

usitt sightlines

December 1991

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

1992 USITT Conference & Stage Expo

Register Now for Seattle!

Don't miss the Technical Theatre Event of the Year in the Cultural Capital of the Pacific Northwest!

You should shortly be receiving your registration materials for the 1992 USITT Conference & Stage Expo, if you haven't already received them. Make your plans now to attend. The 1992 edition of this major annual event is scheduled to be held 4-7 March at the Washington State Convention and Trade Center, and the Sheraton Seattle Hotel and Towers.

The USITT Conference is four days of blockbuster seminars and professional workshops conducted by industry leaders, designers, technicians and educators. More than 100 sessions and panel discussions during the four-day conference will focus on all facets of performing arts design and tech-

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The USITT Stage Expo is the largest technical theatre show in the US and features more than 100 manufacturers and participating companies. The Stage Expo floor offers a comprehensive display of products, the most up-to-date technology and support services available to the performing arts. A New Prod-

ucts Showcase will highlight the very latest advances in the field.

To supplement the four-day event there are also six intensive Pre-Conference Workshops being offered. Space is limited for these popular professional development programs, so register early!

Seattle, the cultural capital of the beautiful Pacific Northwest, is home to more theatres than any North American city outside New York. So don't miss out on

USITT '92! Register before 31 January 1992 and save \$40. Make your plans today!

USITT 92 CONFERENCE & STAGE EXPO
March 4, 5, 6, and 7, 1992
At the Washington State Convention and Trade Center, and the Sheraton Seattle Hotel and Towers

SEATTLE

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- To supplement the four-day event there are also six intensive Pre-Conference Workshops being offered. Space is limited for these popular professional development programs, so register early!
- Seattle, the cultural capital of the beautiful Pacific Northwest, is home to more theatres than any North American city outside New York. So don't miss out on USITT '92! Register before 31 January 1992 and save \$40. Make your plans today!

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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
- 16-19 February 1992 ▪ SIEL 92 & 7th Theatrical Services Exhibition, Paris, France ▪ Contact: Marie-Laure Bellon, (33) 1-47-56-50-63
- 4-7 March 1992 ▪ USITT Conference & Stage Expo '92, Seattle, WA ▪ Contact: USITT National Office, 212-924-9088
- 21 March 1992 ▪ National Combined Outdoor Drama Auditions, Chapel Hill, NC ▪ Contact: Institute of Outdoor Drama, 919-962-1328 ■

Curtain Call

The deadline for submitting material for inclusion in the next issue of *Sightlines*, the January 1992 issue, is **Thursday, 5 December 1991.** ■

Sightlines

VOLUME XXXI NUMBER 12

USITT SIGHTLINES

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Editor ▪ Cecelia Fielding

Joel E. Rubin, USA
OISTAT Center Chair

OISTAT News

The OISTAT Centers of Canada and the United States will serve as co-hosts to the members of the International OISTAT Scenography Commission who will meet in Vancouver and Seattle 1-8 March 1992. This will be the first meeting of OISTAT jointly sponsored by two national centers. The dates were chosen to coincide with the Seattle Conference of USITT where the international guests will speak on three panels and participate in the overall conference activities.

The Canada Center of OISTAT is the Associated Designers of Canada which is arranging the Canadian portion of the meeting in conjunction with the University of British Columbia and the Canadian Institute of Theatre Technology. To make reservations, obtain assistance in accommodation, or for further information, contact: Ronald Fedoruk, Department of Theatre, 6354 Crescent Road, University of British Columbia, Vancouver, BC, T6T 1Z2; phone: 604-822-6738, fax: 604-822-5985.

The United States OISTAT portion of the meetings are made possibly by the support of the USITT Seattle Conference Committee and will be open to all registrants of the Seattle Conference. Michael Quinn, School of Drama, University of Washington, is serving as the international activities coordinator for the Conference.

The Canada/US hosts are making a particular effort to invite designers from the countries of southeastern Asia to participate since the location of the meetings makes travel quite accessible to delegates from the Pacific Rim. We have had less frequent contact with some of these countries in OISTAT so we hope to give these delegates an important role in the programs which will deal in part with the theme "How to preserve indigenous culture in an increasingly Western theatre." While the exact composition of the delegates is unknown at present, they are expected to include John Bury

Joel E. Rubin,
Exhibition Producer

USA/PQ'91 Exhibition at Lincoln Center

The USITT's Gold Medal Prague Quadrennial 1991 Exhibit "Mozart in America: Design for Opera" will be installed in the Main Gallery at the New York Public Library-Museum of the Performing Arts at Lincoln Center from 19 December 1991 through 15 February 1992.

Produced by Joel E. Rubin and designed/coordinated by Eric Fielding, the PQ'91 exhibit contains almost every major production of a Mozart opera staged in America during the last ten years. In conjunction with the opening of the exhibit, USITT will host a reception for the designers represented in the exhibit and other theatre colleagues to which members of the Institute and their friends are invited. The opening reception will be held on Thursday December 19 from 6 to 8 pm. Please make a reservation by calling or faxing the USITT National Office.

The Institute will sponsor two seminars on "Director/Designer Relationships" centering on the subject of the exhibit materials.

OISTAT News ▼

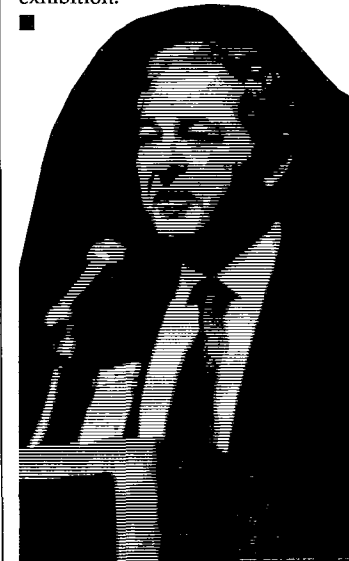
O.B.E., International Chair of the Scenographic Commission (Great Britain); Ming Cho Lee (United States); representatives from southeastern Asian countries such as Japan, Korea, Taiwan, Hong Kong, Philippines, Australia and New Zealand; as well as from the European OISTAT member countries. Dr. Ota Ornest, Prague, Czechoslovakia, is the newly-elected Secretary General of OISTAT and has promised to attend along with Jarmila Gabrielova, OISTAT Associate Secretary-General.

Further information may be obtained from Joel Rubin or Eric Fielding of the US Center of OISTAT. ■

These evening seminars will take place on Thursday, January 16 and Thursday, January 23, again in the Main Gallery starting at 6 pm, and are co-sponsored by the Performing Arts Collections of the Library and the School of Fine Arts of Columbia University. Arnold Aronson of Columbia University and President of the PQ'91 international jury will moderate. The speakers announced for the first seminar include director Peter Sellers and designer George Tyspin. The seminars are open to the public and it is hoped that USITT members will be well represented and serve as hosts.

Following the Lincoln Center venue it is expected that the exhibit will move to Seattle and be on display in the Seattle Opera House Main Foyer at Seattle Center during March of 1992. The Seattle opening is planned to be held in conjunction with the USITT National Conference.

Major support for the United States Exhibit was provided by Arts America Bureau of the United States Information Agency, the National Endowment for the Arts, the Samuel H. Scripps Trust, the University of Texas at Austin (whose students and faculty coordinated the building of the exhibit as a faculty/student project) and USITT. Numerous other providers supplied in-kind assistance and materials in the preparation of the exhibition. ■



Laura Love, Rocky Mountain Section Chair

Section Showcase: Rocky Mountain

The Rocky Mountain Section of the USITT, which geographically covers Colorado and Wyoming, is dedicated to providing a "communication link" for our members, allowing them to create a network of theatre professionals across the wide open spaces of the Rocky Mountain West.

Most of our 42 members live in the Denver-Boulder area but there are members scattered all along the Front Range from Colorado Springs to Fort Collins. We keep them in touch with our bimonthly newsletter and monthly meetings, as well as occasional special programs and the Annual RM/USITT picnic.

The members represent a wide variety of interests and expertise, with the majority working as freelance professionals. Our meetings, hosted by individual members at their theatres and businesses, allow us to make new contacts and exchange information.

In recent months we have toured the video and music production facility at the Colorado Institute of Art, a professional scenic studio, a new proscenium theatre under construction in the Denver Performing Arts Complex downtown and the Colorado Shakespeare Festival in Boulder. Upcoming meetings will feature the annual awards dinner by local theatre critics, a tour of the new arts magnet school and a backstage look at the touring production of *Phantom of the Opera*.

Our Section has made a request to host the 1996 Conference in Denver and, with that goal in mind, continues to expand the membership and strengthen the lines of communication between our members. Denver's theatre community is growing with a new level of vitality and quality, providing a source of pride for the entire region and we are eager to share that with the rest of the country. ■

Richard Devin, USITT Immediate Past President

The Executive Report

Elections: More Than Just Voting It's election time again and, as Chair of the Committee on Nominations, I would like to emphasize some points to our members on how you can and should participate in the process—now and in the coming months.

1. Vote! You should, of course, exercise your right and obligation as a member to cast a vote in the current election. One incentive to vote should be that, beginning with the 1990 election, there are at least two nominees for each director-at-large position (12 nominees for 6 positions). Each nominee is carefully selected by the Committee on Nominations to represent a balance of geographical distribution, various professional talents and interests, various spheres of activity of USITT, and a balance of gender and racial representation of the Institute's membership.

The By-Laws were altered in 1990 to allow up to two nominated members on the slate for each elected office as well. This year the Committee on Nominations approached several members in addition to the four incumbents for permission to place their names into nomination. Each of the non-incumbents stated that they were eager to support the current officer for re-election to a second term rather than to challenge. Each felt that the incumbent had done an outstanding job in her or his first term and should have the opportunity to continue for two more years. The resulting lack of choice of nominees for offices should not, however, deter your participation in voting! Remember, there are 12 other names to vote on for six director positions.

2. Influence the Committee! Earlier, I alluded to your participation in the process in the coming months leading up to the 1992 election as well. A new committee on nominations is selected at the

annual conference each year, and is chaired by the Immediate Past President. You are represented on that committee by four regional section officers from four different sections, two commissioners, two directors-at-large, and three alternates (one each from these three groups). The representatives to the Committee on Nominations are elected by each of the three groups listed above from their constituents attending the Annual Conference. If you are a section officer, commissioner, or director, and would like to serve on Nominations, you should raise your voice as a volunteer at the meeting of your peers where representatives are chosen.

3. Propose Nominees Yourself! A second and more universally accessible means of participating in the nominations process is to contact the Chair of Nominations or your section or commission representative and suggest the names of people whose nomination you propose for office or director-at-large. You need not be present at the Conference in order to make suggestions, and you could propose names at any time of the year. Your proposed candidate will receive the strongest consideration by the committee if you include a statement describing the local or national USITT work and/or professional work that you believe has qualified your candidate for nomination.

4. Add to the Slate of Nominees! Finally, you have one more avenue for adding a nominee to the slate of officers or directors *after* the committee's slate is announced in *Sightlines* in the early fall. The By-Laws state that "additional nominations for each elective office may be presented by petition, supported by no fewer than 50 signatures varified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee and a brief biographical description."

I hope that this explanation will encourage a larger proportion of USITT Members to vote now and to participate in the nominations process in 1992! ■

Contributing Members

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StageRight Corporation, Inc.
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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 Contributing Member—**Bates College**—and the following new or returning Sustaining Members of USITT—**Barbizon Delta Corporation** and **Texas Scenic Company, Inc.**

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

Happy Holidays!

Sustaining Members

Peter Albrecht Corporation
 Altman Stage Lighting
 American Seating
 Artec Consultants
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 H & H Specialties

Diane R. Berg,
 Costume Commissioner

Costume Design & Technology

Deb Dutkiewicz-Zetterberg has been working since before the Boston conference to schedule the costume programming for the Seattle conference. Here is how it has developed:

Wednesday, 4, March 1992

• 6:00-7:20 pm, **The Big Splash: The Development of Swimwear**, Session Chair: Joy Emery

• 7:30-8:50 pm, **Costume Design and Technology Commission Meeting**, Session Chair: Diane R. Berg
Remember that the Costume Design and Technology Commission meetings are really networking sessions designed for us to share ideas. They are not closed business meetings. Please plan to attend.

Thursday, 5 March 1991

• 8:30-9:50 am, **Costume New Members Orientation** (Including Coffee Hour), Session Chair: Diane R. Berg
If this is your first conference, please attend this session so we can share some information with you.

• 10:00-12:50 pm, **Costume Design & Technology Commission Meeting** continued, Session Chair: Diane R. Berg

• 1:00-2:20 pm, **101 Ways to Use the Computer in the Costume Shop**, Session Chair: M.L. Baker

• 2:30-7:20 pm, (Misc. Theatre and Area Tours are scheduled in this next block of time—Local Planning)

• 7:30-8:50 pm, **Kurt Wilhelm: A Retrospective** (Heritage Session), Session Chair: Sally Roberts (Also doing gallery exhibit)

Friday, 6 March 1991

• 8:30-9:50 am, **Computer Assisted**

Design for Costume, Session Chair: Georgia Gresham & Joy Crosset

• 11:30-12:50 pm, **Wigs of Today Create the Hairstyles of Yesterday**, Session Chair: Susy Campbell

• 1:00-3:50 pm, **Kabuki Costume Tricks**, Session Chair: Kevin Seligman

• 6:00-7:20 pm, **Makeup Characterization With Latex**, Session Chair: Sandra Alderman

• 7:00-10:20 pm, **Costume Technology Portfolio Review**, Session Chair: Maribeth Hite
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.

Saturday, 7 March 1991

• 8:30-9:50 am, **Chinese Opera Costume and Makeup**, Session Chair: Alexandra Bonds

• 10:00 am-12:50 pm, **Fabric Surface Design and Special Treatments**, Session Chair: Barbara Murray

• 1:00-2:20 pm, **Kimonos for A Blood Wedding?**, Session Chair: Robin Murray
Note that prior to the conference, Herb Camburn will conduct a Back to Basics Rendering Techniques Workshop. This full-day hands-on session is scheduled for Tuesday, March 3.

While you wait for your Seattle conference registration packet to arrive, remember that Kathleen Gossman is already planning the 1993 conference in Wichita. She needs your program ideas. If you would like to chair a session, please send for a session proposal form. If you would like to see a specific subject covered but don't want to chair a session, drop Kathleen a line about your interest. She can be contacted at Department of Dramatic Arts, University of Nebraska, Omaha, NE 68182-0154 or by telephone at 402-554-3630. ■

Ken Vannice, Engineering Vice-Commissioner

Engineering Commission

The last ballot is in, the last comment has been faxed to the National Fire Protection Association, and it is now time for the Engineering Commission's 1993 National Electrical Code Committee to retire.

In August, the 1993 NEC Committee was reconvened to review the 3900 or so proposed changes to the NEC. Again groups on both coasts wrote draft comments to selected proposals. Those comments were sent out to interested parties all over the country to be selected by ballot. Before the November 1 deadline, 51 comments on almost as many proposals were filed by the Engineering Commission with the NFPA. It is now up to the various NEC Panels to convene in San Diego in December to consider these comments. The Code Panels will then confirm the original proposals, change them, or reject them. Out of this process the 1993 NEC will emerge available for use in the Fall of 1992.

My last article in *Sightlines* was entitled "NEC Bans Use of Single-Conductor Cable." The purpose of that title was to jolt some of you out of complacency. Unfortunately it had little effect. We sent out over 400 ballots and received back only 29 on time and 3 late. Also unfortunately the title almost became the truth in a manner of speaking. Without the USITT and other organizations of the Entertainment Industry doing battle, the industry could be required to throw out all its cable and replace it with cable insulated with low smoke/low corrosivity compounds. The fight is not over. The Chemical Industry is lobbying the Code Panels heavily with a two-page letter and a video tape. It is very important that everyone in our industry be vigilant and participate fully in the code-making process. Otherwise we will wake up some day to find that we will be forced to comply with rules that are costly and are detrimental to the production of

William J. Flynn,
Commissioner

Theatre & Production Management Commission

The Theatre and Production Management Commission has expanded its original Management Skills Workshop into a two-day program which allows enrollees to "custom design" their participation to focus on currently needed information. Reflecting the new focus of the program, the expanded offering is now titled the "Management and Leadership Skills Academy," and will feature six presenters over a two-day period immediately prior to the 1992 Seattle National Conference.

The "faculty" for the Academy includes Larry Christiansen and Bill Flynn, who originated the Management Skills Workshop at the 1986 Oakland Conference, and four other presenters:

- Ken Hewitt, President of the Canadian Institute for Theatre Technology and Chairman of the

Engineering Commission ▼

our art.

With the filing of the comments mentioned above, the work of the 1993 NEC Committee is concluded. I wish to thank Steve Terry, George Sabbi and all those who worked on this project on the East Coast; as well as Dick Thompson and all those who helped me on the West Coast. I also wish to thank my employer, Colortran, Inc., for its support of me and for the office support it provided. In the future we will once again be contacting everyone inviting them to join the 1996 NEC Committee. In the mean time join us in Seattle for a discussion of the results of the 1993 NEC process and how it might affect you. ■

Ken Vannice is the Chair of the 1993 NEC Committee.

1989 Calgary Conference ;

- Michael Gros, Production Manager for the South Bay Arts Center in California, and recently nominated Vice-Commissioner for Theatre and Production Management;
- Cynthia Savage, Director of Costumes for the Seattle Opera and member of the faculty at the University of Washington; and
- Martha Mattus, Seattle Conference Program Chairperson and Vice-Commissioner for Theatre and Production Management.

To take advantage of the Conference's West Coast location, the Management and Leadership Skills Academy will begin at 5:30 on Monday, March 2. This early evening start will enable travellers from throughout North America to travel to Seattle, check into their hotel and still have time for a four-hour introductory session. Tuesday will be a full day, beginning with case studies based on actual theatre and entertainment industry situations where management and leadership skills are requisite to success. Participants will then have the opportunity to select their own personal "track" of five one-hour sessions from a list of fifteen topics covering many of the personal and professional problems and challenges facing supervisors and managers. The topics include :

- How To Organize Yourself
- Team Building



- Budget Development and Financial Management
- Networking Skills
- Conflict Management
- Problem Solving and Decision Making
- Maintaining Your Health through "Defensive Dining"
- Motivating Your Staff
- Administrative and Computer Skills
- Combatting Stress & Burnout
- Communication Skills
- Planning Skills
- Dealing with Change
- Personnel Supervision and Evaluation
- How to Run a Meeting

Following a dinner break on Tuesday, enrollees will participate in a general session on the Nature of Leadership, and complete the two-day program with role playing exercises in which participants will have an opportunity to put their newly found skills into action.

The Academy experience is an opportunity for faculty, supervisors, managers, department chairs and graduate students to investigate new techniques in dealing with the challenges of day to day management, and to develop skills that will help in avoiding the dead-end habits and negative work patterns that lead to poor nutrition, stress, burnout and lack of job satisfaction. Former 'Do It' participants (there are now almost 600 in America and Canada) will find the new Academy an exciting opportunity to investigate specific topics not covered in earlier workshops.

Complete enrollment information on the Management and Leadership Skills Academy can be found in the Seattle Conference brochure. For further information on the content and scope of the Academy, call Bill Flynn at 619-744-1150, extension 2154. ■

Sustaining Members

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 Union Connector Co., Inc.
 United State Equipment, Inc.
 Veam
 Vincent Lighting Systems
 Walt Disney Imagineering
 Jim Weber Lighting Service, Inc.
 I. Weiss & Sons, Inc.

C&S Member News

- **Kamphöner** has moved its office to: 9 Edith Street, Georgetown, ON, L7G 3A6, Canada; 416-873-9200.
- **Celco** has announced the addition of "Heavy Fog 1000" from JEM, "Miniscan" from Clay Paky and the "Navigator" lighting controller to its line.
- Dennis J. Lopez has been promoted to Vice President for **Automatic Devices Company**.
- **Bash Theatrical Lighting** has combined forces with Production Associates of Orlando. Steve Helliker is president. ■

Season's Greetings!

Deborah Bell,
 Education Commissioner

Education Commissions

Film Lighting Graphic Standards: Patrick Gill is now interested in forming a committee made up of USITT representatives, IATSE, and the Associate of Cinemagraphic Engineers to establish a sister document dealing with film lighting. While working on the Lighting Graphic Standards, this issue came up several times and there seems to be appropriate interest from the membership-at-large.

Scenic Graphic Standards: Frank Silberstein's committee is working on some specific graphic details before circulating a revision of the scope and introduction. This should be ready for review at the Seattle conference. He then wants to circulate the draft for response from the membership in *Sightlines* before seeking final Board approval.

BFA/MFA Exit Standards: Brian Jones is working closely with his committee on the third draft. He will have a response by January and will present the work in progress to members-at-large at the Seattle conference. Included in this document will be the issue of Assessment and Disciplined-Based Arts Education guidelines. He hopes to have an article on curriculum guidelines and the process of developing curriculum revision in the Spring *TD&T* with a fourth draft of the actual document as an insert for membership response in a *Sightlines* insert in the Fall of '92. At this stage, Brian would welcome comments and advice from those people with a working knowledge of curriculum revision.

Technical Staffing Analysis for Educational Institutions: Bill Hektner has completed three separate surveys (paid for by San Diego State University) dealing with: (1) Release time for faculty, (2) Adequate academic support staff for faculty, and (3) Relative worth (exploring the issue of equal pay for equal work for traditionally "female" jobs vs. "male" jobs as

well as the relative treatment of females holding traditionally "male" jobs and vice versa). He is now ready to present these findings at the Seattle conference and to include an analysis of the raw data in the form of an upcoming *Sightlines* insert, possibly by the summer of '92.

USITT Internship Directory Project: After months of gathering information, David Flemming reports that the Directory should be ready to be published by the National Office in early January. He is also organizing a very informative panel discussion of this subject for Seattle.

Theatre Arts Education Advocacy: David Krajec was just recently appointed as a Vice-Commissioner of this area for Education. He reports that he is

"...Perhaps it's time for the Education Commission to address the issue of sexual harassment in the work place..."

beginning to see ways to interface with Bill Flynn and Will Bellman. Bill has sanctioned David to represent USITT to the American Alliance for Theatre and Education and David was persuaded the Alliance for Wisconsin Theatre Education to include a USITT representative on its board of directors. David has also contacted Ken Kloth, the Midwest Regional Chair of his activities and welcomes ways to more effectively involve USITT representation in state theatre arts alliances around the country. By having more saturated USITT representation in these state organizations, the goal is to provide a more effective network among various groups in the country to "buck-up" governmental theatre arts legislation. An additional footnote to this project is interest by Bob Chambers to be a continuing USITT Education rep-

resentative at the annual Thespian Conference/Festival held at Ball State University in Indiana each May. We are looking for ways to help support his travel funds to this event.

Graduate Degree Programs in Theatre Design and Technology: Konrad Winters has completed and analyzed a national survey and hopes to see the results published in an upcoming issue of *TD&T*.

Other Notes: A special thanks goes to Konrad for writing, printing and mailing an Education newsletter during the summer summarizing the activities of Education. Old Dominion University paid for the postage and Education paid only \$10 for photocopying. Due to the diverse agenda of Education, this was a good way to help keep in touch with Education's membership. More appreciation goes to Eric Fielding for managing to include this same newsletter in *Sightlines*. Education wants to take better advantage of *Sightlines* as a primary means of communication in the future.

Another note of appreciation goes to Stephanie Young and Chris Frankeberger for their efforts to more effectively liaison with the other Commissions. They will be reporting their activity in Seattle.

Dan File and Elbin Cleveland continue to co-ordinate the pre-conference session on Creativity and Discipline-Based Arts Education in the Classroom.

Finally, on the heels of the Thomas/Hill confrontation, perhaps it is time for Education to address the issue of sexual harassment in the work place. Several years ago, Education attempted to establish a committee to help define this issue, as well as to establish support for victims (sometimes the accused as well as the accuser) but no one at that time wished to become involved with such an explosive problem. I think we should at least re-examine what USITT's effective role might be regarding this issue. Any thoughts or suggestions are appreciated. ■

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11. I certify that the statements made by me above are correct and complete: [signed] David Diamond, General Manager.

In Memoriam

Stephen G. Hild died on 1 October 1991 at the age of 50. Stephen was an educator, a theatre consultant, a long-time member of the Institute, and a former member of the USITT Board of Directors. But it is for his untiring dedication to the growth and success of the USITT Design Exposition that he will be remembered by the Institute. Stephen worked as the coordinator of the juried sections for the first two Expositions in 1980 and '82 before becoming the overall Exposition Coordinator and chief fund-raiser for the 3rd and 4th Design Expositions. During his tenure, this important project grew in size, quality and national prominence. USITT owes Stephen a real debt of gratitude. His contribution will be sorely missed. ■

Corrections

■ An error was made in the ad for **Yale School of Drama** in the Fall issue of *TD&T*, page 38. The application deadline for the MFA and Intern Training Programs is **15 February 1992**.

■ In the Theatre & Production Management column in the October 1991 issue of *Sightlines*, the E-Mail addresses for **Adrian Durlerster** got truncated. They should have read: Bitnet: NU149944 -at NDSUVM1 CompuServe: 72507,471 GEnie: A.Durlerster Prodigy: SDST50A CallBoard: ADurlerster

■ In the 1991 Directory issue of *TD&T* member **Dwight M. Lanpher** was incorrectly identified as a lighting board op. He is an electrical engineer—a category not currently included in the national office database for occupations.

■ Inadvertently deleted from the database used for the 1991 Directory issue of *TD&T* was **Frank J. Zwolinski**, 416 Denton Way, Santa Rosa, CA 95401. ■

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

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. ■

Assistant Professor/Scene Designer

Teach scene design and other theatre courses. Design productions working with resident directors. Lighting and costume designers, tech. director. Superb student designers. Black box and proscenium facilities. MBA or PhD required. Professional experience desirable. Send vita and three letters of recommendation by 27 January 1992 to: Dr. Farley Richmond, Chairperson, Department of Theatre Arts, SUNY at Stony Brook, Stony Brook, NY 11794-5450. SUNY at Stony Brook is an affirmative action/equal opportunity educator and employer. AK98. ■

Stress & Wellness
Strategies**Check
Points**

There are many Type A personalities in the performing arts. We either are one or know them. Dr. Meyer Friedman, in his book *Type A Behavior and Your Heart*, has provided a great deal of insight into the most common link among heart attack patients. Quite often, such patients have an "action-emotion" complex. They are constantly watching the clock, and fighting it every step of the way. They have an excessive competitive drive, with easily aroused hostility.

The Type A person can be very hostile or threatened. They are in a chronic struggle to achieve more in less time, even at the expense of offending others. Although such a person may seem a "jerk" in some ways, it is interesting to note that his or her activities are socially praised and rewarded with material goods.

Type A behavior is seen in up to half of all people in the work place. When given a simple test, such as subtracting 13's from 1,000 in a given time period, Type A people perform almost as well as the Type B, who have all the opposite traits. The Type A's treat the test as an emergency. Within this critical difference we find that the Type A responds with 40 times the amount of cortisol secreted into the blood-

stream, three times the amount of blood flow to the muscles, and four times as much adrenalin surges through the blood vessels. This means that all the stress responses are activated.

In a ten-year study, Type A personalities were *three times* as likely to have coronary heart diseases. In predicting who was going to have a heart attack, Type A behavior was found to be more important than other factors, including family history, serum cholesterol levels, and smoking.

If you believe yourself to be a Type A personality you might consider changing to a Type B. Can it be done? It sure can. Is it easy? It is if you are willing. Don't forget that Type A's are usually defensive. What else are they?

Type A's tend to have an aggressive style of speech; the end of the sentence is faster. They are easily bored; tune out, only pretend to listen. They feel guilty when relaxing. They are selfish and steer conversation their way. They are poly-phasic; for example, eating, shaving and reading all at the same time. They are very challenged by another Type A personality. Sparks can fly. The Type A keeps up a very fast pace believing that when they are skating on thin ice, the only thing that will hold them up is speed.

Type B's, however, are not characterized by the above traits. They

are just as ambitious but do not feel constant time urgency. They tend to not be hostile. Type B's will play a game for the fun, not just to win. They can relax without guilt and work without agitation. In the long run the Type B will get just as much if not more work done as the Type A. Plus, generally the Type B is more efficient (e.g., the fable about the tortoise and the hare). The Type B tends to take the time to develop creativity and problems solving modes.

This article is not being written for purposes of encouraging change in the character and persona of the reader. The purpose of this article is to point out that you may be gathering to yourself much *self-induced stress*. In the performing arts most jobs have to deal with a large daily dose of stressors; what we don't need is *self-induced stress* on top of this background. You therefore could, and might possibly should, do everything in your power to eradicate Type A behavior from your life.

There are many tips to changing from Type A behavior to Type B behavior. This column will convey 12 tips which are easy to understand and use in next month's issue. If you are driven to begin prior to that you may wish to obtain a copy of Dr. Friedman's book, *Type A Behavior and Your Heart*. ■

—Stan Abbott

Publication News**Get a Jump on a Summer Internship!**

The 1991 Edition of the **Internship Directory** is reduced for clearance. The third edition lists over 1000 Internships throughout the country in design, management, technical production, costume technology, etc. The new member price is \$6 (\$10 non-member). Copies are limited. Order today!

Last Chance to order the **Drottningholm Portfolio** and **Software Directory 4** before the prices go up! The Drottningholm is \$125 member price (Non-Members \$200). Software Directory 4 is only \$8 (Non-Members \$11). These prices are only good through 1 January 1992.

To order USITT publications, send check or money order, in US Funds, payable to USITT 10 W. 19th St. New York, NY 10011. To charge your order call: 212-9249088 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 \$0.75 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

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