

usitt sightlines

November 1991

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

In This Issue

News from the National.....	2
Executive Report.....	3
CITT Conference.....	4
Response	5
Commission News....	6
Classified Ads.....	7
Check Points	8

David Diamond Accepts Position with Foundation

USITT General Manager Resigns

David Diamond, General Manager for the United States Institute for Theatre Technology since 1987, has tendered his resignation to the Institute in order to accept the position of Executive Director of the Stage Directors and Choreographers Foundation located in New York City. David assumes his new duties October 31.

David joined the staff of USITT four and a half years ago as the General Manager for the Institute and has played a key role during that time in establishing a National Office which has become increasingly responsive to the diverse needs of the growing

membership of USITT. He was instrumental in acquiring the expanded office space occupied by the Institute since January 1990. In addition to establishing health plan offerings—along with a variety of other membership benefits—David has established valuable contacts for the Institute with a wide spectrum of associated arts organizations, securing many donated services from not-for-profit support agencies and raising the visibility of USITT in New York City and in the national arts scene.

Through "News From the National," his insightful and comprehensive monthly columns published here in *Sightlines*, David has kept the USITT membership well informed of Institute activities, upcoming events, notable recognitions,

special opportunities and calls for action.

A native of Illinois, David graduated from the University of Illinois at Champaign-Urbana and worked at the Krannert Center before moving to New York. Prior to coming to USITT, David worked for Theatre Communications Group.

While we all will miss him, we realize that his new position offers David exciting new challenges as he pursues his career in Arts Management. For all of the many people who have worked with David at USITT and for all those who have benefited from his years of untiring and dedicated service to the Institute, we wish him all the best in the future. ■

Former USITT General Manager confers with Marketing Manager David Dean at a recent USITT Board meeting.



Calendar

▪ 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 ■

Curtain Call

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

New England

The New England Section of USITT will be holding its first annual regional conference, 8-9 November 1991 at the Park Plaza Hotel in New Haven, CT. For additional information, contact: Arthur L. Dirks at 508-880-5290. ■

Sightlines

VOLUME XXXI NUMBER 11

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

Looking for work? Then you will want to take advantage of the Conference Employment Service which will be available at the USITT Conference in Seattle. The Service will be run by THEatre SERVICE, just like the one in Milwaukee two years ago. But there are some changes. First, the prices are lower. Second, there is a discounted rate for internships, summer theatre and temporary positions. As usual, USITT organizational members use the Service at a discount and all registrants who sign up in advance will receive a reduced fee. Further information about the Service and an application form will appear in future issues of *Sightlines*.

Some of you may have already received order forms for "America's Theatre 1992 Desk Calendar." When you purchase these beautiful calendars which feature photographs of our members' and other designers' artwork, you will be supporting USITT as well. The publishers will rebate \$2 to USITT for each calendar sold. The cost of the calendars is \$12.95 (discounted from the retail cost of \$16.95). The calendars double as a week-per-page appointment book with a color photograph of a scenic, costume of poster design on opposite pages. They make excellent Christmas gifts. To order yours, contact the National Office for an order form.

In the Press: News of the Production Managers' information network being organized for USITT by Michael Heafey made the pages of *Backstage*, the weekly New York newspaper for the theatre industry. Heafey states in the article that he will be reporting on the results of his research at the Conference in March.

In the *Association of Theatre in Higher Education's September newsletter*, an article from the Design and Technology focus group describes its relationship to USITT: "The identity of our focus group relative to USITT should be

clear from the programming we offer. Our events should not duplicate USITT events. We should concentrate on events which share information or explore ideas with the wide range of areas represented by ATHE, seeking cosponsorship with other focus groups to ensure a wider audience and clearly display that our programming is not a mini-USITT but offers resources to theatre educators which ATHE is uniquely positioned to present."

Direct From Broadway Magazine's latest issue, Autumn 1991, celebrates "Design Arts and The Broadway Collaboration." The issue includes articles about designer Robert Edmond Jones and a report on DFB's Design Art Series of seminars featuring such designers as Alvin Colt, Robin Wagner, Abe Jacob and Ken Billington. The Magazine is available from *Direct From Broadway*, PO Box 146, Lenox Hill, New York, NY 10021-0012.

There is a new publication available from the publishers of *Theatre Crafts* magazine. *TCI Reports: Industry & Architecture* presented its premiere issue in September. The 12-page newsletter lists current and future architectural projects, news of companies, trade shows and theme parks. A one-year subscription of 24 issues costs \$195. Contact: *Theatre Crafts I & A*, 135 Fifth Avenue, New York, NY 10160-0178.

Members in the News: USITT member and scenic designer Ming Cho Lee was honored with the 1991 President's Award from the Stage Directors and Choreographers Foundation at a ceremony October 7 in New York. The Foundation also gave a President's award to John V. Lindsay and the George Abbott Award to Tommy Tune.

Lighting designer (and USITT member) Jennifer Tipton made her directing debut last month with a production of Shakespeare's *The Tempest* at the Guthrie Theatre in Minneapolis. If you hurry, you can still catch it; the play runs through November 17.

Six early-career designers have been awarded fellowships under a cooperative grant program administered by Theatre Communications

Group for the National Endowment for the Arts. The 1991-92 Designer Fellows are Brenda Berry, David Jon Hoffman, Eric Morris, Neil Patel, Rand Ryan and Watoku Ueno. The fellowships provide direct support of \$15,000 over a six-to-ten month period when the fellows work with senior designers to further develop their artistic skills.

Residencies are available for theatre artists at The Dorset Colony in Dorset, VT. Designers, writers and others may apply for a residency of from one week to two months. Dorset Colony is a project of the non-profit American Theatre Works, Inc. Artists are housed in a rambling Victorian house located in the Green Mountains of Southern Vermont. To apply, contact Gene Sirotoff, Dorset Colony House Manager, PO Box 519, Dorset, VT 05251, or call 802-8672223.

BOMI '92, "Focus on the Future," will be held 28-31 January 1992 in Vancouver, British Columbia. For registration forms contact Box Office Management Educational Corporation, 333 East 46th Street, Suite 1B, New York, NY 10017.

The Japan External Trade Organization (JETRO) will sponsor **Leisure & Recreation '92**, March 11-14 in Tokyo to introduce the Japanese to the world's suppliers of leisure equipment and the development of leisure facilities throughout Japan. To encourage foreign participation, Japan will be subsidizing booth space. For more information, contact Stephen Luff, Overseas Exhibition Services Ltd., 11 Manchester Square, London W1M 5AB, England or fax: 071-486-8773.

If you or your institution has **programs for the disabled**, contact Very Special Arts New York City, which is compiling this information for future distribution. Very Special Arts is dedicated to enriching the lives of individuals with disabilities through programs in music, drama, dance, creative writing and visual arts. Send information to Very Special Arts New York City, 100 East 42nd Street, Suite 1850, New York, NY 10017.

If you saw the Tony Awards or the Emmy Awards broadcasts this

David Diamond,
USITT General Manager

News from the National

▲ Page 2

year, then you probably noticed that many of the presenters and awardees were wearing red ribbons on their tuxes or gowns. Wearing the ribbon shows a commitment to the fight against AIDS. The Ribbon Project is a grass roots effort started by **Visual AIDS Artists' Caucus**. Visual AIDS also sponsors Day Without Art, an international day of action and mourning in response to the AIDS crisis scheduled for 1 December 1991. This year's theme is: "Share the Challenge." You can participate by organizing actions in your community. Some observances include: exhibitions, performances and panel discussions. Also, metaphors such as closings, cancellations and interruptions of performances are effective. For a "how-to" plan to help you, contact Visual AIDS, 131 W. 24th St., 3rd Floor, New York, NY 10011.

The National Cultural Alliance was formed to mobilize broad public support for the arts and humanities across the country. Over the next 36 months they will carry out a national public education campaign to increase public awareness and to renew the public's commitment to the importance of the arts and humanities to American life. If you are interested in helping this effort, contact Kathy Dwyer Southern, Executive Director, National Cultural Alliance, 1225 Eye Street, NW, Suite 200, Washington, DC 20005.

• • • • •

For the past four and a half years I have enjoyed writing this column. I hope you have benefitted from reading it. By the time you see this, I will have already begun my new position as Executive Director of the Stage Directors and Choreographers Foundation. Thank you all for your energy, your commitment and your support. Take care and have fun in Seattle! ■

Lawrence J. Hill, USITT
Finance Committee Chair

The Executive Report

USITT Finances—The Process: During the month of October, all the cost centers of the Institute prepare their budgets for 1992-1993. Each budget, reflecting projections of income and expenses, is forwarded to an officer of the Institute. The responsible officer forwards the requests, with appropriate comments, to the Finance Committee. The members of the Finance Committee review the budgets and prepare to meet with the officers of the Institute at the fall board meeting (this year in November). The Finance Committee uses the time during this meeting to begin to shape the budget in its broadest form. The final form of the budget is developed in December and January—thanks to the marvels of electronic mail, fax, phone and even the more conventional post office. The budget for 1992-93 will be submitted for board approval at the Annual Meeting in Seattle.

As the Institute has increased in size and complexity of operation, the financial aspect of meeting membership needs has grown more difficult. The Finance Committee is charged with being the "watch dog" on the fiscal matters of the Institute and this kennel has been growing steadily in the past decade. What steps help to govern the process of budget



preparation? First is the vital financial records maintained by the Treasurer of the Institute. Second is the projections made by such important revenue streams as Publications, Conferences, Membership and Development. Third is the reflections and expertise of the officers of the Institute and their presentations and discussions with the Finance Committee. Fourth is the range of experience of the members of the Finance Committee in dealing with Institute's needs, from relatively new members to those who have served many years. The Finance Committee is composed of people who have served regionally, developed national conferences or served as commissioners or officers of the Institute.

There is a new force being integrated into the process of financial deliberation—the role of the planning and priorities process. Under Ken Hewitt's leadership, the Planning and Priorities Committee is developing the mechanism that provides the Finance Committee with an ordering of priorities in the various operations of the Institute. The current budget request forms contain information about previous funding levels, time frames for the project under consideration, and the pertinent question, "Was this project/activity included in your GOALS AND OBJECTIVES WORKSHEET?" Strategic planning that sets goals and objectives for the Institute can become the fifth major influence on the Finance Committee's deliberations.

Ultimately, the balancing act of budget preparation comes down to making tough decisions, but the Institute has developed a responsive mechanism for meeting the memberships' expectations and needs. The key for all members is to become involved with the areas of the Institute that meet their needs and become advocates. Provide the energy and expertise to building your area of concern—we believe that is what determines the future directions of the Institute. ■

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.
Rosco Laboratories, Inc.
Sacramento Theatrical Lighting
Samuel H. Scripps
Sapsis Rigging, Inc.
StageRight Corporation, Inc.
Strand Electro Controls
Strand Lighting
Syracuse Scenery & Stage Lighting Co., Inc.
Theatrical Dealers Association
Washington University
Wenger Corporation
Wybron, Inc. ■

New C&S Members

Sightlines welcomes the following new or returning Sustaining Members of USITT—**Artec Consultants** and **Kamphöner**.

In addition, longtime Sustaining Member Adirondack/JCH has changed its business name to **Highpoint Scenic/JCH**.

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

Sustaining Members

Peter Albrecht Corporation
 Altman Stage Lighting
 American Seating
 Artec Consultants
 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 Inven enterprises, Inc.
 Gagnon LaForest, Inc.
 Glantre 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
 Highpoint Scenic/JCH

Normand Bouchard,
 USITT VP-Relations

2nd Annual CITT Conference

On 27-29 September 1991, the Canadian Institute for Theatre Technology (CITT) held its second annual Conference and membership meeting in Toronto, Ontario. The weekend started out with a tour of the Stratford Festival and tickets to see *Treasure Island*.

Although I wasn't able to attend, I am told that the rigging aspect of this show is remarkable in that virtually every type of rigging equipment is used (from sailing gear to mountain climbing gear to theatrical rigging).

Saturday morning Ken Hewitt, Chairman of CITT, delivered his opening remarks. Ken expressed his pleasure with the way CITT's first full year of operation has gone—particularly in the committee areas which were the topics for this conference (Manufacturing Standards, Health and Safety Policy and Occupational Standards). He went on to briefly describe the theme for the weekend ("Setting the Standard: 1991 and Beyond") and to stress the importance of the ongoing work being done by the three committees. The chart below describes the organizational flow of the working committees.

Manufacturing Standards: This Committee is concerned with the Canadian Standards Association standards for Stage and Studio Luminaires as well as other sections of the CSA Standards and the Canadian Electrical Code. Ab O'Neil, chair of this committee explains:

"Some 10 years ago, the Alberta Section of the USITT was concerned with the CSA standard 22.1-166, Stage and Studio Luminaires. The

fact was that the standard did not address the realities of the industry. It had been created with little input from the users of the theatrical community. The result was that it was being ignored. Through our activity in Standard 22.2166 we have the opportunity to address certain other codes and have established the credibility to become involved in the code making processes which affect our industry."

At the most recent meetings of the CSA Sub-Committee held in Edmonton in June, representatives from most major lighting equipment manufacturers, CITT and USITT, CSA, UL, the University of Alberta and the University of Calgary, the Canadian Broadcasting Corporation and others, decided to form a task force that would create, using the existing document developed by the Alberta Section Standards Committee as reference, a bi-national standard, effectively replacing the UL standard 1573 and the Canadian Standard CSA 22.2-166 with a single document. This task force will consist of one member from UL, one from CSA, two from CITT and two from USITT (representing manufacturers and endusers/dealers). A report from this task force will be presented to the CSA subcommittee at the USITT Annual Conference in Seattle. The Manufacturing Standards Committee is also studying other Sections of the CSA Standards that

affect us such as "Wiring Methods," "Installation of Lighting Equipment," and "Theatre Installations".

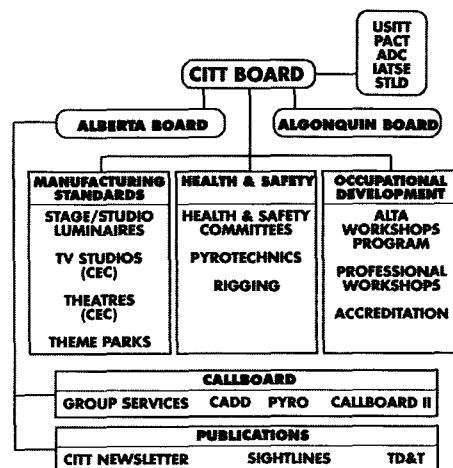
Health & Safety Policy: The main task this committee has is to develop a Health and Safety Document for adoption by theatres across the country. This came about after a request for such a document from the Professional Association of Canadian Theatres (PACT) last year.

The Committee is working with a number of sample documents from which they will create a policy document geared specifically for theatres. Much discussion in this session centered on the need to separate "policy" from "procedure." The goal is to create a brief policy statement on Health and Safety that can apply to any theatre and append to that a series of procedural guidelines in specific areas of expertise such as pyro usage, carpentry shop practices, etc.

A separate committee, working parallel with the Health & Safety Committee, has completed a second draft of the "Recommended Practice for the Handling and Use of Pyrotechnics in Theatre." This will hopefully become the first of the "procedural" documents to go along with the Policy document. Sub-committees are being formed to deal with other areas of technical theatre.

Occupational Standards: In its introduction to this session, the Occupational Standards Committee states:

"As professionals in Canadian Theatre, we have seen our industry grow and develop. As our industry has grown, we have become more aware of the need for increased health and safety regulations and standards, safety operations, methods and equipment as well as increased levels of expertise and currency in the latest advances in technology. We have matured to the point where we have become aware



TECHNICAL SOURCE GUIDE

M.D.O. & ARMOR CORE PLYWOOD

by Roy C. Hoglund, University of Wisconsin-Oshkosh

- M.D.O. (Medium Density Overlay) was originally created for the sign industry to provide a durable, smooth and paintable surface which could withstand the effects of weather. The product consists of a plywood substructure with a thin paper covering on one or both sides. The plywood is exterior grade with the same adhesives as used in marine plywood. The paper covering is a fiber sheet which has been treated with a resin formula for proper paint adhesion. This type of surface accepts almost any type of paint. M.D.O. is also designed to reduce warping when painted. The edges and back of the board can be purchased primed or unprimed. The prime coat is usually light gray in color and will take paint as well.
- M.D.O. can be purchased in 5/16", 3/8", 1/2", 5/8", 3/4", and 1" thicknesses. Although 4' x 8' is the standard size, M.D.O. can also be purchased in 5' widths, and 10' to 12' lengths. The high quality of this plywood allows it to be cut in a number of shapes and still maintain a clean edge. It is important, however, to remember to reprime the cut edges of the material if it is to be used out-of-doors. For this purpose, any oil-based exterior wood primer will suffice.
- In the movie and television industries, M.D.O. is used where smooth, non-grain paintable surfaces that require no preparation are needed. This application has also been found in theatre, where the easily paintable surface and high quality of material offset its initial cost by a savings in labor.
- Armor Core is similar to M.D.O. in that it has a plywood base, but instead of paper, the front and back surfaces are a high density hardboard similar to masonite. Other versions of this product can be found on the market under different names and surface densities, such as Med Core, Medite and hard board on fir. All of these products were originally designed as substrate panels for veneers and laminates. By combining the high strength to weight ratio, of the plywood interior with the smooth non-grain qualities of the hardboard exterior, the manufacturer was able to make a material ideal for substrate use. Additionally, the plywood interior gives this product greater screw-holding strength than the particle board, which is most frequently used for this purpose and results in less wear and tear on tools during machining than its plywood counterpart.
- Armor Core recently has been used as a floor covering for situations in which heavy load concentrations over small areas cause normal wood flooring to develop indentations. With an ability to support loads up to 6,000 psf without surface damage, Armor Core is very useful as a material for stage flooring. Armor Core and related products are available in 4' x 8' sheets, 1/2", 5/8", and 3/4" thick. Unlike M.D.O., which has a wonderful paint surface, Armor Core and similar products, although durable, do not accept paint well. It is important to prime each surface prior to painting. To get the best primer for the surface, contact the local paint distributor. For instance, Benjamin Moore Paints suggests "Bullseye 1-2-3," a latexbased primer, for all hardboard surfaces.
- Wenger Platforms, a well known manufacturer of portable risers and platforming units, has used a similar product called "O.S.B." (oriented strand board) because of its qualities which are identical to Armor Core. O.S.B. is strong, yet lighter than other composition boards of similar strength, and its surfaces are smooth and non-grained.
- Richard Rodgers, Production Manager with the Milwaukee Repertory Theatre, believes that products like Armor Core and Med Core are useful for both aesthetic and labor-saving reasons. Their consistent dimensions make them ideal flooring, since all surfaces will be flush. Their multilayered structure permits painting without warping. And, because the surface is a masonite and plywood in one, labor costs are reduced markedly. This belief is also held by Ray Forton, Technical Director of the Guthrie Theatre.
- But even "wonderful" materials have some drawbacks, which in the case of M.D.O. and Armor Core, are weight and cost. Whereas a standard 4' x 8' x 1/2" sheet of ACX plywood weighs approximately 48 pounds, a similar size sheet of M.D.O. weighs 60 pounds, and Armor Core nearly 72 pounds. A 4' x 8' x 1/2" sheet of ACX plywood costs less than \$22. But M.D.O. and Armor Core can run up to \$35 per sheet. Both of these products, while more expensive than plywood, also must be purchased in minimum amounts for very little is kept in stock by distributors. Approximate costs for M.D.O. and Armor Core are as follows:

1/2" - minimum order 60 sheets	\$31.01
5/8" - minimum order 50 sheets	\$31.97
3/4" - minimum order 40 sheets	\$32.90

SHARE YOUR SOLUTIONS WITH THE "TECHNICAL SOURCE GUIDE"!

your name

company/institution

address

city/state/zip

telephone

Name of product/technique:

Date the product/technique was used:

Name, address and telephone number of product manufacturer:

(continue on reverse)

TECHNICAL SOURCE GUIDE

• A Project of the USITT Technical Production Commission

#3 - M.D.O. & Armor Core

Editor: Roy Hoglund

Associate Editors: Elbin Cleveland, Jonathan Darling, Martin Gwinup

Technical Source Guide

514 West Parkway Boulevard

Appleton, WI 54911

414-424-7051

Disclaimer: The publisher does not assume any liability resulting from the use of the information contained in this document. Neither Sightlines nor USITT endorses any product presented.

SURVEY OF ENVIRONMENTALLY RESPONSIBLE PRACTICES IN THE PERFORMING ARTS

7. Please estimate the quantity of materials consumed annually in production:

Key: A=under 20, B=21-50, C=51-100 D=101-500, E=over 500

- | | |
|--|---|
| ___ lumber (16' lengths of all sizes [x10]) | ___ plywood (# sheets of all thicknesses) |
| ___ luan (# sheets of all thicknesses) | ___ masonite (# sheets of all thicknesses) |
| ___ O.S.B. (# sheets of all thicknesses) | ___ homosote (# sheets of all thicknesses) |
| ___ steel (20' lengths of all sizes.) | ___ styrofoam (# sheets of all thicknesses) |
| ___ latex paint (# of gallons) | ___ acrylic paint (# of gallons) |
| ___ oil base paint (# of gallons) | ___ polyvinyl glue (# of gallons) |
| ___ aerosol enamel (# of cans) | ___ color filter media (# of sheets) |
| ___ natural fibre fabrics (# of yds.) | ___ synthetic fabrics (# of yds.) |

**8. Approximately what is the volume of monthly refuse from production activities?
(55 gallon drum is approximately 1.5 cubic yds)**

- | | |
|-----------------------------|-----------------------------|
| a. under 20 yd ³ | b. 21 - 50 yd ³ |
| c. 51 - 100 yd ³ | d. over 100 yd ³ |

**9. Approximately what volume of refuse is used in non-industrial ways,
e.g., fuel for woodburning stoves, donations to community organizations, etc.?**

- | | |
|-------------|-------------|
| a. under 1% | b. 1% - 5% |
| c. 6% - 10% | d. over 10% |

10. How do you dispose of excess paint?

- a. dispose as liquid into drain
- b. dispose as liquid into dumpster
- c. allow to evaporate and dispose as solid into dumpster
- d. add hardener and dispose as solid into dumpster
- e. other _____

11. In which local recycling programs does the organization participate?

- | | | |
|-----------------|--------------|----------|
| a. aluminum | b. plastic | c. glass |
| d. office paper | e. newspaper | f. steel |

**12. In which of the following ways has the organization maintained a commitment
to improving its environmentally responsible practices?**

- a. by contributing to recycling programs
- b. by using recycled materials in production
- c. by using recycled materials in administration activities
- d. by using recycled materials in marketing and advertisement
- e. by using environmentally safe materials in production
- f. by presenting productions with environmental themes

Normand Bouchard,
USITT VP-Relations

2nd Annual CITT Conference

▲ Page 4

of our responsibilities to the health, safety and perpetuation of our profession."

With this in mind, committees in the Alberta and Algonquin Sections will create occupational standards in each of the technical theatre disciplines. As described in the Committee's mandate, competency-based standards of practice will be developed on two levels: Entry Level and Specialist Level. Entry Level standards are competencies required of an individual entering the profession for the first time in a "production assistant" type of assignment. Specialist level standards are competencies required for advanced functions or assignments (such as pyrotechnics, advanced rigging and flying performers).

The committee was quick to point out that these standards must and will be developed through close work with the industry, educators and IATSE. It will take input from all areas to develop these standards and to implement them.

This is obviously an enormous and important project and one that will take a long time to establish and maintain. There are some indications that Federal Government funds may be available to assist in this.

Another highlight of the weekend was the hospitality suites set up by 10 manufacturer/suppliers. On display were lighting boards and instruments, audio equipment, theatre seating, soft goods, lamps and much more. The informality and intimacy of this set up allowed for good "one-on-one" interaction between supplier/buyer.

Although conference organizers had hoped for a larger turnout, there is no doubt that the work in progress is extremely important and that the ground is set for a successful Third Annual Conference. ■

Roy Hoglund, Technical
Source Guide Editor

Response: Technical Source Guide

The primary objective of the Technical Source Guide published periodically in *Sightlines* is to inform our members as accurately and clearly as possible about available products and materials for theatre use. The editors of the Technical Source Guide appreciate and encourage the sharing of information which will ultimately benefit USITT membership. To this end, I would like to respond to Christopher Teuber's reactions to the Pipe Clamps article from our first edition of the Technical Source Guide (see *Sightlines*, October 1991, p. 5).

Mr. Teuber was correct when he stated that using like materials such as aluminum clamps with aluminum tube works best and is the safest. He was also accurate in his statement that 1-1/2" clamps should not be used on 2" pipe, as this would create an unsafe situation. However, such a suggestion was not made in the Pipe Clamps article. Mr. Teuber also stated that the Pipe Clamps article indicated that no clamps are designed for 1-5/8" OD tube; however, no such passage appears in the Pipe Clamps article.

Mr. Teuber stated that uniform building codes do not allow the use of any clamping device to carry a load in a vertical direction if people are involved. In discussions with several scaffolding clamp distributors in Chicago, New York, Milwaukee and Sacramento, the distributors maintained that such a code does not exist. Furthermore, in reaction to Mr. Teuber's suggestion that a bolt be inserted under the clamp to prevent slipping, the distributor representatives stated that this was not only unnecessary if the clamp was installed correctly, but also that it would seriously reduce the structural integrity of the tube.

In response to the comments Mr. Teuber made about Thiel look-

alike clamps, Geoff Mulef of Thiel Manufacturing and Supply Co. stated that the clamp actually marketed by Thiel has been in use in Europe for more than 20 years but is relatively new in this country. He also indicated that Thiel is the only distributor of this type of clamp in the US, and that the Thiel clamp exceeds US clamp requirements for load. Although Mr. Teuber was correct in that a sufficient amount of force is required to lock the Thiel clamp in place, it is also true that a sufficient amount of torque is required to secure the bolt pipe clamps. In both cases, it is the responsibility of the user to connect the clamp as the manufacturer has suggested. It would be difficult to comment on Mr. Teuber's reference to Thiel look-alike clamps; however, it would be prudent to exercise caution when selecting any pipe and tube clamp for stage use.

In most instances, scaffolding clamp distributors state that their clamps are designed to be used on units that are not in motion. That is to say that, although people loads are acceptable, unit movement is usually an indication of a poorly designed structure or one that has not been secured properly. In that case, the designer of the structure should readjust the design so that no movement is possible.

Mr. Teuber stated in his letter that the Thiel clamp may loosen because of people loads. Mr. Mulef, however, stated that this is unfounded, and this is verified by the fact that the clamp has been used successfully in Europe and Canada for many years. For those readers who wish more information on the Thiel clamp, Mr. Mulef may be contacted directly at Van Thiel Manufacturing and Supply Co., 1614 South Houston, Pasadena, TX 77502, or call: 713-472-7114, fax: 713-472-7131. ■

Editor's Note: See the third issue of the continuing series, "Technical Source Guide," included with this issue of Sightlines.

Sustaining Members

Hill A&E, 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
Kamphöner
Lambda Platform
Leprecon/CAE, Inc.
Lighting & Electronics, Inc.
Lighting Associates Templates
Limelight Productions, Inc.
Lite-Trol Service Co., Inc.
Little Stage Lighting
Luxout Products
Lycian Stage Lighting, Inc.
The Magnum Companies
Mainstage Theatrical Supply,
Inc.
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
Pook Diemont & Ohl, Inc.
Product Sales Associates
Production Arts Lighting
Quality Stage Drapery
Harry Ransom Humanities
Research Center
Richmond Sound Design, Ltd.
Rigging Innovators
J. Max Robertson Company
Rose Brand Textile Fabrics
Secoa
Select Ticketing

Sustaining Members

Shopworks Incorporated
 ShowTech, Inc.
 SICO, Inc.
 Spotlight, S.R.L.
 Stage Equipment & Lighting
 Stagecraft Industries, Inc.
 Stageworks Production Supply, Inc.
 Strong International
 Sunbelt Scenic Studios, Inc.
 System Design Associates
 Technolight
 Theatre Projects Consultants, Inc.
 James Thomas Engineering
 Tiffin Scenic Studios, Inc.
 TMB Associates
 Tobins Lake Studio
 Tomcat USA, Inc.
 Union Connector Co., Inc.
 United State Equipment, Inc.
 Veam
 Vincent Lighting Systems
 Walt Disney Imagineering
 Jim Weber Lighting Service, Inc.
 I. Weiss & Sons, Inc.

Student News

Student Chapters must send in their Charters to Normand Bouchard as soon as possible if they have not done so already. See the Directory for mailing information.

If you are interested in working at the conference this year, contact Eric Graves at 206-323-6472 or Ty Marshall at 503-472-4121. ■

In Memoriam

Glenn C. Martin, Jr., chair of Texas Scenic Company, died at the age of 68 on 8 September 1991.

Martin was active in both the national and the Texas Section activities of USITT, serving as Honorary Conference Chair of the 1983 USITT Corpus Christi, TX Conference. ■

Diane R. Berg,
 Costume Commissioner

Costume Design & Technology

Cutters' Research Journal announces a CALL FOR PAPERS. *CRJ*, the USITT quarterly juried journal that focuses on historical methods as well as the latest developments in costume technology, is accepting articles on costume history, costume conservation, computer programs for drafting body blocks, book review, textile history, period costume accessories, period patterns, sources for costumers, costume sewing and construction details and pattern conservation issues.

Editors Janice Lines and Nanalee Raphael-Schirmer ask that you submit your articles double-spaced in *MLA Handbook* style. Drawings and photographs can be reproduced in *CRJ* so long as they adhere to certain guidelines. Guidelines are available from Janice Lines, *CRJ*, 500 S. Goodwin, Urbana, IL 61801.

Anyone interested in subscribing to *CRJ* can also write to Janice at the above address. The quarterly costs \$12 a year for USITT members and \$16 for non-members. Canadian subscribers add \$2.

If you are interested assuming any of the editorial duties at *CRJ* please contact me at 2408 Ardmore Manor Rd., Winston-Salem, NC 27103 or at 919-7227816 (home) or my new office phone number: 919-770-3225.

The Education Commission is planning a meeting at the Seattle Conference in March to coordinate programming ideas and projects that present opportunities and resources in more than one commission. For that reason, they have requested that each commission send a liaison/representative to the meeting. If you are interested in being considered as the representative for the Costume Design and Technology Commission, please contact me by the end of November.

Martha Marking (Facilities Checklist) is compiling a slide presentation of successful storage

Sarah Nash Gates,
 Program Co-Coordinator

Young Designers' Forum

USITT's Young Designer's Forum will debut at the Seattle Conference. This event is intended to bring together young costume, lighting and scenic designers about to enter the profession with established professionals for critiques of their portfolios and discussions about design and entering the job market. USITT President-Elect Sarah Nash Gates and William Forrester are organizing the event.

The Young Designer's Forum is based on the League of Professional Theatre Training Programs Portfolio Review. It is planned to provide several benefits to Institute members:

- Enable all Conference attendees to see some of the best work from a variety of schools, and give them a sense of the standards expected by the profession.

Costume Commission ▼

solutions which she hopes to present at the Wichita Conference in 1993. If you have one or more slides you would like included, please contact Martha at Theatre Program, Appalachian State University, Boone, NC 28608. She would like to hear from you by mid-February because programming for Wichita is set at the Seattle Conference.

Don't forget the January 1 deadline for the Costume Technician Portfolio Review. Applications and details are available through Maribeth Hite, The Guthrie Theatre, 725 Vineland Place, Minneapolis, MN 55403.

Vice-Commissioner Kathie Brookfield reports that the programming for the 1992 Costume Design and Technology Commission Symposium in Cincinnati is taking "shape." *Changing Body Shapes or Padding With Personality* is tentatively set for the weekend of August 15. Details will be forthcoming as they "enlarge in form." ■

- Provide feedback to the faculty of schools represented about their students' work and preparation for the profession.
- Enable young designers' who are about to embark on their careers to hear a variety of reactions, comments, and suggestions from established professionals.

Members of OISTAT's Scenography Commission (which is meeting at the Seattle Conference) will participate as reviewers. Great Britain's John Bury is expected to lead this group.

To assure that the students participating in this event are sufficiently advanced to benefit from the forum, a preliminary screening will be conducted by a panel of professional designers which will include Deborah Dryden and Michael Olich. Students who wish to participate should complete the following steps:

1. Provide a letter from a faculty member at their school nominating them as a participant and certifying that the school is willing to be represented by the student.
2. Provide up to 12 portfolio items: 35mm slides, blueprints and/or photocopies of representative work. This may include realized work, classwork and informal or rough sketches. Scenic designers should include an example of drafting and lighting designers should include a plot and associated paperwork. **Do not send any original artwork.**
3. Enclose an entry fee of \$15. Checks should be in US funds and made payable to USITT. Fees will be used to help defray the expenses connected with the event.
4. Mail submissions to: Bill Forrester, School of Drama DX-20, University of Washington, Seattle, WA 98195

All materials must be received by 1 December 1991. Selection of participants will be made by December 15. All materials will be returned. For further information call Bill Forrester or Sarah Nash Gates at 206-543-4128. ■

Robert J. Rody
Section Chair

Section Showcase: Ohio

In the beginning, it was simply "the Cleveland Section." About 25 people gathered late in 1976 and elected Peggy Ezekiel to chair the Cleveland/USITT Section. The Section's early activity consisted of setting up communication lines between members to share energy, ideas and solutions for projects and programming. One of the earliest projects was to create a directory of local available technicians as an open referral service. Two other early projects which continue today are programming and the section's Newsletter.

A selection of recent programs shows how far the Section has come. They include master classes with lighting designers Jennifer Tipton and Tom Shelton and scene designers Robert Moody, David Guthrie and Desmond Hesley, plus costume design with Carrie Robbins. Other workshops include rigging safety, OSHA requirements, audio, lighting and lasers.

Just four short years after Cleveland became a Section, it hosted (largely due to Peggy Ezekiel's efforts) the USITT national conference in 1981. Since that time, membership has extended geographically to include northern Kentucky, eastern Indiana, western Pennsylvania and western New York.

During the course of development, Ohio USITT worked with the Ohio Theatre Alliance on sharing conferences and members (for joint conferences and possible new memberships). USITT provided programming, demonstrations, seminars and information. However, OTA members were found to prefer management and directors' sessions, leaving the tech sessions poorly attended. Few, if any, new members came to USITT from these conferences. Live and learn! The energy that was expended for these conferences was then redirected to better programming of Ohio Section conferences.

After the 1981 national confer-

ence, Ohio programming settled into two semi-annual conferences, one in autumn, the other in spring. From time to time, additional master classes and forums are added featuring prominent persons in scenic, lighting, audio and costume design. Through the years, the programming of prominent persons remains popular.

Another popular activity is the annual design exhibit which is open for Section members to display their artwork. Submissions are first exhibited at the spring conference. They then travel throughout the region for the next 25 to 30 weeks. The collection is juried and critiqued. The exhibit now receives requests by arts renters and galleries from all over the region.

The Peggy Ezekiel awards were first given for work in the region for the 1984-1985 season. Open nominations are considered in seven categories. To qualify, the work must be either by a Section member or from a production within the region. The event is not a competition, but a recognition of what the awards committee decides is an outstanding and noteworthy effort in our industry. The committee consists of ten members and five advisory panel members.

The Newsletter, published three times annually, continues to be a source of information and inspiration. We use it for communication, once a year as a directory, and as a selling tool to gain new members.

The enthusiasm of the core groups seems to continue. Perhaps it's the proximity of many theatrical venues, or perhaps it's the spirited people who make up the Section, but any way you analyze it, the Section is comprised of theatre persons who enjoy trading information, helpful tips and, yes, even horror stories. ■

•••••

Section Name: Ohio
Region Served: Ohio, Western Pennsylvania, Northern Kentucky, Eastern Indiana
Number of Members: 150
Section Chair: Robert J. Rody
Section Address: 1501 Euclid Ave., #810, Cleveland, OH 44115
Section Phone: 216-348-5252

Classified Ads

Scene Designer

The University of Colorado at Boulder is inviting applications for the position of theatrical scenic designer. This is a full-time, tenure-track position starting in the fall of 1992. Preference will be given candidates at the Assistant Professor level, but candidates at all levels will be considered. Required qualifications: appropriate terminal degree (MFA preferred). A minimum of two years college level teaching experience and non-academic professional design experience preferred. USAA membership is desirable. This position calls for teaching at both the graduate and undergraduate levels. We are particularly interested in receiving applications from a broad spectrum of people, including women, members of ethnic minorities and disabled individuals. Send applications, c.v., and at least three recent letters of recommendation to, Richard Devin, Scenic Designer Search Committee, Dept. of Theatre and Dance, University of Colorado, Boulder, CO 80309-0261. Applications must be postmarked no later than 15 December 1991. ■

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 ■

Classified Ads

Scene Designer/TD

Full-time Designer/Technical Director sought for Bryn Mawr and Haverford Colleges' Theater and Dance Programs. Responsibilities include scenic/lighting design and execution and technical direction. Experience in costume design/construction desirable. Some teaching opportunities, dependent on experience. MFA required. Three-year contract with possible renewal. Deadline: 2 December 1991; late applications may be considered. Send letter of application, resume and three letters of recommendation to: Jane Wilkison, Office for the Arts, Bryn Mawr College, Bryn Mawr, PA 19010.

Bryn Mawr College is an equal opportunity and affirmative action employer and seeks faculty and staff knowledgeable about and concerned with multi-cultural and international issues. ■

Scene Designer

The University of Illinois at Urbana-Champaign seeks an Assistant or Associate Professor to head scene design program; beginning date: 21 August 1992. Salary negotiable. Duties include teaching at both graduate and undergraduate level, and designing one production per year in the Krannert Center, which is a multi-theatre facility. The Department has outstanding BFA and MFA professional design, technology and management program, with skilled and committed faculty and staff. MFA degree and/or professional design experience required. USAA membership preferred. Please submit application to James Berton Harris, Head Division of Design, University of Illinois, 4-122A Krannert Center for the Performing Arts, 500 South Goodwin Avenue, Urbana, IL 61801; 217-333-2371, by 28 February 1992 to receive full consideration. The University of Illinois is an affirmative-action, equal opportunity employer; applications from minorities and women are especially welcome. ■

Stress & Wellness Strategies

Check Points

In this issue we conclude the introduction of the *yield* strategy of managing stress. The *yield* strategy is part of the R.E.A.D.Y. reminder that R(elaxation), E(xercise), A(ttitude), D(iet) and Y(ield) constitute a total program of managing stress. You should remember that *yield* deals with interpersonal relationships and *attitude* deals with our inner thoughts and coping mechanisms.

Interpersonal relationships can easily lead to a slow, progressive and insidious buildup of tension, anxiety and conflict. Each person is different and the equation varies in different situations, but we can mention an abbreviated shopping list of events that occur on this progressive "stress track."

One stress point we often face is that we can be harried and pressured due to attitudes and actions of others. Another stress point is that we overcommit ourselves due to the forcefulness of others. Additionally, it is a common stress point when we are "used" by others in their attempts to achieve their own ends. Plus, quite possibly, we get little or no praise or compliments from our coworkers and leaders. Any combination of these points can cause a buildup of progressive

distress.

We can compensate and react to these stress points by becoming a workaholic in order to prove our worth to others. We can just as easily get depressed, or feel angry, victimized and unappreciated. We begin to believe we can control others by communicating in cynical or hostile ways, or, even worse, we begin to get practiced at lying, covering up and protecting.

What is the worst that can happen if we don't become aware and this progressive buildup continues? You know, the worst case scenario? Unless we take action, we can habitually leave bad relationships only to form new ones that don't work either. We can become more withdrawn and isolated. We can experience a complete loss of daily routine and structure, thus adding fatigue and helplessness to the brew. We can lose sleep and worry endlessly about the most minute of problems. We can lose cognition and creativity—our livelihood. At the very worst we can "cop out" and destroy ourselves—suicide. All or part of this happens on a very scary level. Now that our attention is gained—what can we do?

The solution is fairly simple—albeit *not* easy, it *is* simple. First of all, we must become aware of the dynamics of our situation. This means that careful thought and analysis must be given to the situa-

tion in which we find ourselves. Professional help should be sought if this cannot be done alone. Secondly, we must realize that because each person is responsible for himself or herself we *must* take on *new* behavior that does just that. In other words, we must stop trying to control our situations interpersonally by controlling *others*. We have to control our own behavior.

Turn everything into a goal. This includes professional and personal arenas. Decide what are your goals—what do you want out of your job, your career and your personal life. Write these goals down on a piece of paper and rework them on a regular basis. Goals have been proven to eradicate 75% of our list of "shoulds." Do not limit yourself and therefore do not keep hitting yourself on the head with that hammer—consider changing jobs, for example. When you have a good workable list of goals it is helpful to solidify commitment to those goals by telling others about them.

Use good time management and "to-do" lists in order to complete your goals. Do what you can—one day at a time. Check off your goals as you reach them. Above all, be patient because full results could be a long-term affair consuming months and years. ■

—Stan Abbott

Publication News

Reminder: Prices Go Up January 1st! The Drottningholm Portfolio is on sale for \$125. That is \$75 off the standard members' price (\$200 for Non-Members, a \$40 savings). See your October **Sightlines** for more details.

Software Directory 4 has just arrived in the National Office. This new volume of the popular **Directory of Software for Technical Theatre** is available for the introductory price of \$8 (\$11 for Non-Members).

Do you know ...? Back Issues of **TD&T** are available from the National Office for only \$5 each. (Non-Members \$8) Sorry, the "Directory" issue is not available.

To order USITT Publications, send check or money order, in US funds, payable to: USITT, 10 West 19th Street, New York, NY 10011. To charge your order, call: 212-924-9088 or fax: 212-924-9343 with your Master Card or Visa number and expiration date. Please include \$2.75 shipping for the first book and \$.75 for each additional book for orders to the US & Canada. International shipping is \$5 for the first book and \$1.50 for each additional book. [Shipping charges for the Drottningholm Portfolio are \$5 domestic and \$15 for orders to Canada. All Portfolio 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

Editorial: Susan
Allen, David Rubin,
Liz West, Andrew F. Lewis
Sightlines is published by USITT