

usittsightlines

May/June 1992

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

In This Issue

Executive Report.....	2
Board Resolutions ...	3
Commission News...	6
Opinion	10
Classified Ads.....	11
Check Points	12

33rd Annual USITT
Conference & Stage Expo
17-20 March 1993

Plans Underway for Wichita Stage Expo '93

Successful Seattle Stage Expo spurs Wichita sign up! As of 3 April 1992, 32 companies have signed-up for the Wichita Stage Expo committing to 67 booth spaces.

Why Attend? The USITT Conference & Stage Expo—The Theatre Show—is going to Wichita, 18-20 March 1993. Just some of the reasons for you to consider signing up your company for the Wichita Stage Expo include:

- **Potential attendees:** Among those residing within a day's drive of Wichita are 15 professional theatre and

- opera companies, six major theme parks, 27 Branson, MO attractions with theatres and 91 colleges with major theatre programs. (*This complete list is available from the National Office.*)

- **Location:** Midwest locations for the USITT Conference & Stage Expo in past years have been *exceptionally well attended.*

- **Costs:** Costs for hotel accommodations and food are moderate (hotel rooms are *half* the cost of Seattle).

- **Exhibit Facilities:** The Century II Complex is top notch and the headquarters hotel is directly adjacent to the Century II.

- **Exhibit Labor:** Wichita is a right-to-work state and also has available local experienced IATSE labor.

- **Local Conference Committee:** This committee of creative and experienced USITT members will make this conference a well organized and special event!

Those taking advantage of the early sign-up to date are:

Anchor Continental, Inc.
Automatic Devices Company
Baer Fabrics
Ben Nye Company, Inc.
Colortran, Inc.
Columbus McKinnon Corporation
The Crosby Group, Inc.
Designlab Chicago

Page 2 ▼

**Conference delegates
and exhibitors discuss
some of the new tech-
nology on display at the
recent Seattle
Stage
Expo.**



PHOTO: DAVID STEIN

Address Changes

In the last issue, the new address and phone numbers were published for William Byrnes, USITT Vice-President for Development. The fax number printed—and the one included in the current USITT Directory—is inaccurate. Please note the correct fax number:

William Byrnes
82 Pyle – S. Amherst Road
Oberlin, OH 44074
O: 216-775-8162
Fax: 216-775-8050.

■ ■ ■

Please note the new address for the outgoing USITT President:

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

■ ■ ■

Please direct all communication for the Treasurer to:

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

Sightlines

VOLUME XXXII NUMBER 5/6

USITT SIGHTLINES

[ISSN 1048-955X] is published monthly (except bi-monthly May/June and July/August) by the United States Institute for Theatre Technology, Inc., 10 West 19th Street, Suite 5A, New York, NY 10011; phone: 212-924-9088; fax: 212-924-9343. \$15 is deducted from membership dues to cover the cost of publication. Second class postage paid at New York, NY and additional mailing offices.

POSTMASTER: Send address changes to: Sightlines, c/o USITT, 10 West 19th Street, Suite 5A, New York, NY 10011-4206.

SIGHTLINES is published from editorial offices at:
966 East 1030 North,
Orem, UT 84057.
Phone: 801-226-3258
Fax: 801-226-5342

Copyright © 1992 USITT, Inc.

Editor ■ Eric Fielding
Editor ■ Cecelia Fielding

33rd Annual USITT
Conference & Stage Expo
17–20 March 1993

Plans Underway for Wichita Stage Expo '93

▲ Page 1

Drama Book Publishers
Fox-Rich Textiles
Gala
H & H Specialties, Inc.
JBL Professional
JCN
J.R. Clancy, Inc.
Kryolan Corporation
Lee Filters
Limelight Productions, Inc.
Lycian Stage Lighting
Norcostco
Richmond Sound Design Ltd.
Rosco Laboratories
Rose Brand Textile Fabrics
SFX Design, Inc.
Stageright Corporation
Strong International, Inc.
Syracuse Scenery & Stage Lighting Co., Inc.
Theatre Arts Video Library
Theatrical Dealers Association
Uncommon Conglomerates, Inc.
Union Connector Co., Inc.
Wenger Corp.

Conference Management Search Progresses: During the Seattle Conference the USITT Search Committee interviewed five firms for our Conference Management contract. We are currently contacting references of these firms and receiving updated proposals. Within the next few weeks, the Search Committee will make a recommendation to the USITT Board of Directors. We and the new firm will be in touch with you immediately thereafter.

The Wichita sign-up continues throughout this process. Don't lose out on your prime location! Call, fax or write the USITT National Office for further details. ■

—Christine Kaiser,
USITT Treasurer

Richard Durst, USITT Vice
President for Conferences

The Executive Report

USITT CONFERENCES: SEATTLE AND BEYOND

So, where do we go from here?

Seattle can boast the highest attendance figures *ever* for a USITT Annual Conference and Stage Expo. We continue to strive to make each conference better—for conference attendees and the exhibitors on the show floor. Every year we learn a few new things and we add those to the massive list of the things we do right. We always strive to make each conference better than the last.

What follows are just a few of those things that were changed for Seattle that worked extremely well, admittedly from a very personal perspective:

Planning: Under the tutelage of former Vice President for Commissions Leon Brauner, we significantly revamped the planning process timelines for conference programming. Seattle worked superbly within the new system. The entire process is based on beginning simultaneously with a "local area resource list" and the insight and expertise of the commissioners. The people, places, and events in the region are used to stimulate ideas for potential sessions.

In order to give full play to the ideas generated, we are now starting this process two years in advance of the conference. Rick Stephens, the new VP for Commissions, had to take Leon's brainchild and make it all happen. What will this do for us? Primarily, tap *all* our Institute resources in an effort to make every programming session vital and exciting. We are already well on our way toward finalizing the Wichita program.

Exhibitor involvement: The Board

of Directors has passed a bylaws change to create two seats on the board for exhibitor representatives. USITT has evolved dramatically (sorry) from a few people who put on a conference without much benefit of past experience who gained expertise by trial and error, to an organization which is truly professional in its approach to conferences; an organization which recognizes the critical importance of all facets of a conference and trade show.

In an ongoing debate of at least ten years duration, we have finally recognized that excellence in programming can and must exist with a simultaneous emphasis on our trade show and exhibitors. We ran, for the first time, Stage Expo on Saturday in hopes of attracting locals who work during the week. We will continue this through Wichita and spend some advertising dollars on secondary schools which are a potentially huge market for our exhibitors as well as new members for the institute.

We have also reactivated, with a new dedication, the Exhibitor's Committee for USITT. We will depend upon both constituencies, new exhibitor board members and the Exhibitor's Committee, to provide input on how we can continue to improve our relationship with that sector of our conference and how we can provide them with what they need and desire. I am extremely pleased that we had a large number of volunteers serve on the board and an even larger number who are interested in the Exhibitor's Committee.

Programming by Exhibitors: I am especially excited that in Wichita we are able to incorporate our exhibitors into session programming. We will be able to draw from another segment of the experts in our industry to provide information on the latest technology and techniques. Follow *Sightlines* for more information on this new innovation.

Seminars for Exhibitors: The Executive Committee of the Board

Page 3 ▼

Jean A. Montgomery,
USITT Secretary

Board Resolutions in Seattle

The following resolutions were adopted by the Board of Directors of USITT, 6 March 1992:

Move that the Board of Directors of USITT adopt the following resolution:

Be it resolved that the USITT Board of Directors intend to further discuss joint membership issues with ATHE and has designated Bill Byrnes, VP-Marketing and Development, as the representative of USITT, working through the National Liaison Committee.

• • •

Move that the Board of Directors

The Executive Report ▼

has embraced the idea of contracting for seminars on how to successfully exhibit your product and sell your wares or services from the trade show floor. Many exhibitors, both large and small, have shown an interest in participating—one more service we will provide to our commercial partners.

So, where do we go from here? Seattle has set a superlative standard. Patty Mathieu and the entire committee brought us to a new pinnacle—it's up to us to continue the climb. Help us—bring new ideas and criticisms, that's how we grow.

We'll look forward to seeing you at upcoming conferences in Wichita; Washington, DC; Las Vegas (watch for upcoming announcements in *Sightlines* regarding help for the conference committee); and Fort Worth. I guarantee they will be worth your time. ■

of USITT adopt the following resolution:

Be it resolved that the USITT Board of Directors extends congratulations and sincere thanks to Janice Lines and Nanalee Raphael-Schirmer for their outstanding contribution to the Institute through their work for the past three years as General Editors of the *Cutter's Research Journal*. Under their capable direction, the Journal enjoys a wide International and National subscription base and provides a forum for the exchange of costume research—a clear mark of distinction for their tenure as editors from the *Journal's* inception.

• • •

Move that the Board of Directors of USITT adopt the following resolution:

To: President Václav Havel
Federal Minister of Foreign Affairs, Hon. Jiří Dienstbier
Czech Minister of Culture, Hon. Dr. Milan Uhde
Slovak Minister of Culture, Hon. Ladislav Snopko

At a meeting of the Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (OISTAT), in conjunction with the United States Institute for Theatre Technology (USITT), in Seattle, Washington, on 6 March 1992, delegates from 16 nations representing five continents unanimously agreed upon the following resolution:

The Prague Quadrennial is one of the most significant events in international theatre in that it brings together artists and practitioners from all over the world (38 countries participated in 1991). The confluence of so many artists, and the display of such an enormously diverse range of work has, since 1967, provided a forum for the free exchange of ideas and has contributed significantly to the development of world theatre.

While the PQ is an exhibition of theatre design and architecture, it

must be emphasized that it is an event that involves all theatre artists from all disciplines, as well as artists from beyond the world of theatre. Furthermore, its audience consists of all people interested in theatre and art. From these reasons alone, the continuance of the PQ is essential.

Moreover, this exhibition is historically associated with Prague, just as festivals in other arts are associated with such cities as Venice, Cannes, and Sao Paulo. More importantly, recent events have made Prague synonymous with the spirit of freedom around the world. Those of us in the international community, therefore, firmly believe that the Quadrennial of Stage Design must continue to be held in Prague.

Therefore, we urge the government of the Czech and Slovak Federal Republic to continue the generous support it has shown for the Prague Quadrennial and the international theatre community over the past three decades.

This resolution was subsequently adopted by the USITT Board of Directors at its meeting on 6 March 1992. We have the honor to send you a copy of this resolution and ask for your support.

• • •

Move that the Board of Directors of USITT adopt the following resolution:

To: the President of the United States

Resolved that the Board of Directors of USITT, the American Association of Design and Production Professionals in the Performing Arts, urges the appointment of a new Chair for the National Endowment of the Arts immediately. The ongoing existence of the National Endowment for the Arts and its funding support of artists and arts organizations are vital, not only to the arts, but to the growth and development of our country. ■

Contributing Members

Celco, Inc.

Colortran, Inc.

Gerriets International, 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 Sustaining Member of USITT—
Technical Art "Works."

■ ■ ■

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. ■

It's Your Institute!

If you have questions, suggestions or professional needs, call the USITT National Office at 212-924-9088. ■

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
Chicago Spotlight, Inc.
J. R. Clancy, Inc.
Clear-Com Intercom Systems
Crouse-Hind/Cam-Lok Products
Custom Rigging Systems
DIMATEC S.A.
Dependable Stage & Gymnasium Service
Desco Theatrical Equipment, Inc.
Designlab Chicago
Desisti Lighting Equipment
Dove Systems
East Coast Theatre Supply
Electronic Theatre Controls, Inc.
Electronics Diversified, Inc.
Entertainment Technology, Inc.
FM Productions
Feller Precision, Inc.
Foy Inventerprises, 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.

Ken D. Hewitt,
Committee Chair

Planning & Priorities

Since 1989, USITT has had a Planning and Priorities Committee to assist the Institute in developing future goals and objectives, and in setting priorities. Planning and Priorities is advisory to the Board of Directors, and at the March Board meeting in Seattle tabled a report for the Board, which included a preliminary statement on short-term goals and objectives, and initial priorities.

This report was developed over the past year using as its primary input the goals statements submitted by Institute members in 1991, primarily from officers, committee chairs, section chairs, and commissioners. This documentation was supplemented with committee members input, and with joint meetings between the Planning and Priorities Committee, the Finance Committee, and the Executive Committee.

If you would like a copy of this interim report, please contact the National Office or me. It is intended to form the basis, in format and style, of a document that will soon become the annual "Strategic Plan" of USITT. Presently, the Planning and Priorities Committee is working to: (1) update the existing documentation, and (2) prepare a longer-term vision of USITT as it moves into the 1990s.

Obviously, this is not a perfect process, nor an easy one. It will take some time, perhaps a few years, for all of the persons involved to understand and to gain confidence in using the Strategic Plan. To be effective, this process will need input from the Institute membership, and, as was the case last year, we are asking again for your help:

1. Find the time to pause, and consider USITT and its present services, programs, publications and benefits. Most importantly, consider the future—for yourself, and for your colleagues, students, theatre company, etc. Where would you like to be, and

what would you like USITT to be doing in one, two or even five years from now? If you can, share these thoughts with others.

2. Communicate with us. This is an opportunity to talk directly to the Board of Directors, and to influence the future directions of the organization.

Thanks.

What is a Strategic Plan?

USITT's Strategic Plan is a comprehensive statement that describes the Institute in terms of its current activities and its future priorities. It is based explicitly on the Institute's By-Laws and Mission Statement, and uses the framework of "Goals" and "Objectives" to communicate its information.

The Strategic Plan has a time frame of one to five years, and is prepared and reviewed annually as a companion document to the annual budget. Thus, like the annual budget, it should be a dynamic document that is constantly being revised, and submitted annually to USITT's Board of Directors for approval.

The Strategic Plan differs from the annual budget in that it is broader and more comprehensive, dealing with all aspects of the organization, not just the financial ones. In this regard, the Plan talks more about "resources" (human, financial, space, etc.) rather than about "money." By necessity, it is also a somewhat more generalized document which paints a broad picture and avoids specific detail.

In this way, the Strategic Plan is intended to guide all areas of the Institute in making decisions about the allocation of resources (of all kinds) and in formulating goals and objectives for the future.

In short, the Strategic Plan addresses two fundamental questions: (1) What kind of organization are we presently? and (2) What kind of organization do we want to be in the future?

In order to be useful, the Strategic Plan must be clear and concise, and must be easily read in a short time. ■

Hiram Perez, USITT
Membership Committee

What's Your Answer?

A frequent question USITT members are asked is, "Why should I join the Institute?" There are feelings among some that the Institute is hard to sell because individuals feel very few advantages are received in exchange for their membership fee.

Those who join organizations do so in order to gain its benefits. Many believe the only benefits are *TD&T* and *Sightlines* and, as a result, view it as an expensive subscription.

Some individuals fail to recognize, however, the best resources of the Institute: its members. The best benefit that we have to offer is ourselves. We are a family of theatre professionals who care and support each other. Short-range benefits, as opposed to long-range, are usually more appealing when considering membership, and thus USITT may not be the organization for everyone.

There are also those who consider membership in an organization that is recognized and highly acclaimed because of its reputation for contributions to the industry, or for long-range benefits, such as life long networking. Certainly these very beneficial assets may be derived from an organization like USITT.

In considering the promotion of Institute membership, it is essential to communicate what the organization can offer new members. USITT has the best professional network of its kind. Our most valuable asset is the caring, hard-working individuals who are willing to help each other with any kind of professional or technical concern.

The membership directory, published every year, lists our addresses and phone numbers. Any member can contact these working professionals and ask for their help or advice. The above benefits are all available to each member. More importantly, new members become available to our theatre family in the same fashion and bring their expertise to the Institute. ■

Sarah Nash Gates,
Program Co-Chair

Young Designers Meet in Seattle

The debut of the Young Designers Forum—a "Portfolio Review" for young designers about to enter the profession—at the Seattle Conference was very successful. Eight students from five universities were able to talk informally about their work with: Arnold Aronson, Bill Bloodgood, Dawn Chiang, Laura Crow, Jeannie Davidson, Eldon Elder, Ralph Funicello, Rosemary Ingham, Pamela Howard, Ming Cho Lee, Michael Olich, Chris Parry, Bob Schmidt, Bruce Sevy, and Henry Woroncz.

Both students and "old pros" agreed that their conversations were stimulating, meaningful, and for the students worth the time and effort to get there! Ming Cho Lee is enthusiastic about "this type of event which both welcomes young designers to the profession and can help raise consciousness for all participants."

Co-chairs Bill Forrester and Sarah Nash Gates have already begun work on the second Annual Young Designer's Forum to be held at the Wichita Conference 17-21 March 1993. Details will appear in future issues of *Sightlines*.

David Flemming,
Student Liaison Co-Chair

Seattle Tech Olympics' Winners

On Friday evening in the West Ballroom of the Sheraton Hotel in Seattle, many of the student members of USITT gathered to participate in the Seventh Annual Student Tech Olympics. Nineteen students utilized their abilities to accurately, safely, and rapidly perform six events—sewing on a button and repairing a seam, measuring and sawing a 1x3 and nailing it to a 2x4, knot tying, striking and resetting sets of dishes on a dinner table, hanging and focusing a light on a shape, and splicing a leader onto an audio tape and setting up a cue on a tape deck.

The teams with the lowest times for all events were: 1st place, **Southern Oregon State College** (7:24.93) and 2nd place, **San Jose State University** (8:23.77).

The individuals with the lowest overall times were: 1st place, **Chris Ballowe of Southern Oregon** (8:05.21), and 2nd place, **Jeremy Lee of Southern Oregon** (8:43.77).

The individuals who won the individual events were:

Sewing:

- 1st, Jerry Dougherty of East Stroudsburg Univ. (2:46.07)
- 2nd, Chris Ballowe of Southern Oregon State College (2:53.95)

Saw & Nail:

- 1st, Justin Killebrew of Southern Oregon State College (0:42.0)
- 2nd, Thane Barnier of the University of Montana (0:43.0)

Knot Tying:

- 1st, Jerry Dougherty of East Stroudsburg University (0:26.0)
- 2nd, Allan Freeman of Western Washington University and Jeremy Lee of Southern Oregon State College (0:27.0)

Prop Shift:

- 1st, Michele Anderson of Western Washington University (1:04.36)
- 2nd, Jennifer Womack of Western Washington University (1:07.57)

Light Focus:

- 1st, Thane Barnier of the University of Montana (0:46.0)
- 2nd, Ken Brown of Southern Oregon State College (0:47.0)

Tape Splice:

- 1st, Thane Barnier of the University of Montana (1:19.28)
- 2nd, Jeremy Lee of Southern Oregon State College (1:20.53)

The members of the Student Liaison Committee, who are responsible for the Tech Olympics, are extremely thankful that Rob Jackson of Bellevue Community College assumed the responsibility for having the hotel set up the room and for bringing all of the necessary equipment and supplies for the events. He did an absolutely wonderful job. The work done by the judges—Jan Bonanno, Jimmy Robinson, Jim Culley, Bill Watts, Randy Earle, and Dave Flemming (who had to forego the "Pub Crawl" to participate)—was most appreciated.

The plans for next year at the Wichita Conference will include a team competition where Don Shulman will be captain of a team of older, well-known members of USITT who will be pitted against a student team. This should be the entertainment event of the year. ■

Sustaining Members

Irwin Seating Company

JCN

Janovic/Plaza, Inc.

Joel Theatrical Rigging Contractors, Ltd.

Joeun Technics (Korea), Inc.

Joyce/Dayton Corporation

Lehigh Electric Products, Inc.

Leprecon/CAE, Inc.

Lighting & Electronics, Inc.

Lighting Associates Templates

Limelight Productions, Inc.

Lite-Trol Service Co., Inc.

Little Stage Lighting

Lycian 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 & Ohi, Inc.

Production Arts Lighting

Protech Theatrical Services, Inc.

Quality Stage Drapery

Richmond Sound Design

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.

MAY/JUNE 1992

Sustaining Members

TMB Associates
 Technical Art "Works"
 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.
 United Stage Equipment, Inc.
 Veam
 Vincent Lighting Systems
 Walt Disney Imagineering
 Jim Weber Lighting Service, Inc.
 I. Weiss & Sons, Inc.

C&S Member News

■ **Sapsis Rigging, Inc.** has announced that they have been chosen by clothing designer Calvin Klein to provide technical management services for Calvin Klein, Inc., fashion shows. Sapsis Rigging provides lighting, scenery, sound and backstage support services for the shows.

Sapsis is currently providing similar services for IBM, Kinney Shoe Corp., and Royal Caribbean Cruise Lines.

■ **Joyce/Dayton Corp.,** has issued a four-page, full-color brochure on its new line of economical MATERIALIFT LC Series vertical reciprocating conveyors with up to 1000-lb. capacity

■ 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. ■

Mitch Hefter, Engineering Co-Commissioner

Bi-National Luminaire Standard Task Force

USITT and CITT to help establish a bi-national standard with UL & CSA.

Several years ago, Underwriters Laboratories (UL), the major organization for writing product safety standards in the United States, and its counterpart in Canada, the Canadian Standards Association (CSA), agreed to begin harmonizing standards.

Approximately one year ago, coincidence being on the side of the entertainment industry, both standards organizations began the process of revising their standards for lighting instruments for our industry (these light-emitting devices are to be known as luminaires). CSA was scheduled to have a meeting on this subject in June of 1991, and Ab O'Neil of the Canadian Institute for Theatre Technology (CITT) was asked to chair this sub-committee.

Ab and Ken Hewitt (CITT President), realizing the opportunity that this presented, contacted Mitch Hefter (USITT Co-Commissioner for Engineering) to get USITT to address both UL and CSA to work together on this topic. Working with Ken Vannice of Colortran (and Vice-Commissioner for Engineering), a letter was drafted which USITT President Don Shulman sent to both standards organizations.

UL sent a representative to the CSA meeting. Ken Vannice attended on behalf of both USITT and Colortran, where he serves as liaison to UL for fixtures and dimming equipment. Also attending were representatives from Strand, Altman, CBC, Ontario Hydro, the International Association of Electrical Inspectors, and others.

Results of the meeting were:

- UL and CSA agreed to suspend revisions on their respective

standards;

- A lean task force was to be established to develop a new bi-national standard (one of the first such standards—it is possible that this standard may be extended to cover wiring devices such as connector strips and drop boxes);
- CSA and UL (as well as the committee members) would join CallBoard to facilitate the development of this standard;
- A meeting was to be held at the USITT National Conference in Seattle—which is significant as it is believed CSA has only once before agreed to meet outside of Canada—to begin work on this standard.

USITT and CITT were asked to select manufacturers and users to serve on the task force, providing that they are well versed in motion picture, television, and theatre lighting. While these people are not official representatives of USITT and CITT, they can be members of those organizations. One representative of manufacturing and one user representative were to be selected from Canada and the same from the US Alternates for each of these members were also to be selected.

One obstacle occurred during the selection process: There is no Canadian manufacturer of stage and studio luminaires. This problem was resolved by selecting Strand Lighting as Strand has one of the largest distributions of fixtures in Canada, and they do have

a Canadian address.

The Bi-National Luminaire Standard Task Force was finalized in Seattle and consists of the following people:

Jerry Plank—Chair, Altman Stage Lighting United States—Manufacturer
Jack Schmidt—Strong International, Inc. United States—Manufacturer (Alternate)
David Marsee—Strand Lighting, Ltd., Canada—Manufacturer
Ian Ibbitson—Strand Lighting, Ltd. Canada—Manufacturer (Alternate)
Don Monty—CITT/Drama Department, The University of Calgary, Canada—Industry Representative
Peter Gerrie—CITT/IATSE, Department of Drama, The University of Alberta, Canada—Industry Representative (Alternate)
Ken Vannice—USITT/Colortran, Inc., United States—Industry Representative
George Sabbi—USITT/Theatrical Dealers Association, United States—Industry Representative (Alternate)

The CSA Representatives to the Task Force are:

Chris Harding—CSA Representative
Davey Li—CSA (Alternate)

The representatives from UL have not been assigned as of this writing.

As work progresses, we will keep you informed. The Luminaire Task Force (LTF) will be meeting in a special forum on CallBoard (called bi-nat) where non-committee members can observe the transactions but cannot reply. The committee will meet face-to-face at LDI in Dallas this coming November, and again at the USITT National Conference in Wichita next March.

Feel free to direct any comments you may have regarding the Bi-National Luminaire Standard to any of the Task Force members. ■



Diane R. Berg,
Costume Commissioner

Costume Design & Technology Commission

Congratulations are in order for all those who contributed to the success of the Seattle Conference this past March.

Herb Camburn's pre-conference workshop, "Costume Rendering Techniques: Watercolor and Modified Markers," met with huge success and a full house. Barbara Cox and Betty Poindexter joined Herb as presenters for a full day of rendering instruction.

Many thanks go to Debra Dutkiewicz-Zetterberg for the hours of pre-planning, double checking, and efficient organizing that resulted in outstanding, smooth-running costume programming for the Seattle Conference! We dove right in to the conference with "The Big Splash," Joy Emery's entertaining slide overview of the development of swimwear and delightful commentary of society's changing attitudes toward sun and sea bathing.

Two sessions addressed computer use in costuming. Georgia Gresham chaired "Computers For Costumes" that examined the results of the California State University Summer Arts '91 two-week course, "Computer Studio for the Costume Designer." Four participants of the course, Debra Krajec, Patricia Martin, Gwendolyn Hagle, and Georgia Gresham, discussed their experiences in learning to use the computer as a tool to scan drawings and fabrics, manipulate fabric print scale and drape, select and change colors, and sketch free-hand. Joy Crossett, consultant and trainer of *Moda CAD*, fielded technical questions. She recommended a new program *Invisions* (because of its smaller price tag), rather than *Moda CAD*, a program designed for the fashion industry.

In the second computer offering, "101 Ways to Use Computers in the

Costume Shop," M.L. Baker emphasized the advantages of using the computer for sign-in sheets, calendars, dressing lists, spread sheets, and word processing. She touched on computer pattern drafting, an area of interest which will be explored in depth at the Wichita Conference in March 1993.

Kevin Seligman introduced guest artist Sahomi Tachibana, who captivated us for two dynamic sessions on Kabuki costume. Examining the traditions of Kabu-

**“
Congratulations
are in order for all
those who
contributed to the
success of the
Seattle Conference
this past March.
”**

ki, she also guided us slowly and step by step through costume transformations. Understanding the technique certainly did not diminish the thrill of seeing the split-second changes in the exciting video of Kabuki performance.

Alexandra Bonds, who spent the 1990-91 school year as a Ful-



bright Scholar at the National Institute of Arts in Taipei, Taiwan, focused her exciting presentation, "Chinese Opera Costume and Make-up," on the nuances of stock characters. She defined the characters, examined their stylized gestures, and emphasized the aspects of their costume. She provided a video tape illustrating the stock characters as well as offered actual costumes for examination.

Robin Murray in her session, "Kimonos for 'Blood Wedding,'" illustrated through slides and lecture one theatre's approach to using Kabuki stagecraft as the concept for "Blood Wedding" costumes. She emphasized the dye method used for the silk kimonos.

Dyer/costume painter for the San Francisco Opera Amy Van Every dazzled us with her slide presentation and shared a wealth of information concerning painting and dying methods and products in the session entitled "Fabric Surface Design: Special Treatments." Barbara Murray and Betty Poindexter inspired us with marleizing techniques, border treatments, and quick dye methods.

In the session "Characterization with Latex Make-up," Jan Johnston introduced in slide/lecture format a method of latex aging. The informal session, chaired by Sandra Alderman, allowed for the exchange of information during the final segment in which two groups of students demonstrated the process.

The bad news was Suzy Campbell broke her arm and had to cancel "Wigs of Today Used to Create Hairstyles of Yesterday." The good news is the session is being rescheduled for Wichita.

Once again Maribeth Hite chaired a successful Costume Technician Portfolio Review. The review was open to professional costumers and students interested in pursuing a career in costume technology. Reviewers Carol Hammond (Atlanta's Alliance Theatre), Cynthia Savage (Seattle Opera), and Carole Wheeldon (Oregon Shakespearean Festival) viewed and evaluated each techni-

Architect Exhibit

Carolyn Armenta Davis and The Chicago Athenaeum—The Museum of Architecture and Design—are organizing the international exhibit, "Design Diaspora: Black Architects—An International Survey 1970-1990."

The exhibition, which is funded in part by the Graham Foundation for Advanced Studies in the Fine Arts, will present completed projects of Black architects from from Africa, Europe, and the Americas. It is scheduled to open Spring 1993 in Chicago and then tour nationally and internationally.

For further information, contact Carolyn Armenta Davis at 312-266-0269. ■

Outdoor Drama Directory

The Institute for Outdoor Drama in Chapel Hill, NC, has announced the availability of the **1992 Directory of Outdoor Historical Drama in America**. The directory which includes a locator map for the 95 associated dramas, plot summaries, performance dates, addresses and phone numbers, is available by sending \$5 to the Institute of Outdoor Drama, University of North Carolina, CB 3240 Nationsbank Plaza, Chapel Hill, NC 27599-3240; 919-962-1328. ■

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:

Debora Kingston
USITT National Office
10 West 19th St., Suite 5A
New York, NY 10011
212-924-9088
Fax: 212-924-9343 ■

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 more than 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. ■

—Debora Kingston

News from the National

Free Passes to Showbiz Expo—The West Coast Theatre Conference (WCTC) will be 20-21 June 1992 in conjunction with the Ninth Annual ShowBiz Exposition, June 20-22, at the Los Angeles Convention Center. All USITT members are eligible for free passes to both events.

WCTC offers two days of seminars and panels, some featuring our own Michael Gros (chair, USITT Southern California Regional Section) and Randy Davidson (Dr. Doom). The Expo is a three-day trade show for companies in film, theatre, and video.

For your free pass to WCTC and the ShowBiz Expo, call the USITT National Office at 212-924-9088. ■

—Anne Eliet

National Office

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

Diane R. Berg,
Costume Commissioner

Costume Design & Technology Commission

▲ Page 7

cian's portfolio based on content, presentation, and job marketability. Last year's review led to employment for seven of nine participants, including Pamela Knourek. A great advocate of the review, Ms. Knourek, assistant shop manager at the Guthrie Theatre, will chair the next Costume Technician Portfolio Review slated for Washington, DC in 1994.

Judy Sourakli, curator of the Henry Art Gallery Textile Collection, shared information on costume conservation and research with historic garments. A special exhibit at the Henry Art Gallery included costume designs and costumes along side historic garments that were available as a research tool. A small but charming exhibit on the Exhibit Hall floor, "Wrapping Her Up," displayed women's outerwear from the textile collection.

Kurt Wilhelm, costume designer, 1944-1986, was showcased in the Heritage Exhibit and accompanying gallery talk. Sally Roberts and Sarah Gladden hosted the informal gallery talk and guided viewers through the exciting exhibit of renderings, production photos, and actual costumes. Display of personal postcards and doodles provided insight into why this gifted designer was so revered as a collaborator and co-worker.

In several well-attended networking sessions (aka Commission meetings) we shared ideas and information. I will focus on that networking and the results of the CRJ meeting in the next column. Special thanks to all the recorders of the Seattle sessions: Sandra Alderman, Judith P. Crork, Ron Sloekler, Debra Krajec, Elizabeth Lewandoski, Karen Lewis, and Patricia Martin. ■

Steve Zapytowski,
Committee Co-Chair

Scenic & Lighting Graphic Standards

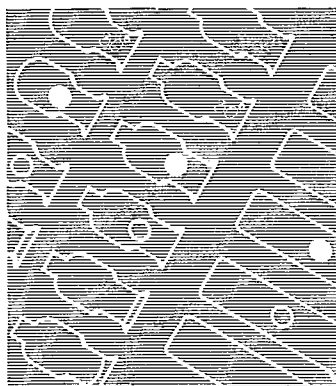
At the Scenic and Lighting Graphic Standards Roundtable Planning Session in Seattle, we discussed the original standard from 1982 which has been under review to make it more current and relevant. In late Spring 1991 the graphic standards board was split into two separate working groups: scenery and lighting.

The Seattle session highlighted the following changes:

1. Each item in the graphic standard has a major category number, section number, sub-section number, etc., and corresponds between graphic standard chart and document.
2. When dealing with hardware symbols, hidden lines may be omitted behind corner blocks and keystones for clarity in small scales. Corner blocks and keystones may be omitted for standard construction. They should, however, be drawn if they are of unusual shape or dimension.
3. In clarification of symbols:
For the set line, add an "SL" (as with "CL," "PL") to avoid confusion with other lines.

For the break line, the zig-zag (\sim) is the only symbol for long and short breaks. The wavy line for short breaks is eliminated.

The addition of a datum line



(labeled "DL") should be used as a reference line on stages where "PL" or "CL" are not readily available.

Architectural solids (theatre walls) are drawn as an extra-heavy line without cross-hatching (a style borrowed from architectural standards).

The circle around height notation on platforms is eliminated.

The "+" sign for elevation above stage is also eliminated. For levels below stage level a "-" sign should precede number.

4. Corrections were made to the printed document. The last page and a half is full of major number correlation problems with the symbol chart, which are just a matter of number corrections. Other corrections needed are typos or computer glitches.
5. Contested symbols include lash cleat and lash line eye. Variations of the symbols were presented and discussion was opened to those assembled for comments. After a brief discussion, the graphic standards board voted and accepted by consensus the two symbols to be used.

According to Patrick Gill, the lighting symbol standards as published in the Fall 1991 *TD&T* will be given formal approval by the USITT Board. Reprints will possibly be available for sale through USITT.

Film and television standards for lighting are the next to be established. There will be a committee formed of USA and USITT members and other interested parties to discuss the formulation of these film and TV standards.

Twenty percent of the membership attending the Boston Conference responded to the lighting symbol survey. Only minor changes to the symbols resulted.

Scenic drafting standards will be printed in *TD&T* and sold through the USITT National Office. Until the USITT Board ratifies the new document, the 1982 standards are in effect. However, the new standards will be available in the very near future. ■

Ralph Weber,
Committee Chair

ASCII Cues Standard Adopted by Institute

On 3 March 1992, the USITT Board of Directors adopted the *ASCII Text Representation for Lighting Console Data* specification Version 3.0 (Ident 3:0) as an Institute standard. This action responded to the very favorable vote from the voting review committee. Out of 30 eligible votes, the following affirmative/negative votes were cast:

affirmative	16	76%
negative	5	24%
total	21	100%

The affirmative vote exceeded the 66% margin required for adoption. The depth of support actually is greater than the overall numbers indicate. Three votes were changed from affirmative with comments to negative because the comments required more than editorial changes in the specification. The complete voting tally was as follows:

affirmative	14	46%
affirmative w/ comments	2	7%
affirmative w/ comments to negative	3	10%
negative	2	7%
abstain	1	3%
no vote to abstain	8	27%
total	30	100%

Another measure of the regard for this specification is the overall voting participation. More than 66% of the voting committee responded. This is superior to most USITT technical reviews.

A review of the editorial changes produced by the vote will be published in the ASCII forum on CallBoard by the end of March. Version 3.0 of the standard is now

Deborah Bell,
Co-Commissioner

Education Commission

It has been a pleasure to serve the Commission during the past four years and it is time to announce our new Commissioner, Konrad Winters. Konrad will also be heavily involved with planning the Washington, DC, conference. Shan Ayers, currently on sabbatical, will become Co-Commissioner with Konrad in '93.

Several projects have been completed or near completion this year. We observed the *Lighting Graphic Standards Guidelines*, headed by Patrick Gill, published in *TD&T*. Steve Zapytowski and Frank Silberstein have completed the *Scenic Graphic Standards Guidelines* and are awaiting Board approval. Adel Migid and Konrad Winters have completed separate documents on undergraduate and graduate theatre design programs which will be published in the upcoming year.

After years of our inefficiency, Stephanie Young has solved a major communication problem by organizing a liaison core group of individuals from other commissions interested in educational components of their respective commission activity (see p. 10).

Brian Jones put together an excellent panel in Seattle on "Program Assessment" and found dynamic professional guest speakers for the topic. He is completing his final draft on *BFA/MFA Exit*

ASCII Cues Standard ▼

available using the USITT Publications Order Form included with this issue of *Sightlines* or by calling the USITT National Office. The document is about 90 pages in length and costs \$15 per copy for USITT members (\$20 for non-members) plus shipping and handling.

Some may ask why this is Version 3.0. Developing this standard took about three years. Many interim drafts were produced and rejected, including Versions 1.0 and 2.0. ■

Standards Guidelines and Assessment Standards which he will then submit to Publications and the board for approval.

David Krajec continues to pursue networking as Vice-Commissioner for Arts Advocacy Legislation. He is interested in coordinating interests in censorship, funding processes, and support for legislation regarding stage design education in our public institutions.

Some new projects on the horizon include a committee to assist with sexual harassment awareness, spearheaded by Charles Williams. Joe Banano is forming a coalition of two-year program schools to explore ways of better coordinating two-year programs with four-year programs. During the past several years, we have seen a major rise in the two-year program constituency within the Institute, and Joe wants to formalize their voice.

Finally, there are some excellent proposed topics for the Wichita conference, including a pre-conference session on fire arms, stage weaponry, and combat safety headed by Konrad Winters and co-sponsored by the Health and Safety and Scene Design Commissions. A session titled "Graduate Students Speak Out" will provide a forum for looking at the differences and similarities between programs from the student's perspective.

Another panel will deal with issues and challenges facing the departmental chair, particularly when that person also happens to have a theatre production background. Have you ever felt the overwhelming bureaucracy of getting reimbursed or ordering supplies through your university accounting office? There will be an exploration of various systems that *work* rather than make you miserable. Invite your accounting officer to attend this session!

In coordination with the other commissions, we intend to provide a three-hour mega session on creative teaching methods, incorporating a workshop on interactive media in technical education, as well as a session on performance art as an educational tool.

Look forward to seeing all of you in Wichita! ■

YOUR USITT MEMBERSHIP ENTITLES YOU TO:

Airborne Express Discounts

Save up to 45% on overnight delivery.



Send an eight ounce letter overnight (delivery by noon the next day) for only \$8.75.



Free, flexible pick-up during business hours.



Free shipping supplies.



No shipping minimum. The more you ship, the more you save.



Letters or packages computer-tracked from your door to their destination.

Airborne delivers to virtually every zip code in the United States and to 183 countries around the globe. They've been in this business for more than 40 years.

Call 1-800-289-2776 today, mention your USITT membership, and receive your free starter kit.



Calendar

■ 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

■ 9-10 July 1992 ■ "Theatre and Performing Arts Facility Design" Course, Harvard University, Cambridge, MA ■ Contact: Harvard GSD, 617-495-4315

■ 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

■ 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 ■



Stephanie Young,
Committee Chair

Education Liaison Committee

The Education Liaison Committee was formed at the behest of the Education Commission to explore the mission of the Education Commission within the Institute and to find ways to better communicate with the other commissions in programming and project development so that time, money and energy is not wasted by having more than one group unknowingly working on the same project. Six of us met in Seattle to discuss our goals and to begin to develop a method of working.

It seemed to this committee that the Education Commission serves three purposes within the Institute: two specific and one very broad. The first specific focus is on academic issues: issues of formal training such as curriculum and promotion and tenure guidelines. The second specific focus is on arts advocacy. These are the more narrow or vertical elements of the Education Commission, but even they touch on the work of many of the other commissions. The third—and in the minds of this committee the most important—function of the Education Commission encompasses the broader definition of education: communication of ideas, exchange of information, acquiring new ideas or perspectives.

When seen from this perspective, education is what the conference is about for every attendee, from exhibitors to students. The Education Commission and the Institute are both concerned with the ongoing process and growth within the industry.

We agreed on the principle of looking at the Education Commission as a horizontal commission which has roots in all the vertical commissions, such as Scene Design, Engineering, etc. (Most of the Education Commission also belong to one or more other commissions.) That led to a discussion of the function of this committee. We felt that in addition to encouraging cross-fertilization of projects, this com-

mittee could be used to change the image of the Education Commission, and to communicate about issues to the Institute. To that end, we developed some suggestions:

1. We would like to get representatives from both the Sound and Health & Safety Commissions as well as a representative from our commercial members.
2. We plan to generate a series of *Sightlines* articles which would focus on communicating about inter-commission projects and programming as well as enlightening the Institute about the purposes of the Education Commission.
3. The committee should research and share information about current commission projects and establish a conduit for inter-commission participation or co-sponsorship where appropriate. Perhaps each member of this committee could identify a small group of interested members within their commissions who would assist in reviewing these projects as needed or developing ideas for intercommission projects. We will be attempting to set up a network between now and August.
4. In planning for conference programming, a certain number of inter-commission slots could be established to handle programming ideas which develop in more than one commission. (For example, there were several commissions who are planning at least one session in Wichita on teaching design. Maybe one large session followed by another focused on the interests of specific commissions would better answer this shared interest.)

The current committee members are: Jan Chambers, Scenery; Michael Gros, Theatre & Production Management; Debra Krajec, Costume; David Krajec, Tech Production; Mary A. Tarentino, Lighting; Ann Valentino, Computer Liaison; Stephanie Young, Education. If you have any suggestions, comments, or are interested in getting involved in this area within your commission, please contact us. ■

Patrick Gill,
Ithaca, NY

Opinion: USITT and Political Action

One Sunday morning a few weeks ago, I awoke to find yet another USITT conference ending. Seattle was beautiful and everything ran so smoothly that it surprised me to discover that our latest meeting had ended. This organization has given me so many friends and in many ways, brothers and sisters in the art of theatre. In a way, I am always sad to see us part for another year. However, in the midst of these nostalgic ramblings, I became aware of something nagging me from the ever intrusive "back of my mind."

Near the end of the banquet on Saturday night, I watched a visibly moved Joel Rubin present an award to a man who spent 20 years of his life in a Czech prison because he refused to surrender his belief in artistic freedom. In accepting the award, he said that he had realized "one of his few remaining dreams in seeing...the United States of America." Next, I heard Ming Cho Lee, who, in a quietly passionate way, told us all of his love for this country that he had chosen for his own. Then, as so many people have tried to do before, he warned us of the peril that looms ahead for this art of ours that seeks those truths that some self-styled guardians of morality find too uncomfortable to face.

It made me uncomfortable to hear it, but this time, finally, I did listen. The words of these two men humbled me. How often have I witnessed dire warnings about censorship and how often have I ignored them? I have often concerned myself more with my mortgage payment or with where my stepdaughter will go to college. I, like so many other complaisant citizens, have taken for granted the freedom that we enjoy in this country. Worse, I have ignored or

Patrick Gill,
Ithaca, NY

Opinion: USITT and Political Action

▲ Page 10

dismissed with an expletive the poison words of this person Helms, believing in my uniquely American naivete that he is no threat to me and that I will always be free to practice my art as I please. This is simply not true.

That Sunday morning as I gazed into the dense fog of Seattle, I saw on a nearby building, as though in the mists of a dream, our American flag. The fog swirled and obscured the flag, and it suddenly became for me a metaphor of the danger we face from the creeping, inevitable ascension of the morally righteous. (I was also aware that it was an excellent fog effect.)

Nevertheless, I knew in that moment that I as an artist and a citizen could no longer remain unconcerned.

After the banquet the night before, in the usual gathering at the bar upstairs, someone had remarked to me that USITT was "about the most apolitical bunch (of people) around." I do not consider that to be true. I feel instead that we as a group have not identified this issue as a problem that we need to solve. We must do so now. I believe unequivocally that if we are to survive as artists we must focus on protecting our basic right of free expression.

The USITT conference will be in Washington, DC, in two years. What more fitting time or place could there be for us to deliver a resounding message to our lawmakers that as citizens and voters we will not tolerate censorship of any kind? Individuals usually take a very long time to affect a change in the way their peers look at an issue; as an organization, we can speed the process dramatically.

Also, we can and should explore joining with other organizations, such as ATHE, Actor's

Carolyn Lancet,
Austin, TX

Response: Perceptions

I don't know who you are, but I felt an immediate kinship from reading your letter (*Sightlines*, April 1992). I hope we meet someday. Meanwhile, please allow me to add my two cents.

I, too, was a "tall youngster." Hated it. No director would cast me in school plays unless he needed a sight gag. I learned to sew in order to have clothes that fit. You know the rest. Formative years, indeed.

Fortunately, I had a supportive high school teacher who encouraged this budding scene designer to pursue a career, and during my undergraduate years I was lucky to have two role models to follow. One was a student three years ahead of me, the other a TD hired at just the right time. Both are women "of stature," and both taught me how to handle whatever comes along with grace and humor.

Whatever sexism I have encountered during my education and career has come not from faculty or fellow students but, sadly,

Opinion: Political Action ▼

Equity, USAA, and IATSE, in sending a cooperative petition to Capitol Hill demanding a reinvestment in the National Endowment for the Arts and protesting any form of censorship in the strongest possible terms.

Anyone who wants to help with this task can contact any commissioner, the members of Executive Committee or any member of the Board of Directors of USITT and let them know how you feel about this issue. You can also contact me. Those who wish to express an immediate opinion about or direct support for the National Endowment for the Arts can call the White House Comment Line in Washington, DC at 202-456-1111. If we work together, we can make a difference. ■

from shop foremen (girls with saws are so cute!). Why is it that those who are in most direct contact with potential design/tech talent are often the last to wake up?

My diversion from scenic into costume design has been more the result of circumstance than anything else. However, I am still keenly aware of the most common professional assumption based on gender: You're female, you must be the costume designer. Yeah. I'd like to add two more, which are discussed less often but in many ways just as frustrating.

Some of my best friends are men. The screenwriter of "When Harry Met Sally" is wrong: It is possible to have a deep, caring friendship with a person of another gender. Alas, most people will assume that any two single people who spend a lot of time together are having an affair. If you try to correct the misperception, most of them will smirk.

Also, I tend to favor a hands-on approach to student supervision, which often goes beyond curriculum in to "quality of life" issues. Nothing wrong with that; many teachers work that way. But why is it that while my male colleagues are admired for their mentoring skill, I am accused of "mothering" my students?

In this day and age, any woman who takes the reins or says what needs to be said will still encounter men who will be threatened by such behavior. Some will learn to relax, some won't. Meanwhile I'd like to encourage women throughout our field to continue to set examples and to share experiences, as our anonymous friend has done, and to support not only each other but the men whose sensitivity and caring help us get through.

Someday I hope to find out who you are. You sound like the kind of person I'd like to be able to turn to next time someone calls me "Sir." (Yes, really, it happens about once a month. It's another height thing, and seldom has anything to do with wardrobe.) Thank you for reminding me that we can teach as much by example as by lecture, and for inspiring me to have my say. ■

Classified Ads

Purchasing Agent

Major theatrical scenic studio seeks purchasing agent. Must be computer literate with technical theatre experience. Salary commensurate with experience and qualifications. Send resume or call John Larkin: 212-589-7600, Hudson Scenic Studio, Inc., 1311 Ryawa Avenue, Bronx, NY 10474. ■

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:

Debora Kingston
USITT National Office
10 West 19th St., Suite 5A
New York, NY 10011
212-924-9088
Fax: 212-924-9343 ■

Scholarship Fund

David Rodger, publisher of Broadway Press, has announced that a scholarship fund is being established in memory of Paul Carter, author of the *Backstage Handbook* and a former member of USITT. The scholarship will be at Paul's alma mater, the Yale School of Drama.

The Paul Carter Scholarship will be awarded each year to a student in the technical design and production program. Such a scholarship is of particular interest to USITT members because it specifically helps students in technical production, and because Paul was well known to many USITT members.

Gifts to the scholarship are tax-deductible and should be sent to the Yale School of Drama/Paul Carter Scholarship Fund, c/o Rosensweig/Schwartz, 294 Summit St., New Haven, CT 06513. ■

Stress & Wellness
Strategies**Check
Points**

High blood pressure or hypertension (HBP) discriminates by age, race, and sex. HBP can occur at almost any age although it seems to prefer older people—Half of Americans over 65 have it. Under the age of 50, HBP is more common in men than in women. More men die from hypertension complications than do women. Statistics show that blacks, compared to whites, get high blood pressure earlier in life, at higher levels and twice as often.

Why worry about HBP? Because in its earlier stages it is a disease without symptoms. In fact, two out of six afflicted persons don't even know it. Also HBP can shorten life. Uncontrolled, it can cause hardening of the arteries and it is the major cause of crippling heart attacks, strokes, and damage to the kidneys. Yet HBP is one of the easi-

est conditions to diagnose and treat.

How is HBP diagnosed? It cannot be diagnosed on the basis of one blood pressure reading alone. Only your doctor can accurately diagnose your condition. Do not rely on drug store machines to enter into self-diagnosis. Use these machines to collect a series of readings take at various times of the day and week in order to build up a self awareness as to your general blood pressure readings.

High blood pressure can be treated in several ways:

1. Adopt healthier living through modifications in lifestyle: reduction of weight, salt intake, smoking, stress, anxieties; and proper programs of exercise, rest and relaxation.
2. Blood pressure-controlling medicines can be prescribed. These drugs have been among the miracles of modern therapeutics. A whole range of effective medicines can be prescribed

by your doctor. These medicines, together with improved lifestyles, has helped cut one type of stroke death in half and reduce heart attacks by one third.

3. Watch out for other health conditions that may aggravate the effects of hypertension. For example, the risk of heart disease increases if both HBP and high cholesterol are present.

Here is a quick tip: Many physicians use a simple calculator to project an individual's risk of stroke and heart attack. Odds are based upon the patient's blood pressure, gender, age, weight, cholesterol levels and smoking habits.

For more information on hypertension, write to: High Blood Pressure Information Center, 120/80 National Institutes of Health, Bethesda, MD 20205.

—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. ■

Curtain Call

The deadline for submitting material for inclusion in the next issue of **Sightlines**, the July/August 1992 issue, is **Monday, 6 July 1992.** ■

*See you in
August!*

sightlines

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

10 West 19th Street, Suite 5A, New York, NY 10011

Second Class
Postage
PAID
Tucson, AZ

Groundway Printer
Attn: David Rodner
12 West 19th Street
Box 1037
Shelter Island, NY 11964



PRINTED ON RECYCLED PAPER