

usittsightlines

May/June 1991

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

1990 Herb Gregg's Award
presented at Boston
Conference & Stage Expo

Don Stowell Honored for TD&T Article

The Publications Committee and the Associate Editors of *TD&T* are proud to announce the recipient of the Herb Gregg's Award for excellence in writing in *TD&T* during 1990 is Dr. Don Stowell, Jr. The award was presented on behalf of the Institute by Elbin Cleveland, chair of the Publications Committee during the banquet of the recent Boston Conference. We congratulate Don on his award and we look forward to his continued contributions to the Institute.

"Don is a long-time member of the Institute and was made a Fellow in 1985 for his extensive contributions. He is a skilled costume designer and worked for 15 years at Florida State, serving the last five years as Associate Dean for Academic

Affairs in the School of Theatre. In 1975 he became the first Commissioner of the Costume Commission and in 1986 he founded the Arts Referral Employment Service. In July 1990 he assumed a new leadership position as Director of the Division of Fine Arts at the University of North Dakota at Fargo.

Don's article, "Passion, Poison and Profession" appeared in the Summer 1990 issue of the Institute's journal, *Theatre Design & Technology*, and is an eloquent statement on behalf of the profession and which illustrates the ideals and aims of the Institute

in an excellent fashion. If you are new to the Institute, or if you

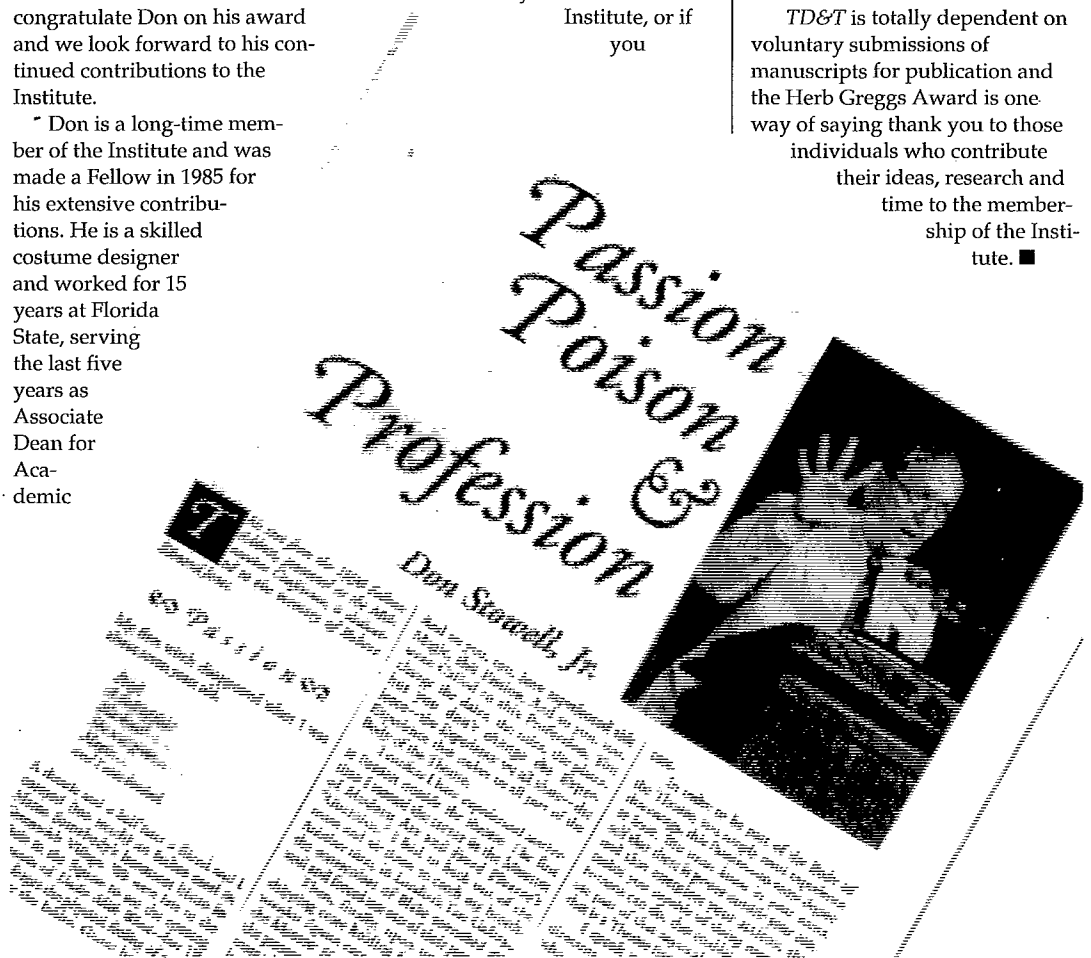
missed the article for some reason, you really should take the time to read it and then to share it with coworkers and students. You and they will find it inspiring, thought provoking, and a "rewarding read."

The Herb Gregg's Award has been presented annually for the past several years to honor excellence in writing for the USITT journal. The Award is selected through a ballot by a jury of individuals who read and review all the articles which have appeared in the issues of *TD&T* during the preceding year. The Award is named after the long-time USITT Office Manager and newsletter editor who died in 1981.

TD&T is totally dependent on voluntary submissions of manuscripts for publication and the Herb Gregg's Award is one way of saying thank you to those individuals who contribute their ideas, research and time to the membership of the Institute. ■

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Future Conference & Stage Expo Sites

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 ■

Sightlines

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USITT SIGHTLINES

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Editor ■ Cecelia Fielding

David Diamond,
USITT General Manager

News from the National

We have been receiving many calls lately from companies requesting information about the USITT-sponsored Major Medical Plan. Your company can offer the Plan to employees as a group. For general information on the Plan, contact the National Office; specific questions about making your company's arrangements should be addressed to our insurance broker Paul Gilman at 212-418-9320.

No more waiting months to receive your copy of *The Drottningholm Portfolio*. We now have copies in the National Office and we are ready to rush them to you. As you may know, this unique collection of drawings depict the Drottningholm Court Theatre designed by Gustav Kull and located outside Stockholm. It is the most complete 18th century theatre in the world. The portfolio includes 12 sectional perspectives and 16 cross-sections and plans. Each picture is 17x24 inches. The cost for members is \$200 per copy (\$240 for non-members); orders outside of the US call for an additional postage charge.

The Stage Managers Association's Del Hughes Award was presented to theatrical agent Samuel "Biff" Liff in a ceremony at Sardi's Belasco Room in New York City on April 23. This was the sixth annual presentation of the award which is given for lifetime achievement in stage management (or individuals who started their careers in stage management and went on to accomplishments in other areas of the business).

Have you thought about having a job with regular hours, paid vacations, health insurance, year-round employment and constant exposure to state-of-the-art equipment? Then you may want to work for a theatrical supply or manufacturing company. The Theatrical Dealers Association's new Employment Referral Service is

accepting applications. Many of the Association's 85-plus members have positions available. The Service will keep your resume on file and forward it to employers whose needs match your skills. The cost is only \$15 to join the Service. Send a check along with your resume and the following information: type of position desired, salary range, geographical location desired and willingness to relocate, to: TDA, 2170 Broadway, Suite 3304, New York, NY 10024.

A Design Workshop will be held at Brandeis University on May 18. Philip Hendren will present ways of approaching set design and the use of a variety of materials in his morning session, "Set Design/Materials." In the afternoon, scenic artist Robert Moody will present, "Scene Painting." He will guide participants through a variety of hands-on experiences with materials provided.

"...We have been receiving many calls lately from companies requesting information about the USITT-sponsored Major Medical Plan..."

ed. The fee for both seminars is \$35; bring a bag lunch. To register or for more information contact Carol Emerson, 14 Newton Road, Acton, MA 01720; 508 263-2183.

Theatre Calendars Unlimited is looking for outstanding theatre imagery for its upcoming publication of *America's Theatre: 1992 Desk Calendar*. The 116-page appointment book is the first of a yearly publication that will be a forum for the display of images that reflect the richness and diversity of American theatre. The publishers are looking for photographs as well as set and costume renderings, posters and other graphic materials. Images selected for inclusion will receive appropriate

credit and compensation. Imagery must be submitted as original or duplicate color transparencies (35 mm or larger) or as 5x7 inch or larger black and white or color prints. No negatives. All materials accompanied by a self-addressed stamped envelope will be promptly returned after review. Deadline for submission is 1 June 1991. Please mail to: Theatre Calendars Unlimited, Bolton Corners, 536 Great Road, Bolton, MA 01740, Attention: John Fogle.

For New Yorkers only: Save the Theatres and Exploring the Metropolis are conducting a survey of the arts and entertainment industry in New York City. The goal of the survey titled, "An Industry Apart: Mapping the Future of New York's Entertainment Arts Businesses," is to amass industry-wide data to show the major contribution these groups make to the City's cultural life and economy. If you would like a copy of the questionnaire, write to Save The Theatres, Inc., 165 West 46th Street, New York, NY 10109-0935.

Speaking of surveys, the IAAM recently conducted a survey of its members' concerns and the results are in. Some of the responses include the following: 84% of the respondents feel that District Meetings should continue, and 70% felt that the number of districts in North America should not be decreased. Some 71% favor European districts and 67% want Australian/Pacific districts. When asked about fees for Annual Conference attendance, a majority felt spouses and children should not be charged fees to attend, though guests should be charged; 60% felt more sponsorship dollars should be spent on educational/professional development programs than on social functions, while 55% favor changing the name of the Association. High priority was given to the idea of a training course in crowd management; also a training video on customer service, and manual on service contracting, salary surveys, retirement programs and liability insurance. ■

Joy Emery, USITT Vice President-Communications

The Executive Report

The office of Vice President for Communications was created in August 1989 as part of the restructuring of the Institute. The objective was to balance the rapidly increasing workload of the Executive Board and to redistribute the areas of responsibility being assumed by the small group of elected volunteers. At those meetings two new positions were established: Vice Presidents for Projects and for Communications. Both positions needed to be filled by Presidential appointments until the positions could go on the ballot for election by the membership.

I was asked if I'd be willing to serve as VP/Communications. I thought about it and figured, "Sure, I like to talk! I certainly advocate sharing information, ideas and techniques. How difficult and time-consuming can this be?" I accepted the appointment. Now, I am in the process of learning the answer to my question: Lots and plenty!

Since the office was newly created, the responsibilities and parameters needed to be defined. Simply put, the job description reads: "The VP/Communications shall be responsible for all publications for the Institute and any advertising that may appear in such publications." In reality that covers a lot of territory and requires expertise in areas in which I have little working knowledge. Fortunately, there are individuals within the Institute who do have the requisite knowledge and experience who actively contribute to the Institute's publications. It is all very much a team effort. And, I find I am learning more and more about things I had never thought about before. Now, when I pick up a magazine, I find myself looking at the advertising and the layout first!

Our publications provide one of the far-too-few outlets for the dissemination of information in our fields of interest.

- *Sightlines* allows for quick communication of information to the membership. It is the communication link for all of the activities of the Commissions, the Sections and the Projects as well as from the National Office and Board of Directors and Executive Board.

- *TD&T* offers the publication space for in-depth articles and essays on all aspects of performing arts design and technology and the Directory issue provides an annual listing of the membership

"...a little over 50% of each regular membership dues goes to supporting the publication of *Sightlines* and *TD&T*..."

as well as pertinent information about the Institute.

- The area we refer to as Publications Available provides the opportunity for the publication of monographs, project results such as the "Promotion and Tenure Guidelines" and the "DMX512/1990 & AMX 192 Standards," and compiled works such as the "Directory of Software for



Technical Theatre." This area also allows the Institute to offer its members books in the field from the US and abroad at a discounted price. Publications in this area include such things as *The Backstage Handbook*, *Theatre Words* and *The Drottningholm Portfolio*.

All of this sounds simple enough, but there are a few fundamentals that I needed to learn about and many more that are still to be learned.

First of all, there is the cost of producing the publications. Roughly, a little over 50 percent of each regular membership dues goes to supporting the publication of *Sightlines* and *TD&T*. Clearly the mandate from the Board of Directors in supporting the Institute's budget is to maintain the quality of these publications. Still, it is frustrating and difficult to understand why there isn't enough space for everything we want to publish.

To help compensate for the limited space, we have established a policy defining those items which need to be budgeted from other Institute-supported cost centers such as Commissions and Special Projects. For example, if a Commission has a survey it needs to send to the membership, the publications cost needs to come from that Commission. In reality, the cost to the Commission for the survey is far less than if it printed and mailed the survey separately. However, there are still "bugs" in the system and I would appreciate hearing your suggestions and thoughts on how we might work them out.

In the Publications Available area, the Publications Committee is trying to streamline the process for getting potential material through the system and into print for the membership. The Committee addresses an extraordinarily long agenda. If you have attended any of those Committee meetings, you are aware of how little time has been available at those meetings to discuss your publication ideas.

We will be instituting a new

Contributing Members

Avolites, Inc.

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Ride & Show Engineering

Rosco Laboratories, Inc.

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**StageRight Corporation,
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Strand Electro Controls

Strand Lighting

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

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Association**

Washington University

Wenger Corporation

Wybron, Inc. ■

New C&S Members

Sightlines welcomes the following new or returning Sustaining Members of USITT—**Dependable Stage & Gymnasium Service** of Mastic, NY and **Gagnon LaForest, Inc.** of Montreal, PQ, Canada. ■

Sustaining Members

Adirondack Scenic
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Grand Stage Lighting
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GTE/Sylvania, Inc.
A. Haussmann International USA, Inc.
Hawkeye Scenic Studios, Inc.
H & H Specialties
Hill A&E, Inc.
Hoffend and Sons, Inc.
Hollywood Lights, Inc.

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Joy Emery, USITT Vice President-Communications

The Executive Report

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approach at the Seattle Conference which we hope facilitate the process. Two meeting times will be set aside for appointments to discuss potential publications. The day, time and location of each meeting will be announced. Meanwhile, if you have a publication you would like to have considered, please notify Elbin Cleveland, Publications Committee Chair, outlining the proposal. He will send you the necessary information on the procedures.

I'm sure that you have noticed the new design of both *Sightlines* and *TD&T*. Eric and Cecelia Fielding are doing fine work and Eric has been learning the joys of desktop publishing. Your copies of each of these should have been arriving more promptly thanks to the approval of the second class mailing permit. The latter especially is in response to comments concerning publications from the membership. I'm mentioning this because it is important that you share your thoughts and concerns about the publications with myself and/or members of the Publications Committee.

The members of the Committee are: Elbin Cleveland, Chair, Willard Bellman, Sylvia Hilliard, Stuart Goldberg, and David Rodger. Addresses can be found in the *TD&T* Directory Issue. We may not move as quickly as we would like, but we do move and we do try to address all publication concerns. We need your help and your ideas.

Am I glad I said, "Sure"? Actually, yes. I'm being introduced to a whole new area; I'm meeting and working with new people and the process is [mostly] stimulating. My membership in the Institute provided these opportunities—that's why I joined in the first place. ■

Elbin Cleveland, Publications Committee Chair

Publications Committee

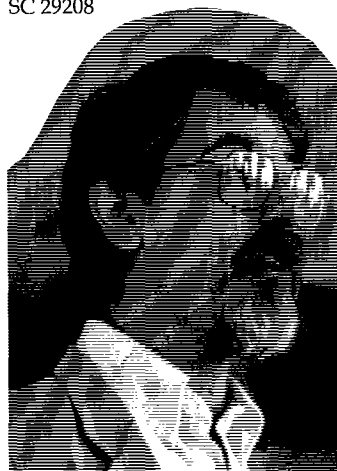
Search for Past Herb Greggs and Golden Pen Awards:

The Publications Committee is working to compile the record of past recipients of the Herb Greggs and Golden Pen Awards so that the full list can be published in the annual directory along with those for other awards. This way the award and the associated honor will be less fleeting. The list is also important as a reminder of our heritage and of those who have preceded us and contributed so much to the Institute over the years.

"...the Committee is working to compile the record of past recipients of the Greggs and Golden Pen Awards..."

Our problem is that we have some gaps in the record which will require hours of searching through old records to fill. If you are a past recipient of either of these awards, please write to:

Elbin L. Cleveland
Chair, Publications Committee
Department of Theatre, Speech and Dance
University of South Carolina
Columbia,
SC 29208



Please include the title of the article or book for which you received the Award, the date of its appearance in *TD&T* or the year of publication, and, if possible, a photo copy of the award or the notification letter which you received.

Call for Nominations for the Golden Pen Award:

Each year the Publications Committee of the Institute accepts nominations for the Golden Pen Award. The award was established to recognize those authors of books which have made a special contribution to the design and technology profession. Past recipients include Arnold Aronson for *American Set Design* and Denis Babelt for his collected works.

While the Publications Committee does all it can to identify new books worthy of recognition, we need the assistance of the members. When you find a recent publication that you believe is outstanding, you can help us by writing a brief letter of nomination to the Publications Committee. If you have access to published reviews of the book or if you wish to make comments of your own, please enclose them with the letter.

Nominations must be received by November 1 each year to be considered and selected in time for the Conference.

Project to create *TD&T* Abstracts:

The Publications Committee is delighted to report that Doug Taylor, Chair of Archives and History, has graciously agreed to draft abstracts of all articles in *TD&T* for the first 25 years! This is clearly a Herculean labor by itself and even more daunting for one person.

Our objective is to have abstracts which can then be entered into various computer networks. John McPherson from CompuServe Technical Theatre Forum has agreed to enter the abstracts once they're written and has offered to do abstracts for the last couple of years himself. If you'd like to work with Doug or John on this important project, please drop them a line. I know they'd appreciate your help. ■

Willard F. Bellman, USITT
Inter-Organization Liaison

Paper on Workload Ready for Ratification

An August 1990 meeting at the Palmer House in Chicago formed the nucleus of what has come to be known as the "ATHE/NAST/USITT Task Force on Theatre Workloads in Higher Education." The task force was asked to draft a position paper on academic workloads in theatre which the three agencies could endorse.

This action was the outcome of ongoing reports of heavy overloads, particularly for technical directors and costume technologists. The publication of the Aitkens-Dorn report in *TD&T* in Spring 1989 statistically confirmed what most theatre workers already knew: TDs and many others are overworked, under-recognized and often denied academic rank although they teach courses in technology.

This report was followed by an article by Lucy Nowell in *BULLETIN* (Association for Communication Administration); the publication of USITT's "Promotion and Tenure Guidelines"; the Will Bellman Fellows Address in Calgary, "Black Thoughts While Writing" also published in *TD&T*; and by the publication of two position papers under the general heading, "The Technical Director In Educational Theatre," which appeared in *TD&T* Winter 1989, prepared under the direction of Bellman.

Meanwhile, every recent USITT conference has been highlighted by Commission meetings where horror stories continued to mount up. Stan Abbott's sessions on stress revealed more and more cases of burn-out and, worse, of physical and psychological damage to theatre workers ranging up to and including heart attacks.

The frustration evident in these meetings was aggravated by the fact that most theatre workers are helpless in their efforts to change working conditions. The only remedy—one taken by more and more of our colleagues—is to get out of

the field and into an area where such working conditions do not exist.

This retreat from technical theatre combined with a dramatic drop in enrollment in courses of study leading to qualification in theatre technology has finally come to the attention of theatre administrators, who are now enquiring, "Where are all the Technical Directors?" The answer is: "They're burned out, have left the field or, if you're looking for new ones, they aren't taking the courses any more."

Against this background, the task Force—consisting of Dick Devin (chair), Will Bellman (editor), Bart Blair (representing USITT), Firman H. Brown, Lin Conaway, Robert Gross, Donald Rosenberg (host), representatives of ATHE and NAST—met this

"...A USITT/ATHE/ NAST task force has drafted a position paper on academic work- loads in theatre..."

spring at Miami of Ohio in Oxford, OH.

Discussion started with the principle that theatre workers should be asked to work no harder than other academicians. After considering recommending a 40-hour work week and then realizing that most academics work something like a 60-hour week (preparation time, paper reading, etc.), the committee took a less mathematical approach. The introduction to the final version of the paper reads:

The Theatre Faculty in higher education re-dedicates itself to the profession of teaching, recognizing that teaching and learning are the center of the educational process. The instruction that goes on in the classroom/laboratory is the primary focus of our profession. For students, faculty and staff to be fully prepared for each

class and laboratory, sufficient and appropriate private time for study and research/creativity is essential. Institutional policies must support the achievement of this goal.

Note that "laboratory" includes all production activities in which students are involved for credit.

The paper then goes into detail clarifying this general statement and zeros in on specific details, many of which deal directly with the recurring problems cited year after year in Commission meetings. For example, the first recommendation reads:

[Fair and equitable workloads... require] primary dedication to the principle of equitable workloads for all, based on respect for the value of all work. The individual institution is responsible for formulating workload policies under this principle.

Two further quotes read as follows:

Development and teaching of ethical concepts of artistic collaboration that foster interaction between designers, technologists and directors wherein all are recognized to have significant artistic responsibilities and are to be treated equitably in workload distribution...

Recognition that productivity, job satisfaction, and wellness increase when the personal and professional lives of students, faculty and staff are protected. Overwork, fatigue and poor working conditions imperil the safety of all.

The paper endeavors to cover all aspects of the problem offering positive courses of action that can lead to solutions. It recommends that departments review their production programs in light of their educational goals and their

Sustaining Members

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JCN

Joel Theatrical Rigging, Ltd.

Joeun Technics (Korea), Inc.

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Lehigh Electric Products Co.

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Light Beams, NV

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Lighting Dimensions Magazine

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Little Stage Lighting

Luxout Products

Lycian Stage Lighting, Inc.

The Magnum Companies

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Inc.

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 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.
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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! ■

Willard F. Bellman, USITT
 Inter-Organization Liaison

Paper on Workload Ready for Ratification

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resources and adjust the programs to fit within these limits. Its conclusion reads:

These Task Force recommendations call for the analysis of current practices and the development of workload policies, based on the realities of the specific program. Administrators, in close consultation with students, faculty and staff, must work to ensure fair and equitable workloads, thus promoting a more effective teaching and learning environment.

The next step in bringing these recommendations into force is that the Task Force Position Paper must be ratified by the Boards of the participating organizations. ATHE and USITT boards meet in August 1991 and ratification will be on the agendas. Since NAST is an accrediting agency, its action will differ from "ratification," but the paper will be on their agenda for consideration at the next meeting.

Once ratified by USITT, the entire document will be published as a supplement to *TD&T*, making it available to the entire membership. Additionally, copies will be available through the National Office.

USITT plans to institute a series of articles in *Sightlines* on successful applications of the Task Force report. Although horror stories are in abundance, there are also departments which have succeeded in arriving at equitable working conditions. Their success should be publicized.

This is an open invitation to send reports of such programs to Will Bellman, USITT's "Special Ambassador" to other theatre organizations working on this and related problems. ■

David Diamond, USITT
 General Manager

Opinion: Answering the Arts Funding Crisis

In the past few weeks I have been thinking about the economy in terms of our business. We are in a recession. Federal and state funding for the arts has been severely cut. Private funding sources are drying up. The nonprofit performing arts community is in trouble. How does this affect us—the designers, the technicians, the dealers, the manufacturers—and what can we do about it?

In the past year we have seen a bitter battle over the National Endowment for the Arts. As a result, this year the President's proposed NEA budget has remained flat, despite increases in all other comparable government agencies. It is also the first time that the National Endowment for the Humanities' budget has increased more than the NEA's budget.

Some of the money that had been distributed by the NEA directly will now go to state arts councils. This is not necessarily a bad thing. But at a time when state arts council budgets are being slashed as in New York, Virginia, Missouri and Pennsylvania, the ultimate result is less money available for the arts overall. Local governments feeling the financial pinch are also curtailing funding to the arts.

Where can we go to fill this tremendous gap? Perhaps the foundation community, corporate donors or individuals will make up the difference. At a recent meeting of the Ad-Hoc Group of Arts Service Organizations, the panel consisted of two representatives from arts service groups and two foundation program officers. The message was clear: Don't look to the foundations to make up for losses in public support. The greatest benefit arts services organizations could offer to their con-

stituents, said the funders, is to provide information on how arts groups can "do more with less."

"Downsizing is a reality," said Margaret Ayers of the Robert Sterling Clark Foundation. "Help organizations figure out how to do that."

Further discussion revolved around the changing priorities of the funders. How can the arts compete against AIDS, homelessness, poverty and other social issues? The funders implied that those foundations dedicated to the arts will continue their support, but projects that also provide a social service would be more likely to be funded.

Educating the funders about how the arts already satisfy a necessary social need is essential. Give the program officers of the foundations the ammunition with which to go to their Boards to suggest changes in funding priorities. Many foundations will not fund general operating support, for example, only new projects. In the midst of the current crisis, operating support could mean the difference between survival or extinction.

We must educate the funding community. The Arts Service Organization Ad Hoc Group, which organized the meeting, continues to work on communication with funders and will encourage them to alter their funding preferences to accurately reflect the real needs of the field.

According to the recently released report of the financial state of America's theatres by Theatre Communications Group, "Theatre Facts '90," corporate support is also lagging. From 1989 to 1990, such support for America's theatres barely kept pace with inflation—increasing a mere 3.4%. In each of the four previous years, increases were over 10% annually. The entire nonprofit sector had a below-inflation increase in corporate support in 1989, according to Giving USA. "Theatre Facts" notes a trend toward fewer, larger corporate grants to the larger institutions, sacrificing support to the small to mid-size theatres.

David Diamond, USITT
General Manager

Opinion: Answering the Arts Funding Crisis

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Individual giving continues to be the major source of private support for theatres, "Theatre Facts '90" shows. This area increased over 10% from 1989, but that is still considerably less than the 19.2% increase the year before. In *American Theatre*, Richard Rose, the Producing Director of the American Stage Festival, says, "Many of our patrons who are individual givers are really small business owners. The downturn in the economy affects them directly, so they are having a harder time of it." By contrast, Laura McCrea, the Development Director of the Berkeley Repertory Theatre, attributes the sustained support of the individual subscribers, who feel "a sense of ownership" as the most positive trend in fund-raising.

The old maxim about diversifying your investment portfolio also applies to an organization's funding pool. By keeping a balance of earned and contributed income from a variety of sources, you countermand the effects of a downturn in one area. That is fine, but we are still left with the problem of convincing funders, public and private, as well as our audiences that the arts are necessary in the wake of other dire emergencies.

One tactic, directed primarily at local governments, is to demonstrate how much money the arts bring into the community. The report, "Off Broadway Theatre: A Vital New York and National Resource," makes the case for nonprofit theatres in purely economic terms. Some of the facts: New York's nonprofit theatres serve an audience of over 3.2 million annually, which is 1 million more than attend all Yankee home games; they infuse up to \$102 million each

year into the local economy in direct expenditure for a total economic impact of over \$400 million per annum; of the 64 million people entertained by the arts each year, 13 million are visitors and they account for \$1.3 billion in related expenditures other than ticket purchases.

Certainly parallel studies could be done and have been done in other communities. They can be real eye-openers. But a case for the arts cannot and should not be made on the basis of financial impact alone. The work of artists and craftspeople enriches our communities in less tangible, though no less important ways. Theatres transform communities and are often the centerpiece of redevelopment plans. Many theatres reach out to the disenfranchised groups in a community and get them involved in their work and in the issues raised by their productions.

Whether you are a designer or technician, manufacturer or dealer, educator or student, the preservation of this country's performing arts institutions is vital for the work you do. It is in our own interest to help the theatres and performing arts centers in our communities stay in existence and retain a high quality.

The more support they receive, the more money they will have to spend on innovative, complex designs which use the latest technologies, the more building and renovations they can do, the more artists they can employ, etc. Allowing them to falter, even in a challenging economic environment, deprives our communities of a substantial financial interest and a priceless cultural one.

Since our livelihoods depend upon a thriving arts and entertainment industry, we are always interested in the news and views of people in the field. I encourage anyone reading this article to offer his or her own opinions and personal experiences so that by creating a dialogue within USITT, we can come to grips with these challenging issues. ■

Patrick Lombard,
Events Production Group

'92 Seattle Stage Expo

Booth space going fast for 1992 USITT Conference & Stage Expo, set for March 4-7 in Seattle, Washington.

Nearly 40% of available floor space has already been sold for the 32nd annual USITT Conference and Stage Expo, which is set for 4-7 March 1992. The Conference will be held at the Washington State Convention and Trade Center and the Sheraton Hotel and Towers, located in downtown Seattle.

As of April 1, 39 companies have made commitments for more than 80 booths at the Seattle Conference and Stage Expo. Patrice Sutton, account manager for the USITT show, explains, "Almost half of the companies who participated in the recent Boston show pre-registered for Seattle. This reinforces the excitement and confidence we all felt when Seattle was selected to host the 1992 Conference."

"The Seattle booth at the Boston Conference proved to be very popular. They answered many questions and provided a lot of information about Seattle and Washington State. Based on this level of interest and enthusiasm, we anticipate a great show. Reserve your space now and join us for the 1992 USITT Conference and Stage Expo in Seattle," concluded Sutton.

Seattle—the Cultural Capital of the West—boasts a wealth of entertainment and recreational opportunities for the entire family. From the arts to the great outdoors, Seattle has it all: Performing arts institutions abound, superb restaurants serve classic American dishes as well as the distinctive Northwest cuisine, there is a full range of sporting and recreational activities, and the scenery is breathtaking—Mount Rainier dominates the horizon.

For more information about the 1992 USITT Conference & Stage Expo, contact Events Production Group, 135 Fifth Avenue, New York, NY 10010, phone 212-677-5997, or fax 212-677-3857. ■

Calendar

■ 15-18 May 1991 ■ The Costume Society of America Annual Meeting with Publications Fair, Park Plaza Hotel, Boston, MA ■ Contact Catherine A. Cerny, 401-792-5858

■ 23 May - 9 June 1991 ■ Spoleto Festival, Charleston, SC ■ Contact: Nigel Redden, 803-722-2764

■ 7-11 June 1991 ■ National Assembly of Local Arts Agencies Convention, Columbus, OH ■ Contact: NALAA, 202-371-2830

■ 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

■ 18-19 June 1991 ■ "Safety in Live Entertainment" Conference, London, England ■ Contact: ABTT & STC, 081-675-5211

■ 18-22 June 1991 ■ LHAT Annual Conference, Sacramento to San Francisco ■ Contact: LHAT, 202-783-6966.

■ 20-24 June 1991 ■ Theatre Historical Society of America 1991 Conclave, San Francisco, CA ■ Contact Steve Levin, 206-385-3099

■ 16-17 July 1991 ■ "Standards & Ethics," Box Office Management International Regional Conference, Ottawa, ON, Canada ■ Contact: 212-949-7350

■ 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

■ 9-14 August 1991 ■ IAAM 1991 Conference & Trade Show, Kansas City, MO ■ Contact: IAAM, 214-255-8020

■ 8-11 September 1991 ■ Light & Sound Show, London, England ■ Contact: PLASA, 081-994-9880

■ 18-24 November 1991 ■ USITT Winter Meetings, Reno, NV ■ Contact: USITT National Office, 212-924-9088 ■

C&S Member News

▪ **Sapsis Rigging** of Philadelphia supplied the theatrical rigging equipment for two major AIDS benefits held recently at the Armory in New York City: "Seventh on Sale," one of the largest shows ever installed in the Armory and chaired by designer Carolyn Roehm; and "A Night of 100 Trees."

▪ The recent installation of a new grid and dimming and control systems for the Broadcast Division of the University of Cincinnati was coordinated by **Vincent Lighting Systems**. Vincent also supplied the lighting package for the celebrated tour of the Kirov Ballet in Cleveland and Columbus, helped the Westin Hotel celebrate its 60th anniversary with fibre optics, Par Scans and a time tunnel; and had its new LMI L-86 rolling rack christened by the Lexington Shakespeare Theatre's outdoor summer season.

▪ **Production Arts Lighting, Inc.** has been selected as the lighting system integrator for the new Aloha Showroom in Honolulu, a multipurpose entertainment facility with five separate stages and a capacity of 1000. Major elements of the system include 400 ETC/LMI L86 dimmers and two Concert 500 consoles by ETC. The design of the lighting support structures incorporates unique self-climbing automated grid modules by **J. R. Clancy, Inc.**

▪ When Universal Studios' theme park in Orlando opened last year, nearly two years of work by **Adirondack Scenic** was on display. ASI had a hand in nine different attractions at the 440-acre park, including the "ET," Alfred Hitchcock, Hanna-Barbera, "Jaws," "Back to the Future" and "An American Tale" exhibits.

▪ The **Theatrical Dealers Association** is establishing an employment referral service designed to assist its members in finding new employees. Anyone interested in working for a theatrical supply or manufacturing company should contact the TDA, 2170 Broadway, Suite 3304, New York, NY 10024, for details. ■

Leon Brauner, USITT Vice President-Commissions

Commission News

The storm of our National Conference has now subsided and we are all back to our daily tempests. I know it is difficult to keep the work of the Commissions in focus when we have regular production, administrative and pedagogical work positioned squarely on our shoulders. But the year goes on, the projects need to get finished and the planning for the future must take place.

The phases of the USITT Commission year are almost as easy to grasp as those of the phases of the moon. There are really two "January 1s" and neither of them take place on January 1. We have two important cycles.

The first is the Commission project cycle. It begins with the July 1 fiscal year. The funding for old projects stops at that time and the monies set aside for those Commission projects revert back to the Institute's coffers and the funding for continuing and newly approved and projects begins.

Most Commission project work seems to go in "fits and starts." The period of greatest activity is in the Winter and Spring. Only when those involved in a project realize the funding is going to stop on July 1 do we begin to see animated progress on the project. Certainly that is not always the case, but for the most part, that is the way it seems to happen.

I would like to ask all of you involved in Commission projects to make a real effort to even-out the project work schedule. There are two good reasons to make this effort. The first is that it provides you with a better opportunity to bring results, even tentative results, to the conference for the adulation and reaction of your peers. And second, it helps the V-P Commissions make a strong case for project funding.

The funding process begins in September with a request for Commission budgets for the upcoming fiscal year. The Commissioners provide the V-P Commissions with information about each Commis-

sion project and the projected cost of the projects. The V-P Commissions prepares the Commission's funding request for the next fiscal year.

In November or December of the year, the V-P Commissions presents the Commission's budget request to the Finance Committee. This Committee has studied all of the project proposals and projected budgets and has studied the project expenditures from prior years. It is difficult to make a convincing argument for continued or new funding of a project when that project has not used its approved funding from prior years. If the Commission projects are important enough to have the support of Commission members and Institute monies, then they should be able to demonstrate their significance. I would like to see each funded project be more liable for timely status reports as well as a timely and reasonable use of budgeted funds.

The other January 1 begins several months prior to each National Conference. At that time, suggested programming for the future conference is compiled for consideration and discussion by the Commissioners. These programming ideas are eventually combined with suggestions made during the conference. After a short settling period, a representative committee from the Commissioners and representatives from the conference committee undertake the process of actually scheduling the program, business and other activity sessions for the next conference. Once again, there seems to be a hiatus of interest in National Conference programming between Spring and Thanksgiving.

If you have conference session ideas that would be exciting and appropriate for the Wichita conference in 1992 or the Washington, DC. Conference in 1993, *Now* is the time to make those ideas known to your Commissioner. The planning process for the next two years begins at the National Conference. We are now in a final preparation mode for Seattle and in a planning mode for Wichita and a pre-planning period for Washington, DC. It is never too early to begin developing program session ideas.

Anne O'Heren Jakob & Gloria Alvarez, Coordinators

Costume Symposium

The University of New Orleans will host the U.S. Institute for Theatre Technology's annual Costume Symposium 1-3 August 1991. New Orleans, the "City that Care Forgot," is known throughout the world for its jazz, friendliness and historic old-world charm.

The Institute will feature presentations on design and construction of Mardi Gras costumes, textile conservation and authentic slave clothing. Tours of New Orleans' museums and historic plantation homes will also form part of this year's institute. There will be an optional dinner at Arnaud's Restaurant, a world-class establishment in the heart of the French Quarter and home of the Mardi Gras museum.

The conference hotel is the Hotel St. Marie in the French Quarter. Handicapped accommodations are available and transportation to all workshop sites will be provided.

For further information or to register for this year's Costume Symposium, call the University of New Orleans Office of Conference Services at 504-286-7118 or write to the Costume Institute, Metropolitan College, University of New Orleans, New Orleans, LA 70148. ■

Commission News ▼

So, as you see, the Commissions have at least two calendars driving their activities. The level of Commission activity in the development of worthy projects and conference programming has never been healthier or more beneficial to our various professions. In order to keep apace of all of these activities we need to try to keep in phase with our Commission calendars.

If you have questions about the Commission projects or National Conference programming, don't hesitate to contact the Commissioner of your interest area. Their names and addresses are on page 13 and 14 of the 1990 USITT Directory. ■

Michael Callahan,
Project Secretary

A Discrete Analog Dimmer Control Standard?

Among the various projects of the Engineering Commission has long been one to arrive at a standard for discrete analog (0-10v) outputs of consoles and multiplex decoders and inputs to dimmers and multiplex encoders, one which would complement the existing USITT serial standards.

First discussed at a session at the Anaheim Conference, little progress has been made on this project in the years since. At the Engineering Commission session during February's Conference in Boston, the status of this and other open projects was reviewed. The sense of the meeting was that the development of such a standard would still be useful, and that an effort should be made over the next few months to do so. If agreement cannot be reached after this period, the effort to develop such a standard will officially cease.

After the Anaheim session, little had been done on a committee basis. Several interested parties on the East Coast, working from points discussed at the Anaheim session, attempted to evolve a proposal. It received some limited circulation. Later, a considerably simplified proposal was generated

on the West Coast, which removed references to pulse-width modulation and some reporting requirements and voltage limits found in the earlier draft. It, too, received some limited circulation.

To provide a starting point for initial comment, a copy of the most recent draft that included references to both DC and pulse-width modulation is being circulated to a group of approximately 40 designers and manufacturers of lighting control equipment in the US and abroad, including all those consulted during the recent DMX 512 Clarification process.

Among the comments sought are whether:

1. Such a standard is desirable for controllers, dimmers, multiplex encoders and decoders.
2. Whether such a standard should:
 - a. provide for pulse-width modulated transmitters
 - b. provide only for transmitters producing pure DC, but allow for both "DC" and "DC and PWM" receivers, such that a user can specify the latter if they wish to maintain interconnectability with existing PWM consoles.
 - c. provide only for pure DC operation.

Depending upon whether the responses received indicate that there is a consensus that such a standard is worth completing, and that general agreement is likely to be reached on its provisions, a decision will be made in early summer as to whether the effort will continue or cease, and that decision reported here.

Copies of the documents circulated can be obtained by contacting, and comments can be directed to:

Michael Callahan
Project Secretary
611 Broadway Room 618
New York, NY 10012
Fax: 212-460-9947. ■

Elynmarie Kazle,
Project Coordinator

Seattle Conference Stage Management Mentoring Project

What: Student volunteers (interested in stage management) will be able to take part in a Stage Management Mentoring Project for the USITT Conference in Seattle during March of next year. The project will involve a student stage manager as a volunteer manager/coordinator for a project director who is a member of the Seattle Conference Committee. The student will also have a professional/mentor/ advisor to assist them with questions and advice for the project.

Who: 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.

When: Several project opportunities are available. Past Projects include: Keynote Address, New Product Showcase, Fellows Reception, Annual Membership Meeting, Banquet, T-Tours, Tech Olympics, Job Placement.

Eligible: All student participants will participate in an introduction and evaluation session scheduled on Tuesday or Wednesday of the conference week and an evaluation on Saturday. Professional mentors are expected to attend the conference (minimum the first two days) March 3 and 4.

What is expected of a Professional Stage Management Mentor:

A) Willingness to share your professional experiences and time with a young person entering the profession. Taking the time to meet with them and give them an opportunity to get to know how you got where you are "one on one".

B) Availability by telephone or in person to the student and to the SM Project Coordinator prior to the conference. We would like to have

C&S Profiles

PanCommand

Pan Command Systems, Inc.
1271 Alma Court
San Jose, CA 95112
Phone: 408-297-7262
Fax: 406-287-8178
Contact: Jim Gordon, Director of Marketing
In business for 5 years
USITT C&S Member for 1 year

Pan Command Systems, Inc. is a manufacturer of moving lights, color changers and after-market products for PARs, for use in concert touring, television, video, stage and motion picture industry. Exclusive resource for the Pan-Command system, a fully remote-controlled lighting system utilizing all moving lights that are completely computer programmable.

LUXOUT PRODUCTS DIVISION

Luxout Productions Division
Plastic Products, Inc.
PO Box 1118
Richmond, VA 23208
Phone: 804-644-2355
Fax: 804-649-1385
Contact: Neill E. Goff, VP
In business for 40 years
USITT C&S Member for 2 years

Luxout is the fabricator of a complete line of stage curtains and is a distribution of Automatic Devices' tracks and electric operators.

C&S Member News

■ **Kenneth Snipes Engineering/Design, Inc.** manufacturers of specialized flooring systems announced its new model line: the L'Air Pneumatic Suspension Floor System in birch hardwood plywood model. This model is designed for athletic, theatre, dance and fitness applications and is suitable for permanent or temporary installations. ■



Classified Ads

Costume Shop Supervisor

Costume Shop Supervisor: University and Shakespeare Festival, full-time, 12-month classified position.

Responsibilities: Supervise grad and undergrad students in construction and alteration of costumes for seven to eight productions per season plus three summer Festival productions; maintain stock; manage budgets. Work with two faculty designers, guest designers and student designers.

Qualifications: Strong supervisory, instructional and interpersonal skills; training and/or experience in pattern drafting, dyeing, cutting, sewing and millinery. MFA or MA preferred; will consider experience.

Starting Date: negotiable between July 15 and August 15.

Submit: Resume with references by June 1 to:

John Stefano, Chair
Department of Theatre
Illinois State University
Normal, IL 61761.■

Sightlines Ads

Sightlines Classified Ads are \$1 a word with a \$50 minimum per ad.

Sightlines is 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 on advertising in **Sightlines** and/or **Theatre Design & Technology**, contact:

Patrice Sutton
Events Production Group
135 Fifth Avenue
New York, NY 10010
212-677-5997
Fax: 212-677-3857 ■

Elynmarie Kazle,
Project Coordinator

Seattle Conference Stage Management Mentoring Project

▲ Page 9

all mentors set by November for the Seattle Conference which happens 2-7 March 1992.

C) Attendance at the conference for at least the first two days to include a meeting in which all project participants will meet together.

I am looking for people who have been working in the profession for several years who would be willing to share their experience and possibly assist the young person to enter the "network."

What is expected of a Student Stage Management Mentor:

A) Interest in the stage management profession. The person should have completed at least two years of schooling or be enrolled in a professional program.

B) Interest in working quite intensely on one or two events at the conference as a volunteer and willingness to begin preparation for a project prior to the conference. The Mentor project is part of the Student Volunteer Staff.

C) Interest in networking with a professional mentor to benefit from their support and knowledge.

D) Attendance at the Conference in Seattle 3-7 March 1992. Your volunteer hours for the project will pay for your registration.

How: Send a letter and a resume or list of experience to Elynmarie Kazle at Santa Monica Playhouse, 1211 Fourth Street, Santa Monica, CA 90401. Include why you would like to become involved in the project and your future plans in the profession. Send this to me by 31 October 1991. Assignments will be made by December 15. You can call Elynmarie at either 213-394-9779 ext. 615 or 213-458-6917.

Where: USITT '92 Conference, Seattle, WA.

When: 4-7 March 1992; pre-conference March 2-3. ■

William J. Flynn,
Commissioner

Management Commission

The Theatre and Production Management Commission completed another year of activity at the recent Boston Conference with a new look and an updated mission. Commission meetings at the conference combined with a special "DO IT" Alumni Meeting provided considerable input from constituents who actively contributed to the coming years planning and activities.

Three major developments emerged from the conference:

First, we now have a full complement of dedicated Vice Commissioners who have assumed responsibility in the areas of conference programming, project development and constituent services. They are: Al Cushing, Production Manager for the Manitoba Theatre Centre in Winnipeg; Richard Peterson, Operations Manager for the Mulroy Civic Center in Syracuse, NY; and Martha Mattus, the 1992 Program Chair for the Seattle Conference. Each will assume programming and oversight responsibility for the dozen Commission sessions scheduled for 1992.

Additionally, they will provide support to three special projects that emerged in the past year. These new ventures have special potential for service to our members who are in management or supervisory positions in the arts and entertainment industry as well as in the educational community.

All of us are on Callboard, the excellent communications vehicle of USITT and CITT. We are: WJFlynn, ACushing, MMattus and RPeterson.

Elynmarie Kazle, Associate Producer at the Santa Monica Playhouse and member of the USITT Board, will continue her management of the Stage Managers Mentoring Project, which was very successful at the Boston Conference. (See article on p. 9.)

Michael Heaffey, production manager at UCLA, has undertaken

an exciting project that will link facility managers, production managers and stage managers dealing with touring productions, contract and rider specifications, and artist managements. Already more than 50 people have signed up for the pilot project. If you are interested in getting involved in this important informational network, contact Michael at 213-825-8980.

The third project focuses on performance facilities in smaller or rural communities, an often overlooked area of concern. Adrian Durlister, who chaired our successful "Big Fish in a Little Pond" session in Boston, is building a network of technicians and managers who will share information and problem-solving techniques focusing on smaller venues. If you work in a small theatre or auditorium or in a rural community, Adrian wants to hear from you. You can reach him at 701-237-7308.

Lastly, the recent "DO IT" Alumni Reunion focused on the history and development of the Management Skills Workshop since its inception at the 1986 Oakland Conference. Many positive stories were told of how the workshop had been instrumental in helping people adapt to the challenges of supervisory positions in the arts.

What was more exciting was the constructive suggestions for expanding and enhancing the Management Skills eight-hour format into a two-day Management and Leadership Academy, to be conducted immediately prior to the Seattle Conference. Many former alumni, successful managers in their own careers, expressed interest in participating as presenters or "faculty," sharing their professional expertise and passing on practical, hands-on solutions. In coming months, you'll learn more about the Academy in this space.

If you wish information on any of the projects of the Theatre and Production Management Commission, please call me at 619-744-1150, ext. 2154, or drop a line to me at PO Box 191, San Marcos CA 92079-0191. ■

Michael Gros, Southern California Section Chair

Section Showcase: Southern California

The Southern California Section of USITT is comprised of a diverse professional cross section of the entertainment industry as well as of the southern half of the State of California.

Geographically, the Section represents from the southern tip of California (San Diego region) to as far north as San Luis Obispo. Philosophically, the Section is working to bridge the communication gaps between academic and professional theatre, theme parks, film, television, video, cruises and clubs, corporate business theatre and the hotel and convention industry as it applies to design and production personnel. I believe that this is critical to the development of a strong Section in Southern California as well as to the continued development of the national organization.

During the last six months our Section has grown to more than 60 members. We have sponsored facilities tours of the Mark Taper Forum, Dorothy Chandler Pavilion and "Backstage at Phantom" in the Ahmanson Theatre of the Los Angeles County Music Center. We have toured the San Diego Convention Center and the San Diego Convention and Performing Arts Center. We have presented a two-day Facilities Risk Assessment workshop at Pasadena City College and will be presenting a two-day symposium on health and personnel safety concerns for costume and properties craftspeople at El Camino College on April 13-14. Product demonstrations are planned in the near future with representatives of Strand and Colortran hosting separate events for the Section membership.

With the support of manufacturers, product dealers, entertainment corporations such as the

Classified Ads

Repertory Theatre Staff Positions

Tennessee Repertory Theatre, a six-year-old LORT "C" regional theatre in Nashville, TN, has potential openings for experienced individuals in the following positions:

Properties Master
Costume Shop Supervisor
Production Manager
Technical Director
Assistant Technical Director
Properties Intern

Also available are intern positions on both the technical and administrative staffs (stipends available).

Submit: Resume and references to:

Jennifer S. Orth, Company Manager
Tennessee Repertory Theatre
427 Chestnut Street
Nashville, TN 37203;
or call 615-244-4878 for more information. ■

Section Showcase ▼

Imagineering division of Disney and Landmark Entertainment as well as the commitment of academic and professional theatres and the individual designers, production personnel and craftspeople, the Southern California Section is sure to play a key role in the lives of entertainment practitioners in the continued development of their skills and their networking opportunities.

♦♦♦♦

Section Name: Southern California
Region Served: Southern half of California
Number of Members: 60+
Section Chair: Michael Gros
Secretary: Elynmarie Kazle
Treasurer: Ken Vannice
Section Address: Michael Gros
South Bay Center for the Arts
16007 Crenshaw Boulevard
Torrance, CA 90506
Section Phone: 213-715-3592. ■

Classified Ads

Technical Director

The Department of Theatre and Speech has an opening for a full-time staff technical director.

Responsibilities: Organizing and implementing construction schedules, budget planning and control, working drawings, supervision and maintenance of facilities and equipment. Will also supervise and assist in training of students learning to build scenery. Includes translating designers' ideas into practical construction techniques; coordinating all production aspects of a show (sets, lights, sound, etc.); and assisting in the development of students in a professional theatre training program. Responsible for an arena theatre, a proscenium theatre and two studio theatre spaces.

Qualifications: BA/BFA in theatre production and at least two years professional work or equivalent, professional experience; sound knowledge of all aspects of technical direction; management, stage rigging, welding, carpentry, drafting, budgeting, electricity, and other related skills; ability to work with students, staff, and faculty in a congenial manner; neat work habits. Computer literacy and knowledge of pneumatics/hydraulics and furniture making are an asset.

Resumes accepted until position is filled.

Submit: Resume to:

Dennis C. Maulden, Director of Design
Department of Theatre and Speech
University of South Carolina
Columbia, SC 29208

Affirmative/action equal opportunity employer. ■

Classified Ads

Technical Theatre Instructor

Technical Theatre Instructor: Full-time teaching position (plus production and other duties) at residential arts high school in Southern California mountains.

Qualifications: BA or BFA plus teaching and/or professional experience in costuming, make-up and lighting.

Starting Date: September 1991.

Application deadline: May 15.

Submit: Resume, recommendations to:

Dr. Kay Birukoff, Dean of Studies
ISOMATA
P.O. Box 38
Idyllwild, CA 92349. ■

Costume Designer/Teacher

Costume Designer/Teacher: Sabbatical replacement for nine-month appointment. Visiting Lecturer/non-tenure track beginning 17 August 1991 and ending 22 May 1992.

Responsibilities: Teach undergrad courses in costume history, construction, design and makeup. Design costumes for departmental shows (four) as needed. Supervise shop manager, undergraduate costume designers and crews.

Qualifications: MFA in theatre and teaching experience on university level or comparable professional costume design, construction and makeup experience.

Application Deadline: 17 May 1991

Submit: Letter of application, portfolio or slides/renderings and three current letters of recommendation with resume to:

Chairperson, Search Committee
Department of Theatre
University of Rhode Island
Kingston, RI 02881-0820. ■

Stress & Wellness Strategies

Check Points

In the R.E.A.D.Y. strategy plan of stress reduction, "A" equals attitude. This month Check Points will deal with how our attitudes can either contribute to our well-being or our distress.

Attitudes are defined as ways of 1) thinking, or 2) behaving. Attitudes are learned. We learn them early in life and continue to learn attitudes from the many people who have influence in our lives. It is very easy to relax into a set way of thinking. It is just as easy to relax into a set way of behaving. These patterns become so solid that at unexpected times they can harm us and sorely distress us. What is worse, we never look *within* ourselves to help find an answer.

Does this mean that we are our own worst enemy? To be blunt, yes. Most often we are our biggest problem in coping with stress.

How can this be? Even though we try to avoid certain situations, we often work with clients, bosses or teams where we find bullies, incompetents, unfair charlatans, megalomaniacs or otherwise difficult persons. But, if these people are so difficult, how can the stress they apply to us be partially due to our own attitudes?

It is very, very easy. The oldest

trick in the world is to blame others. It can even become one of our most useful habits. Blaming others gets us off the psychological hook by being an exquisite rationalization. But blaming others *does not* do a thing to reduce the stressfulness of any transaction. In fact, there is evidence that stress (distress) is magnified.

All that you accomplish or fail to accomplish with your life is the direct result of your thoughts and attitudes. As Edward Spenser said, "It is the mind that maketh good or ill, that maketh wretch or happy, rich or poor." Does this mean that we can *think* ourselves healthy and stress-free? Yes, we can. It is possible. It takes awareness and commitment.

In his new book, *Superimmunity: Master Your Emotions and Improve your Health* (McGraw-Hill, \$17.95), Paul Pearsall says, "There is no longer any question that there is a link between our body system and the brain: every thought, every feeling is accompanied by a shower of neurochemicals from our internal pharmacy." Pearsall, a psychologist at Sinai Hospital, says that our emotions directly affect our health. This mind-body concept has been part of the cultural mythology for centuries.

Pearsall offers these tips:

Laugh: There is no question that laughter is good for you. "The presence of humor is one of the strongest predictors of the absence of stress and mental illness." Employ laugh-

ter with those in your workplace. Employ laughter within yourself. Tell yourself a good joke. Laugh *at* yourself.

Have Love in Your Life: Put as much thought and energy into making your relationships work as you do into your job. "Close ties with people (romantic love, love of family, love of friends and/or spirituality) enhance life's good times and buffer the bad."

Talk Positively to Yourself: Be good to yourself. "Your wellness depends upon your being able to celebrate being alive (love, laugh, dance and cheer) when a situation seems hopeless."

Simplify Everything: Don't forget "file 13" can solve a lot, as can the art of delegation. "The simpler your life the more enhanced is your immune system. We're getting so complex we don't get into the flow of living. Think of the problems that confront you. The number of decisions you must make in one day exceeds that of our ancestors by hundreds."

In summary, Pearsall recommends all the traditional things that begin with exercise, good diet, adequate relaxation and sleep. Then—the key factor—is to examine your philosophy and attitudes toward life and the people in it: Care for yourself first, accept some sickness, see a doctor when you are ill and practice optimism as preventive medicine.

—Stan Abbott

Address Change

Lite-Trol Service Co., Inc. has moved to new premises. They are now located at:

Lite-Trol
485 West John Street
Hicksville, NY 11801
Phone: 515-681-5288
Fax: 616-681-7288. ■

Ordering USITT Publications

To order a wide variety of useful publications—including "Projects for Teaching Lighting Design," "A Pocket Guide to Theatre Safety," and the newly updated "Internship Directory"—refer to the order form which was included in the March 1991 issue of *Sightlines* or call the National Office at 212-924-9343. ■

Curtain Call

The deadline for submitting material for inclusion in the next issue of *Sightlines*, the combined July/August issue, is **Friday, 5 July 1991.** ■

sightlines

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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