

usitt sightlines

March 1992

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

1992 USITT Conference &
Stage Expo

USITT to Gather in Seattle

In just a few days, USITT Seattle '92 will begin: Your chance to visit with your theatre buddies from around the country, cruise the Stage Expo floor to plan your next purchases and check out Seattle—heart of the “upper left hand corner”—the Pacific Northwest.

The conference begins with a tour to four of Seattle's finest theatres: Bagley Wright Theatre (home of the Seattle Rep), ACT, Intiman Playhouse and the Opera House (home of Seattle Opera, Pacific Northwest Ballet, and the Seattle Symphony), all located on or near the Seattle Center, (home to the 1962 World's Fair and the Space Needle). These theatres give you a fine mix of facility styles, from the grandeur of the Opera House to the intimacy of ACT's thrust.

USITT reviewed the plans for the Bagley

Wright when we were in Seattle in 1979. Come see how it turned out! You can also join the architects, consultants and former and current TDs in a program session Thursday morning in a review of the facility.

After the tour, we'll launch into the real conference with a keynote address by Peter Donnelly, president of the Corporate Council for the Arts and former managing director of Seattle Repertory Theatre. He will give us an overview of the Seattle theatre scene from the World's Fair

in '62 to the present, with some background on how the truly cooperative Seattle theatre community developed.

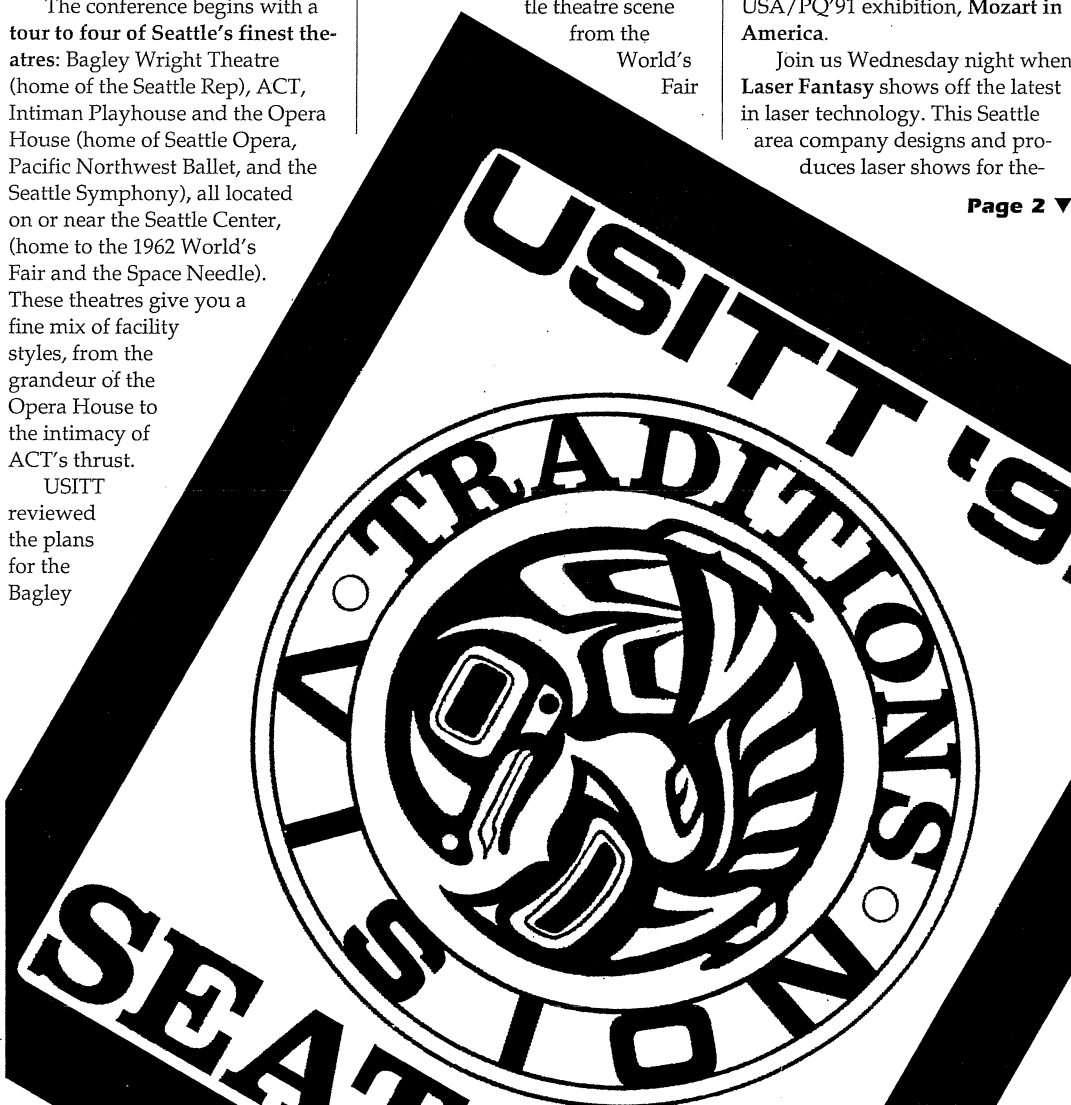
Immediately following the keynote and membership meeting, program sessions get underway, and we will open Design Expo. This year we have the national juried USITT Design Exposition 1992, plus two locally sponsored exhibits—New Works Northwest and a Kurt Wilhelm Retrospective—plus a chance to see the Gold Medal Award-winning USA/PQ'91 exhibition, Mozart in America.

Join us Wednesday night when Laser Fantasy shows off the latest in laser technology. This Seattle area company designs and produces laser shows for the-

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Address Changes

Donald Shulman, USITT President, recently moved. Please make note of his new address. The phone number is the same as before.

Donald Shulman
6681 31st Way South
St. Petersburg, FL 33712
813-867-0530.

■ ■ ■

Christine L. Kaiser, USITT Treasurer, has a new mailing address and phone number. Please direct all communication for the Treasurer to:

Christine L. Kaiser
USITT
101 Monarch Drive
Liverpool, NY 13088
315-453-8096 ■

Cancellation

Please be informed that the Pre-Conference Workshops on **Pyrotechnics and Creativity** scheduled for the Seattle Conference has been canceled. The national office will be refunding all registration monies received. ■

Sightlines

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Editor ■ Eric Fielding
Editor ■ Cecelia Fielding

1992 USITT Conference & Stage Expo

USITT to Gather in Seattle

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atre, theme parks and industrials. We have given them a three-hour time slot to demonstrate their craft.

On Thursday, **Stage Expo** gets underway at 10 am with more than 100 of the industry's leaders in theatre technology demonstrating their services and products. Thursday afternoon we have the opportunity to honor the Fellows of the Institute at the **Fellows Reception**. Exhibitors will get a chance to preview their stuff at the **New Products Showcase** Thursday night.

Friday night, the Seattle Conference committee hosts a **Pub Tour** where we provide the designated driver to bus you to Pioneer Square, the heart of historic Seattle. You can sample some of the local beer and wine in the taverns that served the gold rush miners, or check out some of the best blues and rock in town. The \$8 fee covers transportation and most cover charges. You must be 21, of course.

But don't overdo it Friday night. Saturday's schedule is full of Stage Expo, the final 20 program sessions (of more than 100 during conference), and the big finale: the **Banquet**. A jazz trio will accompany our cocktails and dining.

About Seattle weather: Seattle deserves its soggy reputation. The temperature in early March is normally mild-to-upper 30s to lower 50s. Be prepared for rain, then when the sun comes out you can be pleasantly surprised. ■

—Patty Mathieu,
Conference Chair

Patrice Sutton, Events Production Group

Seattle Stage Expo Exhibitors

As of 5 February 1992 the following 93 exhibitors will be participating in the 1992 Stage Expo in Seattle, WA.

Apogee Sound
Peter Albrecht Corp.
American Harlequin
American Seating
Anchor Continental, Inc.
Assigned Seating, Inc.
Audio Services Corp.
Autodesk Retail Products
Automatic Devices Co.
BMI Supply
Baer Fabrics
Bulbman
Center Stage Software
Cinemills
J. R. Clancy
Clear-Com Intercom Systems
Colortran, Inc.
Columbus McKinnon
Conrad Schmitt Studios
The Crosby Group
Crouse-Hinds Cam-Lok Products
Dazian Inc.
Demand Products
Designlab Chicago
Display and Costume Supply
Drama Book Publishers
Duff Norton
ElectroVoice
Electronic Theatre Controls, Inc.
Electronics Diversified, Inc.
Entertainment Technology, Inc.
First Choice Marketing
Fox-Rich Textiles, Inc.
GALA
Genie Industries

Gerriets International, Inc.
Goddard Design
Gothic Ltd.
The Great American Market
H & H Specialties
Hoffend & Sons, Inc.
Irwin Seating
JBL Professional
JCN
Jeamar Winches
Joyce Dayton Corporation
Kinetic Artistry
Kryolan Corp.
Lee Filters
Leprecon/CAE, Inc.
Lighting Dimensions International
Lighting Dimensions Magazine
Limelight Productions
Lycian Stage Lighting
Marcel Desrochers, Inc.
Mutual Hardware/Alcone Company
N&N Productions
NSI
L. E. Nelson Sales Corp.
Ben Nye Makeup Co.
Olympic Lighting
PNTA
Penn Fabrication
Phonic Ear
ProTech Theatrical Services, Inc.
Quality Stage Drapery Ltd.
Richmond Sound Ltd.
Rocky Mountain Scenic
Rosco Laboratories, Inc.
Rose Brand Textile Fabrics
Sico, Inc.
Kenneth Snipes
Engineering/Design
Stagecraft Industries
StageRight Corporation
Strand Lighting Inc.
Strong International
Syracuse Scenery & Stage Lighting Co., Inc.
Teatronics
Technical Art "Works"
Theatre Arts Video Library
Theatre Crafts Magazine
Theatre Magic
Theatrical Dealers Association
James Thomas Engineering
Tiffin Scenic Studios, Inc.
Uncommon Conglomerates
Union Connector Co., Inc.
USITT Wichita 1993
Vantage Lighting
Vega
Wenger Performance Division
Williams Sound
Wybron ■



The USITT Executive Committee

The Executive Report

USITT National Office

Reorganization: USITT recently reorganized and streamlined the National Office organization. Debora Kingston, formerly the Accounts Manager, has been promoted to Operations and Finance Manager for the Institute. Anne Phelan has been hired to fill the new position of Marketing and Development Manager.

"This restructuring will allow us to focus our professional staff support in the key operational areas of USITT" said President-Elect Sarah Nash Gates. "We are concerned that USITT remains an organization that continues to utilize volunteer support working in cooperation with a professional staff. We think our hardworking staff and their assistants can help USITT support its members if we remain a member-driven organization," Gates said.

For the last several years the elected Board of Directors and the various volunteer committees have been working to find the most effective ways to provide services, publications, programs, exhibitions and conferences working with a combination of paid staff and contracted specialists. The resignation of General Manager David Diamond prompted a re-examination of the organizational structure of the National Office.

At the November USITT Winter Business Meetings, the Planning and Priorities Committee recommended that USITT move to a cooperative management structure rather than the hierarchical one which had been in place.

The Executive Committee and Board of Directors endorsed this approach and the Personnel Committee, chaired by Vice President William J. Byrnes, was directed to realize the plan. Debora Kingston was promoted from Accounts Manager to Operations and Finance Manager. She started with

the Institute four years ago as a part time clerical employee and has risen through the ranks. She will continue her work with publications and advertising accounts and add responsibility for the National Office finances. Working with the Treasurer, Debora will be handling other USITT finances as well.

Anne Phelan (*see story below*) was hired to fill the newly created position of Marketing and Development Manager. She also is responsible for membership services, recruitment and retention. In addition to Debora and Anne, the National Office is staffed with part-time assistants.

The change to a cooperative management structure eliminated a level of management in the National Office which will save the Institute several thousand dollars over the next year. It also will provide cohesive support for the activities of USITT.

.....

USITT Announces New Marketing and Development Manager: The U.S. Institute for Theatre Technology (USITT) recently announced the hiring of Anne Phelan as the new Marketing and Development Manager. Anne will be responsible for membership recruitment, coordinating the marketing of USITT and fundraising.

"We are all very pleased to have Anne working with us," said William Byrnes, Vice-President for Marketing and Development for the Institute. "She brings a great deal of experience in arts management and fundraising to USITT," Byrnes said.

After four years at the Theatre Development Fund (TDF), Anne worked as Director of Development at the American Place Theatre in 1990-91 and most recently as a freelance consultant to dance companies in New York City. She graduated from Hampshire College, the Trinity Rep Conservatory and is a produced playwright.

Anne began working in the National Office of USITT in early February. For additional information or to contact Anne about USITT Marketing and Development, please feel free to call 212-924-9088 or fax: 212-924-9343. ■

Don Stowell, Former Costume Commissioner

In Memoriam: Millia Davenport

Millia Davenport died of natural causes 18 January 1992 at age 96 in the nursing home where she spent the last five years of her life, just minutes from the home she designed and built in the 1930s in New City, New York.

A recipient of the USITT Award in 1981, Miss Davenport attended National Conferences at Cleveland, Orlando and New York, as well as the Prague Quadrennial in 1976. "Party in my room," her hearty invitation to all, is long remembered by travellers to that event.

She toured college campuses in her later years, including Florida State University at Tallahassee, Indiana University and California State University at Long Beach. Miss Davenport received an honorary doctorate in 1981 from the New School for Social Research, Parsons School of Design, where she studied in 1917-18 and later taught.

The Book of Costume in 1948 brought international recognition to the woman whose career included collaborating with Robert Edmond Jones and Donald Oenslager at the Provincetown Playhouse, Eva Le Gallienne at the Civic Repertory Theatre and James Reynolds and Maxwell Anderson on Broadway.

Howard Bay considered her costumes for *The Shoemaker's Holiday* for the Orson Welles' Mercury Theatre among the best ever to dress actors in the Broadway theatre.

Miss Davenport's engaging wit, unpretentious charm and irreverent attitude have endeared her to all generations of costume designers and scholars both in this country and abroad. She was not awed by wealth, reputation or raw talent, preferring honest solutions to artistic problems rather than

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Contributing Members

Celco, Inc.

Colortran, Inc.

The Great American Market

Interstate Consolidation Service

KM Fabrics, Inc.

Kryolan Corporation

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 or returning Sustaining Members of USITT—**Desisti Lighting Equipment, Olesen Company, Select Ticketing Systems and Texas Scenic Co., 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. ■

C&S Member News

Daniel Brovarney has joined the staff of **Mainstage Theatrical Supply, Inc.** as a lighting specialist. Dan will be responsible for large-scale remodeling bids, construction bids and general lighting and dimming sales. Most recently he was the resident lighting designer for Skylight Opera Theatre and American Players Theatre. ■

MARCH 1992

Sustaining Members

Peter Albrecht Corporation
Altman Stage Lighting, Inc.
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
J. R. Clancy, Inc.
Clear-Com Intercom Systems
Crouse-Hind/Cam-Lok Products
Custom Rigging Systems
DIMATEC S.A.
Dependable Stage & Gymnasium Service
Designlab Chicago
Desisti Lighting Equipment
Dove Systems
East Coast Theatre Supply
Electronic Theatre Controls, Inc.
Entertainment Technology, Inc.
FM Productions
Feller Precision, Inc.
Foy Invenierprises, Inc.
GTE/Sylvania, Inc.
Glantre Engineering Limited
Goodspeed Opera House
Grand Stage Lighting
Grosh Scenic Studios
H & H Specialties
A. Haussmann International USA, Inc.
Hawkeye Scenic Studios, Inc.
Hoffend & Sons, Inc.
Hollywood Lights, Inc.
Hubbell, Inc.
Hudson Scenic Studios, Inc.
Independent Theatrical Installations, Inc.
Irwin Seating Company
JCN
Janovic/Plaza, Inc.

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Diane R. Berg, Costume Commissioner

Costume Commission

Cutters' Research Journal (CRJ) evolved as a project of the Costume Design and Technology Commission to serve a very real need for a juried journal for costumers. The job of producing a quarterly juried journal is monumental. Accolades go to general editors Nanalee Raphael-Schirmer and Janice Lines who for three years produced a professional, highly respected journal.

In order to preserve the quality of the journal and to assure publication deadlines continue to be met, additional members of the Costume Design and Technology Commission have agreed to assume some of the responsibilities for the publication. While Janice Lines and Nanalee Raphael-Schirmer continue as general editors, Whitney Blausen has joined the team as managing editor; Debora Kingston as subscription manager; and Debra Krajec as Department Editorial Co-ordinator.

In Memoriam: Davenport▼

glibness, hard and thorough work to artifice or facility.

Her last years were spent in confinement, which she endured gracefully after her thoroughly active life. Memorials may be made to the New City Library or the High Tor Animal Shelter, in care of Mrs. Zippy Fleisher, 445 Buena Vista Rd., New City, NY, 10956, or the Costume Institute of the Metropolitan Museum of Art.

"Miss D's" ashes were buried on the beautiful grounds of the nature preserve on which she lived, named for her father, C.B. Davenport. She can see if anyone ever gets her garden "in shape," (as she hoped in *The Book of Costume*) and enjoy the fugitive daffodils left from her festive spring parties beside the West Branch which gurgles gently among the peaceful hills. ■

Joy Emery, VP-Communications, ably coordinated the massive project of restructuring *CRJ*. In addition to those already mentioned, special thanks go to Betty Williams, Kevin Seligman, Ruth Mills, R.L. Shep and Nanci Vaeth who made welcome and valuable contributions to the process.

Now it's your turn to participate! Subscribe to *CRJ*. It's only \$12 a year for USITT members and \$16 for non-members. (Canadian subscribers add \$2). For subscription information write Debora Kingston at the National Office.

Write that article! Send it to Whitney Blausen, managing editor, *CRJ*, c/o Theatre Development Fund, 1501 Broadway, Suite 2110, NY, NY 10036. *CRJ* is accepting articles on costume and textile history, costume conservation, computer programs for drafting body blocks, period patterns, construction details, pattern conservation issues and materials relating to all aspects of wearing apparel.

Each issue contains one feature article which is juried. These articles should be 15-20 typed, double-spaced pages. Shorter articles, between two-six pages are also encouraged. Submission guidelines are available from Whitney Blausen. Submissions are welcome anytime but in order to be considered for the Fall 1992 issue, manuscripts must be submitted by June 1 or by September 1 for the Winter issue.

Mark your calendar now for the Costume Design and Technology Symposium in Cincinnati. The dates are 15-17 August 1992 with a special pre-conference trip to Baer Fabric in Louisville slated for August 14. Kathie Brookfield will have details about the symposium at the Seattle Costume Commission meeting and in this column next month.

Remember to attend the Commission meetings in Seattle Wednesday, March 4, at 7:30 pm and Thursday, March 5, at 10 am. There will be an orientation meeting for new members at 8:30 am on Thursday. Coffee will be provided by Kryolan Corporation/A. Haussmann International. See you in Seattle! ■

Rebecca Cunningham, Brooklyn College

Montreal Costume Exhibition

Of interest to costume designers is the recent exhibition (Fall 1991), *Vices and Virtues*, presented in Montreal, Canada by Les Productions Bourrées de Complexes with the support of the University of Quebec at Montreal. The exhibition explored costume as art and featured costumes by both young and established designers.

The costumes presented, both those from theatrical productions and those designed specifically for the exhibition, sought to illuminate the questions, "Can costume speak by itself, or must the actor be the interpreter?" and "Can costume be viewed as sculpture?"

Treated as an installation, each costume represented an aspect of "vice or virtue." Amaya Clunes, professor at the University of Montreal and member of USITT, showed her costume "Barbie's Wedding Dress," a profound statement of the burdens traditional marriage places on women. Other exhibits included costumes on the themes of the corruption of medicine, the sexual essence of angels, luxury and passion.

In connection with the exhibition, Les Productions Bourrées de Complexes also sponsored a panel discussion on the questions raised by the exhibit. Included on the panel with Clunes was a group of theater and fashion professionals from Quebec and Rebecca Cunningham of New York, author of *The Magic Garment* and also a member of USITT.

This exhibit and panel fostered a lively discussion and point the way to further consideration of costume as an art form. ■

Mitch Hefter & Jerry
Gorrell, Co-Commissioners

Engineering Commission

What Is The Status Of Your Cords and Cables? While reviewing the 1990 National Electrical Code for possible changes, the 1993 NEC Committee identified two issues around the marking of portable cords and cables.

First of all, we noticed that while the Code provided for ampacities based on the temperature rating of the cable, it did not require that the cable be marked with that temperature rating. This situation appeared to make it very difficult for users and inspectors to determine on a continuing basis the safe and proper use of these cords and cables.

Additionally we discovered that the Code did not require the listing mark of a recognized testing laboratory to appear on the cord or cable itself, only on the reel or box the cord or cable was shipped on or in. This situation appeared to make it very difficult to prove to an inspector in the field that cords and cables were listed and labeled by a testing laboratory once they were removed from their box or reel and cut to length for field use.

The Engineering Commission submitted a proposal to Code Panel 6 of the NEC requesting that they add to the list of required markings to the surface of cords and cables. We ask for the temperature rating and the listing label to be added. The Panel rejected our proposal stating that the temperature markings were already required by industry, and that it was impractical to print the listing label on the product.

While preparing a rebuttal to our proposal we began doing some research and discovered several interesting facts. On the subject of temperature rating, we found that there was an industry standard, Underwriters Laboratories.

Whether a piece of cord or cable is listed and labeled or not, the major domestic manufacturers appear to follow the UL requirements in this area. These requirements specify that a cable be surface marked with

the temperature rating of the cable if it is higher than the lowest rating for that specific type of cable. In our terms, cable is 60°C cable if it is not marked otherwise.

We have been exploring the listing mark issue with UL and have discovered that the problem is not as it appears. It is practical to mark the cable with a listing mark. The concern has to do with the implications regarding the use and enforcement of the mark. We will be working through this problem with UL in the near future. In the meantime, you may find the following information we discovered during our research to be of interest:

1. Type S, SO, ST, STO, W, G, etc. cables are not inherently UL listed cables. Listed cables require markings other than Type S, SO, etc. Often the cable supplied is not listed cable unless you specifically ask for it and verify that it is listed cable.
2. Listed cable is identified by a listing label or tag on the box or reel used to ship the cable. If you throw away the box or reel you throw away your listing mark and your proof to the inspector in the field that your cable is listed.
3. Listed Types W and G, and the new EISL cable (soon to be known in the 1993 NEC as Type SC, SCT and SCE) are branded with the listing mark as well as labeled on the cable reel or box. The label on the reel or box is the official label but the cable marking should be acceptable to an inspector.
4. If a partial box or reel of cable is purchased, it needs to be purchased from a vendor with a UL "respool" listing. Since the vendor probably won't be giving you the original reel or box with the listing mark on it, this program allows him to put his own "respool" label on any shipping container that contains listed cable.
5. A survey of West Coast sources including manufacturers and distributors indicates that if you are buying cable up to no 10 AWG and up to 5 conductor,

the chances are high that you will receive listed and labeled cable. If you are buying cable with more than 5 conductors or larger than no 10 AWG the chances are very low that you will receive listed cable unless you are very persistent and are willing to spend additional time and money.

As stated above we will be trying to get UL to agree to surface mark the cables we normally use with a listing mark. In the mean time you can use the above information to review the status of your cable stock and prepare for whatever field inspections you may encounter.

—Ken Vannice, USITT Vice-Commissioner for Engineering and Chair of the 1993 NEC Committee.

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1993 National Electrical Code: On 15 April 1992 the National Fire Protection Association will be issuing the "Technical Committee Documentation on the 1993 National Electrical Code." This publication will contain all of the proposals, comments to the proposals and committee action which will be adopted into the 1993 *National Electrical Code* (NEC). This publication is available at no charge by writing or calling:

National Fire Protection Asso.
Customer Service
One Batterymarch Park
PO Box 9101
Quincy, MA 02269-9101
Tel: 800-344-3555
Request the "NEC TCD"

Also in April, the NFPA will publish the advance printing of the 1993 *National Electrical Code*. This publication will be available for \$20 and will contain all of the text for the proposed 1993 NEC. This publication is also available at the above address.

USITT Members interested in how the 1993 *National Electrical Code* will affect the industry are encouraged to obtain either or both of these publications. The formal edition of the 1993 NEC will not be available until late fall. ■

—Richard D. Thompson, Secretary of the USITT 1993 NEC Committee.

Sustaining Members

Joyce/Dayton Corporation
Leprecon/CAE, Inc.
Lighting & Electronics, Inc.
Lighting Associates Templates
Lite-Trol Service Co., Inc.
Little Stage Lighting
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.
Olesen Company
Pook Diemont & Ohl, Inc.
Production Arts Lighting
Protech Theatrical Services, Inc.
Rigging Innovators
Max G. Robertson Company
Rose Brand Theatrical Fabrics
SICO, Inc.
Secoa
Select Ticketing Systems
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.
TMB Associates
Technolight
Texas Scenic Co., Inc.
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.

MARCH 1992

Sustaining Members

United Stage Equipment, Inc.
Veam
Vincent Lighting Systems
Walt Disney Imagineering
Jim Weber Lighting Service, Inc.
I. Weiss & Sons, Inc.

National Costumer's Asso. Award Update

Due to some changes within the NCA, they will not be offering the scholarship through USITT for 1992-93. They are rethinking the way they will use the money in the future. It is hoped that we will be able to offer it again in the future; if not every year, then from time to time. I apologize for the late notice about this. I know some of you have been on the alert for notice of the NCA/USITT scholarship. I will keep you posted. ■

—Zelma Weisfeld

Fellowship

The application deadline for the NEA/TCG Designer Fellows Program is 23 March 1992. Six \$15,000 fellowships will be awarded to early career scenic, costume and lighting designers. Guidelines an applications may be obtained from:

NEA/TCG Designer Fellows
c/o Theatre Comm. Group
355 Lexington Avenue
New York, NY 10017. ■

Pacific Northwest

The following were elected officers of the Pacific Northwest Section of USITT. They took office on 1 January 1992.

Chair: **Craig Martin**
Vice-Chair for Programs:

Fred Metzger

Vice-Chair for Membership:

Silas Morse

Secretary: **Nancy Balter**

Directors-at-Large:

Jason Balter, Patricia Mathieu

Treasurer: **Mark Baratta**

(term expires 31 Dec. 1992) ■

Michael A. Tortora, West Virginia University

Opinion: The Chemistry of Collaboration

Just recently, I experienced a rare, yet inspirational feeling that, unfortunately, I had never before experienced during my eight years as a stage lighting designer. What is it you ask? Collaboration! With a capital "C." A kind of collaboration that possessed a high level of unbelievable chemistry among the director and design team, so high that each of us lived each other's thoughts and listened, with respect, to one another's ideas. If this doesn't sound too familiar, please read on.

It was this past summer where I had the fortunate opportunity to design for the premiere season of the Contemporary American Theater Festival (CATF) in Shepherdstown, WV. It was there, in Shepherdstown, that my dream to experience the ultimate design relationship was fulfilled and I will never forget it. There, they produce new works by new playwrights.

Briefly, the collaborative team was headed by Ed Herendeen (producing director), David Grubler (production manager), Michael Dempsey (set designer), Rachael Cody (costume designer and myself as the lighting designer. These theatre artists all helped in defining the meaning of the word—collaboration.

But don't get me wrong. I have come very close in being able to work with a production team possessing a good rapport among the director and designers many times, but, usually, before the design process comes to an end, there are one or two bad seeds that start to grow and, unfortunately (and most likely) these will paint the picture of your memories for that production. For those of you who can't relate to this, God bless you, but for those who know what I'm taking about, it's really unfortunate and it doesn't make our work enjoyable.

However, these people that I've mentioned, this team in Shepherdstown, constantly communicated to

Elynmarie Kazle, Project Coordinator

SM Mentor Project

Students interested in stage management are sought to participate in the **Stage Management Mentoring Project** for the USITT Conference in Seattle 2-7 March 1992. Student volunteer will coordinate projects (such as the keynote address, new product showcase, fellows reception, banquet, theatre tours) for the Seattle Conference Committee and will be assigned a professional Stage Management Mentor who will advise them in the process. To qualify you must be a USITT *student member* and must fund your own travel and place to stay in Seattle for the conference. To apply call Elynmarie Kazle at 310-458-6917 or 213-394-9779 ext 615 or send letter by fax to 310-451-0208 (press *5). ■

Opinion: Collaboration ▼

one another, accepted new ideas with open minds, acted like mature adults when design elements were cut from the production, weren't offensive when there were last second modifications, and the list goes on and on. The atmosphere was very pleasant. This experience felt as if we were all one person; all from one mold.

Once the season came to a close and I departed from my four-week residency in Shepherdstown, the first question that I raised to myself was, "Why can't it be like that everywhere and what is so difficult about getting together, having a good time while you work hard, and creating a theatre experience for everyone to enjoy and remember?" I guess it's kind of like a chemical formula: find a half dozen different chemicals, add them together and hope that they react the way you want. It is a risk but, it may be the beginning of something unique and spectacular. It was in my case.

It's a short life and a small world so, for those of you out there who know what I'm talking about, lighten up, communicate and have fun with what you do best! ■

Sheila Quinlan, Section Secretary

Section Showcase: Upstate New York

The Upstate Section of USITT was founded in the Fall of 1980 with a primary objective to provide a vehicle for the exchange of information and ideas among the membership. Additional goals included the exposure of the membership to other facilities and the business part of the Theatre Industry.

The section is loosely defined as all of New York State not covered by the New York Area Section. The section is comprised of more than 100 members and is run a little more informally than most other sections. There are no membership dues and our mailing costs are underwritten by a local business.

The Upstate New York Section covers such a small geographic area in comparison to most other sections that we are able to meet more often during the school year. Our meetings are sponsored by area universities and businesses, and we meet approximately two to three times a semester.

We are a widely dispersed group, so we try to hold our meetings throughout the state. Past meetings have been held at Art Park, Cornell University, Syracuse Stage, JR Clancy, Inc., Adirondack Scenic, Inc., SUNY Potsdam, Glimmerglass Opera, SUNY Binghamton and Syracuse Scenery & Stage Lighting Co., Inc.

Most of our sessions consist of a tour of the facility, a short business meeting and a workshop presented by the sponsoring organization. Some examples of past workshop topics include TIG & MIG Welding Techniques, Pneumatic Operated Scenery and Digital Audio Editing Techniques.

Eastman Kodak has sponsored several workshops including a session with Joe Tawill featuring Great American Markets Products, and a hands-on demonstration and workshop of the ETC Insite, Con-

Sheila Quinlan, Section Secretary

Section Showcase: Upstate New York

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cept & Designer's Remote with Bob Vandenburg, National Sales Manager, ETC.

Dr. John Bracewell (currently Chair of the Sound Commission) and Ithaca College sponsored a workshop on Theatre Sound. Jon Vermilye (Section Chair), Boyd Ostroff and SUNY Oswego have sponsored numerous sessions including a hands-on workshop on Macintosh Computer Applications for the Theatre and a Lighting Fixture Workshop.

Additional meetings have included a Seminar on Creative Thinking and Visualization sponsored by Alfred University, and a Prop Construction Workshop sponsored by Colgate University, and most recently SUNY Oneonta hosted the touring USITT Exhibit "Art for the Stage."

We are looking forward to our fall season when Tom Clarke, a new member to the Upstate Section and President of the Eastern Central Theatre Conference, will host a session at the new Fine Arts Building at Genesee Community College; and Patrick Gill (Liaison for Computer Applications) and Cornell University will sponsor a session on Computer Software for the Theatre.

.....

Section Name: Upstate New York
Region Served: All of New York State not covered by the New York Area Section

Number of Members: 100+
Section Chair: Jon R. Vermilye
Section Secretary: Sheila Quinlan
Section Treasurer: Don Guido
Section Address:

Upstate NY Section - USITT
c/o Jon Vermilye
SUNY Oswego - Tyler Hall
Oswego, New York 13216
Section Phone: 315-341-2138 ■

Publication Notes

The 1992 Edition of the **Internship Directory**, is now available from the National Office. The Directory, edited by David G. Flemming, is a project of the USITT Education Commission.

There are 123 companies in this year's edition. In all over 1000 Internships all areas of theatre including design, costuming, stage and production management, electrics and sound.

Order Today! Price: \$10, (\$14 for non-members), plus \$2.75 shipping and handling. To order, send check or money order, in US Funds, payable to USITT, 10 West 19th Street, Suite 5A, New York, NY 10011. To charge your order, call 212-924-9088 or fax: 212-924-9343 with your Visa/MasterCard number and expiration date. Please allow 4-6 weeks for delivery. ■

USITT Archives

Stephen J. Skirpan, president of SkanTronics, Inc., has donated a complete, operative Skirpan Autocue-Astral stage lighting control system to the USITT Archives Museum. Doug Taylor, archivist, called the donation "a most significant gift." The system was restored after it lit thousands of shows for over ten years at NBC-TV stage #4 in Burbank, CA. ■

C&S Member News

■ Anne Johnson, Pani Product Manager at **Production Arts Lighting**, recently announced that a number of major industrial shows produced during the final quarter of 1991 utilized Pani projectors: Honda, Toyota, 7-Up, Mars, Ford, GMC, and Ciba-Giegy. ■ Dale Taipale has joined the **Wenger Corporation's** Performance Division as director or engineering. The Performance Division provides performance equipment including professional stage platform systems, acoustical shells and Showmobiles. ■ Ernst Tutschek, CEO of Waagner-Biro, and Donald A. Hoffend, Jr., CEO of **Hoffend & Sons, Inc.**, announced that the two firms have formed a strategic alliance creating the uncontested worldwide leader of stage equipment.

Calendar

■ 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

■ 4 April 1992 ■ USITT Midwest Section Workshops, Northwestern University, Evanston, IL ■ Contact: USITT Midwest Hotline, 708-524-5549

■ 20-22 June 1992 ■ ShowBiz Expo, Los Angeles, CA ■ Contact: Live Time, 213-668-1811

■ 2-5 August 1992 ■ ATHE Conference, Atlanta, GA ■ Contact: Association for Theatre in Higher Education, 812-474-0549

■ 7-9 August 1992 ■ USITT Summer Business Meetings, Wichita, KS ■ Contact: USITT National Office, 212-924-9088

■ 15-17 August 1992 ■ USITT Costume Symposium, Cincinnati, OH ■ Contact: Kathie Brookfield, 513-556-9409

■ 6-9 September 1992 ■ PLASA Light & Sound Show, London, England ■ Contact: PLASA, 081-994-9880

■ 20-22 December 1992 ■ USITT Winter Business Meetings, Wichita, KS ■ Contact: USITT National Office, 212-924-9088

■ 19-21 April 1993 ■ ShowLight '93, Bradford, England ■ Contact: Barbara Leach, 0532-43-8283

■ 17-20 March 1993 ■ USITT Conference & Stage Expo, Wichita, KS ■ Contact: USITT National Office, 212-924-9088 ■

Classified Ads

Technical Director/Teacher

York College/CUNY has a job opening for an assistant or associate professor/technical director/teacher for a new theatre. Design experience necessary. MFA or PhD preferred. Tenure-track appointment. Position is available: 1 September 1992. Salary: \$28,000-\$49,000. Send letter, resume, and references by 23 March 1992 to:

Mr. John F. Zummo
Director of Personnel
York College/CUNY
Jamaica, NY 11451

E/O (M/F) A/A/E. ■

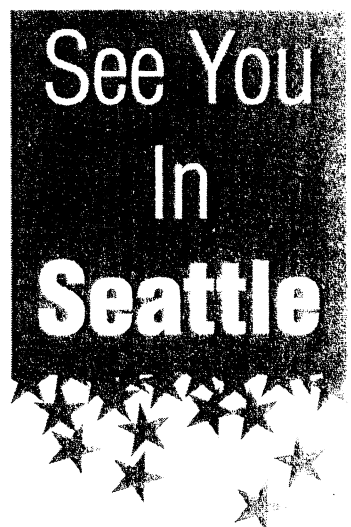
Sightlines Ads

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**

When we are drafting, sketching, modeling, rendering or working in the studio, we all tend to use, without much thought, techniques that *work*. We have developed a habit because such or such technique works. It is part of us. It becomes easy!

Exercise can become just such a habit and thusly become a part of us. It also becomes easy. We in the performing arts industry don't exercise. A professional measurement testing of 200 USITT members at the Calgary conference proved that. Now is a good time to republish a column which is months old but still current.

Exercise is one of the major ways of effectively coping with stress and contributing to our general wellness and life span. Yet, to many of us, exercise is not fun. Plus, to most of us, exercise is hard to schedule. Because many of us have not instituted an exercise program clearly most of us do not even know how exercise is

defined.

Productive exercise is defined as a regularly scheduled (at least three times per week) activity that increases our heart rate to 75% of a maximum rate, based upon our age, for a duration of twenty minutes (or more). Here is how to figure your target rate: subtract your age from 220 (lets say you are 50—this would equal 170), multiply that times 75% (this would now equal 128). This is the heart rate you want to work up to and maintain for twenty minutes three times a week. Don't forget to practice stretching and warming up for at least five minutes prior and cool down for at least five minutes after reaching your target rate. It should be advised that you see your doctor prior to beginning any regular exercise activity.

The five basic aerobic exercises are: walking, running, swimming, cycling, and skipping rope. All of these are good programs because they allow your body to expend enough energy to reach and sustain your heart's target rate without strain. Many experts currently recommend a mix of various exercises in order to avoid boredom in

any one exercise.

If you institute a regular exercise program, the level of mental as well as physical health is increased. Many people report that after good exercise they feel more self-assured and more able to practice relaxation (a second major way of coping with stress). In addition, the person is likely to feel healthier and stronger and to have a vastly increased ability to cope. Exercise is a natural form of human expression and can bring pleasure, exhilaration, self-assurance and satisfaction to our lives. (Certainly worth scheduling, don't you think?)

Our bodies are finely tuned instruments, but our muscles will not retain their tone, shape, or function if we are slack about exercising them. It has been shown that cardiac function in 70-year-olds who have been keeping fit is actually better than that in untrained 20-year-olds. We should remember that fitness and wellness habits are an acquired lifestyle habit, and should start as early as possible (with a doctor's advice). ■

—Stan Abbott

Important Notice

The **Annual Meeting of the USITT membership** will be held Wednesday, 4 March 1992 during the Seattle annual Conference & Stage Expo. The meeting will take place at 2:30 pm in conjunction with the Keynote Address. Everyone is welcome.

Members are also encouraged to attend the **State of the Institute Meeting on Friday, March 6, at 1:00 pm** when USITT Board members will be available to discuss the status of events within the Institute and answer any questions from the membership. ■

—Jean Montgomery

Curtain Call

The deadline for submitting material for inclusion in the next issue of **Sightlines**, the April 1992 issue, is **Monday, 9 March 1992**.

Due to the timing of the Seattle Conference, the deadline has been extended from the normal 5th-of-the-month deadline. ■

sightlines

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