

# usittsightlines

**April 1992**

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

32nd Annual USITT  
Conference & Stage Expo  
4-7 March 1992

## **More than 3500 Attend the Seattle Conference**

A record number of performing arts professionals participated in the 1992 USITT Conference & Stage Expo in Seattle, WA. Held during the week of March 1-7 at the Seattle Sheraton and the Washington Trade & Convention Center, the 32nd annual conference of the Institute brought together more than 3500 design and production professionals from all over the country and throughout the world for seven days of informative, productive and extremely well-attended activities.

In addition to two days of pre-conference workshops, more than 100 sessions and nearly that same number

of business meetings were held during the week. The Seattle Conference also featured a rich variety of expositions: The hallmark, of course, was the annual Stage Expo tradeshow where the products and services of nearly 100 companies were demonstrated. Other expositions included the national juried USITT Design Exposition 1992, three locally sponsored exhibits—New Works Northwest, Scenery and Costumes of the Seattle Opera and a Kurt Wilhelm Retrospective—plus the Gold Medal Award-winning USA/PQ'91 exhibition, Mozart in America.

In addition to the record attendance, two other landmarks were reached at 1992 Seattle Conference: It was the first time in 32 years that the annual conference of the Institute had been chaired by a woman—Patty Mathieu—and it was the first time that the gavel of the USITT Presidency was passed on to a

woman—Sarah Nash Gates. The Seattle Conference Committee, headed by Patty Mathieu, along with the numerous speakers and session chairs are to be congratulated for the highly successful event.

The next several issues of *Sightlines* will feature reports of the wide range of Institute activities which occurred in Seattle. ■

**Incoming USITT President Sarah Nash Gates (left) and outgoing President Donald Shulman share the moment as streamers are released during the ceremonial "passing of the gavel" at the Awards Banquet in Seattle. New officers formally take office on 1 July 1992.**



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## Address Changes

William Byrnes, USITT Vice-President for Development, recently moved. Please make note of his new address. The phone and fax numbers are the same as before.

**William Byrnes**  
82 Pyle - S. Amherst Road  
Oberlin, OH 44074  
O: 216-775-8162  
Fax: 216-775-8886.

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 ■

## National Office

**Debora Kingston**, Manager,  
Finance & Operations  
**Anne S. Eliet**, Manager,  
Marketing & Development  
Phone: 212-924-9088  
Fax: 212-924-9343. ■

## Sightlines

### VOLUME XXXII NUMBER 4

#### USITT SIGHTLINES

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

Sarah Nash Gates,  
USITT President-Elect

## Remarks from the President-Elect

*(Editors' Note: The following remarks were delivered at the Awards Banquet held at the Seattle USITT Conference and Stage Expo, 7 March 1992.)*

Whether you are relatively new to the performing arts or a seasoned professional, I am sure that you have found that there are a few guiding principles by which you work: Principles which seem to apply to any and all situations, those phrases which you repeat to yourselves or to others as you wrestle with new or old problems.

For me, tonight is no different. "Keep it simple" and "Don't assume anything" have been ringing in my ears as I prepared these remarks. So—you all can relax. I intend to keep it simple—and short.

We all have experienced awkward or embarrassing moments as the result of making assumptions. We have missed a critical piece of information by assuming that we know it all.

I frequently encounter people who make assumptions about USITT, the most frequent being that it is all lighting folks or it is all costumers, or it is run by a New York City Mafia of "old boys." None of these is even close to being true.

I thought it best not to assume that all of you are aware of the significance of this evening for the Institute.

This evening is significant in that it represents a double first for USITT. I am the first woman to be elected president of the Institute. I also am the first costume professional to hold that office. These facts may finally put to rest assumptions that USITT is comprised of male lighting folks from New York City!

The fact that many have not noticed that a woman president is a first is a testament to the Insti-

tute. Women have held key leadership roles in this organization for quite some time. A woman has been national treasurer for the past eight years. And we all know that money is a source of great influence.

I believe that the fact that I am standing here speaking to you as your next president is clear proof that USITT is an open organization, one that has room for new ideas, new faces and new ways.

I attended my first USITT Conference in 1975. At that conference, a meeting was held for people interested in costumes—a costumes interest group, for at that time there was no costume commission. At the appointed time I found myself in an overflowing room, filled with people who shared my interests.

"Wow, this is great," I thought. Toward the end of the meeting, the president of the Institute, Richard Arnold, arrived and told us that we could *not* be an interest group! We had to be a full-fledged commission. (And you know what the Costume Commission has done since!)

I was impressed. Here was an organization which saw a group of people who wanted to work together and who gave us the means to do it. It offered support and encouragement. "What a great thing this USITT is," I thought. "This outfit is worth belonging to."

So, I renewed my membership, and attended conferences as work and finances allowed.

Over the next few years I saw time and time again how the Institute gave support, encouragement and financial resources to groups and individuals who wanted to do something. All it asked was that the activity or project be good for the profession in some way. Time and time again I repeated my words from that night in Anaheim—"This outfit is worth belonging to. It is worth my while to be a part of it."

I gave USITT time and energy. I spent hard earned dollars to attend the conferences regularly and in return I have learned a

great deal and been given opportunities. These opportunities have enriched me as an individual—both personally and professionally. They have also exasperated me, frustrated me, annoyed me and have brought me great satisfaction and great friends.

I have also experienced the Institute replying to other groups of people who shared a common interest. I have seen new projects, large and small, go from idea to reality. I have seen the hard work of members make a significant impact on our profession. (I have also heard members say—"I volunteered to do this!?!?!")

In these difficult economic times, some people will be asking, "Why spend \$60 on a USITT membership? I can't go to the conference, the regional section meetings are too far away, I like the magazine—but is it worth \$60?" I would ask you to think beyond those concerns.

In these days of eroding support for the arts, is it not important to have a strong advocate for live theatre? Is it not important that a conference such as this exist? Is it not important that the development of equipment standards, reasonable workload policies and Design Expos continue and are published? USITT makes all of these things happen.

Your membership is a way of saying, "Yes—these things are important and need to continue." Your membership helps to ensure that USITT will continue to be a place where ideas can become realities.

Your membership dollars are important, but your participation is critical. The Institute is the result of many people participating in many different ways. That's part of its beauty—that is also its weakness: Without participation by the membership, the Institute will not last.

We all are empowered to assure that USITT will continue to be a vital part of the performing arts community and profession.

Don't *assume* it will happen without you. ■

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Don Swinney, Awards & Resolutions Committee

## Awards Presented in Seattle

The following awards were presented during the 1992 USITT Conference and Stage Expo in Seattle 4-7 March 1992:

### • Herb Gregg/TD&T Awards

#### Delbert Unruh

For writing excellence for the performing arts in recognition of his outstanding five-part series of articles: "Postmodern Issues in Action Design" (TD&T Summer 1990 to Summer 1991).

#### Arnold Aronson

For writing excellence for the performing arts in recognition of his article: "Contemporary American Scene Designers: George Tsypin" (TD&T Summer 1991).

### • USITT Health & Safety Awards

#### Jay O. Glerum

Who through outstanding dedication to the principles of quality control and safety in rigging has helped to raise standards and safety for all who work in the entertainment industry.

#### Rocky Poulson

Who through outstanding dedication to the principles of quality control and safety in rigging has helped to raise standards and safety for all who work in the entertainment industry.

### • Special Citations

#### John Bury

USITT awards this special citation to British scenographer John Bury for his exemplary leadership within the international design community and for the overall excellence of his own stage designs achieved through a lifetime of work in close collaboration with his wife Elizabeth.

#### Dr. Ota Ornest

USITT awards this special citation to Dr. Ota Ornest, native of Bohemia, Czechoslovakia; actor, director, translator, manager, dramaturg and artist of the theatre; for his defense of theatrical freedom in the Czechoslovak theatre community during the years of repression, for the years of imprisonment suffered in defending that freedom, and for his return to the international theatre community in reaccepting his role as Secretary-General of the International Organization of Scenographers, Theatre Architects and Technicians.

#### International Alliance of Theatrical Stage Employees (IATSE)

On the occasion of their 100th Anniversary for 100 years of service to the performing arts.

### • Thomas DeGaetani Award

#### Greg Falls,

A Contemporary Theatre  
In recognition of a lifetime of outstanding contribution to American educational and professional theatre, as director, producer, playwright,

actor, teacher, administrator and leading proponent of the fine spirit of cooperation among theatres in the Northwest.

"Theatres are like grapes, they grow best in bunches." —Greg Falls

### • USITT Award

#### Ming Cho Lee

Commanding visual artist of the theatre for over three decades, master teacher whose inspirational commitment to training students has brought a new generation of designers into the theatre, both keeper of the flame and inciter of new visions, and who together with his wife Betsy Lee, we honor as leaders, advocates and conscience for the professionalism of the theatrical design community.

### • Founder's Award

#### Eric Fielding

For his enthusiastic and profound commitment to USITT expressed over nearly two decades with distinguished work in scenography, design expo, international liaison, board of directors and publications, and whose exceptional contribution as designer and thematic coordinator of USITT's 1991 Prague Quadrennial exhibit "Mozart in America: Design for Opera" again brought home the "gold." ■

### Members of the OISTAT

**Scenography Committee assemble on stage as Joel E. Rubin presents a special citation to Dr. Ota Ornest, secretary-general of OISTAT.**

## Contributing Members

**Celco, Inc.**

**Colortran, Inc.**

**Gerriets International, Inc.**

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**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 Contributing and Sustaining Members of USITT—**Gerriets International, Inc.; Chicago Spotlight, Inc.; Desco Theatrical Equipment, Inc.; Electronics Diversified, Inc.; Joel Theatrical Rigging Contractors, Ltd.; Joeun Technics (Korea), Inc.; Lehigh Electric Products, Inc.; Limelight Productions, Inc.; Lycian Stage Lighting; Quality Stage Drapery and Richmond Sound Design.**

■ ■ ■

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



## Sustaining Members

Peter Albrecht Corporation  
Altman Stage Lighting, Inc.  
Artec Consultants Inc.  
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Hollywood Lights, Inc.  
Hubbell, Inc.  
Hudson Scenic Studios, Inc.  
Independent Theatrical Installations, Inc.

Donald C. Shulman,  
USITT President

## The Executive Report

During the just concluded Annual Conference in Seattle, the USITT Board of Directors met for two sessions to transact the business of the Institute. It is customary for the Board to meet on the day preceding the start of the formal conference activities, and again sometime during the Conference; this year the meetings were on Tuesday and Friday, March 3 and 6 respectively.

This report is an attempt to give a timely review of the most important business discussed at the Board meetings. This is not a comprehensive set of minutes. The formal minutes are prepared by the Institute's Secretary, Jean Montgomery, and will be available at a later date.

The Institute Board took the following actions during the meetings:

- Adopted a revision to the procedure that tracks the development of major projects of the Institute. This procedure is managed by Stephanie Young, Vice President of Projects.
- Adopted a change in the Institute By-Laws, now requiring all Members of the Board of Directors to serve on some of the Institute's Commissions or Committees.
- Adopted the ASCII text representation of Lighting Console Data specifications as a USITT standard. This was presented to the Board by the Engineering Commission.
- Following discussion, the Board accepted the Financial Report for the 1990/1991 Fiscal Year.
- The Board confirmed the Awards Committee recommendations for the Publications, Health & Safety, special citations, the USITT Award, the DeGaeitani Award and the Founders Award. A complete listing of the Awards appears elsewhere in this issue of

### Sightlines.

- Adopted a procedure for the development of Institute standards.
- Granted charters for a Regional Section for British Columbia, and for a Student Chapter to the University of Evansville.
- Adopted a resolution supporting the continuation of the Prague Quadrennial. This resolution is addressed to Czechoslovakia President Vaclav Havel, the Czech Minister of Foreign Affairs, the Czech Minister of Culture and the Slovak Minister of Culture.
- Adopted a resolution, addressed to President Bush regarding the essential nature of the National Endowment for the Arts, and urging the immediate appointment of a new permanent Chair for the NEA.
- Adopted the report of the Fellows, electing Christine Kaiser and Richard Durst as Fellows of the Institute.
- Confirmed the selection of the Endowment Committee for the awarding of a \$ 4,000 grant to C. Lance Brockman, Don Stowell, Larry Hill and Rhett Bryson for their project, "Theatre of the Fraternity: Staging the Sacred Space of the Scottish Rite." This project will culminate in several presentations at the 1993 Conference in Wichita.

Besides the discussions that led to these actions the Board also engaged in several dis-

cussions on other topics stemming from Committee reports.:

- The Planning and Priorities Committee, chaired by Ken Hewitt, presented a progress report on the work of the Committee. Having collected input from many parts of the Institute, the Committee has cataloged many of the activities and needs and is progressing through the process of prioritizing.
- The Board engaged in a lengthy discussion of the Nominations process. Discussed were the low voter participation in recent elections and possible methods to increase membership participation in the process. The Board elected David Hale Hand and Elynmarie Kazle as Board Representatives to the Nominations Committee. ( At subsequent meetings the Commissioners and Section Officers also elected representatives to the Nominations Committee).
- The Board discussed, and subsequently adopted, a revision to the current operating budget for 1991/92. This budget amendment responds to current financial reports that show a small potential shortfall in Institute Income. The shortfalls parallel the financial conditions most businesses have felt during the past year. The overall financial strength of the Institute remains solid.
- The Board adopted the 1992/93 Fiscal Year Budget. This budget also reflects the slower economy. The budget will be reviewed, and amended if necessary, during the August meetings of the Finance Committee and Board of Directors.

We welcome your comments and questions. Please feel free to let me, or any of the other Institute officers, know your feelings. We are also happy to respond to requests for more information on any of the Institute activities or about any Board action. This is your Institute and we are eager to have your involvement. ■



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Jean A. Montgomery,  
USITT Secretary

## USITT Annual Meeting of the Membership

USITT ANNUAL MEETING OF  
THE MEMBERSHIP  
Minutes of Meeting No. 32  
Seattle Convention Center  
Seattle, WA  
4 and 6 March 1992

*Note: A new meeting format was introduced this year. Part of the Annual Meeting preceded the Keynote Address and the remainder was held during a session entitled "State of the Institute." Members with questions and suggestions were encouraged to attend the latter meeting with the Officers and Directors at Large of the Institute. These minutes reflect information from both that might be of interest to the membership.*

Patty Mathieu, Seattle Conference Chair, welcomed the membership to Seattle and introduced the committee which had helped to produce what would be an excellent conference. President Shulman congratulated the Committee on the culmination of three years of hard work in producing a conference with more than 200 sessions in an area rich with theatrical resources.

President Shulman also thanked the outgoing Directors at Large on the Board for their help and advice: Stuart Goldberg, Pete Happe, Sylvia Hillyard, Molly Lind, Hiram Perez, Charles Richmond and Whitney Blausen. Commissioners representing 11 interest areas were introduced. An excellent way for members to become directly involved with the Institute's affairs is to work

with and through the various commissions.

Joel Rubin, chair of the International Liaison Committee, introduced the 21 international guests from 14 countries who were attending the conference. These were also the delegates to the OISTAT Scenographic Commission meetings held both in Vancouver and Seattle (the first bi-national meeting ever held by OISTAT). Principal Canadian sponsors included Associated Designers of Canada, Jack A. Frost Ltd., AVAB America, AVAB Sweden, Canadian Department of Communication and the Secretary of State for Multiculturalism and Citizenship; additional Canadian sponsors included CITT, Vancouver Civic Theatres, The Vancouver Playhouse, the University of British Columbia Dean of Fine Arts and Vice President. Principal United States sponsors included the Seattle Conference of USITT, the Samuel H. Scripps International Fund and the United States Centre of OISTAT.

The following officers reported Institute activities to the membership over the two meeting periods:

1. **President Don Shulman** summarized some Institute highlights for the year since Boston: a gold medal-winning exhibition at PQ'91 in Prague; Design Expo on display during the Seattle Conference; the cooperation between CITT and USITT in the development/modification of bi-national standards for luminaires;

the tremendous growth in section and student chapter activity; the

development of a planning and priorities strategy for the Institute's future; and the re-organization of the National Office in New York. Don commended Debora Kingston, manager of Operations and Finance for USITT, on her extraordinary efforts during the transition period. Thanks to Debora, we didn't miss a beat.

Don asked that **Ken Hewitt**, chair of the Planning and Priorities Committee, report on that process which began about three years ago. Up until that point, the Institute's evolution had not been planned, it had simply evolved. A report is in process now that begins to discuss immediate priorities within the Institute and steps that might be taken to achieve them. The next step is to determine where we want to be in the future—where is the Institute going—and to set specific guidelines for resource decisions. The membership will be consulted for input into this process. Already results of surveys taken during past conferences are being brought to bear on future conference planning.

Don also recognized the long-time service of **Richard Devin** to the Institute. Dick has served the past 12 years as a Vice-President, President-Elect, President and Immediate Past President. His vision, passion and brilliance will be missed on the Executive Committee and the Officers wished him well in his temporary retirement from Institute activity.

2. **Vice-President for Relations Norm Bouchard** reported on the five areas under his aegis. There are currently 17 student chapters of USITT. Thanks to David Fleming and C. Elizabeth Lee, a mailing was sent to 460 schools across the US informing them about USITT, student chapters and the conference. A similar mailing will be done for Wichita. There are now a total of 18 regional sections—British Columbia was reinstated during this Board meeting. There has been a wealth of regional activity this year, ranging from venue tours to joint programming

## Sustaining Members

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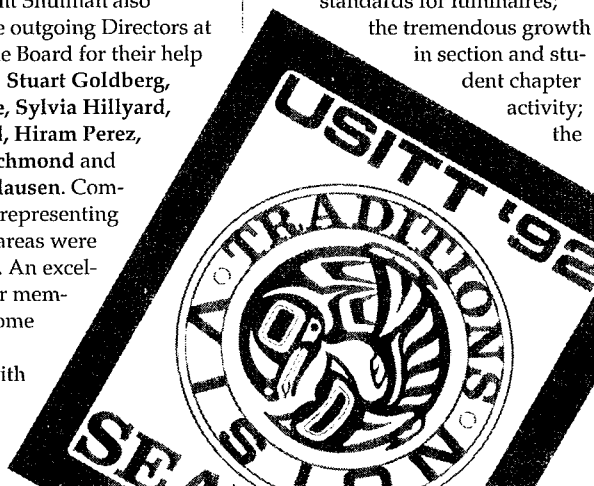
StageRight Entertainment, Inc.

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## Sustaining Members

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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.

## C&S Member News

Harry Wenger, founder of the world's largest manufacturer of specialized music equipment, died 26 January 1992 in Mesa, AZ. He was 85. Wenger was founder of **Wenger Corporation**, based in Owatonna, MS. What began as a hobby for Harry Wenger in 1940—designing and building specialized products to improve music education and instruction—became a multi-million dollar business. Wenger's son, Jerry, has been president of the company since 1970 and CEO since 1983.

Donald A. Hoffend, Jr., Chief Executive Officer of **Hoffend & Sons, Inc.**, has announced the appointment of Bill Liento as vice president of Sales and Marketing. Liento brings his experience and proven sales performance from his prior positions at Colortran and Strand Lighting. ■

## Appreciation

Our sincere thanks to all the Contributing and Sustaining Members of USITT who do so much to support the ongoing activities and the continuing growth of the Institute! ■

Jean A. Montgomery,  
USITT Secretary

## USITT Annual Meeting of the Membership

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for regional theatre conferences to workshops in all aspects of technical theatre and design. There are still areas of both the US and Canada that are not represented by strong section activity or at least are not reporting same. If you're not active in your section, you might want to check it out!

The National Liaison Committee under Bill Flynn's leadership is continuing talks with IATSE, ATHE and NAST as well as others about various topics, including technical workshops (IATSE) and joint membership and academic policies (ATHE and NAST). The International Liaison Committee continues its work in inviting international guests to future conferences. A delegation from the Peoples' Republic of China is planned for Wichita, possibly a Central American delegation for Washington, and a meeting of the OISTAT Commission for Technicians for Las Vegas. Workshops with the Chinese delegation are planned prior to and following Wichita under Joel Rubin's auspices.

3. **Vice-President for Marketing and Development** Bill Byrnes oversees the Membership, Endowment and the newly formed Marketing and Fundraising Committees. Bill reported that as of June 1991 the Institute had reached a 31-year high in total members: 3244. This represents a 10% growth in membership since 1986, due in large part to conferences, publications and other benefits offered to the members. He is optimistic that the proposed goal of 3400 members will be reached by year's end but could use help from members in soliciting friends

and colleagues to join us. Bill cited the PQ '91 Exhibit as a prime example of fundraising for the Institute by Joel Rubin and Design Expo as another. The art auction held during the Boston Conference helped the Endowment reach more than \$69,000. Grants are made by the Institute from the interest on the Endowment, so the goal is to get the fund to \$100,000. When you renew your membership, please consider adding a little extra for the Endowment. Bill acknowledged that the Institute would never have achieved the things it has without its strong core of volunteers and commended the membership for getting involved.

**"A new meeting format was introduced this year. Part of the Annual Meeting preceded the Keynote Address and the remainder was held during a special session entitled 'State of the Institute.'"**

4. **Acting Vice-President for Communications** Joy Emery urged anyone having ideas for articles to please ask her or Eric how to go about submitting same. Eric is always looking for timely news that needs to be shared with the membership for *Sightlines*. (Details of the process for submitting items for *TD&T* and *Publications Available* were in Joy's column in the January 1992 issue of *Sightlines*.) The Seattle Conference marked the beginning of this new publications process and it seems to be working very well—every interview slot during the conference was taken by a potential author.

5. **Acting Vice-President for Projects** Stephanie Young reported that both Design Expo (Seattle) and Tech Expo (Wichita) are in good shape. Several ideas for additional ways to display the work of members were discussed in a Design Expo meeting. The 1992 Costume Symposium will be held in Cincinnati August 15-17. The Rigging Standards Project is moving forward. PQ'91 is on display here in Seattle through the good graces of the officers of USITT who donated 1.1% of their administration lines to help fund it and the Seattle Conference Committee who sold pins to support the project.

6. **Acting Vice-President for Commissions** Rick Stephens reported that the long-range conference planning occurring two years out is proving fruitful. Good sessions were planned for Seattle as evidenced by the Conference attendance. One of the four Seattle pre-conference events (scene painting) will blossom into additional programming in Wichita. Requests were made for more programming using our exhibitors as sources for the programming. The work in standards and codes is exciting commentary from both individual members and exhibitors. Commissioners spent time in Seattle finalizing Wichita programming and beginning discussions on Washington. Consideration was also given to the organizational structure of commissions, development of a Commissioners Guidebook and discussion of the mission statement for commissions.

7. **Vice-President for Conferences** Dick Durst reported attendance figures at the Seattle Conference as of Thursday totaled 3146. An interesting side note in figures by state: 479 from California, 441 from Washington, 157 from Oregon, none from Mississippi, and 224 international registrations which included 157 Canadians. The 1993 Wichita Conference is well underway in planning—and



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## C&S Profiles

### Glantre

**Glantre Engineering Ltd.**  
2 Cremyll Road  
Reading, RG1 8NQ, England  
Phone: 44-734-509-711  
Fax: 44-734-505-808  
Contact: Derek Gilbert, Mgr. Dir.  
In business for 17 years  
USITT C&S Member for 2 years  
**Glantre Engineering** offers a worldwide service in design, supply and installation of systems for theatres, studios and theme parks.



**Limelight Productions, Inc.**  
RR1 Box 288A Route 102  
Lee, MA 01238  
Phone: 413-243-4950  
Fax: 800-243-4950  
Contact: Wm. Beautyman, Pres.  
In business for 20 years  
USITT C&S Member for 5 years  
**Limelight** is a distributor, designer, installer and rental house for a complete line of products for theatre, film, TV and entertainment.

## Publication News

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. ■

Anonymous

## Opinion: Perceptions

I was an exceptionally tall youngster. I excelled in school both in class, holding a 4.0, and extracurricularly, from winning medals for expertise in the French language to acing drivers ed exams involving the mechanics of the engine. I was an instigator and never afraid to express my opinions in loud clear tones. My penchant for standing up for causes led me to join the war protests.

I played basketball for Stanford University, serving as team captain in both my junior and senior years. My undergraduate work culminated in being accepted by Carnegie-Mellon University where I received my MFA in scenic and costume design. I became a staunch supporter of the collaborative, team-player approach to design work and a strong, motivating presence in production meetings.

I gained a reputation as someone who wanted to make things happen. Work in the theatre lent itself to a casual style of dress and I felt at home amid the relaxed atmosphere of the workplace. Later in my career my design interests led to developing a business involving the renovation and resale of historic homes which provided me financial rewards not to be equalled in the field of theatrical design. I have initiated plans to launch a consulting business based on that success.

Looking good so far, you say? Let me run it down for you again:

**I was an exceptionally tall youngster.** Had I been male, constant admiration would have been mine. As I am female, what I was offered was shock, surprise, head-shaking and empathy.

**I excelled in school both in class, holding a 4.0 and extracurricularly, from winning medals for expertise in the French language to acing drivers ed exams involving the mechanics of the engine.** Had I been male, these

efforts would all have been roundly applauded. As I am female, I received countless suggestions that perhaps I should apply these talents to other fields.

**I was an instigator and never afraid to express my opinions in loud clear tones.** Had I been male, I would have been considered a natural leader. As I am female, I was continually reminded of my aggressive personality.

**My penchant for standing up for causes led me to join the war protests.** Had I been male, I would have been credited with self-convection. As I am female, I was criticized for letting my emotions rule my intellect.

**I played basketball for Stanford University, serving as team**

**"Each of us has the power to shape and reshape perceptions...take that responsibility seriously..."**

**captain in both my junior and senior years.** Had I been male, I would have been showered with scholarships and campus respect. As I am female, I was assumed to be gay.

**My undergraduate work culminated in being accepted by Carnegie-Mellon University where I received my MFA in scenic and costume design.** Had I been male, I would have been encouraged to join the scenic portion of this program. As I am female, I had to campaign merely to be allowed to attempt it, with no guarantee of continuance.

**I became a staunch supporter of the collaborative, team-player approach to design work and a strong motivating presence in production meetings.** Had I been male, this fortitude would have been welcomed. As I am female, I was cautioned against such outspokenness.

**I gained a reputation as someone who wanted to make things**

**happen.** Had I been male, I would have been looked to as a front-runner. As I am female, I was branded impatient.

**Work in the theatre lent itself to a casual style of dress and I felt at home amid the relaxed atmosphere of the workplace.** Had I been male, my jeans and baggy sweaters would have seemed "de rigueur." As I am female, the looks and gazes told me I was always underdressed.

**Later in my career, my design interests led to developing a business involving the renovation and resale of historic homes which provided me financial rewards not to be equalled in the field of theatrical design.** Had I been male, the transition would have been viewed as a natural one. As I am female, my success continues to evoke surprise and incredulity.

**I have initiated plans to launch a consulting business based on that success.** Had I been male, this would be recognized as a probable step. As I am female, the question of who will be asking whom for advice continues to be a tricky one.

I am confident that these perceptions, and others like them, have not impeded my life's progress, but I can be only hopeful that I have not allowed the cumulative effect to be negative. Perceptions are powerful tools. Letting them be molded by pre-conceived notions is, at best, a dangerous proposition and, at worst, a deadly enterprise.

Each of you has the power to shape and reshape perceptions, as individuals, students, teachers, role models and practitioners of your art. Take that responsibility seriously, use that responsibility wisely and recognize the valuable contribution you can make to promoting human potential. ■

*(Editor's Note: The author wishes to remain anonymous at this time. If you care to respond, the name will be printed in the next issue. This article was submitted for publication by the USITT Gender Issues Committee.)*

Joy Emery, Vice-President  
for Communications

## Publications Report

The new process for submitting manuscripts and developing manuscripts for consideration for publication by the Institute was inaugurated at the Seattle Conference. The process is for documents which are of significant interest to design and production professionals in the performing arts and which are not likely to find commercial publication because of the special interest. I am happy to report that the process appears to be working smoothly and that several projects are in the works. If you have a project you want to propose, please refer to the January issue of *Sightlines* or contact the National Office for submission guidelines.

The associate and contributing editors of *TD&T* had a productive exchange of ideas at their meeting in Seattle. A major thrust of the discussion was the development of more articles representing all disciplines in the Institute. Please communicate with the associate editor for your interest area for assistance and information on preparing those articles you've put on the back burner. Now is the time to go ahead and write them!

After three years of dedicated and superlative work, the general editors of the *Cutter's Research Journal*, Janice Lines and Nanalee Raphael-Schirmer, are stepping down and passing the torch (or perhaps more aptly, the pen) to Ron Gloekler. Ron will be assuming his new duties over the next couple of months. Happily, both Janice and Nanalee will be continuing their association with *CRJ* as regular contributors. Sincere thanks to Janice and Nanalee for all their efforts and best wishes to Ron as he steps into his new role.

If you have articles for *CRJ*, please contact Whitney Blausen at TDF, 1502 Broadway, Suite 2110, New York, NY 10036; or Debora Krajec, 5205 W. Townsend St., Milwaukee, WI 53216 for more infor-

Dennis Dorn,  
Co-Commissioner

## Technical Production

The Technical Production Commission program offerings at the Seattle Conference were well attended and highly acclaimed by participants. Many thanks to everyone involved.

Some changes have taken place at the commissioner and vice-commissioner levels. Co-commissioner Ben Sammler has stepped down after three years and is succeeded by A. D. Carson. Ben will continue, however, to guide the Tech Expo Project which makes its next appearance at the Wichita Conference.

Mark Shanda has made outstanding contributions as vice-commissioner for Programming the last two years. Mark has now turned his files over to Jon Darling, who already has considerable programming experience from his activities with the Midwest Section and ATHE.

Lisa Aitken, vice-commissioner for Networking for Women, unfortunately has had to resign because of other commitments. At the moment, her office remains unfilled.

Thanks Ben, Mark and Lisa; we all owe a debt of gratitude to you. Because of individuals like you, Tech Production remains an active and well-represented commission.

To retain the vitality of the commission, however, requires membership involvement. To those of you who arrived in—and departed from—Seattle as observers, consider becoming a participant. The best way to get involved is through commission projects and programming. Current activities are listed below, but if you don't see what you like, suggest projects which are important to you and your associates.

The Institute continues to push for conference programming deadlines significantly in advance of past years. Although it seems difficult to plan so far in advance, an early timetable actually allows for better shaping of the conference, an advantage to us all.

Subsequently, programming for the Wichita Conference has been preliminarily set. Most programming evolved through the participation of people attending the conference commission meeting. If any of our readers are interested in participating in these or could suggest alternative programming, contact Jon Darling as soon as possible, preferably by the end of March. Jon will be happy to introduce you to the current program chair, or you may wish to contract the person directly.

Current plans include: What Managers Expect from TDs (Greg Bell); Parenting and Theatre Careers (Mark Shanda); Engineered Wood Products, Continued. (Dennis Dorn); Practical Uses for Pneumatics (Tom Korder); In the End, All We Make is Trash (LeRoy Stoner); CAD for the Scenic Studio (Jim Knapp); Technical Director Training at the Moscow Art Theatre (Jon Darling); Gender Issues (Happy Robey); Scenic Studio Math (Jon Lagerquist); Programmable Logic Controllers (Alan Hendrickson); and Administrative Careers for TDs (Jon Darling).

Early in April all members indicating an interest in the Technical Production Commission will receive a mailing soliciting program proposals for the Washington, DC, Conference. Even if you do not wish to chair a panel or session, do not hesitate to forward your program ideas. We will do our best to dovetail interests and persons.

Similarly the commission seeks ideas for projects. Current projects are listed below, but we welcome additional ideas and involvement.

- TD Job Satisfaction, Greg Bell
- Tech Information, Roy Høglund
- Stress and Wellness, Stan Abbott
- Tech Riders & Women's Networking, Happy Robey
- Trash & Environmental Issues—LeRoy Stoner

If you are interested in involvement in developing or joining a project, contact either A. D. Carson or Dennis Dorn (*consult the Directory for contact information*). ■

## C&S Profiles



### SICO, Incorporated

7525 Cahill Road, PO Box 1169  
Minneapolis, MN 55440  
Phone: 612-941-1700  
Fax: 612-941-6737  
Contact: Tom McCarthy, Sales Mgr  
In business for 40 years  
USITT C&S Member for some years  
**SICO** sells portable and mobile stages, platforms and risers; acoustical shells, drapes, ramps, rails and steps. Free planning service.



### Strong International, Inc.

4350 McKinley Street  
Omaha, NE  
Phone: 402-453-4444  
Fax: 402-453-7238  
Contact: Jack Schmidt, Spot Mgr.  
In business for 44 years  
USITT C&S Member for 7 years  
**Strong** is a manufacturer of followspots from 1000W quartz to 3000W xenon as well as 35mm and 70mm projectors.



### Tobins Lake Studio

7030 Old US 23  
Brighton, MI 48116  
Phone: 313-229-6666  
Fax: 313-229-0221  
Contact: Wm. Ebeling, President  
In business for 40 years  
USITT C&S Member for 5 years  
**Tobins Lake Studio** offers rental and sales of theatrical equipment and manufactures vacuum-formed armor and ornaments.



### Union Connector

PO Box H, 300 Babylon Turnpike  
Roosevelt, NY 11575  
Phone: 516-623-7461  
Fax: 516-623-7475  
Contact: Richard A. Wolpert  
In business for 61 years  
USITT C&S Member for 10 years  
**Union Connector** is the primary manufacturer of the "stage pin" connector for the entertainment lighting industry since 1929.

## Calendar

- 4 April 1992 ▪ USITT Midwest Section Workshops, Northwestern University, Evanston, IL ▪ Contact: USITT Midwest Hotline, 708-524-5549
- 25-26 April 1992 ▪ Seminar: Producing for the Commercial Theatre, Shubert Theatre, New York, NY ▪ Contact: Commercial Theatre Institute, 212-581-9450
- 27-30 May 1992 ▪ Costume Society of America Annual Meeting & Symposium, San Antonio, TX ▪ Contact: Kaye Kittle Boyer, 410-275-2429
- 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
- 19-21 November 1992 ▪ USITT Winter Business Meetings, Dallas, TX ▪ Contact: USITT National Office, 212-924-9088 ■

# 1992 Costume Symposium

## Publications Report ▼

Discussion in all of the Publications meetings and in the hallways continue to reveal that there is a vast wealth of knowledge within the membership on a variety of subjects. The problem is that we don't necessarily consider ourselves writers and find it very difficult to find the time to sit down and pull our thoughts together. However, there is a great deal to be said for the sense of accomplishment gained once the idea is committed to paper, or disk, and appears in print. Therefore, I encourage all of you to share your knowledge through one of the number of publication avenues the Institute offers. ■

For questions regarding registration or programming contact Kathie Brookfield at 513-556-9409 M-F 8 am-5 pm EST or write: Attention Kathie Brookfield, University of Cincinnati, College Conservatory of Music, Room B-6, Cincinnati, OH 45221-0003. ■

## Costume Text Survey

My personal bias is that costume design texts need more material which supports the concept of "applied design." "Design" I use to refer to the artistic process, the cre-

Harry C. S. Wingfield,  
Coordinator

## Costume Text Survey

▲ Page 10

active use of design elements and principles. "Applied" I use to the process that gears this creativity to specific productions of specific plays. Applying design to a play necessitates a thorough understanding of all aspects of play analysis. Costume design students must learn to be artists and to be literary experts. Others at conventions had expressed similar views. I was curious to see what more extensive market research would turn up.

In developing the survey, I tried to include every topic I could find in existing texts, as well as any that I knew of that were being taught by my colleagues.

In tabulating the surveys, I made one "mark" for each enrollment of 5-10 students. A school with 50 students would get 5 marks for each answer, while a school with 8 would get just one. The figures below indicate how many marks I recorded by each answer.

### The key to the answers:

- A: Covered in this course as a separate unit.
- B: Covered in this course throughout the course.
- C: Covered in this course as part of another unit.
- D: Not covered in this course, but in another course.
- E: Not covered in our curriculum.

### The Combination Course

1. Play analysis  
A 1, B 10, C 1, D 2, E 0
2. Developing a design concept  
A 3, B 5, C 0, D 2, E 1
3. Design coordination/team-work  
A 1, B 8, C 1, D 1, E 0
4. Costume research methods  
A 3, B 10, C 2, D 1, E 0
5. Costume history  
A 5, B 3, C 0, D 3, E 0
6. Art history/style history  
A 1, B 0, C 2, D 6, E 2

7. Elements of design  
A 3, B 8, C 0, D 3, E 0
8. Line  
A 3, B 6, C 0, D 3, E 0
9. Color  
A 4, B 6, C 0, D 4, E 0
10. Principles of design  
A 4, B 7, C 0, D 3, E 0
11. Rendering techniques  
A 2, B 4, C 2, D 3, E 1
12. Figure drawing  
A 1, B 3, C 1, D 5, E 1
13. Work planning and organization  
A 2, B 6, C 1, D 0, E 1
14. Choosing fabrics and materials  
A 3, B 10, C 0, D 0, E 0
15. Pattern making/pattern selection  
A 6, B 7, C 0, D 0, E 0
16. Sewing, draping, cutting skills  
A 6, B 7, C 2, D 1, E 0
17. Accessory/costume props construction  
A 3, B 5, C 2, D 0, E 3
18. The costume design process  
A 4, B 6, C 0, D 1, E 0
19. Wardrobe crew/running a show  
A 3, B 8, C 0, D 3, E 1
20. Theatre history  
A 0, B 0, C 5, D 10, E 0
21. Designing costumes for dance  
A 0, B 2, C 0, D 2, E 7
22. Budgeting  
A 1, B 5, C 0, D 4, E 3
23. Types of artwork necessary:  
Professional illustrations 12  
4-color costume renderings 9  
B/W costume renderings 5  
Thumbnail sketches 6  
Diagrams and charts 14  
Color production photos 11  
B/W production photos 6  
Line drawings for figure drawing 5  
Color charts, graphs, wheels 9  
Photos of shop & work areas 10

The Ingham/Covey *Costumer's Handbook* got five marks, no other text got more than one.

### The "Design only" Course

1. Play analysis  
A 10, B 23, C 0, D 4, E 1
2. Developing a design concept  
A 4, B 31, C 1, D 1, E 0
3. Design coordination/team-work  
A 11, B 23, C 2, D 1, E 0

4. Costume research methods  
A 8, B 30, C 2, D 1, E 0
5. Costume history  
A 4, B 6, C 1, D 28, E 1
6. Art history/style history  
A 5, B 3, C 1, D 19, E 10
7. Elements of design  
A 10, B 26, C 0, D 2, E 0
8. Line  
A 9, B 25, C 2, D 2, E 0
9. Color  
A 10, B 24, C 2, D 2, E 0
10. Principles of design  
A 10, B 25, C 0, D 3, E 0
11. Rendering techniques  
A 6, B 20, C 0, D 11, E 1
12. Figure drawing  
A 11, B 13, C 1, D 13, E 1
13. Work planning and organization  
A 14, B 10, C 1, D 9, E 1
14. Choosing fabrics and materials  
A 21, B 9, C 0, D 7, E 1
15. Pattern making and selection  
A 1, B 0, C 0, D 31, E 5
16. Sewing, draping, cutting skills  
A 0, B 0, C 0, D 31, E 5
17. Accessory/costume props construction  
A 2, B 3, C 0, D 30, E 4
18. The costume design process  
A 9, B 27, C 0, D 2, E 0
19. Wardrobe crew/running a show  
A 8, B 0, C 1, D 20, E 8
20. Theatre history  
A 0, B 1, C 0, D 31, E 5
21. Designing costumes for dance  
A 7, B 2, C 0, D 7, E 22
22. Budgeting  
A 16, B 4, C 4, D 7, E 6
23. Types of artwork necessary:  
Professional illustrations 23  
4-color costume renderings 29  
B/W costume renderings 10  
Thumbnail sketches 19  
Diagrams and charts 20  
Color production photos 29  
B/W production photos 9  
Line drawings for figure drawing 19  
Color charts, graphs, wheels 18  
Photos of shop & work areas 4  
Primary sources (write-in) 1

Ingham/Covey *Costume Designer's Handbook* got 9 marks, Corson's *makeup* text got 5, Anderson got 6, "no text" got 5, Cunningham got 2, Russell got 3 and no other text got more than one. ■

## Classified Ads

### Professional Fellowships

OPERA America is accepting applications for its 1992-93 Fellowship Program in technical and production management, general or artistic administration. The 12-month fellowship involves residencies with at least three professional opera companies and include attendance at an OPERA America Annual Conference. Stipend: \$1,200 per month. Housing and transportation provided. Application postmark deadline: 10 April 1992. Fellowships begin 1 September 1992. Contact: OPERA America, 202-347-9262. ■

### Technical Director/Instructor

University of Alaska-Fairbanks is searching for a technical director/instructor. Responsible for planning, constructing and mounting productions; designing/supervising lighting and sound; hiring, training and supervising student employees. Permanent 10-month position beginning 24 August 1992. Theatre PhD or MFA preferred. Teaching experience in lighting design required. Submit letter of application postmarked by 1 May 1992, with curriculum vitae, three letters of recommendation and transcripts to Search Committee Chair, Theatre Department, UAF, Fairbanks, Alaska 99775-1510. UAF is an EO/AA employer. ■

## Sightlines Ads

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

For more information on advertising in **Sightlines** and/or **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

There are times when participating in the performing arts poses some of the hardest eating challenges known to modern man or woman! Having complete freedom when it comes to food may spell trouble. It can increase your distress levels measurably. During crunch production times we all have enough stress to deal with without adding to our distress by poor or nonexistent eating habits. The abundance of fried foods, desserts, skipping meals, pizza and beer parties may also mean undesirable weight gain.

It is not easily noticed if a pound is gradually gained or lost, but by the end of the production crunch it may mean an extra fold over a belt or clothes that are too small. Either is not desirable. Even if you don't have to worry about your weight (some people don't), too much of the wrong foods can lead to health problems plus mental, physical and creative sluggishness.

This doesn't mean you must necessarily eat three "square" meals a day or that you can't snack. But, skipping meals and relying on convenience foods can result in nutritional disaster. To

keep a clear head, stay free from illness, lower stress distress levels and maintain ideal weight, you should choose a well balanced, low fat diet. The American Dietetic Association has recently issued the following guidelines and tips for selecting a better diet.

Decide what eating plan you are going to follow and predict your meals and mealtimes at least a week ahead; then stick to your plan. As you make your plan, consider the following ideas whether you eat "in" or "out." Eat a variety of foods—include as many fresh fruits, vegetables and whole grain products as possible. Be sure to include a citrus fruit or juice daily. Avoid excessively high fat breakfast items like donuts, coffee cake, rolls, bacon and sausage.

Persons who eat a regular breakfast have been found to be more alert and productive in the morning hours. A good breakfast triggers the digestive process that aids in bowel regularity. Calorie spread over an active part of your day are less likely to go to "fat." Make time for breakfast and don't skip mid-day meals. You will eat more at the end of the day if you do skip—not a wise thing to do.

We all find fast food restaurants ease a time crunch when we are super stretched and super

stressed. This is OK as long as we don't overdose on them! The content of fast food meals tend to be high in fat, cholesterol and sodium. They are also low in fiber. The calorie load in most fast food meals ranges from 900 to 1800 calories per meal, 33-66% of the total daily recommendation for young men and 45-90% of the number needed for young women!

Avoid sauces and toppings on specialty burgers (you can save more than 100 calories a meal). Take advantage of the salad bar but remember: include some protein (beans—kidney, pinto, soy—chicken, peas, tofu, tuna or cottage cheese) and whole grain products (pasta, rolls, brown rice) to keep you satisfied until your next meal. Limit yourself to one tablespoon of diet dressing. Drink lowfat milk or water instead of a soft drink. Did you know that there are nine teaspoons of sugar in a 12 oz. container of cola?

What we eat can certainly make a difference in the way we feel. Most importantly, if we have chosen a regular, well balanced diet during the times we are in a production crunch, we will feel better, be better prepared to face the stresses involved and be able to contribute to our fullest extent.

—Stan Abbott

## Future Conferences

### 1993

Wichita, KS • March 17-20

### 1994

Washington, DC • March 17-20

### 1995

Las Vegas, NV • March 27-30

### 1996

Fort Worth, TX • March 13-16

Plan your future schedule around the valuable activities of the annual USITT Conference & Stage Expo. ■

## Board of Directors

John W. Lottes has resigned from the Board of Directors and has been replaced by William Flynn for the balance of his term through June 1993. ■

## Curtain Call

The deadline for submitting material for inclusion in the next issue of **Sightlines**, the May/June 1992 issue, is **Monday, 6 April 1992.**

So that you can plan ahead, the following issue, the July/August 1992 issue, will have a deadline of **Monday, 6 July 1992.** ■

# sightlines

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