

# usittsightlines

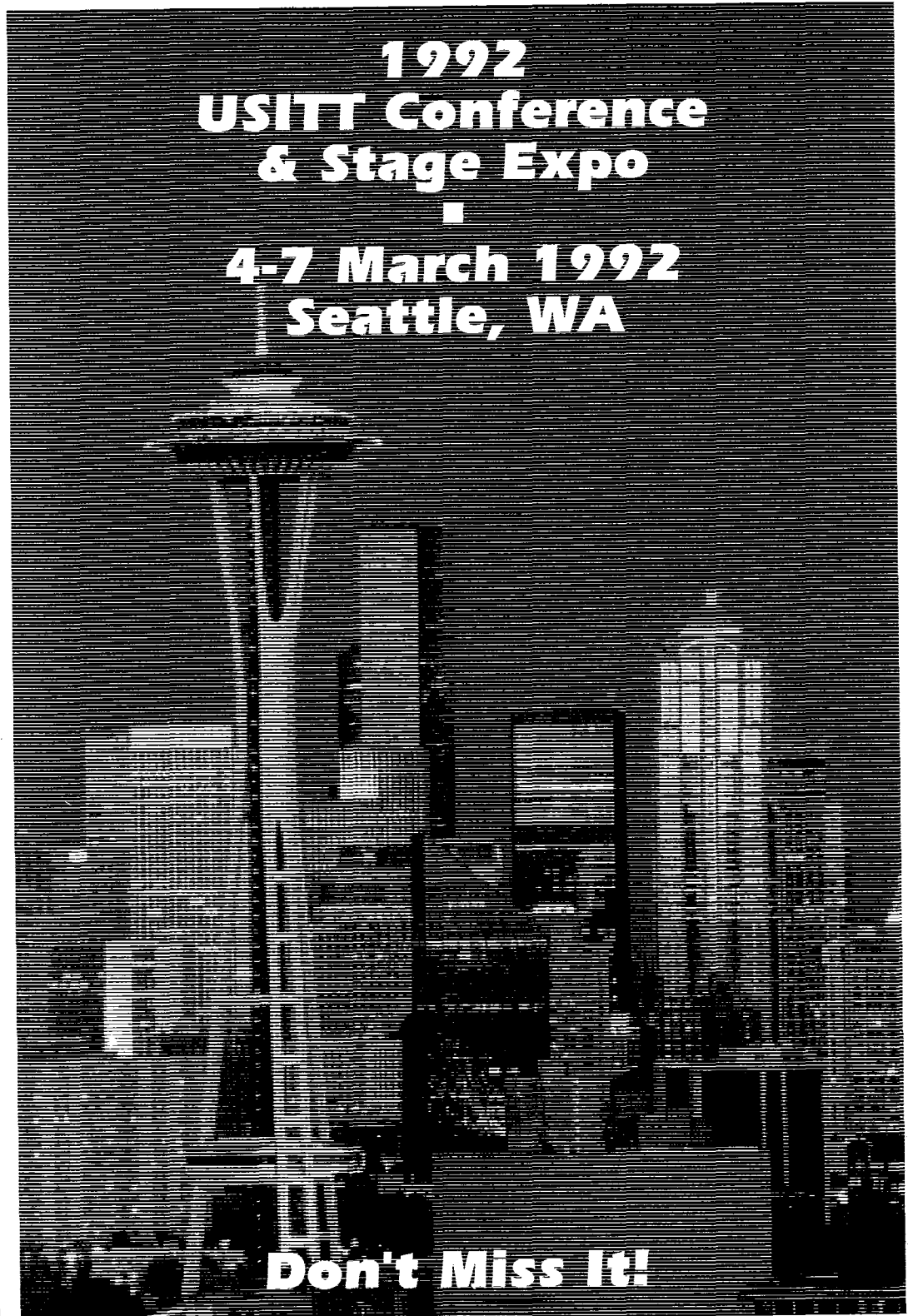
**February 1992**

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

## **In This Issue**

Executive Report.....2  
Commission News...4  
Classified Ads.....7  
Check Points .....8

**1992  
USITT Conference  
& Stage Expo**  
■  
**4-7 March 1992  
Seattle, WA**



**Don't Miss It!**

## Attention

Patricia Angotti of THEatre SERVICE has indicated that the fees listed on the employer side of the TCES registration form for "Internships/Summer Theatre/Temporary Positions" printed in the January 1992 issue of *Sightlines* are wrong. The forms included in this issue contain the correct fees. ■

## Conference Management/Advertising Sales

The United States Institute for Theatre Technology, Inc.—the American Association of Design and Production Professionals in the Performing Arts—is seeking a firm or individual for Conference Management/ Exhibit Sales and/or Periodical Advertising Sales. To receive "Request For Proposal" (RFP), contact:

USITT  
10 West 19th Street, 5A  
New York, NY 10011-4206  
212-924-9088  
Fax: 212-924-9343 ■

## Sightlines

VOLUME XXXII NUMBER 2

### 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; phone: 212-924-9088; fax: 212-924-9343. \$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 © 1992 USITT, Inc.

**Editor ■ Eric Fielding**  
**Editor ■ Cecelia Fielding**

Debora Kingston, Finance & Operations Manager

## News from the National

**Insurance Plan Changes:** As announced in last month's issue of *Sightlines*, there have been several changes in the Association Members Benefit Trust (AMBT) plan available to USITT Members.

AMBT is a group major medical plan available to all USITT members, their spouses and children. Rates vary by geographical area.

Changes in the plan include:

1. The underwriting of the plan has been transferred from American Life to United States Life Insurance Company. Both insurance companies are wholly owned by USLIFE Corp.
2. The application form has changed. Please do not submit the old application with American Life as the underwriter.
3. Deductible options: \$250 or \$500.
4. Co-Insurance options: 80% of the first \$5,000 or 50% of the first \$5,000.

Members currently on the plan should have received notification of these changes. If you haven't, please contact Paul Gillman, USITT's Insurance Representative, at 718-622-1560.

To receive an application form, rate information and brochure please write or call the National Office. Specific questions regarding benefits should be addressed to Mr. Gillman at the phone number above.

**New Lower Hotel Rates:** Planning a trip to New York City? The Milford Plaza Hotel, in the heart of the Theatre District, has just lowered its discount rate available to USITT members. The 1992 rates are \$75 for a single and \$85 for a double. For reservations, call the Milford Plaza at 1-800-522-6449 or 212-661-1717. Tell the clerk that you are a member of USITT and ask for the "Theatrical Rate." ■

William J. Byrnes, Vice-President-Development

## The Executive Report

**The USITT Endowment—A resource for now and the future!**

In a little over 15 years the USITT Endowment has grown from an idea to a \$60,000 fund to support member research in design and technology. The fund was recently named in honor of Edward F. Kook, past president of USITT and founding supporter of the endowment. Eddie's insistence that the Institute must look to the future and support research in our field has paid off in more than \$15,000 in grants being awarded since 1986.

The recent art auction organized by Tim Kelly, current chair of the Endowment Committee, raised more than \$7000 for the fund and provided a little extra excitement to the Boston banquet. Grant recipients have been able to undertake research in such areas as costuming, computer networks to improve member communication, international relations and engineering. On the whole, the Kook Endowment Fund is a success story we can all be proud of.

### Patterns of Growth

As you can see from Table 1 and the associated



graph (p. 3), the Endowment has grown at a very healthy rate since the early 1980s. While the records for 1983 and 1984 are incomplete, it is clear that in most years the interest earned by the Endowment far exceeded the level of donations made by you and me.

In 1986 and 1987 the large increase in donations was due to the hard work of the Silver Anniversary Club headed by Richard Arnold. In 1988 a USITT Board directive added \$5,000 to the fund. Beginning in 1986 grants began to be made from the fund. The net result of grant payouts and the modest donation levels has slowed the Endowment's dramatic growth.

The last 10 years have seen the endowment increase its value three fold. The rate of growth has been as if the fund were earning an average interest of 11.42% per year. However, in the last three years the net growth has slowed to an average of 0.44% per year. Obviously this is not a healthy sign. If the Kook Endowment Fund is to continue to give out grant awards, sustained growth must be achieved or else the overall value of the fund will be eroded.

### A Future Plan

Realizing that sustained growth is imperative if the fund is to increase in value, I have been working with the Endowment Committee and others in USITT to establish goals and objectives to help solve this problem. First, we will be asking you for a modest annual gift to the fund. If only half of the members donated \$5 to the Endowment each year, we could raise \$7500. At that rate we could achieve modest growth and still grant as much as \$5000 per year. Second, we will be asking the members of the Board to demonstrate their support for the Kook Endowment by making an annual gift. Last, we will be organizing art auctions and other special events to help keep the fund growing.

William J. Byrnes, Vice-President-Development

## The Executive Report

▲ Page 2

\$100,000 by 2000

Our goal will be to raise the

endowment to \$100,000 by the year 2000. The key element in reaching this goal will be the annual gifts made by you, the membership. Remember, the fund awards grants to USITT members like you. However, even if you never apply for support from the Kook Endowment, you at least know the money is being awarded for the only research and develop-

ment grants in performing arts design and technology.

Again, thank you for your support of the Endowment. I hope you will consider the Kook Endowment Fund when you renew your membership. Simply add \$5 to your check and help make an investment in the future of USITT. ■

## Contributing Members

**Associated Theatrical Contractors**

**Celco, Inc.**

**Country Roads, Inc.**

**Gerriets International, Inc.**

**The Great American Market**

**Interstate Consolidation Service**

**KM Fabrics, Inc.**

**Kryolan Corporation**

**Lee Colortran, Inc.**

**Masque Sound & Recording Corp.**

**Rosco Laboratories, Inc.**

**Sacramento Theatrical Lighting**

**Sapsis Rigging, Inc.**

**Samuel H. Scripps**

**StageRight Corporation, Inc.**

**Strand Lighting**

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

**Washington University**

**Wenger Corporation**

**Wybron, Inc. ■**

## New C&S Members

Sightlines welcomes the following new Contributing Member—**Masque Sound & Recording Corporation**—and the following new or returning Sustaining Members of USITT—**Barbizon Electric Company, Inc.; Chicago Spotlight, Inc.; DIMATEC S.A.; Hoffend & Sons, Inc.; Protech Theatrical Services, Inc.; Stage Right Entertainment, Inc.**

■ ■ ■

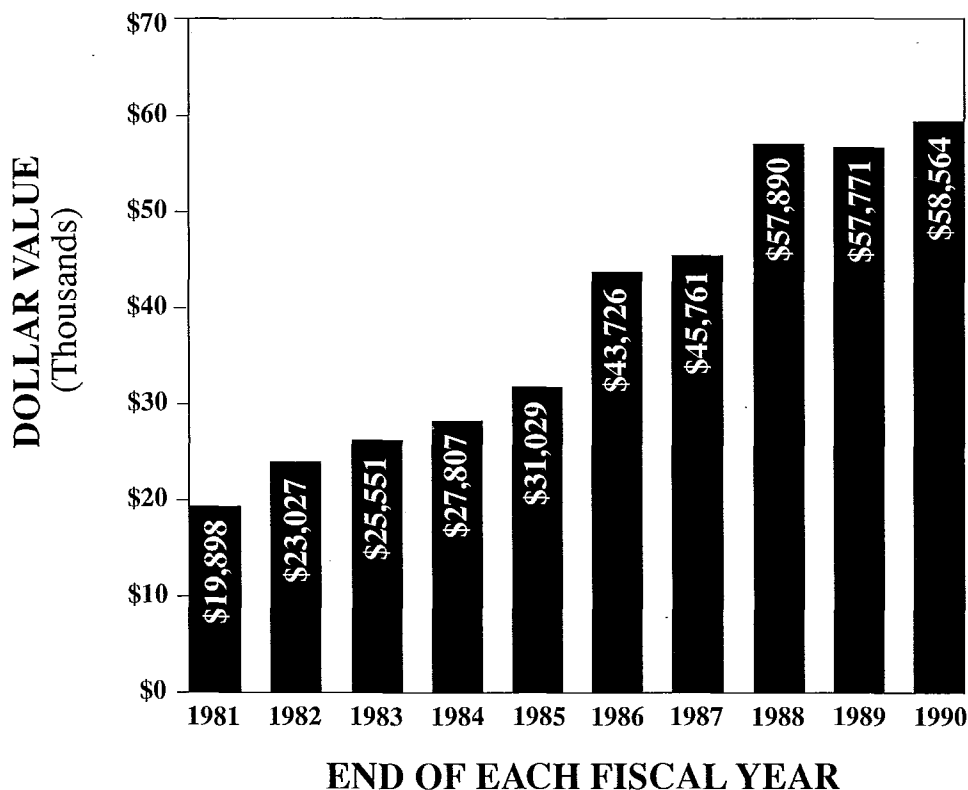
**Sightlines extends its sincere thanks and deep appreciation to the all the Contributing and Sustaining Members of the Institute for the valued and ongoing support. ■**

Table 1. USITT ENDOWMENT FUND BALANCE AT THE END OF FISCAL YEAR

FISCAL YEAR	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990
ENDOWMENT FUND	\$19,898	\$23,027	\$25,551	\$27,807	\$31,029	\$43,726	\$45,761	\$57,890	\$57,771	\$58,564
DONATIONS	\$101	\$485	\$0	\$0	\$150	\$10,339	\$3,278	\$5,640	\$442	\$1,922
INTEREST	\$1,456	\$1,731	\$0	\$2,256	\$3,072	\$2,324	\$2,877	\$1,434	\$4,720	\$3,971

## USITT ENDOWMENT FUND

1981 - 1990



## Sustaining Members

Peter Albrecht Corporation  
 Altman Stage Lighting, Inc.  
 American Seating  
 Artec Consultants Inc.  
 Automatic Devices Company  
 B. N. Productions  
 Backstage, Inc.  
 Baer Fabrics  
 Barbizon Delta Corporation  
 Barbizon Electric Company, Inc.  
 Bash Theatrical Lighting  
 Cal Western Paints, Inc.  
 Canvas Specialty Company  
 Centre Theatre Group  
 Chicago Spotlight, 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  
 DIMATEC S.A.  
 Dove Systems  
 East Coast Theatre Supply  
 Electronic Theatre Controls, Inc.  
 Electronics Diversified  
 Entertainment Technology, Inc.  
 FM Productions  
 Feller Precision, Inc.  
 Foy Inventerprises, Inc.  
 GTE/Sylvania, Inc.  
 Gagnon LaForest, Inc.  
 Glantre Engineering Limited  
 Goodspeed Opera House  
 Grand Stage Lighting  
 Grosh Scenic Studios  
 H & H Specialties  
 A. Haussmann International USA, Inc.  
 Hoffend & Sons, Inc.  
 Hollywood Lights, Inc.  
 Hubbell, Inc.  
 Hudson Scenic Studios, Inc.  
 Independent Theatrical Installations, Inc.

Kim Hartshorn,  
 Workshop Coordinator

## Computer Workshop

The "hands on" workshop, "Computer Technology and Theatrical Applications," is limited to 40 participants, so register early. This pre-conference event will take place Tuesday, March 3, starting at 9 am. Topics include CAD, graphics, communications and multi-media applications. Each participant will cycle through four two-hour workshops using DOS, Macintosh and Amiga systems.

Some basic experience with at least one of these systems is suggested for the participants, (e.g., formatting disks, launching an application) but experience with specific applications is absolutely not necessary.

Leaders for the workshop are:

- Jeff Hickman, technical director from Cal State Long Beach, will conduct a workshop with CAD applications on IBM-compatibles.
- John Macpherson, freelance lighting designer, will work with communications applications.
- Otis Sweezey, Southern Illinois at Edwardsville, will conduct a multi-media workshop on the Amiga.
- Kim Hartshorn, SUNY—Plattsburgh, will work with graphics applications on the Macintosh platform.

After dinner we will reconvene to investigate special problems and concerns and see demonstrations of additional software. This hands-on workshop will take place in the walk-in computer center before it opens for the conference which will allow the workshop participants access to the all the assembled computer hardware and software.

For further information contact:

Kim Hartshorn  
 124 MFA  
 SUNY Plattsburgh  
 Plattsburgh, NY 12901  
 518-564-2180  
 bitnet: hartshwk@snyplava ■

Mitch Hefter, Engineering  
 Co-Commissioner

## Engineering Commission

**Report of the 1991 USITT Conference Session on Advanced DMX Class Protocols:** In August 1988, the USITT Engineering Commission requested proposals for "a DMX protocol with error checking that could read DMX512 (i.e., a DMX512 protocol) or a bi-directional Digital Multiplexed Signal Protocol."

In January 1989, Brad Rodriguez circulated a first draft, "DMX512 Compatible Enhancements Proposal." This document was slightly revised, and circulated again in April 1990. Finally, in February 1991 a session was held at the USITT Conference in Boston to discuss these (and any related) proposals.

Present on the panel were: Brad Rodriguez of T-Recursive Technology (chair); Doug Fleenor of Doug Fleenor Design; and Bill Florac of ETC.

In Brad's opening remarks, he said that the objective of the session was to answer two questions:

1. What capabilities, if any, are needed beyond those of DMX512?
2. Is a DMX-compatible protocol the appropriate method to achieve these capabilities?

To stimulate discussion, Brad listed seven capabilities for which he has heard requests at some time or other, including those from the original Commission request: error checking; bidirectional (answerback) communication; device-addressability; extended precision; other message types (e.g., moving lights); compressed data; and multiple bus masters.

Following brief comments from the other two panel members, the session was opened to discussion of these two questions.

The overwhelming consensus of the group was that there are no needs which are not being adequately met by DMX512 or other standard or near-standard protocols.

In particular, the improved SMX protocol (which was discussed at another session of this Conference) was felt to be the appropriate means of achieving error checking and bidirectional communications, and other message types (such as moving lights).

The needs for device-addressability, compressed data formats and multiple-master systems seem to have been greatly exaggerated. No one spoke up for these needs.

Doug Fleenor presented quite an effective demonstration of the limitations of 8-bit resolution in lighting control. This led to an interesting discussion of how to solve this problem in 8-bit systems, including digital filtering, simulated 9-bit resolution and dithering. To close the session, Brad asked for a show of hands for how many people felt an advanced DMX protocol was necessary or desirable. Eight attendees were in favor, with the remaining (40 or so?) against.

So, after its first meeting, we terminated the activities of the USITT Advanced DMX Protocols working group. However, with the tabling of SMX for the near future (see below), it is possible that this project may come alive again.

—Brad Rodriguez, *Project Chair*

• • •

**Engineering: Report of the SMX Protocol Study Group:** The USITT SMX Protocol Study Group was formed to evaluate the feasibility of adoption of the Strand Lighting SMX protocol as a new USITT standard. The possibility of adoption of the protocol was suggested at the National Conference in Boston in February 1991. As a first step towards evaluation of the suggestion, the Engineering Commission appointed the Study Group, chaired by Steve Terry and Ian Ibbitson.

The Study Group mailed the complete SMX Version 2.04 protocol to 36 participants, primarily manufacturers of lighting control equipment. The group also con-

# TECHNICAL SOURCE GUIDE

## THE BOYNE 4-WAY GLUE-UP CLAMP

by Elbin Cleveland, The University of South Carolina

- When gluing up large surface areas such as table tops or doors, it is sometimes difficult to keep the top surface flat. To solve this problem, Boyne, Inc. has developed a special gluing clamp designed to provide equal pressure on the edges and faces of these large clamped assemblies. In fact, it is often called an equal-pressure clamp by various distributors.
- Unlike most "bar" or "pipe" clamps, the Boyne clamp is based on a double-bar system. The two wooden bars are not provided with the clamp, which allows the user to provide the exact size wooden bar required for their particular needs. The wooden bars support the surface of the boards to be glued, as they are squeezed edge to edge by the clamp. In that manner, the assembly of boards is held in a flat plane and prevented from buckling under pressure. This sandwich principle eliminates the need for the traditional second collection of clamps and boards to hold the assembly flat. It also saves a lot of time and frustration, and frees up those extra clamps for other jobs, as one set of Boyne clamps takes the place of three traditional clamps (i.e., one bar clamp and two C-clamps).
- For smaller projects which are less than 3'-0" wide, bars of 2" x 2" lumber are sufficient. Wider projects requiring longer bars should be done with 2" x 4" lumber. The bars should be made from stock that is straight and free of large knots.
- The two wooden bars are joined at each end by two pivoting, spring-loaded steel pieces which engage the grooves in a notched plastic strip or end block. These strips and blocks are attached to the wooden bars by screws which the manufacturer provides. As the clamp is tightened at the end, the scissors action of the end pieces pulls the bars together.
- This principle is quite successful for smaller projects, but larger projects require a slight "radiusing" of the bars to insure equal pressure across the broad surface of the gluing assembly. This radiusing, recommended on bars over 2'-0" in length, only amounts to a 1/16" difference between the center and ends of the bars. Consequently, it is possible to achieve the same effect by selecting wooden bars which have equal, but opposing, slightly convex warps.
- The manufacturer recommends placing waxed paper or aluminum foil under the wooden bars to prevent any excess glue from seeping out of the glue joints and adhering the bars to the glued surface area. However, an easier and permanent solution is to apply a good coat of penetrating wax to the working face of the bars, or to spray them thoroughly with silicone mould release.
- In testing one sample clamp, we found that the parts of the clamp assembled easily and that the clamp worked smoothly. The only problem with this system is that there is a limit to the widths of projects the wooden bars and the notched strips can accommodate.
- If your shop could use this system of clamps, it would be to your advantage to own several sets of the notched strips and end blocks mounted on wooden bars of various lengths. This would eliminate the need to switch the strips and blocks from one set of bars to another for various sized projects.
- The Boyne 4-way Glue-up Clamp costs approximately \$30, and is available from:

Leichtung Workshops  
4944 Commerce Parkway  
Cleveland, OH 44128-5985  
Toll-free 24-hour telephone: 1-800-321-6840  
Toll-free FAX number: 1-216-464-6764

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

### #4 - 4-Way Glue-up Clamp

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.



# THEatre Conference Employment SERVICE

USITT - 1992

## Internships/Summer Theatre/Temporary Positions

### EMPLOYER REGISTRATION

### APPLICANT REGISTRATION

\_\_\_\_\_  
Organization

\_\_\_\_\_  
Interviewer/Contact

\_\_\_\_\_  
Address

\_\_\_\_\_  
City State Zip

\_\_\_\_\_  
Phone: ( )

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
City State Zip

\_\_\_\_\_  
Phone: ( )

**Positions(s)** - List the job(s) for which you will be interviewing by position title:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**Attach Complete position description including:**

- |                      |                     |                |
|----------------------|---------------------|----------------|
| 1) Position title    | 4) Responsibilities | 6) Employer    |
| 2) Employment period | 5) Qualifications   | 7) Interviewer |
| 3) Compensation      |                     |                |

**Table reservation** - Circle the hours you will need a table each day for interviews. (Available 8:00 a.m. - 6:00 p.m.)

- Thu., March 5: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
- Fri., March 6: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
- Sat., March 7: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
- (If more than one table is required include request on a separate sheet.)

**Interview length** - Check the amount of time to be allotted for each appointment:  15 minutes;  30 minutes

We are Organizational Members of  USITT\*;  ATHE.  
 We are not Organizational Members.

#### EMPLOYMENT SERVICE REGISTRATION FEES

**Pre-registration** (postmarked by February 14, 1992)

Organizational	\$ 35.00 (one position)	\$ _____
Member	\$ 25.00 (positions 2-4)	\$ _____
Non-Members	\$ 50.00 (one position)	\$ _____
	\$ 40.00 (positions 2-4)	\$ _____

**On-site Registration**

Organizational	\$ 45.00 (one position)	\$ _____
Member	\$ 35.00 (positions 2-4)	\$ _____
Non-Members	\$ 60.00 (one position)	\$ _____
	\$ 50.00 (positions 2-4)	\$ _____
	Purchase Order billing \$5.00	\$ _____
	MasterCard/Visa add 6% handling-\$3 minimum	\$ _____

**TOTAL AMOUNT DUE** \$ \_\_\_\_\_

*(Special rates for employers with five (5) or more openings will be negotiated on an individual basis. Call THEatre SERVICE.)*

**Full payment** must accompany all pre-registrations. Institutions issuing purchase orders and \$5.00. Return this form with remittance and position description to:

**THEatre SERVICE**  
P.O. Box 15282

Evansville IN 47716-0282

Phone: 812/474-0549 • FAX: 812/476-4168

\*USITT Organizational Membership categories are Not-For-Profit, Contributing and Sustaining.

Estimated arrival date: \_\_\_\_\_ Time: \_\_\_\_\_

Highest degree held/expected: \_\_\_\_\_ When: \_\_\_\_\_

Where: \_\_\_\_\_

Availability: \_\_\_\_\_

Specialties:

- 1) \_\_\_\_\_
- 2) \_\_\_\_\_
- 3) \_\_\_\_\_

Years experience: \_\_\_\_\_

Present position: \_\_\_\_\_

I am available:  Full Season;  Fall Season;  
 Spring Season;  Summer Season.

I am seeking an:  Internship;  Summer Theatre position;  
 Temporary Position in:  Management;  Production.

My interests include (check all that apply)

- |  |   |
|--|---|
| <input type="checkbox"/> Public Relations/Promotion  | <input type="checkbox"/> Development      |
| <input type="checkbox"/> Box Office/House Management | <input type="checkbox"/> Stage Management |
| <input type="checkbox"/> Literary Management         | <input type="checkbox"/> Tech Theatre     |
| <input type="checkbox"/> Theatre Management          | <input type="checkbox"/> Scenery/Props    |
| <input type="checkbox"/> Costuming/Wardrobe          | <input type="checkbox"/> Lights/Electric  |

I plan to have a set of credentials forwarded to reach THEatre SERVICE no later than February 21st to make them available to employers at conference.

I am an individual member of  USITT;  ATHE.

#### EMPLOYMENT SERVICE REGISTRATION FEES

**Pre-registration** (postmarked by February 14, 1992)

Members	\$ 20.00	\$ _____
---------	----------	----------

**On-site Registration**

Members	\$ 30.00	\$ _____
	MasterCard/Visa add 6% handling-\$3 minimum	\$ _____

**TOTAL AMOUNT DUE** \$ \_\_\_\_\_

**Payment** - Full payment **must** accompany all pre-registrations. (Check, money order, Visa or MasterCard.)

Return this form with remittance to THEatre SERVICE.

MasterCard;  Visa. Expiration date: \_\_\_\_\_

Name on Card \_\_\_\_\_

Card # \_\_\_\_\_

Signature \_\_\_\_\_

# THEatre Conference Employment SERVICE

## Full-time Professional Positions

### EMPLOYER REGISTRATION

### APPLICANT REGISTRATION

Organization \_\_\_\_\_

Interviewer/Contact \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: (\_\_\_\_\_) \_\_\_\_\_

**Positions(s)** - List the job(s) for which you will be interviewing by position title:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

Attach Complete position description including:

- |                 |                     |                |
|-----------------|---------------------|----------------|
| 1) Position     | 4) Starting date    | 7) Employer    |
| 2) Rank         | 5) Responsibilities | 8) Interviewer |
| 3) Salary range | 6) Qualifications   |                |

**Table reservation** - Circle the hours you will need a table each day for interviews. (Available 8:00 a.m. - 6:00 p.m.)

- Thu., March 5: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
- Fri., March 6: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
- Sat., March 7: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
- (If more than one table is required include request on a separate sheet.)

**Interview length** - Check the amount of time to be allotted for each appointment:  15 minutes;  30 minutes

We are Organizational Members of  USITT\*;  ATHE.  
 We are not Organizational Members.

#### EMPLOYMENT SERVICE REGISTRATION FEES

Pre-registration (postmarked by February 14, 1992)

Organizational	\$ 65.00 (one position)	\$ _____
Member	\$ 45.00 (positions 2-4)	\$ _____
Non-Members	\$ 90.00 (one position)	\$ _____
	\$ 70.00 (positions 2-4)	\$ _____

#### On-site Registration

Organizational	\$ 85.00 (one position)	\$ _____
Member	\$ 65.00 (positions 2-4)	\$ _____
Non-Members	\$ 110.00 (one position)	\$ _____
	\$ 90.00 (positions 2-4)	\$ _____
	Purchase Order billing \$5.00	\$ _____
	MasterCard/Visa add 6% handling-\$3 minimum	\$ _____

**TOTAL AMOUNT DUE** \$ \_\_\_\_\_

*(Special rates for employers with five (5) or more openings will be negotiated on an individual basis. Call THEatre SERVICE.)*

**Full payment** must accompany all pre-registrations. Institutions issuing purchase orders add \$5.00. Return this form with remittance and position description to:

**THEatre SERVICE**  
**P.O. Box 15282**  
**Evansville IN 47716-0282**  
**Phone: 812/474-0549 • FAX: 812/476-4168**

\*USITT Organizational Membership categories are Not-For-Profit, Contributing and Sustaining.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: (\_\_\_\_\_) \_\_\_\_\_

Estimated arrival date: \_\_\_\_\_ Time: \_\_\_\_\_

Highest degree held/expected: \_\_\_\_\_ When: \_\_\_\_\_

Where: \_\_\_\_\_

Availability: \_\_\_\_\_

- Specialities:
- 1) \_\_\_\_\_
  - 2) \_\_\_\_\_
  - 3) \_\_\_\_\_

Years experience: \_\_\_\_\_

Present position: \_\_\_\_\_

Rank order your areas of greatest competency below, marking them 1 thru 3. Areas will be cross-referenced so employers can scan you condensed vita.

- \_\_\_\_\_ Costume Design/Costuming
- \_\_\_\_\_ Engineering
- \_\_\_\_\_ Lighting Design/Technology
- \_\_\_\_\_ Scenic Design/Technology
- \_\_\_\_\_ Sound Design/Technology
- \_\_\_\_\_ Administration/Arts Management
- \_\_\_\_\_ Production Management/Technical Theatre
- \_\_\_\_\_ Teaching

I plan to have a set of credentials forwarded to reach THEatre SERVICE no later than February 21st. to make them available to employers at the conference.

Refer me to prospective employers thru June 30th.

I am an Individual member of  USITT;  ATHE.

#### EMPLOYMENT SERVICE REGISTRATION FEES

Pre-registration (postmarked by February 14, 1992)

Individual Members	\$ 40.00	\$ _____
--------------------	----------	----------

#### On-site Registration

Individual Members	\$ 55.00	\$ _____
MasterCard/Visa add 6% handling-\$3 minimum		\$ _____

**TOTAL AMOUNT DUE** \$ \_\_\_\_\_

**Payment** - Full payment must accompany all pre-registrations. (Check, money order, Visa or MasterCard.)

Return this form with remittance to THEatre SERVICE.

MasterCard;  Visa. Expiration date: \_\_\_\_\_

Name on Card \_\_\_\_\_

Card # \_\_\_\_\_

Signature \_\_\_\_\_



Mitch Hefter, Engineering  
Co-Commissioner

## Engineering Commission

▲ Page 4

tained consultants and end users and was selected from the list of active participants in the recent DMX512/1990 update effort. Participants were asked to comment on and evaluate SMX as a possible advanced USITT communications standard.

Of 36 packets mailed, responses were received from 11 participants. The responses were thorough, detailed and thoughtful, and the co-chairs were very thankful for the respondents for their time and effort. Although the initial letter to the participants had asked only for a technical evaluation of SMX, leaving aside commercial and political considerations, the actual responses covered a number of areas:

1. Detailed technical evaluation of the protocol.
2. Overview of the industry's needs (current and future) in relationship to SMX.
3. Concerns surrounding appropriateness of USITT adoption of an existing manufacturer's protocol.
4. Concerns surrounding the lack of a mechanism outside of Strand Lighting to evolve, support and update SMX as an industry standard.
5. Concerns regarding the lack of a defined applications layer in SMX.

After a thorough evaluation of the responses, it was concluded that at this time the majority of respondents do not want to embrace SMX as a standard, nor do they feel that the USITT should adopt SMX.

Their reasons are varied, and fall into the general categories outlined above. It is possible that concerns surrounding SMX or USITT adoption may change when the protocol matures further, a more complete applications layer is produced, or it is implemented in a

Craig Wolf, Lighting Design  
Vice-Commissioner

## Lighting Design Commission

Lighting Commissioner Cindy Limauro and the vice commissioners met at LDI'91 in Reno in order to do a bit of restructuring and work on plans for Wichita—yes, indeed—Wichita! If we are to keep on schedule, we need to firm up the programming for the Wichita Conference while we are

### Engineering Commission ▼

greater number of products, both inside and outside the Strand organization.

It was the recommendation of the Study Group co-chairs that the possible adoption of SMX be tabled for the time being, and that the Engineering Commission look at the situation again at some point in the future when the industry has had an opportunity to indicate a direction by implementing the protocol or not.

A disappointing element of most of the negative responses was that no concrete alternative to SMX was proposed, although most participants agreed that a more advanced standard is needed now or in the near future. The wide range of opinions of the participants would seem to indicate a trend towards lack of standardization in new advanced protocols. Whether or not SMX is embraced by the industry in the future, the co-chairs believe that the Engineering Commission must make it an ongoing priority to re-examine the advanced standard issue on a regular basis, and provide the USITT vehicle to allow the industry to standardize when and if the time is right.

As a final note, those participants interested in receiving the complete set of 11 responses should contact Steve Terry at Production Arts Lighting.  
—Steve Terry (Vice-Commissioner)  
& Ian Ibbittson, Project Chairs

in Seattle—more on that later.

We've had a little shift in commission organization: Marc Riske is the new vice commissioner of design; Rob Shakespeare is the vice commission of R&D and technology; Rich Dunham remains the vice commissioner of education; Craig Wolf will be this year's vice commissioner for conference planning (Wichita).

Rob is working on guidelines for introducing CADD and related technology into the university curriculum. He asks that anyone who has good examples of the use of such technology in education contact him at 1806 E. Thornton Drive; Bloomington, IN 47401; 812-855-4342. Rob and Craig are also very interested in getting our manufacturer friends more involved in conference programming—let us know if you have ideas. Any manufacturers who would like to participate, contact Rob.

Rich has revised *Projects for Teaching Lighting*—it sold out and we thought it should be revised before printing another batch. It is much improved. He has plans for a second edition and a hands-on lighting lab in Wichita.

Marc and Craig are working on the elusive topic of standards for lighting portfolios. We want to collect information and ideas throughout the next year and present our findings to the membership at a panel in Wichita. If you have any thoughts, please send them to Marc at 807 E. Harmony Avenue; Mesa, AZ 85204; 602-965-5352.

Finally, Craig and Cindy are needing suggestions for programming in Wichita. If you have any, please contact Craig at 712 Ft. Stockton Drive; San Diego, CA 92103; 619-594-5898. We need to hear from you by mid-February.

Seattle looks great! The Lighting Commission Welcome Party is scheduled for 9 pm on Thursday, March 5—See you there! ■

## Sustaining Members

Irwin Seating Company  
JCN  
Janovic/Plaza, Inc.  
Joel Theatrical Rigging, Ltd.  
Joeun Technics (Korea), Inc.  
Joyce/Dayton Corporation  
Kamphöner  
Leprecon/CAE, Inc.  
Lighting & Electronics, Inc.  
Lighting Associates Templates  
Limelight Productions, Inc.  
Lite-Trol Service Co., Inc.  
Little Stage Lighting  
Lycian Stage Lighting, Inc.  
The Magnum Companies  
Mainstage Theatrical Supply, Inc.  
Mid-West Scenic & Stage Equipment Co., Ltd.  
Musson Theatrical, Inc.  
Mutual Hardware Corp.  
NSI Corporation  
L.E. Nelson Sales Corp./Thorn EMI  
Norcostco, Inc.  
Pook Diemont & Ohl, Inc.  
Production Arts Lighting  
Protech Theatrical Services, Inc.  
Quality Stage Drapery  
Richmond Sound Design, Ltd.  
Rigging Innovators  
Max G. Robertson Company  
Rose Brand Theatrical Fabrics  
SICO, Inc.  
Secoa  
Shopworks Incorporated  
Spotlight, S.R.L.  
Stage Equipment & Lighting  
StageRight Entertainment, Inc.  
Stagecraft Industries, Inc.  
Stageworks Production Supply, Inc.  
Strong International  
Sunbelt Scenic Studios, Inc.  
Systems Design Associates  
TMB Associates  
Technolight

## Sustaining Members

Theatre Projects Consultants, Inc.  
 Theatrical Services & Supplies, Inc.  
 James Thomas Engineering  
 Tiffin Scenic Studios, Inc.  
 Tobins Lake Studio  
 Tomcat USA, Inc.  
 Union Connector Co., Inc.  
 United Stage Equipment, Inc.  
 Veam  
 Vincent Lighting Systems  
 Walt Disney Imagineering  
 Jim Weber Lighting Service, Inc.  
 I. Weiss & Sons, Inc.

## Publication Notes

Coming soon! Three new titles:  
 ■ **Scenic Modeler's Sourcebook** by Elbin Cleveland. A wealth of information for scenic modelers. This new sourcebook contains a bibliography of books, periodicals and videos about model making, a complete listing of companies which manufacture or sell tools, equipment, materials and miniatures and a good list of organizations related to miniatures and model railroads.  
 ■ **Practical Projects for Teaching Lighting Design—A Revised Edition.** A compendium of lighting design projects compiled from designers/educators to aid in the teaching of introductory lighting courses.  
 ■ **1992 Internship Directory.** The 1992 update of this popular directory, edited by David G. Flemming, provides listings of internships available in design, management, technical production, costume technology, etc. All three titles will be available in the next few months. Check "Publications Notes" in future issues of *Sightlines* for release dates and price information. ■

—Debora Kingston

Adrian A. Durlerster,  
 Project Coordinator

## SCTV Network Project

The USITT Small Community/Theatre/Venue Network (yes, that's SCTV) is a project of the Theatre & Production Management Commission. It is an outgrowth of the successful "Big Fish, Little Pond" session held in Boston. We believe we have identified a segment of USITT constituency that has common interests, needs and problems—those working in smaller communities, rural areas, as well as those working in small venues in larger metropolitan areas. The project's main purpose is to establish a network within this constituency.

To help get the project off the ground, we are sending out forms to those who have expressed an interest in the project. The information gleaned from this "venue information form" will form the basis for the network project. It will help to identify venues, interest, needs, etc., and help give direction to the project. The form asks for some basic information, as well as addressing some areas that were found to be of concern/interest at the Boston session. In addition, it asks for your input on how this project should proceed.

At present, project plans are to:

1. Establish a contact database of persons working in small venues/communities/theatres, or otherwise interested parties.
2. Identify specific topics of interest.
3. Collect and disseminate information on those topics and develop a library of resource data.
4. Utilize the resource database to network persons/venues with specific problems/interests/solutions with those who have similar problems/interests/solutions.
5. Serve as an adjunct to the Road House/Road Show network also sponsored by the Theatre & Production Management Commission.
6. Serve as a voice for small community/theatre/venue interest in USITT.

Dennis Dorn,  
 Co-Commissioner

## Technical Production Commission

**Hands On Programmable Controller Session:** For all of us who are interested in programmable controllers but have yet to "get our feet wet," an incredible opportunity exists at the Seattle Conference. A hands-on introduction to PCs will be presented by Steve Monsey, of Technos in Seattle, and representatives of the Allen Bradley Co.

Allen Bradley will supply at least 30 training stations and trainers, so that there will be an instructor for every two to three people. Participants will be able to work with the software and see the results of their programming.

The session is scheduled for Thursday March 5, from 6 pm until 8:50 pm. The format is similar to that of the computer rooms at USITT conference, so that you can come when convenient. However, plan to spend enough time to become conversant with the software. Examples of applications of PCs for theatre will be on display. Alan Hendrickson and Chuck Mitchell are also involved in this workshop. ■

### SCTV Network Project ▼

7. Engage in outreach projects to bring others in small communities/theatres into the USITT fold.

If you are interested in participating in this project, please contact:

USITT SCTV Network Project  
 Adrian A. Durlerster, Production Manager  
 Festival Concert Hall  
 North Dakota State University  
 PO Box 5691  
 Fargo, ND 58105

Phone: 701-237-7308  
 Fax: 701-237-8043 or 701-241-2085  
 EMail: CallBoard-ADurlerster  
 Bitnet-NU149944@NDSUVM1  
 CompuServe-72507,471  
 GEnie-A.Durlerster  
 Prodigy-SDST50A. ■

Dick Block, Vice-Commissioner for Education

## Student Scene Designer Portfolio Reviews

For the third year running, the Scene Design Commission will be holding a series of portfolio review done in private session at the convention in Seattle. These reviews have been set up specifically to give students, both graduate and undergraduate, and those newly entered into the profession a chance to have their design work seen and discussed by educators and professionals other than their immediate teachers and colleagues.

Last year more than 40 students participated and their response was extremely positive. There is no requirement necessary for work to be seen—only a desire to get some input and response to your work. As such, the reviews are meant to inform and intrigue rather than to make judgments about skill and talent. It is always helpful to get another point of view about any form of art work.

Work is seen by two or three people at the same time and then discussed by those reviewers with the designer, ideally providing some new insights. Sessions are scheduled to take place over three days, morning, afternoon and evening, and will last about 30 minutes. It is an excellent chance to get a fresh look at your designs.

For more information, contact:  
 Dick Block  
 7312 Schoyer Avenue  
 Pittsburgh, PA 15218 ■

FEBRUARY 1992

**Classified Ads****Assistant Professor  
/Costume Designer**

Assistant professor in costume design/technology. The Department of Theatre at Northwestern University invites applications for a tenure-track position beginning Fall 1992. Salary competitive. Qualifications include MFA, PhD and/or substantial experience in professional theatre. Duties include teaching costume design, rendering, free-hand drawing on graduate and undergraduate levels plus assistance in teaching technical skills of makeup, costume crafts and/or construction, and supervising design students in production. Department offers opportunity to design in various theatrical styles for traditional and experimental theatrical modes. Candidates should demonstrate promise of excellence in teaching and creative work. Application must be received by 28 February 1992. Send letter of application, vitae, 10-20 representative slides and three letters of recommendation to Virgil C. Johnson, Search Committee Chair, Department of Theatre, 1979 Sheridan Road, Evanston, IL 60208. Do not submit design portfolios at this time. Northwestern is an AA/EEO. Hiring is contingent upon ability to work in the United States. ■

**Technical Director/  
Staff Positions**

North Shore Music Theatre, an 1800-seat arena producing musicals, plays and concerts, seeks Technical Director with metalwork, rigging, arena experience for eight-show season, April-December. Technical staff positions available March-December; competitive salaries. Send cover letter, resume, references: Jim Alberghini, NSMT, Box 62, Beverly, MA 01915; Fax: 508-921-0793. ■

**Classified Ads****Assistant Professor  
/Scene Designer**

Assistant Professor of Theatre (Scenic Design emphasis) (Anticipated position)—Teach scenic design and related courses, design or supervise student designs for all University Theater productions. Management of stage properties and crews. Participate in Introduction to Theater course. MFA with emphasis in scenic design or equivalent professional experience. Candidates must have a demonstrated commitment to excellent in teaching and scholarship/creativity. Salary competitive. Begin Fall 1992. Applications received after 24 February 1992 may not be assured full consideration. Letter, resume, at least three letters of reference to: Gary Stewart, Department of Theater, Indiana State University, Terre Haute, IN 47809. AA/EEO. ■

**Managing Director**

The City of Woodstock, Illinois seeks candidates for the position of Managing Director of the historic, 450-seat Woodstock Opera House. Reports to city manager; responsible for overall management of facility. At least five years experience in performing arts center management; master's degree in Arts Management of a closely-related field; high energy level; artistic creativity; and exceptional interpersonal skills are required. Salary Range \$35-53,000 plus excellent benefits package. Direct letter and confidential resume to Dennis L. Anderson, City Manager, 121 West Calhoun St., Woodstock, IL 60098 by 15 February 1992. ■

**Classified Ads****Lighting Designer**

Northern Illinois University Theatre Arts Department seeks a lighting designer to fill a nine-month tenure-track position as Assistant or Associate Professor, beginning 16 August 1992. The Department, offering BA, BFA, MA and MFA degrees, consists of 22 faculty, eight in design/technology, 140 majors with three theatres and costume, light, prop and scene shops. Duties include: teach lighting, team teach general design and sound courses, design/supervise lights and sound for theatre and dance productions, supervise master electrician, and advise design students. Position requires MFA in design or equivalent professional experience and a record of achievement in BFA and MFA programs. USA membership and/or professional experience preferred. Salary competitive, based on qualifications and experience. Deadline: 16 March 1992. Minorities and women encouraged to apply. For all faculty appointments, effective communication in English is required. Send letter of application, resume, three current letters of recommendation, transcripts and references to: Chair, Lighting Search Committee, Department of Theatre Arts, Northern Illinois University, DeKalb, IL 60115. ■

**Assistant Professor  
/Designer**

Assistant professor, lighting/costume/scenic design. Demonstrated excellence in lighting, scenic and costume design. Some teaching and professional experience, as well as administrative and organizational capabilities. Enthusiasm, energy and dedication essential. Send cover letter and resume by 1 March 1992 to: Arthur Storch, Chair, Drama Department, Syracuse University, 820 E. Genesee Street, Syracuse, NY 13244-2970. AA/EEO. ■

**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. ■

**Sightlines Ads**

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

Sightlines is accessible and cost effective for 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 ■

Stress & Wellness  
Strategies**Check  
Points**

New Year's resolutions are strategies we drape upon ourselves in an effort to improve something either in the next 12 months or once and for all. Here is a shopping list of stress and wellness strategies from which you might select an appropriate mental pledge:

1. I am going to change how and what I eat. I am going to do this by becoming aware of how and what I eat. More importantly, I am going to create a plan with which I can accomplish a good and healthy diet—and enjoy it!
2. I am going to begin an exercise program. I am going to do this by scheduling a physical exam with my doctor. With his or her approval, I am going to select an exercise plan that fits my lifestyle and finances. More importantly, I am going to exercise *and* eat a diet that are in concert with each other. If I need to consult a professional—I will!
3. I am going to initiate an effective relaxation program. I am going to do this by reserving time each day to practice the principles of a relaxation program I have selected from a wide array of

programs. If I need to consult a professional—I will!

4. I am going to honor my own inner feelings and attitudes in a constructive manner. I am going to begin to do this by creating short and long-term goals for myself. I will follow this by examining my current situation and understanding the facets which will need changing. I will then adjust my direction (and my attitudes) in such a manner which will focus my attention on my progress toward my goals. I will use my time in order to serve what I want and need out of my life and career. I will feel bad only about the ways in which I procrastinate in my quest. I will not feel bad about the ways events and people "get in my way."
5. I am going to work on a "new me" in my dealings with others. I am going to do this by being assertive rather than aggressive—asking questions instead of rendering demands. I will furthermore quit playing "chicken" with people—standing aside rather than banging into people needlessly. I will understand that the "game of life" is a long trip which demands I honor the "yield" signs carefully.
6. I am going to honor safe prac-

tices in my workplace. I will do this by using paints, sprays and chemicals in an approved and safe manner. I will advise others of danger when it exists. I will also practice concern for the environment either by recycling or using environmentally safe materials.

7. I will use more humor in my life. I will do this by playing up the fun of any experience rather than pointing up others' weaknesses. I will practice laughter so as to exercise my right to liven up the "area."
8. I will take on a hobby this year. I will do this by doing something I always wanted to do but never did. I will share this hobby with others—maybe gaining a new set of friends.

The objective of "Check Points" is to raise awareness and inform; plus allow the membership access to techniques and strategies which can be used on a regular basis, thus making the users combative and alert individuals responding positively to the stresses around them; and additionally, improve their general wellness. Solid, practical and simple ideas are often proposed which may, quite bluntly, increase our life-span and our productive years in our chosen field. ■

—Stan Abbott

**Calendar**

- 16-19 February 1992 ▪ SIEL 92 & 7th Theatrical Services Exhibition, Paris, France ▪ Contact: Marie-Laure Bellon, (33) 1-47-56-50-63
- 25 February–2 March 1992 ▪ 1992 World Congress on Arts and Medicine, New York City, NY ▪ Contact: MedArt, 212-998-9397
- 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
- 22-25 March 1992 ▪ International Expo of Disco & Dance Hall Equipment, Rimini, Italy ▪ Contact: Fiera di Rimini 0541-711-711
- 23-25 March 1992 ▪ Seminar: Reflector Design—Theory & Practice, Denver, CO ▪ Contact: TLA, 508-745-6870
- 20-22 June 1992 ▪ ShowBiz Expo, Los Angeles, CA ▪ Contact: Live Time, 213-668-1811 ■

**Curtain Call**

The deadline for submitting material for inclusion in the next issue of **Sightlines**, the March 1992 issue, is **Wednesday, 5 February 1992.** ■

sightlines

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.  
10 West 19th Street, Suite 5A, New York, NY 10011

Second Class  
Postage  
**PAID**  
Tucson, AZ

Broadway Press  
Attn: David Rodger  
12 West Nassau Street  
Box 1057  
Walter Island, NY 11964

