

# usittsightlines

**July/August 1992**

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

Banff, Alberta, Canada  
2-4 October 1992

### **1992 CITT Conference to be held in Banff**

The Canadian Institute for Theatre Technology—the sister organization of USITT organized from the Canadian sections of USITT in 1990—has announced the preliminary plans for its 1992 annual conference to be held at the Banff Centre for the Arts 2-4 October 1992. Members of USITT and other interested individuals are invited and encouraged to attend.

"Doing More With Less" is the theme of this year's annual conference. CITT President Ken Hewitt observes "Downsizing seems to have become the buzzword of the nineties, and its implementation can be stressful and damaging. But there are ways to cope, and to turn adversity into opportunity."

The '92 conference will feature a

wide range of workshops and presentations designed to help amateurs and professionals cope with performing arts production in difficult times.

Conference topics include:

- Management under reduced Resources
- "Arts Festivals: New opportunities for production personnel
- Co-producing and production touring
- Computer assisted drafting and design
- Stage rigging (a four-day pre-conference master class).

Plus there will be a series of eight "hands-on" workshops for

those working in amateur and community theatre, several workshops on health and safety, and a separate track of programming just for those working in stage wardrobe and costuming, as well as a special one-day pre-conference "Props Information Sharing Congress."

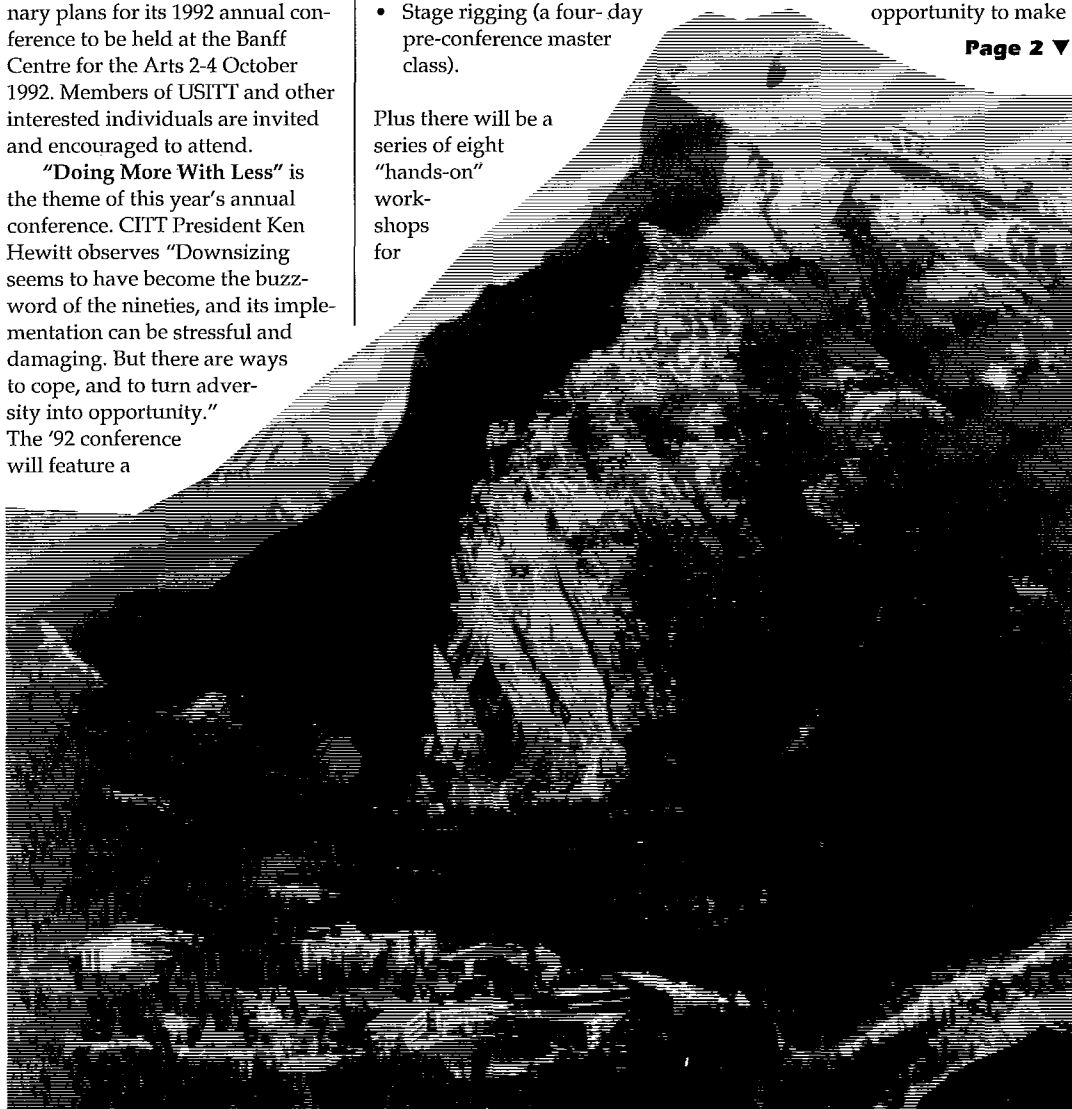
The 1992 annual conference is hosted by the Alberta Section of CITT. "The Banff Centre for the Arts provides a beautiful mountain setting that will afford delegates a unique

opportunity to make

**Page 2 ▼**

## **In This Issue**

Executive Report.....	3
News from the National.....	4
International News ..	6
Commission News...	8
Classified Ads.....	11
Check Points .....	12



## Phone Change

Please note that **Sarah Nash Gates**, USITT President, has a new office phone number: **206-543-4128.** ■

## Curtain Call

Due to the timing of the USITT Summer Business Meetings, the deadline for submitting material for inclusion in the next issue of **Sightlines**, the September 1992 issue, is **Monday, 10 August 1992.** ■

## It's Your Institute!

If you have questions, suggestions or professional needs, contact the **USITT National Office.**

**Debora Kingston**, Manager,  
Finance & Operations

**Anne S. Eliet**, Manager,  
Marketing & Development

Phone: 212-924-9088

Fax: 212-924-9343. ■

## Sightlines

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#### USITT SIGHTLINES

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**Editor ■ Eric Fielding**

**Editor ■ Cecelia Fielding**

Banff, Alberta, Canada  
2-4 October 1992

## 1992 CITT Conference to be held in Banff

### ▲ Page 1

the most of two intensive days of programming, and at the same time to capitalize on the very best in social and recreational facilities," says Hewitt.

The single price conference fee includes two days accommodation, taxes, meals (including Saturday banquet and coffee breaks), conference registration, and full access to the Sally Borden recreational facilities. Throughout the conference, the CITT Club will operate in the spectacular west lobby of the Eric Harvie Theatre—with daytime lunches, coffee breaks, refreshments, and evening cash bars.

This is the first full program conference offered since the inception of CITT in the fall of 1990. CITT's 450 members come from every province in Canada, and from a wide range of disciplines associated with performing arts production generally.

Conference presenters are from both educational and professional backgrounds. Among the presenters confirmed at press time are Dr. Ned Bowman from Rosco Laboratories, William J. Flynn from Palomar College in California, Andrea Jenkins and Louise Champion from the Stratford Festival, the professional staff of the Banff Centre for the Arts, Bernie Varem from the University of Calgary, Jay Glerum from the University of Washington, and Rocky Paulson from Stage Rigging, Inc. in California.

Further information is available from the CITT office in Calgary, 403-220-4905, fax: 403-282-7751. ■

Richard Durst, USITT Vice President for Conferences

## 1995 USITT Conference & Stage Expo

### STAY IN

### LAS VEGAS

### FREE

### IN 1995!!

I'll bet that got your attention!

USITT needs some help with organizing the Las Vegas USITT Conference and Stage Expo for 1995. As many of you know, we secured an excellent package (sleeping rooms, meeting space, and exhibit hall) at the Riviera Hotel and Casino in Las Vegas, 26-30 March 1995. We accepted the proposal in this spectacular venue, knowing that we would have to "import" some of the conference committee, since we don't have a great many Institute members in that area.

This is your chance. We have received some commitments from members in the Vegas area, but need to fill out the "holes" in the committee. USITT will provide you with a *free room at the Riviera during the conference, free conference registration, and some surprise amenities* that will, in a small way, say thanks for the hours of help and dedication.

It would be helpful if you have had previous experience with a USITT conference, but not essential. It would be extremely useful if you are on Callboard or have access to a computer and modem, so we can link the committee by electronic mail. Depending upon your role with the committee, it may be necessary for a site visit or two to Las Vegas prior to the conference. USITT would pick up the major portion of those expenses.

You would need to have a reasonable amount of time to devote to the conference preparation, especially during the final six months.

The following includes those volunteers from Las Vegas and the positions that are still available to be filled:

Conference Chair:

**Joe Aldridge, UNLV**

Program Chair:

**Stephen Woody, UNLV**

Logistics Chair:

**Jeffrey Lind, So. Cal.**

Local Program Facilitator:

**open**

Computer Resources Coordinator:

**open**

Food Functions Coordinator:

**Molly Lind, So. Cal.**

International Guest Liaison:

**Ellis Pryce-Jones, UNLV**

Local Publicity Coordinator:

**UNLV Theatre Arts Dept.**

Media Resources Coordinator:

**Dale Herman, IATSE,**

**Local 720**

Office Manager:

**open**

Pre-Post Conference Event

Coordinator:

**open**

Production Coordinator:

**open**

Registrar:

**open**

Student Coordinator:

**John Morris, Las Vegas H.S.**

Tours/Transportation Director:

**Rick Romito, PAC, UNLV**

Troubleshooters (4 positions):

**open**

If you are interested in any of the above or if you want more information, contact:

Dick Durst, Dean  
School of Fine Arts  
University of Minnesota,  
Duluth  
Duluth, MN 55812  
218-726-7261  
Fax: 218-726-8503 ■

Stephanie Young, Acting  
Vice President for Projects

## The Executive Report

Last March in Seattle I was approached by several people inquiring about the criteria and procedures for qualifying as an official Institute Project. Normally Projects will emerge from the various activities of the commissions. However it is possible that a Project might evolve from a standing committee or even an ad hoc committee. The guiding principle is that a Project is ongoing, impacts significantly on the Institute's financial resources, and has the potential for significant influence on the USITT public image.

Currently there are five official Institute Projects. These are Design Expo, Tech Expo, the Prague Quadrennial, the Costume Symposium, and the Rigging Project. Each of these projects has a distinct focus and function within the Institute, and serves a specific constituency as well as the Institute as a whole.

Design Expo and Tech Expo alternate years at the conference, with Tech Expo slated for Wichita. (Look for the application blank and entry procedures in the September *Sightlines*.) The intent of Tech Expo is to recognize and display the work of practicing theatre technicians in all areas (scenery, props, electrics, costumes, sound, and painting), and to promote the exchange of technical information and problem-solving in those fields. It is a juried exhibition which is on display at the national conference in odd-numbered years. Design Expo is composed of two or three sections (juried, heritage, and/or invitational), which result in an exciting display of current and past design work generated throughout this country. The Prague Quadrennial is an international design competition intended to share knowledge of the art and trends in theatre design throughout the world. We had award-winning entries in 1987 and

1991. The next PQ will be held in 1995, international affairs permitting.

In contrast, the Costume Symposium is a yearly event, held during the summer in various parts of the country and focusing on a particular costume specialty or topic. The Rigging Project is an ongoing project focusing on writing rigging standards in 16 different areas.

How are Projects *discovered*?

The VP-Projects and the Executive Committee monitor current commission and committee projects to determine the likelihood that they will attain Project status. Additionally, the current chair of a project may feel that it has reached the point where it should be considered for Project status. The candidate project will be evaluated by designated members of the Executive Committee and the officer or commissioner under which the project originated. If it is determined that the project has indeed attained the required status, it will be transferred to the control of the VP-Projects. If the project is deemed not ready but may be expected to develop toward future status, it will be scheduled for re-examination at a specified time in the future.

What are the effects of gaining Project status and typical procedures followed by Projects?

1. The Project will have its own budget line(s) separate from the budget of its source group, supervised by the VP-Projects.
2. Personnel changes in the Project will be under the direct control of the chair, who will normally consult with the source group (commission or committee) and will consider that source group as a major resource in providing ongoing personnel for the Project. The VP-Projects will be available for consultation as necessary. Chairs of Projects will be appointed by the VP-Projects with the approval of the President. In the case of Projects that are closely related to their parent committee or commission, the VP-Projects will seek and normally follow the rec-

ommendations of that committee regarding the Chair of the Project.

3. Day-to-day operations of a Project are under the control of its Chair. This includes all decisions based on previously approved budget lines and fundraising. However, decisions influencing the future of a Project extending beyond the tenure of the current Chair and/or which are apt to have a major influence on the scope of the Project must have the approval of the VP-Projects and the Executive Committee.

The VP-Projects will be considered the advocate of Projects under his/her supervision. This includes presenting and supporting budget requests, revision of goals and objectives, presenting and supporting requested changes to the Board, and generally seeking to promote Projects within the Institute. If a Project becomes inactive or disorganized, it will be the duty of the VP-Projects to take whatever action is necessary to remedy the situation, which can range from appointing new personnel to recommending dissolution of the Project.

If you are interested in becoming involved with one of the current Projects, please contact the following: Tech Expo, Ben Sammler; Design Expo, Bruce Brockman; Costume Symposium, Diane Berg; PQ, Joel Rubin; Rigging Project, Jay Glerum.



## Contributing Members

**Associated Theatrical  
Contractors**

**Elgin Civic Center**

**Gerriets International, Inc.**

**The Great American  
Market**

**IATSE Local 58**

**Interstate Consolidation  
Service**

**KM Fabrics, Inc.**

**Kryolan Corporation**

**Lee Colortran, Inc.**

**Masque Sound &  
Recording Corp.**

**Rosco Laboratories, Inc.**

**Sapsis Rigging, Inc.**

**Samuel H. Scripps**

**Strand Lighting**

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

**Wenger Corporation**

**Wybron, Inc. ■**

## New C&S Members

Sightlines welcomes the following new or returning Contributing Members of USITT—**Associated Theatrical Contractors, Elgin Civic Center, IATSE Local 58, and Lee Colortran, Inc.**—and the following new or returning Sustaining Members of USITT—**W. H. "Deacon" Crain, Sacramento Theatrical Lighting, SFX Design, Inc., Showtech, Inc., Stageright Corporation, Systems Design Associates, Inc.** ■ ■ ■

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

## Sustaining Members

Altman Stage Lighting, Inc.  
Automatic Devices Company  
Backstage, Inc.  
Baer Fabrics  
Barbizon Delta Corporation  
Barbizon Electric Company, Inc.  
Bash/Production Associates, Inc.  
BN Productions, Inc.  
Cal Western Paints, Inc.  
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Centre Theatre Group  
Chicago Spotlight, Inc.  
J. R. Clancy, Inc.  
Clear-Com Intercom Systems  
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Custom Rigging Systems  
Desco Theatrical Equipment, Inc.  
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Desisti Lighting Equipment  
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FM Productions  
Feller Precision, Inc.  
Foy Inventerprises, Inc.  
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Glantre Engineering Limited  
Goodspeed Opera House  
Grand Stage Lighting  
Grosh Scenic Studios  
H & H Specialties  
A. Haussmann International  
USA, Inc.  
Hawkeye Scenic Studios, Inc.  
Hoffend & Sons, Inc.  
Hollywood Lights, Inc.  
Hubbell, Inc.  
Hudson Scenic Studios, Inc.  
Independent Theatrical  
Installations, Inc.  
Irwin Seating Company  
JCN

Anne S. Eliet, USITT  
Marketing & Development

## News from the National

As you read this, it is the end of the fiscal year and as I write, the first signs of it are upon us. There is a harbinger of spring as faithful and true as a robin or crocus, and that is Theatre Communications Group's annual *TheatreFacts*, joined every fifth year by the Lou Harris poll, *Americans and the Arts*. *TheatreFacts* 1990-91 news is pretty grim but the Harris poll is somewhat heartening.

*TheatreFacts* is a compilation of statistics of 184 not-for-profit, professional theatres. (For a complete copy of *TheatreFacts* 1990-91, write TCG, 355 Lexington Avenue, New York, NY 10017.) *Americans and the Arts* VI is supported by the Philip Morris Companies, Inc. and available from the American Council for the Arts, 1285 Avenue of Americas, 3rd floor, New York, NY 10019.

Bad news first: Eight theatres closed in '91-92; that's 25 that have closed in the past five years. Ticket sales are down for the first time since TCG began the survey in 1973; there were also fewer productions and higher ticket costs. "Special productions", i.e., booked-in events, holiday shows, etc., were up but both touring activity and ticket sales for main or second stage productions declined 20% and 3%, respectively. The other earned income area which saw a marked increase (11.5%) was education—conservatories, classes, humanities. A source that wishes not to be named informs me that throughout the US, despite increases in funding, theatres are making cuts in their education budgets before they make cuts in any other department.

All unearned income (contributions) grew less than 6%: though individuals give more to theatre than do corporations, foundations and government, their gifts rose at only half that rate. Foundation support grew, though it remains in third place in donations to theatre. Corporate support also rose, but corporate giving programs continue to shift their focus away from arts institutions to education and social

programs. According to a recent Business Committee for the Arts poll of its membership, 57% have decreased their contributions to the performing arts. The National Endowment for the Arts' budget continues to shrink in terms of inflation-adjusted dollars, state arts agencies' monies declined an additional 5.4%, and while municipal governments' contributions grew, the rate of increase in giving was the lowest it's been since '86-87.

**Jobs:** There were fewer full-time artistic, technical, design and administrative staff on payroll. All employees were more likely to be jobbed in on a show-by-show basis. For those who held full-time jobs, overall salaries tended to be increased by 7.7%; production and technical personnel salaries rose by 8.8%. Sad to say, the largest growing job pool is for those in marketing and development.

Had enough?

The Harris poll is a public opinion survey of how various segments of Americans think and feel about the visual and performing arts. According to this latest survey (*pace* Jesse Helms and Patrick Buchanan) fully 60% of Americans support the NEA, a majority which cuts across race, age, and other demographic lines. More than half of Americans support the NEA funding individual artists (this has gone up by 6% over the past five years, shifting from "no" to "yes"), and nearly 70% support a small tax increase to help finance the NEA (which would still be several hundred times the amount more than what is allocated now). The survey also inquires about the public's perception of artists. A clear majority (89%) showed their preference for a wide range of artistic expression, reflective of the country's diversity. A somewhat lower percentage (77%) was in favor of making affordable health insurance available to individual artists as it is to most other workers.

Arts-in-education programs received extremely solid support. Ninety-seven percent of those polled felt that children who learn about the arts are "more creative and imaginative," 91% believe arts education aid reading and writing

skills, and 85% that the arts teach "discipline and perseverance."

The Harris poll documents not only arts attendance but arts participation by the general public. In terms of participation, 49% are amateur photographers (up one percentage point over the past five years), 38% do needlecraft (weaving, sewing crafts), 35% are involved with dance (including aerobics), 28% play a musical instrument, 32% draw or paint (including computer art), 25% write fiction or poetry, 17% regularly sing in a group, 12% make pottery, 7% sculpt or work with clay, and 4% participate in their community theatre. Theatre participation is most prevalent among people who are the best-educated, in the highest income bracket, and live in the Midwest. It has declined by 1% since 1987.

Film attendance (or movies, if you prefer) has held constant at 72%; theatre attendance is down by 3% (currently 59%); live popular music attendance is down by 2%, to 55%; opera/musical theatre attendance is up by one point to 24%; and 23% of those polled attended one performance or more of live, classical music in the past year. Dance attendance has slipped the most, from 30% to 22%. The theatre-goer profile matches the conventional wisdom: high income people who live on the East Coast who are well-educated, urban, and aged 50-64. The most frequently cited reason (up 7% from five years ago) for slipping theatre, music and dance attendance is high ticket prices. Interestingly, the second most frequent response (31%) was that performing arts' spaces were not easily accessible to where people lived. And despite the fact that attendance figures have eroded, the public perception of the importance of the arts as a "quality of life" issue has increased.

A major concern to arts presenters and promoters over the past few years has been the meteoric rise in videocassette recorder sales. The number of cable television subscribers has risen by 10% to 62% over the past five years, while the number of households which own one VCR has risen 28%, from 54%

Anne S. Eliet, USITT  
Marketing & Development

## News from the National

### ▲ Page 4

in 1987. They are particularly popular with baby boomers, the well-educated, those with the highest incomes who live on the East or West coasts, *and* those who are most likely to attend theatre, music or dance performances. The analysis of this data leads to an interesting conclusion; not that these machines constitute a serious threat to live performances but that they present a not fully tapped market for the performing arts. Fifty-six percent of those who own VCR's claim that they want to buy or rent tapes of "top-flight" live performances, implying that their selection of such tapes is limited.

The Harris poll statistics on arts giving cites a 6% drop, from 30% to 24% (individual giving also historically being the largest source of unearned income for any not-for-profit organization). Breaking this percentage down among disciplines, orchestras, choral groups, and art museums gained slightly, while theatres, dance companies, and united arts funds dropped slightly (2 or less percentage points). The only major rise was for school arts funds, going from 3% to 6%. The average contribution dropped from \$61.60 to \$60.50.

Neither *TheatreFacts* nor *Americans and the Arts V* imply that there is a smooth road ahead for the performing arts in this country or for raising or earning money for their care and feeding. However, *Americans and the Arts* suggests that things may not be quite so black as they've seemed the past few years, that we may be living through a temporary if uncomfortable and unsettling aberration. The most positive sign is not merely the attitudes and opinions of the general public towards the arts but also the depth of conviction with which they are held. If Harris' poll is truly reflective of Americans' attitudes, a renaissance of the performing arts in this country may be only a few years away. ■

Sarah Nash Gates,  
USITT President

## Conference Management and Advertising Sales

Many of you will have already seen the announcement in the Summer 1992 issue of *TD&T* that USITT has hired a new Conference Management Firm and a new Advertising Sales Manager.

The new Advertising Sales Manager is **Susan Murphy**. Susan brings to USITT many years of experience and specialized work with member organizations including her recent affiliation with *Association Publishing* magazine. She can be contacted at:

Susan Murphy  
2706 Brookhaven Drive  
Yardley, PA 18940  
Phone & fax: 215-321-6880

**Association Expositions & Services (AE&S)** of Stamford, CT, has been hired to serve as the Institute's Conference Management Firm. For those of you who are not familiar with what our CMF does—read on.

AE&S brings an expertise in event management, and will help us with the "business" side of the exposition, i.e., negotiating contracts on our behalf for exhibit halls, hotels, drayage, decorating services, security, and the other services required to hold a major conference.

On a different level, AE&S will be selling exhibit space in Stage Expo to companies which supply us with the products and materials we use; and through the marketing and promotion of the show, will be helping to expand our non-member attendance at the Conference. They will be on site in Wichita, managing all aspects of Stage Expo and ensuring that it runs smoothly.

Beginning with this issue, AE&S will have a regular column in *Sightlines*. I urge you to read it regularly and find out more about what goes on behind the scenes of

Diane Ferber, AE&S, Stage  
Expo Account Manager

## USITT Stage Expo Update

We at Association Expositions & Services have been chosen by USITT to manage next year's Stage Expo at the USITT Annual Conference. We are extremely excited about Stage Expo—the place where you can examine new products and materials, and meet, interact, and order from the manufacturers and dealers who supply them.

We have asked *Sightlines* for this regular column space in order to keep you informed about our progress in bringing these products and suppliers to you in Wichita.

A little about who we are: We are a trade show management company which works exclusively with association events. Our extensive experience with associations has made us clearly attuned to the primary focus of USITT Stage Expo: to serve you, the membership, and other conference participants. We are working hard to ensure that the Stage Expo component will offer you unique benefits in your total USITT Conference experience.

We invite your comments, suggestions and input on the types of products, services, vendors, tools, etc. you are interested in seeing exhibited. From time to time, we may present a specific issue and solicit your opinion. So, please feel free to contact us at any time. Thank you. ■

### Conference Management ▼

a USITT Conference. They can be contacted at:

Association Expositions & Services  
1100 Summer Street  
PO Box 3824  
Stamford, CT 06905-0824  
203-325-5099  
fax: 203-325-5000 ■

## Sustaining Members

Joel Theatrical Rigging  
Contractors, Ltd.

Joeun Technics (Korea), Inc.

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Inc.

Strong International Electric  
Corporation

Sunbelt Scenic Studios, Inc.

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## Sustaining Members

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Theatre Projects Consultants, Inc.

Theatrical Services & Supplies, Inc.

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Tiffin Scenic Studios, Inc.

TMB Associates

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Tomcat USA, Inc.

Union Connector Co., Inc.

United Stage Equipment, Inc.

Veam

Vincent Lighting Systems Co.

Walt Disney Imagineering

Jim Weber Lighting Service, Inc.

I. Weiss & Sons, Inc.



## C&S Member News

■ **Wenger Corporation** has provided the new dance floor for the Lincoln Center's 4th Midsummer Night Swing (five weeks of dancing under the stars). The dance floor is a completely new use for their Versalite platform system.

■ **Production Arts Lighting and Entertainment Technology's** "Intelligent Power System" are touring with two major Broadway road shows: "Phantom of the Opera" and "The Secret Garden."

■ **Celco, Inc.**, has opened its new, fully equipped, and completely operable product demonstration room. Dealers and customers can now come to the Celco headquarters and receive a fully functional demonstration of any Celco, Clay Paky, Pulsar, Jem or Optikinetics product in a realistic setting.

■ **Electronics Diversified, Inc.**, supplied five new "EnAct" control systems for the 1992 Spoleto Festival USA. ■

Joel E. Rubin, International Liaison Committee Chair

## International Liaison Activities

The following are brief reports on some of the recent international events at which USITT has been represented by member delegates:

**The International Symposium "Electroacoustics in the Theatre"** was held by the Polish Center of OISTAT at the Grand Theatre (Wielki) in Warsaw from 30 September - 2 October 1991. The United States was represented by Christopher Jaffe of Jaffe Acoustics who delivered a major paper on "The Application of Electronic Architecture in the Design of Performance Buildings." The three-day conference included a meeting of the OISTAT Commission of Technical Production, a small technical exposition, and a one-day sidetrip to Cracow which included the Old Town and the rebuilt Theatre Slowacki.

An informal meeting of the OISTAT Publication and Information Exchange Commission (PIEC) was held in Paris from 16-19 February 1992 as the editors of the various international theatre design and technology periodicals were invited to participate in the activities of the SIEL '92 and 7<sup>e</sup> Salon du Theatre. As editor of *TD&T* and chair of the OISTAT PIEC, Eric Fielding represented the United States. Representatives of nearly a dozen of the PIEC member periodicals were able to accept the invitation of the SIEL organizers and met informally during the week of activities.

SIEL is an international trade show of equipment for entertainment and leisure venues now in its 10th year. And for the past seven years it has been joined by the Salon du Theatre, a theatrical services exhibition. The joint trade shows are like a combination of the USITT Stage Expo and the LDI, but augmented by all of the associated disco and nightclub vendors (furniture, liquor, glassware, etc.). The shows featured more than 300

exhibitors and were attended by more than 27,000 professional visitors from 54 different countries.

In addition to the time spent on the floor of the immense trade show, the PIEC delegates were able to participate in a variety of other activities hosted by Olivier Chabrilange, associate editor of *Actualité de la Scénographie*. Backstage visits and theatre performances were arranged at several of the Parisian theatres including the new Paris Opera Bastille, Nanterre Amandiers, Maison de Culture Bobigny (where Peter Sellars has performed while in Paris), and Zingaro (a fascinating "equestrian opera" performance piece performed in a specially built "barn" on the outskirts of Paris). In addition, the group made visits to an exhibition on "The Ballet Russes at the Opera" at the new theatre library and museum of the Paris Opera Garnier and a handsome exhibition entitled "Dramaturgie/Scénographie" at the Centre Georges Pompidou which focused on a century of design for the opening moment of the first act of *Hamlet*.

The OISTAT Commission on Education met in Vienna in the period of April 2-4 sponsored by the Austrian Center of OISTAT, the Austrian Theatre Association and ORF, Austrian Television Company. Fifteen countries and 25 persons were present under Chair Heinz Bruno Gallee and the conference was coordinated by Alfred Rieger of the Burgtheater, Vienna. US delegates were Leon Brauner and Michael Ramsaur.

Michael Ramsaur has now attended several sessions of this commission and is "struck by the dominance of the German speaking countries, and their ability to continue to address the same question in education and practice that they have been facing for the last ten years—the artist/technician conflict... which... appears in practice as lack of communication between the three groups... technical departments, stage designers, and directors." Additional problems identified in the German-speaking theatre: experienced stagehands

don't demand to progress into the technical leadership and are content with their civil service occupations; training programs which train certified engineers have not been particularly successful because these people frequently lack practical theatre experience. Stage Master and Lighting Master programs include half practical theatre training and half fire and safety regulations and are available after a worker has five or six years experience. There is a problem in identifying and encouraging those appropriate for this training.

**The International Jury of the Moscow Chamber Theatre Competition** met in Moscow from April 15-18 to finalize the results of the OISTAT International Competition. Chair was Claude Paillard of Switzerland and USITT member Albert L. Filoni of Pittsburgh served as Secretary of the Jury. The final protocol of the jury has not yet been released by the Russian sponsors, but Al Filoni reports the work of the jury is completed.

Filoni says that Ivan Sacchetti hopes to have funds for a small OISTAT Architecture Commission meeting in the fall in Reggio Emilia, Italy. The Commission has been concentrating on the Moscow Competition and is now looking for an OISTAT national center to sponsor a new international competition. Also, the Russian Federation was reorganizing its various architectural planning groups, and they are looking at the potentials for privatization, joint ventures and east/west initiatives.

**The OISTAT Commission for Theatre Technology** met in Berlin in the period of June 2-4 in conjunction with "ShowTech." Leon Brauner and Samuel H. Scripps attended on behalf of USITT. Leon commented on the size of the show (225 vendors) and that the balance of exhibitors on the tradeshow floor was quite diversified. The activity seemed brisk.

The Congress accompanying the tradeshow is arranged by the associations endorsing ShowTech

Joel E. Rubin, International  
Liaison Committee Chair

## International Liaison Activities

▲ Page 6

including the DThG (German Theatre Technical Association) and VDSM (International Association of Municipal Sports & Multipurpose Halls) who run basically parallel sessions. Simultaneous translation is provided. Leon felt, as did those of us who attended the previous ShowTech in 1990, that "very little discussion was encouraged."

At the OISTAT session eight countries were identified as present, approximately 21 persons, and the discussion included a review of the ongoing work on *Theatre Words* and how to finance the PQ. Commission Chair Rudy Kuch (TD of the Berlin Opera) reported that the elected Vice-Chairs Jerzy Boyar (TD, Warsaw Opera) and Manfred Fiedler (TD, Volkstheatre, formerly East Berlin) were no longer receiving any support to continue their work in the Commission. (*A problem that will increasingly plague OISTAT participants from the emerging socialist countries.* —Rubin)

Further discussion: If an important rationale in the formation of OISTAT was to allow contact between colleagues in the east and the west, what is to happen now when "the political rationale" is no longer as important. Leon expressed the view that "OISTAT as a forum for the expression of ideas from all countries of the world" is an important ongoing rationale.

The Belgische Associatie voor Scenografen en Theatertechnici is holding a conference in Brussels from June 18-21 on the subject "A European Model Contract for Scenographers." We requested James Ryan, business representative of Local 829 United Scenic Artists, to attend as the representative of both United Scenic Artists and ourselves feeling that his expertise would be most significant to this conference. A report on this conference will appear in a subsequent issue of *Sightlines*. ■

Joel E. Rubin, International  
Liaison Committee Chair

## Master Class from People's Republic of China

On behalf of USITT's International Liaison Commission, we are pleased to announce that an International Master Class Program is being prepared for March of 1993 centering around the Wichita Conference of USITT. We have invited a delegation from the People's Republic of China to be our guests during the Wichita Conference. This delegation will be available for master classes and discussions prior to and after the conference. Theatre and Asian Studies Departments of colleges and universities will be particularly interested.

The Chinese delegation is expected to include leading professionals in scenic design, costume design, lighting design, theatre architecture, and technical production. We have requested that several disciplines be represented, that there be geographical variation from within China, and that the delegation comprise female as well as male specialists. The total delegation will be a maximum of ten persons, six to eight specialists and two translators. Upon arrival the delegation will split into two traveling parties, each of which will have separate itineraries. Given March 1993 as the broad working time, we hope to schedule four master class sessions prior to the conference (which is March 17-20) and two sessions after. This yields a total of only 12 venues.

The general ground rules remain as they were in the past. USITT as the overall inviter and sponsor pre-pays the cost of air travel onward to each host site, provides each delegate with a small per diem for "pocket money," and carries accident/medical insurance on each delegate. The local host is responsible for

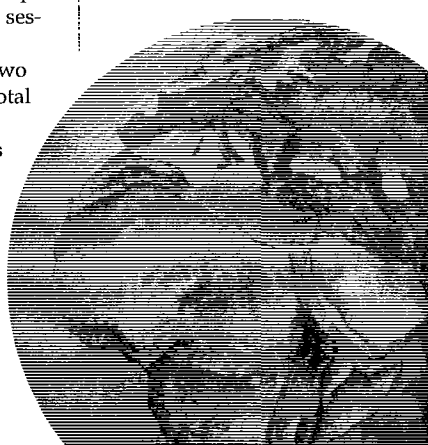
all local costs including housing, meals, local travel, logistics, additional translators, and local emoluments such as entertainment, gifts, receptions, etc. The Chinese guests will come prepared with visual materials for their master classes, and as in the past will be asked to prepare a different presentation for a public lecture.

The time available to each local sponsor is generally three-plus days which may be filled at the discretion of the local sponsor. Please remember that just now without a tentative schedule we can't anticipate travel times. We need to use some weekend days as working days, and in the past some institutions have preferred that as well.

In addition to the local costs which you expend directly, USITT needs to receive from each local sponsor a fee which for March of 1993 we estimate will not exceed US\$2500. Local sponsors may share this fee among various sponsoring institutions of departments, charge for admission to the public lecture, request assistance from granting agencies, house the delegates in private homes, and seek other means in character with the educational nature of the program to ameliorate the overall cost of the master classes.

Since these master classes have always sold out in the past, please contact us as soon as possible.

USITT International Liaison  
Commission  
Joel E. Rubin, Chair  
119 West 57th Street, Suite 820  
New York, NY 10019 ■



## Discount Coupons

All USITT members are eligible for a discount coupon at Hershey Park, "the sweetest park on earth!" Located in Hershey, PA, the park has been in operation since 1907. It features 45 rides, eight resident shows, booked-in musical acts, and ZooAmerica, an 11-acre wildlife park. All of these attractions are included in the price of admission.

USITT has been given a supply of Chesapeake Coupons. The coupon offers \$3 off regular admission of \$21.95 (ages 9-54). This year, HersheyPark has instituted Junior (ages 3-8) and Senior (ages 55 and over) admissions of \$11.95; children aged 2 and under are admitted at no cost. Chesapeake Coupons are also good for \$1 off adult admission to the Hershey Museum of American Life and Hershey Gardens. Admission is free to Hershey's Chocolate World, a chocolate factory.

HersheyPark is open seven days a week until September 7, and on weekends until September 20. For more information about HersheyPark, call 1-800-HERSHEY, or in area code 717, call 534-8999.

To receive your Chesapeake Coupons, call the USITT National office.

—Anne S. Eliet

## 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:

Susan Murphy  
2706 Brookhaven Drive  
Yardley, PA 18940  
Ph. & fax: 215-321-6880 ■



## Publication Notes

**Practical Projects for Teaching Lighting Design, second edition**, is now available from the National Office.

A Project of the Lighting Design Commission, this popular compendium contains 43 exercises for the classroom.

The second edition of the compendium reflects an improved presentation of each project based on suggestions from the USITT membership. Improvements include the inclusion of step-by-step procedures for each exercise, the division of exercises into a series of categories or topics and the addition of several new exercises.

To order **Practical Projects for Teaching Lighting Design, second edition**, send check or money order in US funds to USITT, 10 West 19th St., 5A, New York, NY 10011. Or call 212-924-9088 to charge your order. The price is \$18 to USITT Members (\$24 Non-Members) plus shipping: \$3 domestic, \$5 international.

—Debora Kingston

## Electronic Theatre Forum

America OnLine, one of the fastest growing nationwide communication computer bulletin board systems, is now hosting a weekly theatre meeting. Items of discussion cover everything from directing, acting, technical theatre, design, and computer equipment and its usage in theatre.

To receive of a free copy of America OnLine you can call 1-800-227-6364 ext. 5254. Rates are \$6 for each month's membership and after using up your monthly free hour, online charges are \$10 (day) and \$5 (evening).

Once you get on line you go to THE STAGE DOOR by entering through the Lobby. If you have any more questions you can call Brian Garrett at 1-303-351-7432 for more information.

▪ Editor's Note: This new theatre forum on America OnLine is a new addition to those already existing on CallBoard and CompuServe (GO BPFORUM). ■

Dennis Dorn,  
Co-Commissioner

## Technical Production Commission

**Technical Source Guide Project:** Roy Hoglund, "Technical Source Guide" editor, is seeking additional articles for this recently-created project of the Technical Production Commission and *Sightlines*. At present Roy has articles for the remainder of 1992, but needs material for future issues. Any gadget, technique, or material is a potential resource. If you have questions, want to get involved, or if you already have a project you would like to submit, give Roy a call, or one of the following associate editors, all of whom are listed in the membership directory: Elbin Cleveland, Jon Darling, and Martin Gwinup.

USITT was created for the "primary purpose of disseminating information and facilitating communication for the professional development of its members" (USITT By-Laws: Article II - Purposes and Limitations). The "Technical Source Guide" is an ideal way for all USITT members, and especially members of the Technical Production Commission, to help meet this organizational goal. Ideas can be as valuable as the finished product; share your ideas with Roy and his staff, and let them help you share your discoveries with your USITT colleagues.

Roy Hoglund  
Technical Source Guide  
514 West Parkway Boulevard  
Appleton, WI 54911  
414-734-0630 (machine)

**Women's Networking Project:** The Commission's "Women in Theatre" project is continuing work on updating its directory, subtitled "A Source Book for Networking." The directory includes names, addresses and credentials of nearly 200 USITT women members who have expressed interest in working to meet the project goal of helping women in performing arts fields help one another. The directory seeks to become a vital part of

a system intended to provide information of all kinds, job contacts, and mentoring services.

Women who would like to become part of this network should contact the project chair, Vice-Commissioner Happy Robey at the address or phone listed below. All participants will be provided a copy of the current directory. At present the Commission is able to provide copies, free of charge, to any member interested in obtaining a copy. To get your copy, contact Happy.

Project leaders would like to see the directory expanded both in size and in areas of expertise. If you are at all interested, spend the ten minutes it will take to get involved, and do it now. Help the commission help you.

Happy Robey  
Networking for Women  
RFD Box 164  
Thetford, VT 05705  
802-785-2838 (machine)

### Pneumatics Workshop to be Presented in Wichita—Articles Solicited:

The Technical Production Commission will be presenting a program in Wichita on the subject of "Pneumatics: How Expensive, How Practical?" This will be a presentation on the practical uses of pneumatics and/or hydraulics in production and/or shop uses. The panel will be chaired by Tom Korder, TD at the University of Illinois, Champaign-Urbana. Besides presentations by several panelists, additional information will be presented that has been gathered from USITT members. The audience will be invited to share their experiences as well.

**Wanted:** Information on how *you* and *your theatre* are currently using pneumatics and/or hydraulics in productions and shop work. The information gathered will be used in the Wichita Conference presentation noted above. Persons who submit materials are guaranteed a copy of the booklet being created containing all of the ideas. For details, call.

Tom Korder  
University of Illinois  
Champaign-Urbana  
217-333-3718. ■

Marc Riske, Technology  
Vice-Commissioner

## Lighting Design Commission

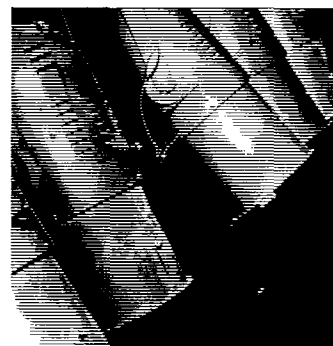
The Lighting Commission would like input from the membership concerning Lighting Portfolios. The Commission is presently discussing the possibility of developing a standard for lighting portfolios. And we want your input.

There has already been some argument about the real usefulness of a portfolio for a professional lighting designer. Seldom does a job come from presentation of a portfolio. But the student intent upon going to grad school or the assistant professor intent upon advancement certainly would find this information useful.

The form of the portfolio needs to reflect the artist's taste yet still include information about the individual's skills and abilities. If the form is appropriate from the start, the portfolio might simply be updated throughout a career or as long as the portfolio is needed.

The questions that need answering at this point include: Who will find this standard useful and what does the portfolio represent? A resume might be more useful to describe quantity of work, but where does the portfolio fit into the young designer's survival kit?

Please send your comments to Marc Riske, 847 East Harmony Ave., Mesa, AZ 85204-5827. There will be a session at Wichita entitled "Lighting Portfolio Standards" where the Lighting Commission Committee will present and discuss their findings and decisions. ■





Steve Gilliam,  
Co-Commissioner

## Scene Design Commission

The Scene Design Commission extends an open invitation to all members of USITT interested in scene design to participate in the commission's activities including the planning for future conference programs. At this time, we are pleased to report an outstanding slate of ideas and proposed panels for the Wichita Conference in 1993.

We are also beginning to plan for the 1994 Conference to be held in Washington, DC. We are soliciting ideas for programming in 1994. You need not chair nor necessarily organize a session to submit an idea. We need to hear from our members so that our sessions will continue to be exciting and beneficial. Send your suggestions to Steve Gilliam, 3155 Morning Trail, San Antonio, TX 78247.

In response to the enthusiasm generated at the Seattle Pre-conference Scene Painting Workshop, the commission plans to publish a scene painting newsletter. The primary focus of this newsletter will be an exchange of scene painting ideas, textures, and/or new-found products. You must contribute an idea in order to receive a copy, thereby rendering this publication a tool for the sharing of professional techniques. Everyone is encouraged to participate in this project regardless of your area of concentration in theatre or your perceived level of expertise as a scenic artist. Painting ideas or recipes can be as simple as a dry-brushing technique or as complex as creating faux flag stone out of cement.

Nadine Charleson, Vice-Commissioner for Scene Painting, has agreed to collect and coordinate suggestions. Please type your submission as Nadine will electronically scan them for reproduction in the newsletter. Send your ideas to: Nadine Charleson, 344 W. 49th Street #5D, New York, NY 10019. Please include a check for \$1, payable to Nadine, to help cover the cost of mailing and duplication. ■

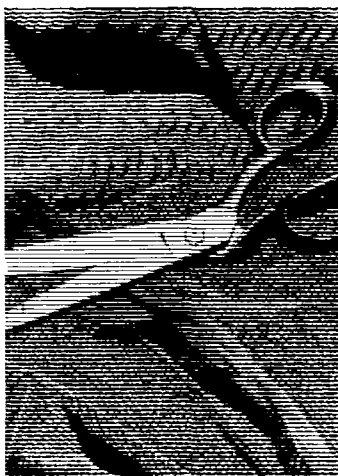
Diane Berg,  
Commissioner

## Costume Design & Technology Commission

If you have not yet registered for the Costume Design and Technology Symposium in Cincinnati, there is still time. The dates are August 15-17 with a special pre-conference trip to Baer Fabric in Louisville slated for August 14. Kathie Brookfield is coordinating the event, "Changing Body Shapes," and will provide information on how to register. Call her at 513-556-9409 (W) or 513-662-3937 (H).

*Cutters' Research Journal (CRJ)* evolved as a project of the Costume Design and Technology Commission to serve a very real need for a juried journal for costumers.

Nanalee Raphael-Schirmer and Janice Lines—who for three years produced a professional, highly respected journal—step down with the completion of the winter issue. Ron Gloekler will assume the role of managing editor with the spring issue. Each issue contains one feature article which is juried. These articles should be 15-20 typed, double-spaced pages. Shorter articles, between two-to-six pages are also encouraged. Submission guidelines are available from Whitney Blausen, Assistant Editor, at TDF, 1501 Broadway, Suite 2110, New York, NY 10036. Subscription infor-



mation is available through the National Office.

CallBoard, the electronic bulletin board service, has started a new meeting devoted to costume concerns. If you are not "on-line" and want to be, you can contact the Canadian Institute for Theatre Technology, 2500 University Drive, Calgary, Alberta, T2N 1N4 or by fax: 403-282-7751 or telephone: 403-220-4905. For those of us who are overwhelmed by the process, Patrick Gill, Inter-Commission Liaison for Computer Applications, will provide step-by-step instruction and encouragement. He can be reached at Cornell University Center for Theatre Arts, 430 College Avenue, Ithaca, NY 14850 or 607-254-2716.

R. L. Shep has just reprinted *Edwardian Hats: The Art of Millinery (1909)* by Mme. Anna Ben-Yusuf. This primary source by one of the experts of the day is available through R.L. Shep, Box 668, Mendocino, CA 95460.

Costumers often work with toxic products. If you are not sure when you or your co-workers or students should use a respirator, what kind of filter you need, or even if you've got a respirator that fits correctly, 3-M has the answers. For free respirator training (how, when, and why to wear one) contact the 3-M message center (1-800-328-1667) and they will put you in touch with a representative in your area.

Martha Marking (Department of Theatre and Dance, Appalachian State University, Boone, NC 28608) is gathering ideas for her presentation on successful storage solutions scheduled for the Wichita Conference this March. If you have a slide of a solution that works in your individual situation, won't you share it with the rest of us by sending it to Martha for inclusion in her presentation? Martha will return your slides after the conference.

Be sure to read the results of the Kathleen Jaremski's survey devoted to guest designer hiring practices (see p. 10). Also, the September *Sightlines* will include a questionnaire on costume technology textbooks. Your input is important. See you in Cincinnati! ■

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**To make a reservation, or to find the nearest National Car Rental nearest you, call 1-800-CAR-RENT.**



## Calendar

- 2-8 August 1992 ▪ Master's Workshop in Rigging, Amhurst, MA ▪ Contact: Limelight Productions, 413-545-0481
- 2-6 August 1992 ▪ IES Annual Conference, San Diego, CA ▪ Contact: V. Landers, 212-705-7269
- 2-5 August 1992 ▪ ATHE Conference, Atlanta, GA ▪ Contact: Association for Theatre in Higher Education, 812-474-0549
- 6-9 August 1992 ▪ AATE Annual Convention, Seattle, WA ▪ Contact: American Alliance for Theatre & Education, 602-965-6064
- 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
- 2-4 October 1992 ▪ CITT Conference, Banff, Alberta ▪ Contact: CITT, 403-220-4905
- 21-24 October 1992 ▪ 30th Conference on Outdoor Drama, El Paso, TX ▪ Contact: Scott Parker, 919-962-1328
- 8-11 November 1992 ▪ IAAM Crowd Management Seminar, East Rutherford, NJ ▪ Contact: IAAM, 201-935-5811 ■



Kathy Jaremski,  
Project Chair

## Director/ Designer Jobsheet

The "Director/Designer Jobsheet" is a project of the Costume Commission and the goals of this project are to make available to designers and to schools opportunities to work with new people and to expand outside design work for possible promotion and/or tenure merit. Participation in the project requires designers and/or chairpersons to fill out a questionnaire and to mail it back to me, (see name and address below), indicating your willingness to hire or participate in an expanded pool of academic artists.

In addition to a brief summary of the project I have included the most current listing of those schools who have indicated a willingness to participate in the project. It was incredibly encouraging to read how other schools want and/or need something like this to help them bring new people to their programs. Even those schools that already use guest artists have responded positively and want to know the results of the surveys. I want to expand this to include as many people/schools as possible that could make use of this project.

Let me briefly give some background and the goals of this project.

I had responded to a letter written by David Diamond, former USITT General Manager, about the lack of outside design work academic designers have and what USITT might do for this group of people. I was encouraged to start a project that might offer some solutions to this problem and I began my project by developing a survey that would be sent out to various schools and universities. The goals of this project is to make available to designers and to schools opportunities to work with new people and to expand outside design work for possible promotion and/or tenure merit.

The questionnaire was sent out

in March 1992 to approximately 435 academic institutions asking these schools about their theatre programs and their use of guest faculty artists. As of this date I have received 180 responses with 121 wanting to be included in a networking of schools who could or would use such a service. This initial list consists of schools who are members of ATHE.

Those who are interested in this project please contact:

Kathy Jaremski  
Department of Theatre and  
Dance Performance  
Ball State University  
Muncie, Indiana 47306  
317-285-8752

The following names of schools are those that would like to use the Jobsheet:

The University of Akron  
University of Alaska Fairbanks  
Allegheny College  
Arizona State University  
University of Arkansas  
Ball State University  
Bowling Green State University  
Bridgewater State College  
Brigham Young University  
University of California, Riverside  
California State University, Bakersfield  
California State University, Chico  
California State University, Northridge  
California State Polytechnic University  
California State University, San Bernardino  
Campbell University  
Carroll College  
Cayuga Community College  
Centenary College, Louisiana  
Central Missouri State University  
University of Central Florida  
Central Wyoming College  
Clemson University  
Cole College  
College of Charleston  
Concordia College  
University of Cincinnati  
Colgate University  
Cornell University  
Davidson College  
Dean Junior College, Mas-

sachusetts  
Denison University  
Depauw University  
Dickinson College  
Eastern Washington University  
Emporia State University  
Fredonia State University  
Geneva College  
Goucher College  
Hamline University  
Hartwick College  
Hofstra University  
College of The Holy Cross, Massachusetts  
University of Houston  
Humboldt State University  
Incarnate Word—The College, Texas  
Indiana State University  
Iowa State University  
Ithaca College  
Keene State College  
University of Kentucky  
Le Moyne College  
Loyola University  
Louisiana State University  
Luther College  
McGill University, Canada  
Marymount Manhattan College  
University of Massachusetts at Amhurst  
Miami University, Ohio  
University of Miami, Florida  
The University of Michigan-Flint  
Michigan State University  
The University of Michigan  
Millikan University, Illinois  
University of Missouri-Columbia  
Moraine Valley Community College, Illinois  
Moorehead State University  
Murray State University  
Nazareth College, New York  
University of Nevada  
State University of New York-Binghamton  
University of North Carolina-Wilmington  
North Central College, Illinois  
Northeastern Illinois University  
University of Northern Iowa  
Northwestern College, Iowa  
Ohio State University  
Ohio Wesleyan  
Oklahoma State University  
Olivet College, Michigan  
State University of New York, Oneonta  
Oregon State University  
Penn State University

Kathy Jaremski,  
Project Chair

## Director/ Designer Jobsheet

### ▲ Page 10

Pembroke State University  
Purdue University  
Radford University  
Rutgers University  
Ryerson Polytechnic Institute,  
Canada  
Saint Michael's College, Vermont  
San Diego State University  
San Joaquin Delta Community  
College, California  
Santa Clara University  
The College of Santa Fe  
College of The Sequoias, California  
Sinclair Community College, Ohio  
University of Southwestern  
Louisiana  
State University of New York-  
Stony Brook  
Suffolk Community College, New  
York  
Swarthmore College  
Texas A&I University  
The University of Texas Pan  
American  
The University of Toledo  
Trinity University  
The University of Tulsa  
The University of Utah  
University of Texas at El Paso  
Villanova University  
Vincennes University  
University of Virginia  
Wabash College, Indiana  
Wake Forest University  
Wayne State University  
West Carolina University  
University of West Florida  
West Virginia Wesleyan College  
West Virginia University  
Western Michigan University  
Wichita State University  
University of Wisconsin-Eau  
Claire  
University of Wisconsin-Madison  
University of Wisconsin-River  
Falls  
University of Wyoming ■

Anne S. Eliet, USITT  
Marketing & Development

## Endowment Contributors

Our heartfelt thanks to those who  
have generously given to the  
USITT/Edward Kook Endowment  
during 1991-92:

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Virginia Bach  
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Zelma Weisfeld ■

## Classified Ads

### Lighting Designer/ Technical Director

Dartmouth College seeks a full-time, tenure track lighting designer/technical director. Assistant Professor. MFA required; professional experience preferred; USA membership desired. Design lighting and serve as technical director for three mainstage productions per year; supervise student designers and technicians; occasionally serve as LD/TD for Summer Repertory Theatre; teach courses in lighting design, technical production and stage management; supervise technical staff. Salary DOE. Send letter, resume and names & phone numbers of references to: Chair, LD/TD Search Committee, Department of Drama, Hopkins Center, Dartmouth College, Hanover, NH 03755. Please do not send portfolios until requested. Review of applications begins on 28 September 1992. Position available for September 1993. Dartmouth College is an AA/EOE. Women and minorities are encouraged to apply. ■

### 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. ■

## Classified Ads

### Electro/Hydraulic Systems Consulting Engineer

- Before you specify and purchase any Hydraulic Equipment, let us review and/or evaluate your job requirements.
- We can determine the best system selection possible for the job at hand.
- System functional review and design service also available.
- Extensive experience in theme parks and Special F/X for major studios.

Phone or fax, now!  
C. Robertson, Consultants  
714-990-4517, fax: 714-256-4357  
(Speaker, USITT-Seattle) ■

### Professional Fellowships

A new round of 1992-93 OPERA America Fellowships has been announced with applications being accepted in the areas of technical and production management, and 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. Fellows receive a stipend of \$1,200 per month. Housing and transportation provided. Application postmark deadline: 31 July 1992. Fellowships begin January 1993. Contact: OPERA American at 202-347-9262. ■

## 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:

Susan Murphy  
2706 Brookhaven Drive  
Yardley, PA 18940

## Stress & Wellness Strategies

### Check Points

Relax, relax, relax. When your ability to cope with too much stress weakens, it can be just plain unhealthy. Distress, due to reacting negatively to stress, can cause a variety of emotional and physical reactions such as heart attacks, high blood pressure, indigestion, headaches, insomnia, phobias, ulcers, backaches, irritability, and depression.

There are many ways you can try and relax. You can exercise, avoid problems, take vacations, take up a hobby, or you can drink, smoke, or take any number of drugs. These things may help, but seldom can you relax completely using such methods. Most people do not even know what a relaxed state feels like. It is very easy to learn to relax and we all have the capability to do so.

Not only are our habit patterns

hard to break, they are too easily justified. It takes commitment plus desire to practice relaxation techniques. Here is a good sample we have found:

1. Make yourself as comfortable as possible. Choose a place that is quiet and where you will not be disturbed.
2. Systematically tense the different muscle groups in your body, keep them tensed for 5-10 seconds, and then release the tension and relax the muscles. Do these exercises slowly and try and make your muscles go limp as possible when you are relaxing them.
3. Allow each muscle to relax for a minute or so and then repeat the exercise.
4. When you tense and relax the different muscles, notice the difference between tense and relaxed stages.
5. Learn to recognize what it feels like to tense and then relax your muscles.

6. Don't be in a hurry to finish!

In order to relax correctly it is essential that you learn to breathe correctly. Concentrate on breathing slowly and evenly. Attempt to relax your body more each time you exhale. Visualize the tension leaving your body each time you exhale.

After your session allow yourself time to sit and savor the relaxed feelings you have created.

When you are through, slowly come back; you may feel dizzy or groggy for a minute but you will soon feel fresh and calm.

Give it a try—it's worth the effort!

*This is a reprint of one of the first editions of "Check Points" which appeared in the January 1989 issue of Sightlines. "Check Points" is a project of the Stress and Wellness Committee of the Technical Production Commission and is edited by Stan Abbott of Purdue University. ■*

## QUILT PROJECT

USITT is putting the finishing touches on our panel for the **NAMES Project AIDS Memorial Quilt.**

✱

The Quilt commemorates the lives of USITT members who have died from AIDS. Our goal is to have our panel join the Project at the International Display of the entire Quilt in Washington, DC, 9-11 October 1992.

✱

To add the name of a friend or loved one, please contact the USITT National Office by 31 August 1992.

✱

For further information on the NAMES Project, call the Names Project Foundation at 415-863-5111.

# sightlines

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