

usittsightlines

October 1991

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

Annual Institute
Resource & Reference

1991-92 USITT Directory Published

By now you should have received your copy of the "1991-92 USITT Directory" which for the second year is being published as a fifth issue of the Institute journal, *Theatre Design & Technology*. We hope you will find the Directory issue of *TD&T* to be a valuable resource and reference during the coming 12 months.

The 1991-92 Directory issue contains a lot of valuable information, including the current alphabetical and geographical listings of the more than 3300 members of USITT. The membership of USITT includes individuals and organizations involved in design and production in the performing arts located in all 50 of the United States, nine of the ten Canadian provinces and 34 foreign countries.

The largest section of the Directory issue is the Alphabetical Listing of USITT members. This vitally important section can only be as accurate as the information contained in the National Office database. We would encourage you to take a few moments and check your entry. Are there any errors or omissions in the spelling of your name, the completeness of your address, or the accuracy

of your phone numbers? Do you have a fax number or any E-mail addresses which could be listed but don't currently appear? Does your occupation need to be included?

If you answer "yes" to any of these questions, please take a few moments to fill out the "Update/Change of Address" form which was printed on the protective cover wrapper of your magazine.

This form can also be used any time during the

year should you move or in any other way need to update your information in the USITT database.

In addition to the many regular resource and reference features of the Directory, this new issue also contains a "Resource Guide." This newest feature provides you with contact information for a variety of organizations relating to design and production in the performing arts. We hope that you will find it to be useful and that you will let us know of other ways the Directory can be of value. ■



In This Issue

News from the National.....	2
Executive Report.....	3
Seattle Workshops ..	4
Centerline: PQ'91	6
Commission News...	7
Classified Ads.....	11
Check Points	12

Calendar

- 16-19 October 1991 ▪ Network Conference, Toronto, ON, Canada
▪ Contact: Network of Performing & Visual Arts Schools, 703-524-6798
- 24-27 October 1991 ▪ National Conference on Outdoor Drama, Bardstown, KY ▪ Contact: Institute for Outdoor Drama, 919-962-1328
- 31 October – 2 November 1991
▪ Southwest Theatre Association Convention, South Padre Island, TX ▪ Contact: Tom Grabowski, 512-381-3588
- 31 October – 3 November 1991
▪ Convention Center Conference, Scottsdale, AZ ▪ Contact: IAAM, 214-255-8020
- 20-23 November 1991 ▪ USITT Winter Meetings, Reno, NV ▪ Contact: USITT National Office, 212-924-9088
- 22-24 November 1991 ▪ Lighting Dimensions '91, Reno, NV ▪ Contact: LDI '91, 212-353-1951
- 4-7 March 1992 ▪ USITT Conference & Stage Expo '92, Seattle, WA ▪ Contact: USITT National Office, 212-924-9088 ■

Sightlines

VOLUME XXXI NUMBER 10

USITT SIGHTLINES

[ISSN 1048-955X] is published monthly [except bi-monthly May/June and July/August] by the United States Institute for Theatre Technology, Inc., 10 West 19th Street, Suite 5A, New York, NY 10011. \$15 is deducted from membership dues to cover the cost of publication. Second class postage paid at New York, NY and additional mailing offices.

POSTMASTER: Send address changes to: Sightlines, c/o USITT, 10 West 19th Street, Suite 5A, New York, NY 10011-4206.

SIGHTLINES is published from editorial offices at:
966 East 1030 North,
Orem, UT 84057.
Phone: 801-226-3258
Fax: 801-226-5342

Copyright © 1991 USITT, Inc.

Editor ▪ Eric Fielding
Editor ▪ Cecelia Fielding

David Diamond,
USITT General Manager

News from the National

The upcoming Conference in Seattle boasts two design exhibitions. The Gold Medal-winning US entry in the theme category for the Prague Quadrennial 1991 will be on display. The exhibit, "Mozart in America," features designs from ten years of Mozart stagings. In addition, the 1992 Design Expo will be unveiled featuring "New Works Northwest," an invitation-al exhibit of work by regional designers for premiere productions and a retrospective of the work of costume designer Kurt Wilhelm. If you are submitting designs for the Juried Section of Design Expo '92, remember the deadline is October 11.

It's not just for the Conference anymore. You can use USITT's official travel agency, Morgantown Travel, all year round for all of your travel needs. Morgantown Travel will make a contribution to USITT equal to a percentage of all travel arrangements booked through them, so you can enjoy excellent service and help the Institute at the same time. Call Morgantown Travel at 800-637-0782.

November will bring the New England Theatre Conference Annual Convention to New Haven, CT. Among the many events scheduled are tours of the Shubert Theatre, stage make-up classes with Bob Kelly and Dana Nye, workshops in technical theatre and a computer workshop. In addition, the USITT/New England Section will meet at the Conference. The dates are November 8-10 at the Park Plaza Hotel in New Haven. For more information, contact NETC, 50 Exchange Street, Waltham, MA; 617-893-3120.

The Foundation for the Extension and Development of the American Professional Theatre (FEDAPT) has closed its doors permanently. The organization, which has been providing support services and consulting for theatres for years, dissolved itself in

mid-August. Director Nello McDaniel and Associate Director George Thorn will open an office for Arts Action Research, a new consulting research group based in Alexandria, VA.

The Arts and Business Council will be honoring Helen Hayes for her extraordinary lifetime achievements in the arts at its 27th Annual Encore Awards luncheon on October 21 in New York. Miss Hayes will receive the 1991 Arnold Gingrich Memorial Award during the ceremonies, which will also honor other organizations which have made significant contributions to the arts this year. For further information contact: Arts and Business Council, 25 West 45th Street, Suite 707, New York, NY 10036; 212-819-9287.

Opera America's 22nd Annual Conference, "Leadership Through Partnership," will be hosted by the San Diego Opera, 15-19 January 1992. The Conference will be held at the Omni Hotel in San Diego. Contact Opera America, 777 14th Street, NW, Suite 520, Washington, DC 20005; 202-347-9262.

If you have ever been involved in putting mechanical/electrical systems into historic theatres, you may be interested in Gersil N. Kay's book, *Mechanical/Electrical Systems for Historic Buildings*. The cost is \$47.50 plus \$3 shipping/handling. To order, contact R. Handler, McGraw-Hill, Inc., 11 West 19th Street, 4th floor, New York, NY 10011; 800-2-MCGRAW. ■



Willard F. Bellman,
USITT Liaison

ATHE/USITT Workload Policy Paper Approved

A joint policy paper of the Association for Theatre in Higher Education (ATHE) and the United States Institute for Theatre Technology Workload has been approved.

The week of August 5-11 was an eventful one for workers in academic theatre. The workload policy document, originated at the Miami University meeting of the special task force to study workload problems in academic theatre, received final approval from the governing board of ATHE and from the Executive Committee of USITT acting for the National Board.

This paper offers academic theatre personnel a solid basis from which to seek equitable working conditions. Its basic premise requires that theatre departments evaluate their production programs in relationship to their academic mission and available resources and to make certain that no one is exploited to support a production program out of scale with those goals and resources.

The paper will be published in its entirety by both USITT and ATHE in the near future. This will be followed up by a series of articles elaborating the successes of theatre programs applying these principles to produce equitable workloads and production programs rationally related to the resources available. The paper has also been submitted to NAST for consideration as a part of the accreditation procedures. ■

Christine L. Kaiser,
USITT Treasurer

The Executive Report

USITT continues in good fiscal health. The bookkeeping information for the fiscal year ending 30 June 1991 has been given to the accountant and the accountant will perform a Financial Review. Financial statements should be available and will be given to each member of the Board of Directors at or before our Winter Board Meeting in Reno.

The 1990/91 Budget worked very much as it had been planned. A summary of the 1990/91 Budget is shown in the box at the right.

A full listing of the budget is available in the 1991 Edition of "MONEY: USITT BUDGETS, VOUCHERS AND DETAILS (how it all works)." USITT has more than 250 separate accounts in the budget (and would require almost all the pages of an issue of *Sightlines* to print). Each spending area of the Institute is under the supervision of a USITT Officer.

When the budget is offered as above in summary form, it appears that the Officers are spending a lot of money. USITT Officers receive administration support to reimburse their mailing and other office expenses, but USITT Officers receive no compensation for their work.

SUMMARY OF USITT 1990/91 BUDGET (7/1/90-6/30/91)

<u>INCOME</u>	<u>Budget</u>	<u>Actual</u>
Membership	223,360	231,589
Publications	155,900	143,207
Other	16,400	24,369
Projects	25,250	96,327
Conference	441,847	393,665
FUND TRANSFERS	133,169	146,589
TOTAL	995,926	1,035,746

<u>EXPENSES</u>	<u>Budget</u>	<u>Actual</u>
President	176,254	162,540
National Office	87,702	85,827
Secretary	2,170	2,110
Treasurer	40,595	42,162
VP-Relations	13,265	13,107
VP-Development	13,990	13,947
VP-Commissions	31,450	38,970
VP-Communications	139,516	131,326
VP-Projects	19,360	92,435
VP-Conferences	1,648	1,376
Conference	358,366	295,551
Special Allocations	22,975	37,031
FUND TRANSFERS	83,481	104,518
Contingency	5,154	0
TOTAL	995,926	1,020,900

In addition to the listing of the 1991/92 budget, "MONEY" describes the USITT budget process: development and preparation, how to get reimbursed for a budgeted expense, an explanation of the USITT FUNDS, USITT Travel Policies and a sample Voucher and Travel Activity Report Form.

"MONEY" and USITT VOUCHERS are available from the National Office. I would encourage USITT members to request a copy of "MONEY." Looking at the full USITT budget is one of the best places for members to see a listing of all the things that are supported by your membership dues.

The process by which USITT budgets, spends and reports on the financial condition of the Institute have been developed over

many years and is constantly being refined. I would be more than pleased to respond to any member's inquiry for additional information on any financial policy, procedure or detail. ■



Contributing Members

Associated Theatrical Contractors
Avolites, Inc.
Celco, Inc.
Chicago Spotlight, Inc.
Country Road, Inc.
Gerriets International, Inc.
Great American Market
Interstate Consolidation Service
KM Fabrics, Inc.
Kryolan Corporation
Lee Colortran, Inc.
Malabar, Ltd.
PanCommand
Ride & Show Engineering
Rosco Laboratories, Inc.
Sacramento Theatrical Lighting
Samuel H. Scripps
Sapsis Rigging, Inc.
StageRight Corporation, Inc.
Staging Concepts
Strand Electro Controls
Strand Lighting
Syracuse Scenery & Stage Lighting Co., Inc.
Teatronics, Inc.
Theatrical Dealers Association
Washington University
Wenger Corporation
Wybron, Inc. ■

New C&S Members

Sightlines welcomes the following new Sustaining Member of USITT—**Giantre Engineering Limited** of the United Kingdom.

Sightlines extends its thanks and appreciation to the all the Contributing and Sustaining Members of the Institute. ■

1991 EDITION

MONEY:
USITT BUDGETS, VOUCHERS AND DETAILS
(how it all works)

USITT operates on a fiscal year July 1 to June 30. Budgets are prepared by the Finance Committee and are approved by the USITT Board of Directors for income and expenses during a fiscal year. A copy of the 1991/1992 budget is included at the end of this document.

Budgets are prepared by the Finance Committee in cooperation with the cost centers. Each cost center (operating area) is under the supervision of a USITT Executive Officer. Each Officer is required to follow Institute guidelines and policies concerning allocation, handling and spending of USITT funds.

An example of a cost center is the Technical Production Commission. This commission would develop a budget for its activities in a given budget year and submit it to the VP-Commissions (Executive Officers). The VP-Commissions then combines the Technical Production Commission's request with other requests from cost centers (in this case, commissions) under his/her purview and submits the final package to the Finance Committee for review and recommendation. The Executive Officer works with each cost center before supervisors to arrive at a budget that is approved by the Finance Committee and the Board. Once the budget is approved, the Executive Officer notifies each cost center what budget amount they will have to work with in a given fiscal year. All expenses that are detailed on the approved budget must be receipted and accompanied by an Expense Voucher and sent to the Executive Officer (in this case the VP-Commissions) for signature. The Executive Officer then forwards the Voucher/receipts to the Treasurer for payment.

BUDGET PREPARATION:
In the early fall, the Finance Chair will send budget request forms to officers. Each officer will, in turn, send a copy of the form to their "cost centers" - the various committees, commissions or projects under their supervision. The forms are completed and returned to the officers by a specified date. At that time, the officer completes a complete budget

Page 1

Sustaining Members

Adirondack Scenic
Adirondack Scenic, Inc./JCH
Peter Albrecht Corporation
Altman Stage Lighting
American Seating
Automatic Devices Company
B.N. Productions
Backstage, Inc.
Baer Fabrics
Bash Theatrical Lighting
Brannigan-Lorelli Associates, Inc.
Cal Western Paints, Inc.
Canvas Specialty Company
Carol Cable Company, Inc.
Centre Theatre Group
Chicago Scenic Studios, Inc.
City Lights, Inc.
J. R. Clancy, Inc.
Clear-Com Intercom Systems
Crouse-Hind/Cam-Lok Products
Custom Rigging Systems
Dependable Stage & Gymnasium Service
Desco Theatrical Equipment, Inc.
Designlab Chicago
Desisti Lighting Equipment
Dove Systems
East Coast Theatre Supply
Electronic Theatre Controls
Electronics Diversified
Entertainment Technology, Inc.
Events Production Group, Inc.
FM Productions
Feller Precision, Inc.
Foy Invenrterprises, Inc.
Gagnon LaForest, Inc.
Glanre Engineering Limited
Goodspeed Opera House
Grand Stage Lighting
Grosh Scenic Studios
GTE/Sylvania, Inc.
A. Haussmann International USA, Inc.
Hawkeye Scenic Studios, Inc.
H & H Specialties

Patrick Lombard,
Events Production Group

Seattle Pre-Conference Workshops

USITT Pre-Conference Workshops Announced—Six Pre-Conference Sessions Slated for March 2 and 3

Two days of intensive Pre-Conference Workshops are on tap in Seattle prior to start of the USITT '92 Conference & Stage Expo, 4-7 March 1992. Pre-Conference Workshops are set for Monday and Tuesday, March 2-3. These sessions are designed to provide participants with in-depth skills enhancement training.

Heading the list of Pre-Conference Workshops is a **Management and Leadership Academy**. This two-day structured program analyzes principles for staff and budget management; techniques for dealing with conflict, stress and burnout; plus problem-solving and team-building skills. The Management and Leadership Academy is set for Monday, March 2, from 5:30 to 10 pm, and Tuesday, March 3, from 9 am to 10 pm. Fee: \$110.

Computer Use in Performing Arts Design and Technology examines the use of personal computers for drafting, interactive media, animation, modeling and network/communications. Accessible to anyone with basic computer skills, users can explore new software and hardware and learn new applications for the software they already use. Computer Use in Performing Arts Design and Technology is scheduled for March 3 from 9 am to 6 pm. Fee: \$80.

A **Creativity Workshop**, on March 3 from 5-9 pm, looks at the creative environment and how to establish it. This session examines the teaching techniques of Disciplined-Based Arts Education and how to use them; it promises to stimulate creative teaching. Working professionals and educators come together to offer insights

during round table discussions. Fee: \$65.

Costume Rendering with Markers, a hands-on session, focuses on tools and techniques that enhance and expand marker rendering quality, flexibility and versatility. Costume Rendering with Markers is set for March 3 from 9 am to 9:30 pm. Fee: \$65 for participants; \$45 for students, and \$25 for observers.

Scene Painting, a full-day workshop, features hands-on work and demonstrations stressing texturing skills and methods. Held off-site, Scene Painting will be hosted by Seattle Opera's Scene Shop on March 3 from 9 am to 9 pm. Fee \$110 for participants, \$ 50 for observers.

Pyro Techniques, an explanation and demonstration of special effects for theatrical production, is set for March 3 from 2 to 10 pm. Fee: \$60.

Space is limited for all Pre-Conference Workshops. Don't be disappointed—register early! Persons not registering for the USITT Conference should add an additional \$20 for each Pre-Conference Workshop they wish to attend.

To register for Pre-Conference Workshops or for more information regarding the USITT '92 Conference & Stage Expo in Seattle, contact USITT, 10 West 19th Street, Suite 5-A, New York, NY, 10011-4206; 212-924-9088, Fax: 212924-9343. ■



William J. Flynn,
Commissioner

Theatre & Production Management

The Theatre and Production Management Commission has developed several projects to benefit membership and professionals throughout the entertainment industry. Often projects tend to focus on the solution of problems and naturally, the bigger the problem, the more attention is directed to its solution.

But there are many practitioners who do not work in the Radio City Music Halls, the Coliseums or the Hollywood Bowls. They are the production managers, the operations managers and technical directors who work in small facilities. Adrian Durlister reports below on one of our newest Commission projects.

At the successful "Big Fish in a Little Pond" session at the 1991 Boston conference, it became apparent that those of us who work in smaller theaters or more rural locales share many of the problems that plague big-venue professionals in our field plus some problems unique to smaller venues. Many of us had found solutions to particular situations, others were seeking advice and tips on coping in rural communities or managing a facility on an undernourished budget. As a result of that session, we have identified a constituency within USITT with special needs. To spare each of us having to reinvent the wheel, this small venue/small community segment of USITT needs a way to share solutions, seek answers to problems and disseminate information.

With the support of the USITT Theatre Production & Management Commission, we are establishing the "Small Community/Theatre/Venue Network" project (yes, that's the "SCTV Network"). The first step will be the distribution (in Winter of 1991-92) of Venue Information forms to those who attended the Boston session

William J. Flynn,
Commissioner

Theatre & Production Management

▲ Page 4

and expressed an interest and to anyone else who lets us know of their interest. This will help to identify categories of venues (i.e., concert hall, multipurpose, community theatre, rental, etc.), and problems of particular interest (i.e., personnel and staffing, supplies and resources, working with local/community groups, etc.).

Goals are to foster ongoing and frequent communication (via the mail, phone, fax and electronic media) among those of us working in small theaters or small communities; establish a database system that will link those with particular problems to those with possible solutions; generate a library (print and/or online) of relevant information; and share information about shows touring the smaller venues/communities. This latter activity will tie in with Michael Heaffey's roadhouse/roadshow network also established through the efforts of the Theatre and Production Management Commission.

Perhaps this project will enable us to bring others working in small theatres or communities into the USITT fold, by actively demonstrating both the Institute's commitment to this segment of its constituency, and the value of individual and organizational participation and membership in USITT regardless of size, scale, scope or locale.

If you're interested in this project, whether you work in a small venue/community or not, please contact: Adrian A. Durler, Festival Concert Hall, North Dakota State University, PO Box 5691, SU Station Fargo, ND 58105; phone: 701-237-7308, Fax: 701-241-2085 or 701-237-8043; CallBoard: ADurler, CompuServe: 72507,471, GENIE:A.DURLESTER NDSUVM1, Prodigy: SDST50A. ■

Christopher Teuber,
Venice, CA

Opinion: Technical Source Guide

I have just received the first edition of the "Technical Source Guide" (see the USITT Technical Production Commission project insert in the July/August 1991 issue of Sightlines). The first article was about pipe clamps. As a guide to the inexperienced I found it to be written in a manner which did not consider the safety implications of the product and indicated a product bias which was both blatant and unjustified.

The product review was not specific as to the type of clamps available. Clamps are available in a wide variety of types and sizes. Some swivel clamps are constructed to connect pipes of different sizes. Most scaffold clamps from scaffold companies are designed to attach a 1/2" pipe which is 1.9" O.O. or 1.9" O.D. tube. These clamps will not work on 2" O.D. tube. When these clamps are used on the stage there is a temptation to force the clamp around the larger tube, resulting in unsafe use. The article is incorrect in that there are no clamps designed for 1 5/8" (1.875") O.D. tube.

Clamps are available as galvanized steel or aluminum castings. When aluminum tube or trusses are used aluminum clamps are the best choice. They provide a higher coefficient of friction and therefore better clamping. They are also less abusive to aluminum tube.

The uniform building code does not allow the use of any clamping device to carry a load in a vertical direction if people are involved. If a clamp is used in this manner a bolt or pin should be inserted through the vertical below the clamp to prevent slipping.

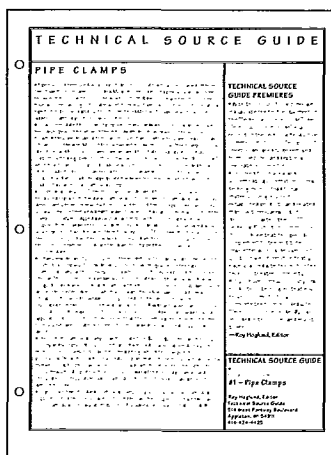
A clamp similar to the Van Thiel clamp illustrated has been in use in the scaffold industry for over ten years. This type of clamp has been specifically rejected by scaffold engineers for several reasons:

(A) The clamp require a specific pressure to be applied on the wedge for proper clamping. There is no way to insure that this pressure has been applied. Over pressure can cause the wedge to bounce back.

(B) If the clamp is subject to changing loads, such as moving scenery or moving (people) loads on the scaffold, it will loosen.

(C) The folded sheet metal wedge and wire frame are subject to rapid wear and distortion which greatly affects the clamp's effectiveness.

I appreciate the efforts of USITT to provide technical information to its members. I am concerned that the first article of the first issue has given such a glowing review to a product which is questionable and should be used only with the greatest of care. It appears that USITT is giving its approval to the review as provided. With the current concern being shown for safety in the work place, I do not think this is appropriate action for USITT. I would suggest that in the future reviews of equipment that can affect safety, more care be given to the review prior to publication. It may also be appropriate to provide the author and company affiliation of the reviewer. ■



Sustaining Members

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

Sustaining Members

Rigging Innovators
Risk International, Inc.
J. Max Robertson Company
Rose Brand Textile Fabrics
Secoa
Select Ticketing
Shopworks Incorporated
ShowTech, Inc.
SICO, Inc.
Kenneth Snipes Engineering & Design
Spotlight, S.R.L.
Stage Equipment & Lighting
Stagecraft Industries, Inc.
Stageworks Production Supply, Inc.
Strong International Electric Corp.
Sunbelt Scenic Studios, Inc.
System Design Associates
Technolight
Texas Scenic Company, Inc.
Theatre Crafts Magazine
Theatre Projects Consultants, 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.

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! ■

Oren Parker,
USITT Delegate to PQ'91

Centerline: Impressions of PQ'91

I am sitting in the Green Mountains of Vermont trying to recall my rapidly dimming memories of the whirlwind trip to the 1991 Prague Quadrennial. I must work quickly for the fascinations of Vermont, far removed from theatre, are calling.

I know others will be more profound in their review of PQ'91 so let this be the personal impressions of Oren and Teschie Parker, although we were traveling incognito listed as Wilford and Thelma.

This year the international exhibit of designs for the theatre was held in Prague's new Palace of Culture. The palace, with an all glass facade and elaborate internal framing to provide numerous floors and balconies, was so new that only the "up" escalators were working and all visitor elevators were inoperative. Teschie's aversion to steps led her to a service elevator that was working. For two full days we visited and revisited the many floors of exhibitors.

As we absorbed PQ'91, my wife and I could not resist comparing it to past Quadrennials. The first in 1975 was actually held in 1976 because of troubled times in Prague. Many lasting European friendships were formed that were rekindled every four years. It was a stimulating exchange of ideas that recharged one's creative batteries.

Unfortunately, in this aspect, PQ'91 did not live up to the past. The Quadrennial was an excellent exhibition but not an international event. Gone were the Embassies' receptions and other social events where designers and teachers might meet their international counterparts. An over-sensitive American might draw the conclusion that when East European borders were closed, they needed the Quadrennial for outside contacts. Now, with the borders open, the PQ is of less importance, for their attention and energy are now needed to ensure a lasting free-

dom. Another assumption may be that the movers and shakers of past Quadrennials are no longer in power.

In spite of the lack of official functions there were some individual gatherings. The British designers, for example, were present and managed a small but delightful reception. We were able to see old friends and make some new acquaintances.

As an exhibit, PQ'91 was a fresh and exciting show. After exhausting of the many floors, one could see certain style trends and design metaphors appearing and reappearing. For example, the fragmented colossus statue was a familiar motif. Ideas are like an airborne seed—they travel far and wide.

The most encouraging moment of the exhibit was the inclusion of Israel. So long barred for ideological reasons, Israel had a very contemporary showing of stage designs. The world is improving.

The Canadian exhibit caught our eye. There we saw many familiar stage settings. We have attended the Festival for many years watching them bring together good acting, sensitive directing and fresh design.

Congratulations to the United States for winning the Gold Medal for the Special Theme in PQ'91. The exhibit was a well-executed, functional design with a very comfortable atmosphere. There were chairs to sit and rest weary legs at the

same time watch Peter Sellar explain contemporary Mozart. We complement everyone involved in making the show a winner.

Traditionally neglected, the student exhibit was in a remote part of the parking garage in the basement. After many inquiries and much groping in the semi-darkness, we found the show. The students present were so happy to see anyone that they treated us like royalty. The most interesting encounter was a Japanese girl, a student at Motley, London. We were able to see her project which was on videotape. She was a very advanced student.

Another PQ has come and gone. Teschie and I ask ourselves if it was worth the effort. The answer is yes. Traveling with the American contingency was worth the trip. It was a thrill to be with so many dedicated young people. (At least most were younger than us.) We had a wonderful feeling that the future of theatre in America is in good hands. I hope Leon Brauer and his wife Roberta feel the same. Although, how many times can you answer the same question and still retain your good humor?

A special thanks to all our traveling companions who helped to make our fourth PQ so enjoyable. ■

Oren Parker was one of more than 60 members of USITT who traveled to Czechoslovakia for PQ'91. Look for an expanded report on the exhibits of PQ'91 in the Fall 1991 issue of TD&T.



PORTFOLIO GUIDELINES FOR THE TECHNICAL DIRECTOR

A recommendation resulting from a joint project of the Technical Production and Education Commissions of USITT, submitted by Committee Chair, Barton W. Lee, U.S.A.A, University of South Florida, April 1990.

INTRODUCTION

The project, "Portfolio Guidelines for the Technical Director" was initiated by Rick Stephens at the 1986 National Conference in Oakland, California, when he chaired the first "Portfolio Review for the Technical Director" session. Similar sessions, chaired by Barton Lee, were a part of the 1987 and 1988 National Conferences, and continue today as part of the Technical Production Commission's annual national conference programming.

These sessions take the form of an open review of technical portfolios presented by individuals at various levels of training and experience to a representative group of reviewers from the academic community, regional theatres, theme parks, and live entertainment industry. Each session provides an open discussion at the end for audience questions and comments. It was during the first of these forums that the Technical Production Commission became aware of a desire and need for technical director portfolio standards. As a result of this need the Technical Production Commission, in collaboration with the Education Commission, formed a project team. Project leaders were directed to develop technical portfolio guidelines to assist:

- a. the educator in the training and education of the Technical Director; and
- b. the job applicant in the development and selection of materials to present to a prospective employer as evidence of the applicant's technical abilities.

PROJECT OBJECTIVES

Initially the project attempted to identify portfolio standards through a series of discussions held during the National Conferences' Technical Production sessions. But as the project developed it became apparent that the job classifications, responsibilities and expectations of technical directors within our industry varied greatly. This resulted in decisions to change the term

"standards" to "guidelines," and to formally solicit opinions through a survey.

SURVEY PROCEDURE

The first steps taken were to: (a) establish the nature and extent of the survey questions; (b) identify the audience to solicit; and (c) collect and analyze responses. It was determined that the survey needed to solicit the following areas of information:

- I. respondent profile;
- II. appropriate archival documentation for the technical director;
- III. presentation style of this archival documentation;
- IV. prioritization of portfolio materials at three levels of experience (BA/BFA, MA/MFA, and 5+ years experience);
- V. technical director resume;
- VI. criteria used in the hiring of technical directors;
- VII. comments and suggestions.

The questions composing these areas of information were based directly on the Technical Director Portfolio review process held during the 1986, 1987, and 1988 Conferences. The design and format of the survey was based on similar models, enabling the respondent to select and prioritize from a listing of possible choices.

Identifying possible respondents was the next task. Project leaders determined the most comprehensive mailing list available at the time was the USITT membership who had indicated an interest in the Technical Production Commission. The survey was sent to 2602 members of USITT. Of these, 247 surveys were returned for an response rate of approximately 9.5%.

The next step—entering and collating survey responses—was done using an IBM-AT computer and Open Access Database software. Once the data entry was complete, the survey results were compiled into a response summary, analyzed, and a summary and conclusion formulated.

PORTFOLIO GUIDELINES FOR THE TECHNICAL DIRECTOR — 2

SURVEY SUMMARY

NOTES:

1. The following summary uses both raw data and cross-tabulated information.
2. Instances where percentages add up to greater than 100% are due to multiplicity of respondent answers and are marked with an §.
3. The statistical information in IV & V was cross-tabulated into four categories of respondent profiles—educational theatre, commercial theatre, non-profit theatre, and other. In every instance the majority prioritization in all four categories was the same or within a +/- factor of 1.

I. Respondent Profile

- Hiring responsibility

84% of respondents responsible for hiring technical directors and technical personnel

- Current job field §

62% Light Designers
53% Technical Directors (of this group
91% had additional job
title(s)/responsibilities)
42% Production Managers
24% Scene Designers
?% lower percentages in all other
categories

- Number of years in current field

17% 1-5 years
19% 6-8 years
14% 9-10 years
21% 11-15 years
24% 16+ years
5% N/A

- Current employment §

59% College/University/Educational
15% Non-Profit Theatre
8% Theatre Related Business/Industry
8% Commercial Theatre
10% Freelance Design/Production, Theme
Park & Other

- Highest degree

6% PhD
57% MA/MFA
26% BA/BFA
7% High School/equivalent
4% N/A

- Professional memberships

21% IATSE
10% USAA
9% IES
6% Actors Equity

- Geographic area

29% Midwest
22% East coast
19% West coast
13% Southeast
11% Southwest
6% Outside USA

- Number of technical production applicants reviewed per year

36% 1-5 applicants
19% 6-10 applicants
19% 11-20 applicants
4% 21-30 applicants
11% 31+ applicants

- Number of applicants hired per year

40% 1-2 hired
25% 3-5 hired
9% 6-10 hired
7% 11-20 hired
4% 21+ hired

- Applicants hired for §

51% Educational Theatre
19% Commercial Theatre
30% Non-Profit Theatre
18% Other

- Types of positions available §

49% Full Time
53% Part Time
33% Seasonal
43% By Production
4% Other

PORTFOLIO GUIDELINES FOR THE TECHNICAL DIRECTOR — 3

II. Appropriate Archival Documentation

Certain assumptions can be made from survey results regarding materials to be included in the technical director's portfolio:

- a variety of high quality work, illustrative of the individual's ability in drafting;
- examples illustrative of the ability to problem solve and discover technical solutions;
- an assortment of paperwork illustrative of the individual's management skills including such elements as: cost analysis—labor and materials estimates and actual, inventory accounting, personnel records, and any other paperwork the individual deems useful in their management and technical direction style;
- slides and/or photographs of productions and related areas illustrative of the individual's skills and abilities in the realization of designs;
- evidence of computer literacy related to the job responsibilities of the Technical Director;
- evidence of other related skills and training.

III. Presentational Style of Portfolio

- portfolio format should reflect a combination of flat draftings in loose leaf form accompanied by photos
- majority of draftings presented as blueprints with some originals
- show complete sets of draftings for a given production/project
- one thru six complete productions/projects represented in draftings dependent on experience level of applicant
- four thru six representative draftings presented
- 73% of respondents indicated acceptance of reduced drafting plates
- close to 100% of respondents support the USITT Graphic Standards as drafting standard
- 11 or more slides and/or 7-10 photos assorted (full stage, detail, and construction and rigging)

IV. Recommended Portfolio Materials (Priority Order)

• BA/BFA Technical Director Portfolio Materials

1. realized production draftings
2. project draftings
3. estimate sheets—labor and materials
4. production photos
5. production schedules
6. construction feasibility documents (time, materials, space, labor, budget)
7. construction concept drafts
8. production slides

• MA/MFA Technical Director Portfolio Materials

1. realized production draftings
2. production photos
3. project draftings
4. production schedules
5. estimate sheets (labor and materials)
6. construction feasibility documents (time, materials, space, labor, budget)
7. production slides
8. construction concept drafts

• Experienced Technical Director Portfolio Materials (5+ years in field)

1. realized production draftings
2. production photos
3. production schedules
4. estimate sheets (labor and materials)
5. construction feasibility documents (time, materials, space, labor, budget)
6. personnel management and organization documents
7. production slides
8. construction concept drafts

V. Technical Director Resume

As a supplement to the portfolio the technical director must provide a resume. The format of the resume is up to the individual, but should be composed and presented in a fashion consistent with good planning and presentational style.

The resume should provide the perspective employer with:

PORTFOLIO GUIDELINES FOR THE TECHNICAL DIRECTOR — 4

- a sense of the potential of the applicant for success in the job;
- more than just a listing of productions the resume should present a comprehensive understanding of the applicant's experience, work environment, and responsibilities relative to the degree of technical complexity encountered in the work, budget and labor, size and scale of productions, and composition of the production staff;
- a minimum of three references with telephone numbers, addresses, and title (the applicant must secure permission from the reference prior to inclusion in the resume);
- comments which will highlight specific achievements in the field;
- comments which reflect the personal work style and management abilities of the applicant.

VI. Criteria Used in Hiring a Technical Director

Regrettably a technical director's effectiveness and abilities are difficult, if not impossible, to document in a portfolio. Consequently respondents often look for personal qualities in an individual such as personnel and time management, working positively in an artistic atmosphere with a number of different individuals and personalities, communicating effectively with both artists and technicians, and a good dose of common sense.

- Factors which influence decision to hire
 1. prior knowledge of applicant's abilities
 2. personal interview
 3. recommendations of others
 4. portfolio
 5. documentation on resume of numbers of productions
- Factors which sell technical applicant
 1. variety of experiences
 2. length of experiences
 3. communication skills and personality
 4. quality of portfolio materials shown
 5. academic degrees and training
 6. variety of portfolio materials shown
 7. applicant's appearance
 8. quantity of portfolio materials shown

VII. Comments & Suggestions from Respondents

Thirty respondents provided additional thoughts, which are summarized below:

- emphasis on organization and schedules
- technical personnel must excel at communication skills
- innovation in presentation shows a capacity for innovation in construction and management
- creative problem solving
- want to know what the budget was, what the work force was and their various ability levels, the time available to mount the show and was the show on time
- emphasis definitely should be on ability to faithfully execute designer's intentions on time and within budget.
- must have a sound knowledge of facilities maintenance and management
- the scope, quality, and efficiency of the work is what matters
- part of review should be whether the presenter can organize enough to put forward a clean, interesting and clearly shown view of their work
- examples of innovative solutions to technical problems i.e., money, time, space, structural, use of new materials, stock unit adaptations
- before and after production schedules which document not only how things are scheduled but how they actually run
- paperwork is essential
- variety and versatility
- experience, energy, education, communication skills, drafting ability, conceptualization, mechanical savvy

CONCLUSION

The technical director's portfolio is a very unique and difficult portfolio to create. By establishing guidelines for the portfolio, project leaders attempted to emphasize those areas of expertise which are considered, by the majority, to be of greatest importance. Most critical is that the portfolio and resume illustrate the abilities and experiences of the applicant in an honest and clear fashion. The individual should demonstrate, in the portfolio and resume, a professional attitude, reflecting their individual abilities and skills as a technical director.

Deb Bell & Konrad Winters,
Co-Commissioners

Education Commission

Stephanie Young and Chris Franeberger have initiated a campaign to establish more networking between Education and the other Commissions.

Konrad Winters has completed and analyzed a national survey of graduate degree programs in theatrical design and technology which was summarized in Boston. Those wishing copies of this information can write Konrad at 219 West 32nd Street, Norfolk, VA 23504. He has also accepted responsibility for membership outreach within Education and is circulating a letter later in the summer to inform current members about the pre-conference event on Creativity in the Classroom for next year's Seattle conference.

Dan File and Elbin Cleveland are planning the Creativity in the Classroom Pre-Conference Event and it promises to be of value to both secondary as well as university teachers. We intend to target teachers in the Seattle secondary school system as well as USITT educator membership. The event will include guest speakers as well as the opportunity for roundtable discussion.

Frank Silberstein's Scenic Graphic Standards Committee has compiled and presented an excellent document. We now need appropriate funds to disseminate this information to the membership-at-large for final input before having it approved by the Board. At this time, there seems to be little reason to have this approved by ANSI.

Patrick Gill's Lighting Graphic Standards Committee has compiled and presented a survey in Boston for membership response and Patrick is now analyzing the data by computer. He hopes to have this ready for Board approval shortly.

Brian Jones is continuing work on Program Assessment and Curriculum Guidelines. He intends to

put together another roundtable discussion on this issue for the Seattle conference.

Darlene Anastas is compiling a short questionnaire for secondary schools in the New England area that will deal with issues involving training technical personnel to be secondary school educators and working more closely with universities to provide better leadership in this area. Ultimately she suspects that a questionnaire might be developed on a national level with financial assistance through the Education Commission. She is also working with Bob Chambers to establish some sort of liaison network with the annual National Thespian Conference to let people in the secondary schools learn more about USITT and the advantages of joining.

"...the Education Commission is most concerned with the 'structural arm' of education, such as formal training..."

The Seattle Conference: Here's a brief look at what's being planned for the Seattle Conference in '92. Remember that some of these events may be changed, cancelled or new ones added, but, what we wanted to do was give you an opportunity to get a glimpse at what's coming up. Sponsored Education Commission events include:

- Fox Movietone
- Graphic Standards Update
- Making the Most of your Sabbatical
- Tenure and Promotion: Academic Support for USITT Guidelines
- Making the Most of Two-Year College Programs
- Education Theatre Support Staff
- Mentoring Your Students
- Theatre and the Liberal Arts
- Breaking the Cycle of Teaching the Way We Were Taught
- Student and Program Assessment
- Teaching Play Analysis

- Stereo Photography
- Discipline-Based Arts Education
- and the usual plethora of Commission Meetings

If you see anything that is of interest to you or that you might like to contribute to contact Deborah Bell at 919-334-5234. Deb Bell is still looking for members to help with some of the events in Seattle. Give her a call if you are planning to attend the Seattle conference and would like to volunteer.

Education Commission Mission Statement: The Education Commission facilitates development and realization of educational projects relating to education that stem from other commissions and acts as a clearing house for all educationally oriented projects of the Institute.

Recognizing that education is multifaceted, especially as it relates to the performing arts and design for the performing arts, the Education Commission is most concerned with the "structural arm" of education, such as formal educational training. "Formal training" might include projects relating to academic programs, professional organizations, labor organizations and structured learning programs leading toward degrees or certification. "Informal training," such as apprenticeships, internships, portfolio reviews or unstructured student exchange programs might receive greater emphasis in some other Commissions which deal more directly with specific areas relating to specific Commissions.

The Education Commission is also concerned with projects interfacing with government financial support and legal issues relating to educational policy. This might include issues relating to curriculum, training educators, certification of teachers and financing structured educational programs in design and technical theatre.

The Education Commission acts as a distribution center for material initiated and/or compiled by other Commissions as it relates to structured education. ■

C&S Member News

■ **S. Leonard Auerbach & Associates** recently announced the appointment of Steve Pollock, ASTC, as principal and Michael McMackin and Diane Waschow as associates.

■ Listing new corporate offices and manufacturing facilities is **Entertainment Technology**: 1771 NW Pettygrove, Portland, OR 97209; 503-222-9944.

■ Joseph Tawil of **The Great American Market** and Gordon Pearlman of **Entertainment Technology, Inc.** recently returned from Tokyo after finalizing a joint venture between ET and RDS Corporation of Japan to manufacture ET's new Intelligent Power System dimmers for the Japanese market. RDS is the leading manufacturer of theatrical, TV and film lighting equipment in Japan.

■ **Richmond Sound Design Ltd.** announced the availability of STAGE MANAGER@500, a computerized show control system using the new MIDI Show Control protocol as well as all other standard MIDI messages.

■ Carl Zutz, formerly of Production Arts Lighting, has joined the staff of **Adirondack Scenic, Inc.** in South Glen Falls, NY.

■ **I. Weiss & Sons** recently completed work on all the soft goods and masking track for the Broadway production of "Miss Saigon." In addition, **Production Arts Lighting, Inc.** provided a number of Pani BP2 projectors and slide changers for the hit musical, and completed extensive renovations of the lighting control systems at the New York State Theatre at Lincoln Center and the Washington Bureau of ABC Television.

■ **Artec Consultants, Inc.** recently joined the design team for the new Jersey Performing Arts Center. ■

C&S Profiles



**Electronics
Diversified, Inc.**

Electronics Diversified, Inc.

1675 NW 216th Ave.
Hillsboro, OR 97124
Phone: 503-645-5533
Tollfree: 800-547-2690
Fax: 503-629-9877

Contact: Tom Folsom, Vice-Pres
In business for 25 years
USITT C&S Member for 15 years
EDI designs and manufactures a complete line of theatrical and architectural lighting controls.



Hawkeye Scenic Studios

Hawkeye Scenic Studios, Inc.

954 W. Washington Blvd.
Chicago, IL 60607
Phone: 312-421-6737
Fax: 312-421-0856
Contact: Rich Bynum, President
In business for 5 years
USITT C&S Member for 2 years
Hawkeye Scenic Studios, Inc.
is a fabricator of scenery and mechanical pieces for theatre, television and opera.

C&S Member News

■ **ArtSoft Management Services (AMS)**, a division of **Hill A&E, Inc.**, has been conducting seminars this summer to involve business, local government and community leaders in the cultural development of communities. The seminars—The Arts and Downtown, The Arts and Business, and Tourism and the Arts—were designed to encourage using the arts as a tool for social and economic growth in America's communities.

■ **Wenger Corporation** has introduced a travelling performance center—the **Premiere Showmobile**—featuring a remote controlled tri-hydraulic system that extends the stage and lifts the protective overhead canopy to several positions.

■ **Electronic Theatre Controls (ETC)** has announced that Dan Koniar has joined the field service department and Paul Sweetman has joined the quotations department. ■

Diane R. Berg,
Commissioner

Costume Design & Technology Commision

Costume Design and Technology Commission projects offer opportunities to network.

Joy Emery (*Commercial Pattern Exchange*) has a database in progress and is dating patterns from 1850–1959. If you have commercial patterns that you would like to have dated free of charge, send a photocopy of the front and back of the pattern jacket to Betty Williams, The Studio, 322 Seventh Ave., New York, NY 10001. In addition, if you have any information about Mae Manton patterns of the late 1900–1920s, please contact Joy Emery at 12 Estelle Drive, West Kingston, RI 02892.

Nancy Steele (*Out of Print Books*) wants to thank those who responded to the call to write letters to encourage the reissue of *Esquire's Encyclopedia of Twentieth Century Men's Fashion*; however, McGraw-Hill no longer has the rights to the book. While Nancy continues to search for who has the rights and if and when the holder plans to reissue, she asks that you hold your letters until a publisher is confirmed.

Lilly Sestbrook (*Costume Textbooks*) has developed a survey to help us communicate our needs to those who write and/or publish costume technology textbooks. Watch for it in *Sightlines*.

Gwen Nagle (*Neat Tricks*), Theatre Department, Western Michigan University, Kalamazoo, MI 49008 (W: 616-387-3215 or H: 616-345-3046), has replaced Bernice Graham as chair of the *Costumer's Notebook* project. Many thanks go to Bernice Graham for 16 years as chair of this project! If you have discovered a Neat Trick (a neat technique or a new product that you can demonstrate/explain in

under three minutes at the Seattle Conference) or you have a useful tip or hint to share in *Costumer's Notebook*, please contact Gwen.

Thanks go to Betty Blyholder, Shirley Wiss, Gretchen Sears, Joe Adams, Jan Kremer and Rebecca Cunningham who took notes at the sessions and tours at the New Orleans Symposium. I will need recorders for the sessions in Seattle as well, so if you want to help, drop me a line.

The Technical Costume Portfolio Review is scheduled for the Seattle Conference this March. The review is open both to professional costumers and to students interested in pursuing a career in costume technology. Three reviewers, Carole Wheeldon of the Oregon Shakespeare Festival, Cynthia Savage of the Seattle Opera and Carol Hammond of Atlanta's Alliance Theatre, will evaluate the portfolios based on content, presentation and job marketability. Six of the nine participants of last years review were offered employment in professional costume shops.

If you are interested in being considered as one of the participants in the 1992 Technical Costume Portfolio Review, contact Maribeth Hite, USITT Technical Costume Portfolio Review, Guthrie Theatre Costume Shop, 725 Vineland Place, Minneapolis, MN 55403; 612-347-1194. She will send you application materials. The application deadline is 1 January 1992. ■



Bernice Graham,
Notebook Editor

The Costumer's Notebook

The Petticoat That Ate Brooklyn: Among the "Neat Tricks" offered at the Boston Costume Commission Meeting was a petticoat created at Brooklyn College by Rebecca Cunningham and her staff (Department of Theatre, Brooklyn College of The City, University of New York, Brooklyn, NY 11210; 718-780-5666). Designed to extend a "Charles James" 1940s-style evening gown, this uncrushable petticoat was constructed of the nylon mesh used in the backs of some baseball caps. A two-tier layer of mesh was pleated to a small yoke and an overlay and underskirt of nylon taffeta completed the garment. Lapped seams were used in the mesh layers and the edges were serged or finished with bias tape.

The petticoat is very light weight and relatively cool. It can be handwashed and air dries quickly. It travels well and would be good for outdoor pageant use. A single hoop could be added for the mid-19th century crinoline skirt.

Other possible uses for the mesh include no-iron ruffs and as an inexpensive substitute for horsehair. The mesh is flammable, so obviously, no smoking in costume.

Baer Fabrics, 515 E. Market Street, Louisville, KY 40202, has agreed to make the mesh available through its catalog. Ask for the "Brooklyn Petticoat" fabric.

.....

Something "neat" is going on in the Costume Commission. Kevin Seligman initiated doing the "Neat Trick" segment of the Commission meeting at national conventions. At the Boston USITT Conference, Rebecca Cunningham presented Brooklyn College's "Petticoat That Ate Brooklyn" (see above). The response was very positive.

In Memoriam

Walter F. Diehl, the international president of the stage and film worker's union IATSE from 1974 to 1986, died of heart attack on 26 August 1991 at his home in Allendale, FL. He was 84 year old.

Diehl was a member of the small organizing group that put together USITT in 1960. He was a very positive influence in getting the organization started and was a founding member of the Institute and on its first Board of Directors. Although his IATSE duties occupied increasing amounts of his time he continued to be a participant in the Institute and the conferences, particularly in the early years when activities centered in New York.

Diehl was among the dozen or so key activists who made the USITT possible and I for one am most grateful for the friendship he gave the Institute, that he felt so keenly that the idea of USITT was a good one and that he helped us set our goals during the difficult formative years.

Diehl is survived by a son, two daughters and nine grandchildren. ■

—Joel E. Rubin

Boston '92 Portfolio Review

An event which will introduce talented young designers to the profession will be inaugurated at the Seattle Conference. Costume, scenic and lighting designers in their last year of training will have an opportunity to have their work discussed by leading professional designers (including a delegation of international scenographers from OISTAT) as well as by area artistic directors.

Participants will be selected by a small group of designers led by Michael Olich in Seattle, and will need to submit 12 slides or photocopies of their work for review. For further details, call or write: Bill Forrester, School of Drama DX-20, University of Washington, Seattle, WA 98195; 206-543-4128. ■

LeRoy Stoner,
Section Chair

Section Showcase: Midwest

Chartered by the Board of Directors at the 1968 National Conference held in Chicago, the Midwest Section was the first to be designated as a regional section of the Institute. Prior to formal recognition Midwestern members of the Institute met on an irregular basis and participated in hosting the 1965 Conference held in Bloomington, IN. Initially comprised of the states of Illinois, Indiana and Wisconsin, with the adopted state of Michigan, the section sponsors as many as four program events each year and serves as a liaison to regional design and production programming sponsored by other organizations. The section further promotes communication and the education of its members through a regularly distributed newsletter.

Membership reached record levels in 1990-91 and included 141 individuals, 27 non-profit organizations and 14 sustaining members. The growth is attributed to interest generated by the 1990 Milwaukee Conference and an increased interest in section programming.

September's program, focusing on *The Phantom of the Opera*, set an attendance record for the Section with more than 125 in attendance for the mid-morning backstage tour at Chicago's Auditorium Theatre. A closer look at the detail that went into the construction of the costumes and settings was provided in an afternoon slide show and discussion led by Paul Weimer, a member of the American "Phantom" design team since the project's beginning.

In December, Racine Wisconsin's Prairie School hosted a two-part program featuring a presentation on theatrical design by Danila Korogodsky from the USSR covering topics that included a description of requirements for achieving a Degree in Design in the Soviet Union (a six-year pro-

gram), responsibilities of European designers and a discussion of ideological conflicts with which the Soviet population is confronted. Concurrent with this session, Mark Thorson of DesignLab Chicago gave a hands-on demonstration of adhesive products available for theatrical use. In the afternoon the group toured the administration building at the S.C. Johnson Company in Racine designed by Frank Lloyd Wright.

Chicago Scenic Studios was the site of the April program featuring fluid control systems for theatrical applications. After an informative program, a tour of the Midwest's largest theatrical production facilities was led by Bruce Woodruff.

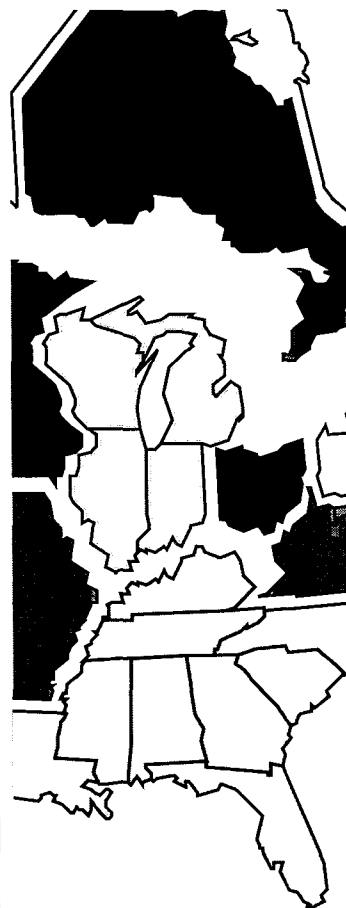
A very apparent sign of the section's vitality is seen in the regular publishing of the recently renamed section newsletter, *Design & Production Review*, with a simultaneous improvement in the quantity and quality of articles. Feature articles this year have included reports on the new theatre complex for Chicago's Steppenwolf Theatre Company, a casebook on The Lyric Opera of Chicago's production of the *Voyage of Edgar Allen Poe* and articles on initiating a health and safety program. Regular columns in each issue feature new theatre technology and recent publications in the field. Also included are profiles of the section's sustaining members and theatre education programs in the region.

The executive committee of the section is vigorously involved in planning programs for 1991-92 and will soon mail 1500 brochures announcing program events and describing Midwest Section membership opportunities and benefits for persons in the region involved in design and production. Midwest Section members are active participants in the Institute. The section boasts holders of two USITT Awards, two Founder's Awards and eight Fellows of the Institute. Our members have been involved on the national level since the founding of the Institute and continue to support the orga-

nization as board members, exhibitors, conference program presenters, and as individuals. ■

.....

Section Name: Midwest
Region Served: Illinois, Indiana, Wisconsin, Michigan
Number of members: 185
Section Chair: Kenneth Kloth
Other Officers: Craig Sternke (Vice Chair, Programming), LeRoy Stoner, (Vice Chair, Membership), Shelly-Lynn Humphrey, (Secretary), Mike Nielsen (Treasurer)
Section Newsletter: *Design & Production Review*
Newsletter Editor: Chuck Mitchell, University of Wisconsin at Madison
Section Address:
USITT Midwest Section
201 North Scoville Avenue
Oak Park, IL 60302
Section Phone: 708-524-5549



Bob Marietta
Section Chair

Section Showcase: Chesapeake

Chesapeake Sections members come from the states of Delaware, New Jersey, (Southern) Pennsylvania, Maryland, (Northern) Virginia, West Virginia and the District of Columbia. Once a year, entertainment professionals from this diverse region come together for our annual EXPO. The EXPO is a day-long event with a vendors showroom and workshops by nationally known designers and technicians. Every other year, our Juried Design and Technology Showcase is held at the EXPO. After the awards are presented, the winners works are toured throughout the section as an artistic and educational exhibit. The section also sponsors workshops and seminars throughout the region all year long to both educate our members and promote the section and USITT.

Communication to our members is achieved through our newsletter, *In the Wings*, published quarterly, and our computer bulletin board, "Tech-Stuff." To log on, call 301-455-2946 (up to 2400-baud 8-bit no parity). Also each year we publish the "Resource Directory" listing all individuals, services, schools and venues in our region. Copies are available only to members of Chesapeake Section.

In 1994 the Chesapeake Section will proudly host the national convention in Washington, DC. Washington has a long history of exciting theatre and a broad range of non-theatrical activities for you and your families to partake in when you come to the convention. As the nation's capitol we can offer historical, political and cultural activities available nowhere else in the country. Plan now to attend the 1994 convention. We look forward to welcoming you to our region. ■

Michael Gros,
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 a two-day symposium at El Camino College on health and personnel safety concerns for costume and properties craftspeople. Product demonstrations are planned 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 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. ■

Chesapeake Section ▼

• • • • •

Section: Chesapeake
Region Served: Delaware, Maryland, Pennsylvania, New Jersey, Virginia, West Virginia and the District of Columbia.
Number of members: 200
Section Chair: Bob Marietta
Vice Chairs: Brad Sabelli, Marsha Boerke
Secretary: Art Mitchell
Treasurer: Terry Cobb
Directors At Large: Ed Hauser
Section Newsletter: *In the Wings*
Section Address:
Jim Pearson
Membership Committee
6828 Old Stage Road
N. Bethesda, MD 20852.

• • • • •

Section Name:
Southern California
Region Served: Southern half of California
Number of Members: 60+
Section Chair: Michael Gros
Section Secretary: Elynmarie Kazle
Section Treasurer: Ken Vannice
Section Address:
Michael Gros
4505 Scott Street
Torrance, CA 90503
Section Phone: 213-715-3592

Classified Ads

Scene Designer/Teacher

Teach scene design courses and design sets/lights in U/RTA department offering BA/BS in design/production and MFA in scene design. Serve on MFA portfolio committees, advise student designers. Assistant or Associate Professor. Tenure track, nine months, beginning 15 August 1992.

Salary: Commensurate with qualifications.

Qualifications: MFA or equivalent professional experience, university-level teaching experience, and university or professional design experience.

Strong skills in scene painting, graphics for theatre, computer-assisted design and sound design expected.

Submit: To assure consideration, send application with resume, letter describing teaching philosophy, no more than six slides and three letters of recommendation by 15 November 1991 to:

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

EEO/AA Employer. ■

Sightlines Ads

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

For more information on advertising in **Sightlines** and/or **TD&T**, contact:

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

Curtain Call

The deadline for submitting material for inclusion in the next issue of **Sightlines**, the November issue, is **Saturday, 5 October 1991**. ■

Stress & Wellness Strategies

Check Points

In the last newsletter issue we introduced the concept of YIELD—the "Y" in the R.E.A.D.Y. strategy plan for managing stress. One important lesson to learn from that article was that YIELD deals with stressful interpersonal relationships. This month we continue to delve into this complex and complicated commodity.

We were born to survive. Though our end is inevitable, there is no reason why our life cannot be a long and pleasant one. But things get in our way—stressful people, for one. We have learned how to protect against nature and we are gradually winning battles against disease. However, our race has not yet learned how to defend against envy, greed, malice and selfishness. We cannot rid others of these traits. We *can*, however, confront them to our benefit.

Two principles have ruled in the older philosophies. In one, you used violent means, venting your rage, satisfying your vindictiveness, conquering by fury. In the other, you allowed evil to conquer you. Constructive nonresistance

(YIELDING), an active campaign to overcome your antagonist by positive means, is a third and middle way of coping. Let "them" destroy themselves. Don't fight for the sake of fighting. Don't fight to inflate your ego. Don't fight to exalt your pride. Fight only to win a larger end, and fight without fighting, incongruous as that seems.

This is not to suggest that everyone can eliminate trouble by constructive nonresistance the first time the technique is applied. If practiced until one is skillful in its handling, however, it accomplishes miracles. You seldom need to attack if you use your wits.

Notice that by this method you win *by yielding*. To use this constructive nonresistance ploy you will need to learn how to give up nonessentials while you strive for larger purposes. You can maintain your convictions, while at the same time putting aside the petty values that can hinder their consummation.

It has long been said that if you give people enough rope, they will hang themselves. Give difficult persons or adversaries "free range" and they will tire of their own failure to achieve their initial purposes. They do this by revealing to you some point for you to

use as a "checkmating" factor.

I am aware of a designer who knows the secret of controlling his "enemies." A balky director was standing in the way of a vital decision which was sensible, efficient, low-cost and had a low personnel demand. The designer discovered that the director was a rabid model train collector and used that knowledge to great advantage. One night, while he was working on his own model train system, he phoned the director and asked for his help. The director, flattered, came over that evening and they worked together for awhile.

The next day was decision time for the vital plan proposed by the designer. The director "voted" for it 100 percent. The lesson here is an important one. At no time during the model train session had either mentioned their differences over the plan. They had simply gotten to know each other better, and the "enemy" had become a "friend."

Would a ploy like this work every time in every case? It probably wouldn't. However, it most assuredly have a surprisingly high success rate and "yielding" is most certainly better than the stress produced distress caused by maintaining a status-quo.

—Stan Abbott

Publications Notes

Members can save \$75 on the Drottningholm Portfolio:

SCENMASKINERIE, The Drottningholm Court Theatre, The Stage Machinery by Gustaf Kull.

Kull's portfolio of 28 drawings describe in fine detail the stage machinery of this magnificent Swedish 18th century theatre, the oldest surviving wing-and-drop theatre in use today.

At the special members' price of \$125 (reg. \$200), the portfolio is an ideal holiday gift for every theatre historian, designer and technician.

The special offer is good until 31 December 1991. Non-members may purchase the portfolio for \$200 (reg. \$240).

To order, send a check or money order, in US funds, to USITT, Drottningholm Portfolio Offer, Suite 5A, 10 W. 19th St, New York, NY 10011. To charge your order call 212-924-9088 or fax: 212-924-9343 with your Visa or MasterCard number and expiration date. Please include \$5 for domestic shipping (\$15 to Canada). All orders are sent via UPS. ■

—Debora Kingston

sightlines

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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

Second Class
Postage
PAID
Tucson, AZ

Broadway Press
Attn: David Rodger
12 West Thomas Street
Shelter Island, NY 11964