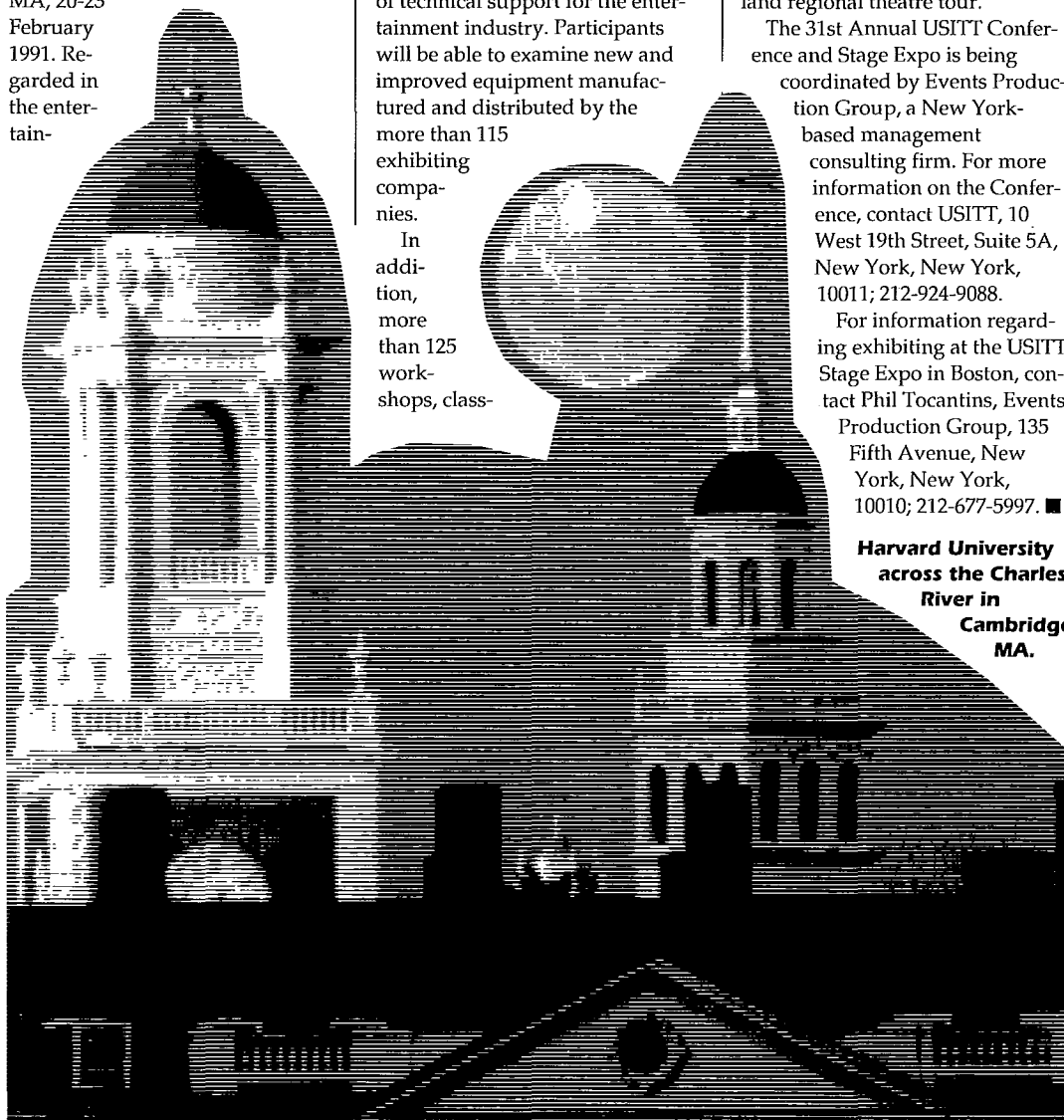
The 31st Annual USITT Conference and Stage Expo is being coordinated by Events Production Group, a New York-based management consulting firm. For more information on the Conference, contact USITT, 10 West 19th Street, Suite 5A, New York, New York, 10011; 212-924-9088.

For information regarding exhibiting at the USITT Stage Expo in Boston, contact Phil Tocantins, Events Production Group, 135 Fifth Avenue, New York, New York, 10010; 212-677-5997. ■

**Harvard University  
across the Charles  
River in  
Cambridge,  
MA.**

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## Calendar

- 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
- 4-18 June 1991 ▪ USITT Delegation Tour to PQ'91 ▪ Contact: Leon Brauner, 812-336-0960
- 18-19 June 1991 ▪ "Safety in Live Entertainment" Conference, London, England ▪ Contact: ABTT & STC, 081-675-5211 ■

## Sightlines

### VOLUME XXXI NUMBER 2

#### USITT SIGHTLINES

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**Editor ▪ Eric Fielding**  
**Editor ▪ Cecelia Fielding**

David Diamond,  
USITT General Manager

## News from the National

If you haven't yet registered for the Boston Conference, there is still time. We will be accepting late registrations at the National Office until February 10. After that time, please register onsite at the Sheraton Boston Hotel, February 18-22. The registrations have been coming in fast and furious the last few weeks. Anybody who is anybody is going to be there. Don't miss it!

If you want to become involved in USITT in your regional area, don't forget that there are events occurring around the country throughout the year. These include demonstrations, seminars, meetings, tours, performances, etc. We have begun to compile information about all USITT events on our Regional Events Calendar. Section Chairs and Commissioners, please note: Send us information about your meetings and other events for inclusion in our calendar. Not only will we be able to direct interested people to your event, but we will also be able to provide you with brochures and application forms for recruiting new members.

Outdoor theatres should be aware of the new Americans with Disabilities Act which became law on 26 July 1990. According to the statute, professional and amateur theatres must make their theatres fully accessible to the disabled before 1992. In addition to removing physical barriers, the ADA stipulates that provisions must also be made for people with either vision or hearing impairment. Specific regulations are due out this spring; however, copies of Public Law 101-336 are available by writing to the Coordination and Review Section, Civil Rights Division, U.S. Department of Justice, P.O. Box 66118, Washington, DC 20035-6118.

Congratulations to United States architects who received diplomas for their entries into the OISTAT USSR Centre Architectural Design Competition. The

competition held last year was for a new theatre and arts center to be built in the Hermitage Gardens, Moscow. No US entries made it into the finalist category, though several received diplomas or were recommended for inclusion in a published catalog. Diplomas went to Aaron Bohrer, Christa Giesecke and Brett Rhode for one entry and Hani Rashid, Lise Anne Couture, Thomas Leeser, Beth Weinstein, John Cleater, David Currie Lee Washesky, Felicia Davis, Ignacio Salas and Michele Lederer for another. US architect Ron Cox's

**"...If you want to become involved in USITT in your regional area, don't forget that there are events occurring around the country throughout the year..."**

entry was recommended for publication.

Congratulations to Tharon Musser for receiving the "Life In Light" Award at Lighting Dimensions International 1990 in Orlando. Ms. Musser was honored for her career as a three-time Tony Award-winning lighting designer with more than 100 Broadway shows to her credit. Kudos also to other recipients of LDI '90 Awards.

More Awards News: The Isadora Duncan Awards (Izzies) were given for Dance in San Francisco. Outstanding Achievement in Visual Design was awarded to Lauren Elder for Sara Shelton Mann's "Mira" performed by Contraband. The "Bessies" given for Dance excellence in New York City were given to lighting designer Roma Flowers for her designs for Laurie Carlos, Ain Gordon, Linda Mancini and others; lighting designer Susanne Poulin for her design of a

concert by Cydney Wilkes and Susan Brown; costume and set designer Liz Prince for "Diva Den" by Jennifer Monson, Kumiko Kimoto and Billy Swindler; and Mathew Yokobosky for his designs for Ping Chong's "Brightness."

The New England Theatre Conference attracted more than 800 people to Portland, ME in November. USITT member John Conklin was honored with a Special Citation for his scenic designs of "Peer Gynt" and "The Ring Cycle." The award was presented by USITT New England Section Chair Arthur L. Dirks. Broadway Cares also received a Special Citation for its work helping people with AIDS in the theatre community and across the country.

If you have any copies of posters, programs and/or ticket stubs relating to music concerts performed by major or minor Latino groups or from any Hispanic festival or celebration, contact Sam Slick, director of the International Archives of Latin American Political Posters and the University of Southern Mississippi, Southern Station Box 5038, Hattiesburg, MS 39406-5038; 601-266-4964. Slick is creating a collection of visual materials associated with Hispanic groups and individuals to be exhibited throughout the United States at colleges and universities.

Opera America is offering a **Directory of Scenery, Costumes and Musical Materials**. The biennially published compendium includes member company-owned sets and materials available for rental, along with commercial costume houses and company-recommended scenery construction studios. The directory also includes a listing of title projections currently available. Send \$15 (\$10 for Opera America members) to: Opera America, 777 14th Street, NW, Suite 520, Washington, DC 20005.

If you will be visiting London in the next few months, visit the Theatre Museum and see **SLAP!**—the first ever major exhibition on stage make-up, covering its craft and history from the days of poi-

sonous preparations slapped on by the actors themselves to the sophisticated materials and techniques applied by today's top make-up artists. The Theatre Museum is located in Russell Street, London, WC2.

Plan now to attend the **South-eastern Theatre Conference** March 6-10 in Winston-Salem. Costume designer Santo Loquasto may be attending, along with Roy Christopher, Harold Gould, Rolf Fjelde and more than 3,000 others. For more information, contact SETC, 919-272-3645.

Also on the horizon is **National Cultural Advocacy Day** scheduled for 20 March 1991. Hundreds of cultural leaders will gather in Washington, DC, to communicate to Congress that support of the arts is critical to the future of the United States. After a day of meetings with Senators and Congressmen, the American Council on the Arts will present the fourth Nancy Hanks Lecture on Arts and Public Policy.

USITT is listed among key resources for information on **Theatre Safety** in an article in the November 1990 issue of *Dramatics Magazine*. The article by Nancy LaMarca includes a listing of specific guidelines for working safely onstage, backstage and in the shop in a school environment. Other resources listed include the Center for Safety in the Arts, 212-227-6220; Arts, Crafts and Theatre Safety, 212-777-0062; Society of American Fight Directors, 201-748-5697; and the National Stage Combat Workshop, 212-382-3535. *Dramatics Magazine* is available from the Educational Theatre Association, 2268 Central Parkway, Cincinnati, OH 45225, 513-559-1996.

The second edition of the **Black Theatre Directory** is now available. This reference is national directory of more than 800 black theatre artists, scholars, theatre companies, higher education programs and service organizations. Order copies at \$10 apiece from: Black Theatre Network, P.O. Box 11502, Fisher Building Station, Detroit, MI 48211. ■

Will Bellman, Acting Vice-President for Projects

## The Presidency Report

One could easily argue that everything USITT does that isn't budget is a "project." Certainly Commissions spend most of their time working on "projects." Ad hoc committees have "projects," and most of our standing committees have lists of "projects" under way.

The first thing I discovered upon being appointed Vice Presi-

**"...Projects are the results of creative people working hard to make theatrical art better..."**

dent for Projects is that there are big projects and little ones, on-going projects and those with a limited life. There were even some that appeared to be dead!

The first job was to define the job itself. I did. That document is now policy. Briefly, a "Project" (note the capital "P") is an on-going activity that has a heavy influence on the future of the Institute.

Capital "P" Projects keep coming up on a regular schedule over the years. They cost us lots of time and money and have the potential for making a big difference in our image in the theatrical



world. They can also use up huge amounts of our human resources. This is not to suggest that projects under the leadership of the Commissions are not also big and important. The difference is that these projects do not currently have the on-going (i.e., continuing) effect that Projects have. A Design Expo or a Tech Expo comes around every other year. The Rigging project continues its studies year after year. PQ comes up every four years—on and on and on.

But all of the above is enmeshed in the workaday details of Institute management. Projects must have budgets, they must keep track of their funds and they must make reports. Dull stuff, however necessary. The important part is that Projects are the results of creative people working hard to make theatrical art better and the theatre a better, safer, more creative place to work.

An eager, aggressive chair of Design Expo can make a tremendous difference to the way hundreds of people look at USITT. A scene design student may be "turned on" and become the Robert Edmund Jones of our era. Funding organizations may suddenly discover that stage design is really an art form, not just the background before which actors strut their stuff.

A visitor to the Tech Expo may find a solution to a problem that makes the difference between a successful production and another "turkey." Someone's life may be saved because the Rigging Project discovered a faulty methodology and fixed it—before the batten came crashing down.

As I mentioned in Calgary, "We do it to ourselves!" meaning we often over-drive ourselves and even destroy ourselves in the name of our art. Projects are no exception. One of my jobs is to see that project workers don't take on so much that they burn out in a year or so leaving the Project leaderless and themselves in trouble. It's hard to say "no" to an eager worker and the old line about "it's for your own good" still doesn't sell.

## Contributing Members

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**Country Road, Inc.**

**General Telephonics Corporation**

**Gerriets International, Inc.**

**Great American Market**

**Interstate Consolidation Service**

**KM Fabrics, Inc.**

**Kryolan Corporation**

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**Ride & Show Engineering**

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**Sapsis Rigging, Inc.**

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**Strand Lighting**

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

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**Theatrical Dealers Association**

**Washington University**

**Wenger Corporation**

**Wybron, Inc. ■**

## 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! ■

## Sustaining Members

Adirondack Scenic  
 Adirondack Scenic, Inc./JCH  
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Patrick Lombard, Events  
 Production Group

## Boston Offers 125 Seminars

Aimed at performing arts professionals, the more than 125 seminars scheduled for this year's USITT Conference and Stage Expo deal with all facets of the arts and technology. General topic include: costume, sound, lighting and scene design seminars; panels on health, safety, engineering and architecture; technical production and theatre management roundtables; plus educational workshops.

"Working Together!: Prospects for Performing Arts Facilities in the 1990s" is an entertainment industry summit. Presidents and CEOs of the major unions and arts organizations will examine the challenges that face the arts, and share their thoughts for surviving the 1990s.

Technical talks will focus on the

### The Presidency Report ▼

A better way is to get more help so the plans can go ahead without "killing" someone. This is where you readers come in. Projects, especially on-going ones that have gained their capital "P," are satisfying things to work on. A lot of the grubby work is past. Things can happen and usually do. Just ask those who worked on PQ 87! Not only did a lot of them get to go to Prague, they came back with the prize!

Every one of the four active projects can use more help, particularly the kind of help that gets jobs done and sees new opportunities for development. Current Project leaders are:

- PQ 91, Dr. Joel Rubin
- Rigging Project, Jay Glerum
- Design Expo, Jeff Quinn
- Tech Expo, Ben Sammler
- Architecture - Contact the Vice President for Commissions, Leon Brauner. (This project awaits new leadership and offers a wide range of possibilities.)

They are waiting for your interest and your expertise. ■

expanding use of computers in all areas of the entertainment industry. Included on the agenda is a demonstration and exploration of various lighting and software programs; the use of computer-generated images; and the automation of mechanical scenery.

A look at new technology will explore "Delta Stereophony," examining the feasibility of a new computer-controlled stereophonic sound imaging system. A study of loudspeaker technology, digital sound and a discussion of what the theatre can learn from film and TV sound is included, as is a visit to the Boston-based Editel sound facility.

As part of "Directors on Design," artistic directors from throughout the Northeast will convene to share their thoughts on stage design and the collaborative process between directors and designers. Also on tap is an exhibit and exploration of the stage designs of the legendary Joseph Urban at the Boston Opera and other locales.

Costume designers from resident theatres in New England will meet to discuss their craft. Fabric dyeing and painting demonstrations, along with beading and embroidery workshops are scheduled.

Theatre architecture and construction is an area of great interest. The restoration of Toronto's Elgin and Winter Garden Theatres will be studied, as will the current effort in Boston to renovate the theatre district.

Lighting designers will discuss the relationships between working designers, assistants and electricians; problems involved with lighting in a limited space; how to design small industrial and trade shows; and architectural lighting.

Also, proving popular this year are introductory and advanced management skills workshops; and classes aimed at improving fund raising and grants writing skills. Professional and education training programs include panels focusing on employment opportunities in the arts; and special sessions to assist theatre-oriented job seekers. ■

Leon Brauner, Vice-  
 President for Commissions

## Conference Programs

Planning the programming for the Seattle Conference has been a high priority during the last few months and it will continue to be an important agenda item in all of the Commission meetings during the Boston Conference.

There is so much work involved in the Conference and Program planning process that we often overlook another important function of the Commissions. The Commissions also support and nurture projects that Commission members believe are important to their profession. In addition, the Commissions are charged with the responsibility of disseminating the findings of these projects.

As we prepare to attend the USITT National Conference in Boston, we should also prepare to develop programming for the Seattle and Wichita Conferences and we should also take some time to review the current Commission projects. What is being done by your Commission? What impact does it have on your profession? Are there potential project questions that should be raised and answered? Do YOU have a desire to lead a project?

If this sounds like something you are interested in and would like to champion, let your Commissioner hear from you. If the Commissioner is aware of your project idea prior to the Boston Conference, he or she will more than likely include it for discussion on the Commission meeting agenda.

Wichita is not far done the road. If there are program or conference ideas that didn't make it to Boston or won't be ready for Seattle, or that are more appropriate to the Midwest, begin a Wichita Conference planning sheet. It might be useful for each Commission to delegate a Wichita programming person. Any ideas for the 1992 conference could be passed along to this person.

See you all in Boston! ■

Francis Reid, British Author  
& Lighting Designer

## Opinion: The Rub of the Green

*Editors' note: The "greening of America" has moved before the footlights as interest in theatre and the environment continues to grow among Institute members and in the theatre community. With that in mind, we offer Francis Reid's reactions to USITT's suggestions for a greener theatre (see "Arts and the Environment" on page 11 of the July/August 1990 issue of Sightlines). "The Rub of the Green" was first published in the 18 October 1990 issue of Britain's The Stage and Television Today.*

Westminster's Environment Minister has announced 350 ways toward a greener nation. What are the prospects for a more environmentally friendly theatre? Unlike politicians for whom green is a new bandwagon, theatre folk have a long green tradition—the stage's acting area has long been referred to as "The Green" and references to greenrooms go back to the 17th century.

But now that a ban on smoking has cleared the air in most of our playhouses—although much of the tobacco in our lungs has been replaced by vapor from smoke guns—how is showbiz going to green-up its act?

With every government department now required to be actively environmental conscious, the office of Arts and Libraries will presumably make funding conditional upon a green strategy. The photocopying to produce, circulate and respond to this strategy will doubtless use up a lot of trees. Perhaps not quite an entire rainforest, but at least enough woods for all this year's pantobabes to get lost in.

While awaiting official wisdom, is there anything we can do? The United States Institute for Theatre Technology has held what it describes as a "brainstorming session to produce a series of ways in which we can be more environ-

mentally responsible while doing theatre." This was no gentle manifestation of saloon bar culture, but a formal workshop billed as "The Performing Arts and The Environment: A Philosophical Dilemma." With 26 suggestions, USITT falls a little short of Chris Patten's 350, but they do give us some hint of what our future may hold.

Many of the ideas are ones to which we generally subscribe already. For example, most of us try to avoid using aerosols and when our resolve breaks, it is usually because we have been fighting the clock and we are subsequently consumed with guilt. However, the measures we take to "economize in the use of power and water" tend towards lip service

### "...While theatre folk have a long 'green' tradition, a greener backstage won't come easily..."

rather than positive action.

But many procedures that we would happily adopt would be costly to implement. Investing in "hardware that is easier to salvage" and the "time to salvage all such reusable hardware" is not a serious option for production managers coping with the effects of negative inflation provisions on subsidies. Neither does "building in such a way as to reclaim raw materials" necessarily come cheap. I have, however, fond memories of the legendary Jack Gough of Glyn-debourne patiently straightening nails with a hammer. And in the same decade (the Fifties) I incurred Caryl Jenner's displeasure when I threw away some gel offcuts, rather than store them in the "cracklebox" kept against some far-off day when we would do a play requiring the sound effect of roaring flames.

Recycling is a clear goal. But while recycled paper may be fine for correspondence, most of it

seems just too clinically wholesome for programs. (Does recycled paper need to be quite so puritan or is it made like this for gratification of our egos?) If we use recycled paper for what the USITT calls "administrative communications," we are likely to relax our vigilance and have even more memos, reports and faxes. Better to abandon paper and just talk to each other, keeping only essential facts on computer discs.

But the real recycling problem is scenery. Who shall have the courage to suggest to one of our star designers that they should "adjust expectations of audiences to accept and appreciate the use of stock scenery and costumes"? Some might even regard "incorporate stock units in designs whenever possible" as a threat to artistic integrity, while "use natural finishes wherever possible" and "minimize repainting" represent the way we were rather than the way we seem to be going.

I must admit to being a bit dubious about the wisdom of letting "unwanted paint evaporate or add cement to harden it rather than pouring it down the sink." And, although I am always happy to "avoid the use of disposable cups for refreshments," I have met a lot of backstage china whose environmental friendliness is suspect, to say the least.

Urgent though it may be, the state of the environment induces, I fear, a fairly low threshold of boredom. So there is a limit to the extent to which any theatre company can "produce projects that raise awareness of environmental issues."

A greener backstage is not going to be easy. All the ways seem to need a lot of will. Perhaps we could agree to find the will for one way which is not on the USITT list. How about making more sets environmentally friendly toward actors so that they can walk about in comfort and with confidence that they are not in danger from falling off or being struck down? ■

## Sustaining Members

Hollywood Lights, Inc.  
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## Sustaining Members

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 Stagecraft Industries, Inc.  
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 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

C. Lance Brockman,  
 Section Chair

## Section Showcase: Northern Boundary

The Northern Boundary Section (NBS) was formed in 1979 to serve the region of North/South Dakota and Minnesota, along with membership from northern Iowa and western Wisconsin. It was organized to bring an information network to designers and technicians, as well as provide a sense of community to various theatre folks in the region.

NBS took a giant leap in initiative and vision, when in 1981 Dick Durst (currently Vice-President for Programs) urged members to submit a bid to host a national conference.

This became a reality in April 1987 when NBS supported the vision of USITT with a conference that thematically explored the vast theatrical heritage of the Twin Cities. Highlights included an exhibit and presentations which featured the Twin City Scenic Collection, provided tours of theatres in Minneapolis and St. Paul and culminated in a design retrospective panel of the early years at the Guthrie Theatre which included Tanya Moisewitsch and Desmond Heeley.

NBS joined forces with ACTF/Region V North for five years (1985-1989) and co-sponsored a Festiventon. Providing design/technical programming along with design competition was both important in further networking within the region, as well as integrating the designer/technicians with the directors and actors of the three states.

With the combination of Region V North and South in 1989 by ACTF, NBS joined forces with the Heart of America Section and produced our first combined Festiventon in Lincoln, NE in January 1991.

The section today is healthy, with more than 200 members who actively support our many work-

shops, master classes and ACTF Festiventons. Although we are geographically spread out over a large region, NBS is our touchstone, providing a venue for information, an interchange of art and craft, but most importantly, friendship.

• • •

**Section Name:** Northern Boundary

**Region Served:** North Dakota, South Dakota, Minnesota, northern Iowa and western Wisconsin  
**Number of members:** 200+

**Section Chair:** C. Lance Brockman

**Vice Chair:** Steve Griffith & Pat Dennis

**Secretary/Treasurer:** Jean Montgomery

**Board of Directors:** Vance Gerchak, Peg Murphy & Bill Wallace

**Architecture Commissioners:** Dan Keyser & Ed Krehl

**Costume Commissioners:** Joy Erickson & Chris Vesper

**Scene Design Commissioners:** Don Larew & Paul Sannerud

**Light & Sound Commissioners:** Dave Johnson & Dennis Chandler

**Section:** Newsletter: "Des/Tech News"

**Newsletter Editor:** Brian Bjorklund (507-663-3242)

**Section Address:**

USITT Northern Boundary  
 c/o Jean Montgomery  
 110 Rarig Center  
 330 21st Avenue South  
 Minneapolis, MN 55455

**Section Phone:** 612-625-8529. ■

Kevin L. Seligman,  
 Commissioner

## Costume Commission

As Doolittle sings in *My Fair Lady*, "In just a few more hours..." and it's Boston!! Plan to attend both Commission meetings and the Orientation for New Members. On Wednesday, the first Commission Meeting will cover general announcements, some remarks on Seattle in 1992, the NCA Scholarship and reports on Commission Projects.

The second Commission meeting on Friday will start with a "show and tell" slide presentation of current work of some of our members. "Neat Tricks" will follow. There is still time to present a new technique, new method of doing an old technique, etc. Call me and let me know.

We will discuss future conferences and symposiums. Peggy Rosefeldt will present the proposed program for the New Orleans Symposium, 1-3 August 1991. We will look at program proposals for Seattle in 1992 and break into working sessions on projects and other areas of interest.

Start Friday morning by attending the Orientation for New Members. We introduce the Commission at that time and have a relaxed and free "roundtable" discussion. It is a good time to get to know new members of the Institute and the Commission.

*Cutter's Research Journal* will hold a business meeting in Boston on either Friday or Saturday. Time and date and location will be announced at the Commission meetings. If you are interested in getting involved with *CRJ*, plan to attend.

Hopefully, there will be some time to see a little of the sights and sounds of Boston. We will try and have information on any exhibits which might be of interest, etc. The hotel is located in a very central location, so getting around will not be difficult. Keep your fingers crossed that the weather behaves!

Looking ahead, we will need to



Patrick Gill, Liaison for  
Computer Applications

## Computer Room in Boston

Once again, we would like to invite those computer practitioners with interest, time and possibly software to demonstrate and share their expertise with others in the walk-in computer room at this year's Boston Conference.

There will be much more happening at the computer room this year, including "mini-sessions" which can be signed up for in the registration area, as well as more live demonstrations of theatre-specific software.

We will be setting up the equipment on Tuesday, 19 February at about 9 a.m. and the room will be available for informal pre-conference work and play for most of the day. Information about the scheduling and location of the computer room is available from Jerry Stockman and will also be posted on the conference message board in the registration area.

If you are interested in participating, please call Jerry or leave a message at 413-545-0480 between 9 a.m. and 5 p.m. EST, Mondays through Fridays, and he will schedule you some time. See you in Boston!!

### Costume Commission ▼

find those interested in working as Vice-Commissioner for Programming for future conferences: Wichita and beyond. Also, ideas are needed for future Symposia sites and topics.

A pre-conference thank you to Ron Gloekler who has done a tremendous job in overseeing the Commission's programming for Boston. He has kept a firm handle on the programs and handled problems quickly and efficiently, especially with the matter of budget. And a thank you to all the chairs of programs for the work they have done.

Looking forward to seeing you all in Boston.

Cheers! ■

John L. Bracewell,  
Commissioner

## Sound Commission

I'm afraid that trying to keep up with Sound Design Commission programs in Boston is going to generate severe confusion. A lot of advertised programs won't happen, and to find the ones that will happen you're going to have to check with local sources and the daily bulletin boards. Apologies, but that seems to be the way this round of productions has gone.

I can tell you one or two things that may help. First, if you were intrigued by the mention last month of demonstrations of *Mark of the Unicorn* software, look for them in the computer room at the Conference. At the present time, I don't believe that they will present a separate session during regular programming.

Although I can't confirm it at the time I'm writing this, the chances are very good that we will have an off-site program at Lexicon in Waltham. Bus transportation, as of my last conversation with the conference people, will be available. Lexicon is interested in showing some new techniques for reinforcement and they seem very eager to provide a good program for us.

Transportation difficulties (mentioned in last month's column) appear to have been solved for a program at Bose, and I believe that one to be reasonably firm. If Bose presents a program, it will happen near mid-day on Wednesday, so check early for late information.

Last item: Again, I need ideas for programming in Seattle. We will bring a number of suggestions to the Commission meeting, but I will take a limited number of suggestions at the meeting. If you propose a topic, be prepared to chair the session and put it together!

Also, a last quick reminder to people attending the Delta Stereophony session at Yale. The program begins at 9 a.m. on Monday, February 18. That means that, unless you live within easy driving distance of New Haven, CT,

Leon Brauner,  
Tour Coordinator

## PQ'91 Tour Update

The United States Delegation to the 1991 Prague Quadrennial is fairly close to completion. As of the new year, we have only twelve openings still available. The US Delegation tour will depart from New York on June 4th. We shall visit Berlin, Leipzig, Prague and Vienna and return to New York on June 18th. The tour cost will be \$2595, double occupancy.

In order to encourage participation by students, the PQ'91 Committee will be offering several grants (partial tour cost) for the tour. If you are a full time student and would like to apply for a grant see details on page 10 of the January 1991 issue of *Sightlines*.

In addition to the regular tour there will be available to students a PQ'91 mini-tour. This tour will depart New York on June 8th. The members of this tour will meet the US Delegation as they arrive in Prague and stay in Prague for the activities of the Quadrennial until June 15th when they will depart for New York. The cost of this tour is \$1285.

If you would like to have more information on the US Delegation tour to PQ'91, the Student Grants or the Student mini-tour, please contact: Leon I. Brauner, 1900 East Atwater Avenue, Bloomington, IN 47401-3729, 812-336-0960. ■

### Sound Commission ▼

you should plan to be on the ground in New Haven by Sunday evening, February 17. Also, please recall that the Delta Stereophony session ends at 1 p.m., but we have arranged a full afternoon of demonstrations lasting until around 5 p.m. Music editing and scoring software will be shown, as well as a MIDI-controlled, touring sound system. We anticipate a very interesting and informative day in New Haven.

I look forward to seeing you in Boston. ■

## Classified Ads

### Design Instructor

Full-time permanent, tenure-track position to teach Introduction to Theatre, Scene Design, Stage Lighting and technical courses (exclusive of costumes and makeup).

**Minimum qualifications:** MA in theatre (MFA preferred) with obvious technical/design emphasis; three years teaching at the college level (preferred); demonstrated experience in the creation of scenery and lighting from conception through production; demonstrated organizational ability; and the ability to work cooperatively as part of a production design team.

**Starting date:** September 1991.

**Application deadline:** 15 March 1991.

**Submit:** Current resume, official transcripts of graduate and undergraduate degrees, three letters of recommendation and a personal statement of qualifications to:

Professor Johanna Forte  
Search Committee Chair  
Dept. of Speech and Theatre  
Kutztown University  
Kutztown, PA 19530-1610.

AA/EOE. ■

### Scene Designer/TD

Drake University, a comprehensive private Midwestern university, seeks a scene designer/technical director to teach courses in stagecraft, scene design, lighting and introduction to theatre in an undergraduate program with 50 majors and offering the BA and BFA degrees. The designer will design three or four productions each school year.

**Qualifications:** An MFA degree is required with some college teaching experience desirable. Summer employment is possible.

**Submit:** Letters of application, resumes and at least three letters of reference to:

Gary Hobbs, Chair  
Department of Theatre Arts  
Drake University  
Des Moines, IA 50311.

Drake is an Affirmative Action, Equal Opportunity Employer. ■

## Stress & Wellness Strategies

### Check Points

It sounds so simple. On January 1 we make the promises and resolutions: "I will conquer stress this year." Unfortunately, keeping New Year's resolutions is never as easy as making them. To succeed, we need a thought-out plan. To conquer stress involves planning and preparation. Mostly, this means committing our time. We have to commit time in order to fight the "opponent." Meet our opponent—powerful behavior patterns called *habits*.

Our opponent is strong. A habit is strong because of way it rewards us. Habits—especially "bad" ones—reward us with feelings of pleasure or escape. Or, unfortunately, the reward of a bad habit (procrastination, for example) can be heaping further stress on our already stressful profession.

A habit is a powerful behavior pattern that stubbornly resists change. Whatever our habits are, we think of them as part of ourselves, even if they lead to bad consequences. We will have to get over the fear of giving up part of ourselves.

The most difficult part of ourselves we need to change in order to reduce "stress" is our habits.

Therefore, going back to our basic tenet, we need a thought-out plan, one which rewards us for the habit changes we are enforcing.

The plan for stress management is simple: Follow the rule of R.E.A.D.Y. This stands for: Relaxation, Exercise, Attitude, Diet and Yield. Within each of these areas we will need to institute and maintain a plan. Sorry, but this means breaking some old habits.

Many of you will be resistant. Many of you have told me that the way you "do your life" now is the only way to make it in your job. That is simply a bunch of bunk. If you can successfully commit to change your habits, you can successfully conquer stress. All you have to do is institute plans which follow the rule of R.E.A.D.Y.

In the next five *Sightlines*, this column will cover the rule of R.E.A.D.Y. To prepare you for the habit changes necessary and to test your resolve, let's look at a very personal habit pattern we all have—sleep.

In the 17 December 1990 issue of *Time* Magazine there was a cover story on "The Sleep Gap." This is an important article and I recommend it to all those in theatre. I offer you some quotes from that article and challenge you to look at your sleep habit: Is it worth changing?

"For too many Americans," according to the *Time* article,

"sleep has become a luxury that can be sacrificed or a nuisance that must be endured. Sleep deprivation has become one of the most pervasive health problems facing the U.S."

Lack of enough sleep "doesn't make it difficult to walk, see or hear. But people who don't get enough sleep can't think, they can't make appropriate judgments, they can't maintain long attention span. Inadequate sleep is a major factor in human error, at least as important as drugs, alcohol and equipment failure."

"A typical adult needs about eight hours of sleep to function effectively. In many households, cheating on sleep has become a pernicious habit. Most Americans no longer know what it feels like to be fully alert....the brain is partly shut down. Perhaps the most insidious consequence of skimping on sleep is irritability. Weariness corrodes civility and erases humor, traits that ease the myriad daily frustrations. Without sufficient sleep, tempers flare faster and hotter at the slightest offense."

Wouldn't it be wonderful if the only thing we needed to do this year to change our stress levels was to get more sleep? Maybe we should try it. Because, if it works, we could keep all of our other bad habits. Read on in future issues. ■

—Stan Abbott

### New! New!

**We've just made it easier for you to advertise in the Sightlines classified section. No more \$110 minimum per placement. Sightlines classifieds are now \$1 per word with a \$50 minimum per ad.**

**This makes Sightlines more accessible and cost effective for classified ads targeting job searches, used equipment sales, costume or scenery rentals as well as all other areas of classified advertising.**

**For more information, contact:**

**Patrice Sutton or Phil Tocantins, Events Production Group; 212-677-5997 or Fax: 212-873-7211. ■**

### Curtain Call

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

# See You In Boston!

## sightlines

**U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.**

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**Important: Conference pre-registration deadline extended to Jan. 31 at members request.**