

# usittsightlines

**October 1992**

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

Cincinnati, Ohio  
15-17 August 1992

## **1992 USITT Costume Symposium**

After the pre-conference day of total immersion at Baer Fabrics, the symposium "Changing Body Shapes" opened with thanks for Kathie Brookfield, her capable volunteers, and the University of Cincinnati, College Conservatory of Music. Following the continental breakfast compliments of the USITT Ohio Section, the symposium began with a comprehensive overview of padding, "Designing

Padded Figures," presented by Dean Mogel of CCM. In a session brimming full of ideas, he discussed how padding influenced him as a designer, how various types of padding functioned, and how various padding materials differed.

The second Saturday session, "Movement Training for the Padded Performer," was conducted by Suzy Campbell of Kent State with Theresa Mitchell, movement specialist from Webster University. The presentation emphasized the need for costumers to know the language of movement in order to communicate with actors and directors. Since inappropriate movement makes the costume look inappropriate, Campbell and Mitchell examined designer self-

defense methods to help the actor deal with the physical discovery of his or her "new skin."

After lunch, Rebecca Senske of CCM thoroughly discussed "Techniques of Padding Construction." Senske illustrated her talk with examples of CCM's creatures from various productions including the popular "Milky the Cow" from *Into the Woods*. She provided a source list for EVA foam, Sculpt & Coat, and other products includ-

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**The John Hauck House,  
part of the historic and artistic  
heritage of Cincinnati, OH—  
the site of the 1992 USITT  
Costume Design & Technology  
Symposium.**

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## Memorial Notices

**Bernie Morris** of Newth Lighting Company, Scotia, NY, died on 8 August 1992. He was a longtime exhibitor at USITT's Stage Expo. He is survived by his son Jason, who recently won a silver medal in judo at the Barcelona Olympics. Morris will be greatly missed.

**Richard Francis Walsh**, former president of IATSE Local 4 (Brooklyn), died 13 August 1992 at the age of 92. Walsh began his theatrical career as an apprentice electrician at the Fifth Avenue Theatre in Brooklyn in 1917; he served as Local president for 33 years. He served on many industry boards, as well as a stint as chairman of the Will Rogers Memorial Hospital. After a funeral mass, he was interred in Baldwin, NY. Walsh is survived by his sisters, Gertrude Lindquist and Katherine Malloy. ■

## Sightlines

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#### USITT SIGHTLINES

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

Cincinnati, Ohio  
15-17 August 1992

## 1992 USITT Costume Symposium

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ing a taxidermist for animal head shapes and large artificial eyes.

The next session also focused on changing the shape, this time facial shape, with make-up. Ann Carnaby of Mikan Theatricals demonstrated "Makeup Design and Painterly Techniques for the Padded Performer." She provided a bibliography of research sources in the fields of anatomy, physiology, fat, body types, and diets.

After dinner, symposium attendees returned to view a videotape, "An Introduction to the Theatrical Costume Collection at Ceske Kromlov, Czechoslovakia" John Madill of CITT narrated his well-produced film of the exquisite 18th century costumes. Following the videotape, the assembly went straight to the Patricia Corbett Theatre for a performance of *A Funny Thing Happened on the Way to the Forum*. A lovely reception hosted by CCM ended the first full day of the Symposium.

The second day began with the Costume Commission meeting, a networking session of project reports, announcements, and sharing. Sessions resumed with "18th Century Movement Training" delivered by Paul Reinhardt, renowned costume historian. In his historical perspective, he used slides to illustrate how clothing and the Rococo ideals of beauty created movement restraints. The design and cut of corsets, underpinings, headaddresses, and sleeves as well as social etiquette influenced period posture and movement.

After lunch, the group regathered for a slide presentation, "The

Anatomy of a Dinosaur," prepared by D. J. Gramann II. Gramann, who assisted in the recent build of the TV series, walked us through the complicated process of fitting the actor with armature structure and foam to transform him into the dinosaur character. The slides depicted the process of creating mock-ups, solving problems, using unusual materials, and devising ingenious solutions that, when all combined, resulted in endearing fantastic creatures.

Otto Theime, curator of costume and textiles at the Cincinnati Art Museum, explored the changing-shape theme by focusing on preparation of mannequins for displaying period garments. Forms, he explained and showed us through slides, need to be adjusted and padded for each specific garment so that the garment is completely supported with no stress.

In the final session of the afternoon, "Makeup Design and Prosthetic Techniques for the Padded Performer," Kelly Yurko of CCM shared information with us in the form of handouts and step-by-step procedures as she applied a prosthetic nose to Polly Lucke, CCM student. Yurko and Lucke fielded questions and shared insights throughout the process.

The second day came to a close with a tour and reception at Kings Production costume shop among smurfs and trolls. Many thanks go to hosts George Sarofeen and Alison Capps.

Monday, the final day, was devoted to touring the costume shop and facilities at Cincinnati Playhouse in the Park with costume shop manager Cindy Witherpoon and touring the costume collection at the Cincinnati Historical Society with the curator of costume and textiles Sylvia Reed. In addition we spent time in the other museum exhibits and in the gift shops. As the programming came to an end, we agreed to the success of the symposium and to plan to meet again in Wichita this March. ■

—Ede Leavis Bookstein  
& Diane R. Berg

Diane Ferber, AE&S, Stage Expo Account Manager

## 1993 USITT Stage Expo News

Here in Connecticut, summer is the season of riches for regional theaters. It is the time when local residents, students, and professionals come together to produce magic for communities. I hope that the summer season was successful for you and for your theatres across the country.

We have had a busy summer ourselves on behalf of USITT Stage Expo. We attended the Conference Retreat in Wichita earlier this month; continue to actively contact exhibitor prospects; and continue to work with USITT and the exhibitors signed up to strengthen and increase Stage Expo.

You have helped greatly in our efforts. Several USITT members and Commissioners, across disciplines, have offered us numerous suggestions of manufacturers/suppliers/others they feel should be invited to participate in the exhibition. Some of the suggested companies are the prominent leaders in their product areas; others are favorite suppliers. I would like to thank all of you who have submitted the names of these companies to us, and assure you that we are calling and following up with each and every one of them.

This input assures us that we are targeting the right mix, breadth, and variety of exhibitors and product categories. I continue to invite your comments, suggestions, and input into any products and vendors you would like to see at Stage Expo. If you read about an innovative company, let us know. If there is a company whose products you are curious about, please call. I consider it our responsibility to make sure that USITT Stage Expo is useful, interesting, and relevant to you. Help us do that smarter. ■

Anne Eliet, Manager of  
Marketing & Development

## News from the National

**Member News:** The Institute gained three new Sustaining Members in August: Skjonberg Controls, Micronetics International, Inc., and GALA. Skjonberg Controls is located in Ventura, CA; its voting representative is company president Knud Skjornberg. Micronetics International, Inc. is in Wauwatosa, WI, and its voting representative is Neil Butzow. GALA is a division of Paco Corporation and is located in Escondido, CA. Its voting representative is Dick Hala. Welcome!

USITT was well represented at the Helen Hayes Awards in Washington, DC, this summer. Barbara Kravitz was nominated for Outstanding Costume Design for two productions: *Pygmalion* at the Arena Stage and *Saint Joan* at The Shakespeare Theatre. She won for *Pygmalion*. Member Hal Crawford was nominated for Outstanding Set Design for his work on *Ardiente Paciencia* at GALA Hispanic Theatre. Congratulations.

Nonprofit member Wharton Performing Arts Center at Michigan State University has been selected as the venue for the first Bush/Clinton Presidential debate on September 22. The debate will take place in Wharton's Great Hall, and host more than 1,000 members of the press as well as the candidates.

Jamie Bullins, a USITT student member at the University of North Carolina, Greensboro, received an honorable mention for his design submission to the American College Theatre Festival. The awards for theatrical design excellence were held at the Kennedy Center in Washington at the end of April. Bullins' entry was his costume designs for *Largo Desolato*, which was produced at UNCG last fall. Bullins, about to enter his final year of graduate school, described the ACTF experience as "sort of like an academic

Tony's."

Electronics Diversified, Inc., an Institute Sustaining Member since 1980, has announced a new president. Paul D. Bennett is stepping down after more than 20 years in the job, and is being succeeded by Thomas L. Folsom, a USITT Professional Member. Electronics Diversified, Inc. designs and manufactures lighting control systems principally for the performing arts. Folsom has been vice president of EDI since 1990.

Director-at-Large Raynette Halvorsen Smith was elected president of the Council of Theatre Chairs and Deans, a forum focus group of the Association of Theatre in Higher Education (ATHE) at its August conference in Atlanta.

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There have been several phone enquiries to the National Office over the past few months about how to contact government officials to let them know your feelings about the National Endowment for the Arts and other

legislative business that impacts on performing arts organizations. The following information was made available to us by the American Arts Alliance.

Contact your senator (or any Senator) by writing: Senator [Last Name], United States Senate, Washington DC 20515. The proper opening salutation is "Dear Senator [Last Name]." By telegram: call Western Union at 800-325-6000. By fax: if you are a constituent, call the Capitol switchboard 202-224-3121, and ask for your Senator's office. They will usually release fax numbers.

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Institute member Emily Gaunt has offered a 20% discount to all members of USITT for two Painters' Forum video tapes. Each tape features scenic designer Lester Polakov teaching "professional scenic painting techniques." For more information, call the National Office.

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The National Office bids a fond farewell to our Administrative Assistant for Marketing & Development, Colleen Thurber. She was at the National Office from November 1991 to the end of August 1992; her sense of humor, stories of snake-killing and her cats on their leashes, and wide-ranging theatrical knowledge will be missed. She is abandoning New York City for Upstate (the wilds of Ithaca), and the theatre for early child education. We wish her well.

The new Administrative Assistant for Marketing & Development is Colleen O'Loughlin, quickly dubbed "Colleen II." Ms. O'Loughlin graduated from Northeastern University and has worked for both the Boston Women's City Club and MADD, Massachusetts State office. ■

## Lifetime Members

Samuel H. Scripps ■

## Contributing Members

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IATSE Local 58

Interstate Consolidation  
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Sapsis Rigging, Inc.

Samuel H. Scripps

Strand Lighting

Syracuse Scenery & Stage  
Lighting Co., Inc.

Wenger Corporation ■

## New C&S Members

Sightlines welcomes the following new or returning Sustaining Members of USITT—**GALA; Robert Lorelli Associates, Inc.; Micronetics International, Inc.; and Skjonberg Controls.** ■ ■ ■

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.  
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Barbizon Delta Corporation  
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Cal Western Paints, Inc.  
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Desisti Lighting Equipment  
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Hubbell, Inc.  
Hudson Scenic Studios, Inc.  
Independent Theatrical Installations, Inc.  
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JCN  
Joel Theatrical Rigging Contractors, Ltd.  
Joeun Technics  
Joyce/Dayton Corporation

Sarah Nash Gates,  
Program Coordinator

## Young Designers' Forum

**Attention Design Students:** USITT President Sarah Nash Gates and Program Co-Chair Bill Forrester are pleased to announce that the Second Annual Young Designers' Forum will be held at the National Conference in Wichita in March 1993. Patterned after the old League of Professional Theatre Training Programs Portfolio Review, the Young Designers Forum brings together students who are completing their training (or have recently graduated) with professional designers and directors for critiques of portfolios, and discussions about design and entering the job market.

At the Young Designers Forum held last year in Seattle, reviewers included John Bury, Dawn Chiang, Laura Crow, Ralph Funicello, Pamela Howard, and Ming Cho Lee. In addition to designers, several professional directors will participate in Wichita.

The YDF is planned as a two-part event: During the first part, up to 20 designers in their final year of study or their first year on the job market will display their work for discussion by designers and directors in a session open only to participating students, their teachers, and the reviewers. The second part of the event will be a social hour during which all conference participants may view the work and talk with the students and the reviewers.

The objectives of the YDF are to:

- Enable all USITT members to see some of the best work from a variety of schools, and give them a sense of the standards expected by the profession.
- Provide feedback to the faculty of schools represented about their student's work and preparation for the profession.
- Enable young designers who are about to enter the profession to hear a variety of reactions, comments, and suggestions from established professionals.

### If You Want to Participate:

1. Provide a letter from a faculty member at your school which nominates you as a participant and certifies that your school is willing to be represented by you.

2. Provide up to 12 of the following: 35mm slides, blueprints, and/or photocopies of representative work, which may include realized work, classwork, and informal or rough sketches. Scenic designers should include an example of drafting, lighting designers should include a plot and associated paperwork, and costume designers should include some swatched sketches. Do not send any original art work. Please do not send more than 12 items/slides.

This work will be reviewed by a jury of professional designers who will select the students to participate in the Young Designers Forum. Last year Deborah Dryden and Michael Olich were members of the jury.

3. Enclose an entry fee of \$15. Checks should be in US funds and made payable to USITT. The fees will be used to help defray the expenses connected with the YDF.

4. Mail submissions to:  
Bill Forrester  
School of Drama DX - 20  
University of Washington  
Seattle, WA 98195

All materials must be received by 1 December 1992. Selection of participants will be made by December 14, and they will be notified by mail. All materials will be returned.

According to President Gates, "We were pleased with the success of this event last year. The students who participated reported that it was well worth their time and effort to apply and then participate. I hope that more students and their faculty will take advantage of the Young Designers Forum this year, and that all educators will be sure to come to the open session and see our finest young designers."

For further information you may contact Bill Forrester at 206-543-1737 or Sarah Nash Gates at 206-543-4128. ■

James, J. Ryan, USAA  
Business Representative

## OISTAT News

A symposium on "A European Model Contract for Scenographers" was organized as part of the Technical Theatre Days of BASITT (Belgium Association for Scenography and Theatre Technology). The Technical Theatre Days are held every two years in different towns, and this was the first time in ten years that it had been in Brussels. Like all such gatherings, the technical theatre presentation was essentially a trade show.

It was held in the Palace of Fine Arts, which is a large complex of theatres and exhibition halls (Victor Horta, architect). Incidentally, the principal art exhibition was of USA member David Hockney and at a private gallery also in the same building was an exhibition of USA member Thierry Bosquet's work.

The symposium had been organized and chaired by Jerome Maecelbergh, a Belgian designer and a member of the BASITT board of administrators.

The conference began with a reception on Thursday evening, with the initial working session following the next morning. The other delegates present from outside Belgium included Pamela Howard, secretary of the Society of British Theatre Designers; Albert Diederik of Holland; Claude Sabourin, professor of theatre at the University of Quebec at Montreal; Helen Baumann, representing the Australian Production Designers Association; Marina Raichimova of Bulgaria; and Ek Erzsebet of Hungary. All are working designers.

It should be noted right off that BASITT is a Flemish organization and notably absent were designers from French Belgium. Also notably absent were any representatives from Germany or France. So the conference's stated objective, "A European Contract," was pretty well defeated from the start.

However disappointing this may have been to the organizers, I had no such great hopes from the

James, J. Ryan, USAA  
Business Representative

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conference. I had come to learn more about the world of scenic, costume, and lighting design outside the United States, and I was not disappointed.

We started off by each describing the situation for designers in our own countries. I was particularly interested to hear Howard's description of the founding of the Society of British Theatre Designers, which began about 15 years ago when a group of leading designers got together to create a contract that would govern the conditions of work in Great Britain. After a series of meetings, they decided to approach British Equity, which became their bargaining agent in the negotiations with the Theatre Management Association and which led to their present agreement.

The Friday afternoon session was on copyright problems for designers. The discussion was led by Martine Verstringe of SABAM (Société d'Auteurs Belges). Essentially the conclusion was that the copyright laws in Belgium, as in the US, offer little protection to the designer who wishes to protect a "concept." Individual works of art on paper such as the designer's sketches and drawings can be copyrighted, but this just protects the designer against having the drawings copied.

The rights of the owner of the actual scenery or costumes to do with them what he wishes cannot be limited by copyright laws. Designs created as "work for hire" cannot be copyrighted by the designer. The best protection available to a designer appears to be what we have been pursuing for years now: namely, to limit by the original contract agreement what additional uses may be made of the designs.

➤ Saturday morning's focus was the unions. In Belgium there are two labor unions, the Socialist and the Catholic; workers belong to whichever they wish to for political or sociological reasons, and the two

negotiate together. The designers in Belgium are not organized and the discussion turned to how they might use one or the other of the two big unions to negotiate for them with theatre management.

While all theatres are state-supported, there are apparently a number of different ways in which the management of the theatres can be arranged. It was also explained that there are, for all practical purposes, three separate governments in Belgium—the French, the Flemish, and Brussels—and everything is separate (apparently they are even currently discussing splitting the social security system).

Everyone seemed impressed by the long history and the widespread organization of United Scenic Artists. We who are so frequently dissatisfied—and justifiably—with the inadequacies of our union would be surprised to hear that we are an object of admiration and emulation among designers in other countries!

Saturday afternoon's session was on designer education and centered on a description by Howard of a new advanced training program being initiated cooperatively by four European design schools: the Central Saint Martins College of Art and Design in London, the École Nationale Supérieure des Arts Décoratifs in Paris, the Hogeschool voor de Kunsten in Utrecht and the Institut del Teatre in Barcelona. This will be an advanced two-year program for 20 students who will rotate between the four schools beginning in January 1993.

The discussion brought out the uniqueness of designer training in the United States. Here training is centered on the theatre departments of universities. In most other places it is a conservatory based on art training. Where in the US the designer is trained to be the discreet servant of the director and never call attention to himself or herself, in other countries the designer is recognized and trained as an independent artist. In most other countries, there are limited training programs, whereas in the US there are far more programs than can be justified by any need for their graduates.

A Sunday tour took us to the Brussels Opera's Monnaie Theatre. It

was interesting to hear the complaint that no Belgian designers ever get the opportunity to design for the Monnaie, since all the opera designers come from Italy or Germany.

We then traveled to Ghent where we visited the very grand 1830-1840-era Opera House, now being restored, and a smaller art nouveau theatre also being restored. In Antwerp we visited the Bouria Theatre where as part of their restoration they are retaining the complete system of slots and drums for shifting scenery still intact in the theatre.

The conference brought out several other points worth mentioning:

- In Britain, due to budget tightening, they have gotten rid of all the "heads of design" at the state theatres, which are all operating on a freelance basis for design. In Australia they are concerned about the staff reductions at the television production companies. In Belgium, almost all scenic and costume design is freelance, and the lighting designer is usually the permanent head of any theatre's technical staff.
- In Eastern Europe, the uncertainty around the state theatres had led more and more to designers establishing themselves on a freelance basis. These freelance Eastern European designers are also on the move, which is felt by the Belgians and others to be a "threat" as well as a limitation to their ability to organize.
- United Scenic Artists is unique in the importance of its pension and welfare plan for its members. All of the European designers, of course, have national health plans, and as such the unions or designers organization have nothing to do with them.
- It was pointed out that, as money becomes scarcer, more co-productions, including international co-productions, are becoming more and more common, and not just in opera.
- As we approach the LORT negotiations, it was interesting to note that the British feel they erred in their initial agreement with theatre managers by allowing the minimum fees to be set too low. It is a floor that tends to bring overscale down. (Inc-

## Sustaining Members

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Technical Art "Works"

## Sustaining Members

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 Veam  
 Vincent Lighting Systems Co.  
 Walt Disney Imagineering  
 Weber Lighting Service, Inc.  
 I. Weiss & Sons, Inc. ■

## Women in Theatre Project

The Tech Production Commission wishes to remind women who might be interested in becoming part of the networking project "Women in Theatre" that they may add their names to the list or receive a complimentary copy of the current directory by contacting the project chair, Happy Robey.

The directory currently has more than 100 names of women from all areas of production, including business, education, technical direction, design, and others. Contact Happy to get your name added to the list. Get involved.

Happy is in the process of relocating in Gainesville, FL. Her new phone number will appear in future issues of Sightlines. At present the following contact information is available: Happy Robey, 3455 NW 50th St., Gainesville, FL 32605. ■

Bob Eberle,  
 Section Chair

## Section Showcase: British Columbia

Hello and glad to be here from the new kid on the block.

Despite our shy, quiet appearance and our good weather, theatre in British Columbia has been aggressive and very successful for many years. BC—the "end-of-the-line" province (the United States has California)—is internationally known for its "theatrics," not all of it taking place on its stages. Despite a strong tendency to remain in self-imposed isolation, British Columbians have been unable to restrain themselves and have been recently telling all about the good life here in Lotus Land.

During our period of self-restraint we have had our spies out, many of whom have been

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dentally, the British do receive a separate negotiated fee for the model.)

• It is widely perceived outside the US among the young that the distinction between designers and directors is breaking down, as they as individual theatre artists try to create new theatre work.

In summary, while it was a bust as an attempt to create a European design contract, the meeting was notable as perhaps the first time that designers met internationally to discuss the business of design. Almost all other international meetings held under the auspices of OISTAT concentrate on the art, education, and/or technologies of design. While not denigrating these worthy efforts, it is worthwhile to balance this activity occasionally with a consideration of designers in the economic arena—an arena in which they have not been faring too well. ■

members of USITT for a number of years. After attending two of three conventions, some of them were finding it difficult to keep a low profile and a few actually blew their cover. You can only pretend to be from Alberta for so long.

Following the recent birth of the Canadian Institute for Theatre Technology, the proud folks from behind the Rockies just couldn't sit still any longer. In November 1991, not as long ago as it feels, they burst forth in modest numbers (43) determined to take over the world. Since then the membership has doubled thanks to the timely and very successful Seattle convention and the popularity of this new idea, talking amongst ourselves.

Since our creation, actually our recreation as we have been a section once before (you have to be from BC to be recreated), we have been busy doing all those annoying but necessary things that all the other sections have already done. You know becoming legitimate by: meeting, banking, bookkeeping, meeting, writing, talking, meeting, and avoiding to some degree our jobs. We have also spent some time reinventing the wheel (sound familiar?).

British Columbia is a big place. With modern transportation you can get anywhere faster, but living with modern time it still takes too long to go almost anywhere. Theatre people find walking across the street to be a major excursion and time is something that comes "after we open" but never does. All this has made communication even harder than it needs to be and a challenge under ideal circumstances.

Enter "The Institute," the communicator. For us this is the immediate value of USITT/CITT. We have been spending our time (the show finally opened), setting up our communication paths: "Quick Connect" (our telephone tree), a regular page in the CITT newsletter, and trying to get as many of our members as possible onto CallBoard. CallBoard, the Alberta-initiated computer network, is the best connection for members who are in more isolated communities. Another program getting started is a

video library of self-help videos and information tapes of venues around the province. We will let you know how this works out.

Our current objective is to be represented in every venue and every production company in British Columbia. This would create a very useful network which would help us all. In the short term, we are aiming for a stable membership of 200.

We have had a lot of help getting started from both Canadian Sections and from the Pacific Northwest, from whom we hope to hear a lot more. To you all, thanks.

What can we say? It's hard work? You know that. Its worth it? You know that as well. So what's left? Only to say, glad to be here.

• • • • •

### Section Name:

British Columbia

### Region Served:

Province of British Columbia, Canada

### Number of members:

85

### Section Chair:

Bob Eberle

### Other Officers:

Greg Yellenik, Vice-Chair; Dale Connery, Secretary/Treasurer; Al Brunet, Northern Rep.; Dusty Rhodes, Southern Rep.; Mike Taugher, Vancouver Island Rep.; Ron Fedoruk, Past Chair; Drew Young & Rob Dugan, Communications; Lesley MacMillan & Rob Hamilton, Education; Paul Hodson & Ian Pratt, Health and Safety; Barry Hegland, Standards

### Section Address:

USITT/CITT British Columbia  
 Department of Theatre & Film  
 6354 Crescent Road  
 University of British Columbia  
 Vancouver, BC, V6T-1Z2  
 CANADA

### Section Phone:

604-822-6738,  
 Fax : 604-822-5985 ■

Kent Goetz,  
Project Coordinator

## The Environment & the Performing Arts

Report on Survey of Environmentally Responsible Practices in the Performing Arts.

In the November 1991 issue of *Sightlines* a survey (funded by the USITT Technical Production Commission) was distributed to the USITT membership. It was designed to assess the degree to which the performing arts profession impacts upon the environmental health of our planet. The survey questions focused primarily on the consumption and disposal of materials used in production.

In addition to gathering information, a second objective of the survey was to raise the collective consciousness of the profession towards the end of developing a new environmentally responsible ethic. Out of approximately 3,400 USITT members, with 1,200 in the Technical Production Commission, there were 47 respondents. The following are the results of the survey.

### 1. Identify the type of production business:

- 32% (15) a. Professional
- 49% (23) b. Educational
- 9% (4) c. Community
- 4% (2) d. Commercial
- 2% (1) e. Not for profit
- 2% (1) f. other

### 2. What is your position within the organization?

- 23% (11) a. Production Manager
- 2% (1) b. Business Manager
- 40% (19) c. Technical Director
- 2% (1) d. Scene Designer
- 19% (9) e. combination of above

### 3. What is the size of the organization's operating budget?

- 6% (3) a. under \$10,000
- 9% (4) b. \$10,000 - \$20,000
- 17% (8) c. \$20,001 - \$50,000
- 13% (6) d. \$50,001 - \$100,000
- 19% (9) e. \$100,001 - \$500,000
- 36% (17) f. over \$500,000

### 4. Approximately what percentage of your product annually is reusable stock units?

- 38% (18) a. less than 15%
- 23% (11) b. 15% - 30%
- 23% (11) c. 31%-50%
- 13% (6) d. over 50%

### 5. Approximately what percentage of raw materials is reclaimed annually from product?

- 38% (18) a. less than 15%
- 26% (12) b. 15% - 30%
- 21% (10) c. 31%-50%
- 13% (6) d. over 50%

### 6. Approximately what is the volume of monthly refuse from production activities?

- 49% (23) a. under 20 yd<sup>3</sup>
- 21% (10) b. 21 - 50 yd<sup>3</sup>
- 19% (9) c. 51 - 100 yd<sup>3</sup>
- 9% (4) d. over 100 yd<sup>3</sup>

### 7. Approximately what volume of refuse is used in non-industrial ways, e.g., fuel for woodburning stoves, donations to community organizations, etc.?

- 40% (19) a. under 1%
- 34% (16) b. 1% - 5%
- 38% (18) c. 6% - 10%
- 6% (3) d. over 10%

### 8. How do you dispose of excess paint?

- 11% (5) a. dispose as liquid into drain
- 6% (3) b. dispose as liquid into dumpster
- 26% (12) c. allow to evaporate and dispose as solid into dumpster
- 6% (3) d. add hardener and dispose as solid into dumpster
- 19% (9) e. toxic waste service
- 23% (11) f. combinations of above

### 9) In which local recycling programs does the organization participate:

- 68% (32) a. aluminum
- 17% (8) b. plastic
- 49% (23) c. glass
- 77% (36) d. office paper
- 53% (25) e. newspaper
- 34% (16) f. steel

### 10) In which of the following ways has your organization made a commitment to improving its environmentally responsible practices:

- 70% (33) a. by contributing to recycling programs
- 34% (16) b. by using recycled and reprocessed materials in production
- 51% (24) c. by using recycled materials in administration activities
- 17% (8) d. by using recycled materials in marketing and advertisement
- 47% (22) e. by using environmentally safe materials in production
- 11% (5) f. by presenting productions with environmental themes

It seems no surprise that the response to questions four through seven imply wasteful practices within the performance arts industry. The common tendency is to construct unique visual environments that are specific to each production. Our products inherently have temporary lives. To limit ourselves to pre-determined shapes, sizes, and materials may be perceived as antithetical to our mission as artists. However, the response to questions nine and ten suggests that concern for environmental issues is alive within producing organizations. It is apparent that, where recycling programs are in place, people are willing to comply. The desire to do our part to reduce the degradation of our planet through responsible practices is present. The methods in which we may fully act on that

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## Publication Notes

### Sale Extended!

Whether you are planning your 1993 entry for the 4th Biennial Theatre Technology Exhibit, or you are just curious—the catalogues from the first three Theatre Technology Exhibits are on sale at a reduced price from the National Office.

Each catalog contains step-by-step instructions for the techniques displayed at the 1987, '89, and '91 Conferences, 94 processes in all.

Highlights of the catalogs include:

#### 1991 Expo—Boston

- Electromagnet Scenery Locks
- A Safe Lamp-Oil Torch
- A Convertible Steel Platform Technique That Really Works
- Silk Turned Stretchy

#### 1989 Expo—Calgary

- A Period Motorcycle
- Xerox Transfers for Fabric
- The Fastest Wood Grain in Town
- Weight Bearing Pivots for Turntables

#### 1987 Expo—Minneapolis

- PVC Trees
- Focusable Speaker Hanger
- Electromagnetic Clamp
- A Spring-Loaded Knife

Until 31 October 1992, you can purchase the Expo Catalogs for only \$4 each. (Regular price, \$6). This offer is open to USITT Members only! Send a check or money order, in US funds, to Expo Special, USITT, 10 West 19th Street, 5A, New York, NY 10011, or call 212-924-9088 to charge your order to your Visa or Mastercard. Please specify which catalog(s) you are interested in. Include \$3 for the first and 75¢ for each additional catalog to cover the shipping and handling. (International shipping is \$5 for the first catalog and \$1.50 for each additional catalog.)

**Quantities of the 1987 and 1989 catalogs are limited. Order today! ■**

—Debora Kingston

Kent Goetz,  
Project Coordinator

## The Environment & the Performing Arts

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desire have yet to be developed.

The larger question may be; How then can we in the performing arts continue to do our "art" while concurrently reducing our consumption of materials that either are non-renewable, toxic to humans and the environment, or fill up our landfills? This question may not be foremost on our minds as we confront the daily challenge of meeting the opening night deadline under budget. However, if the activities at USITT conferences can be seen as a measure of prevailing attitudes within the profession, then it is apparent from many of the programs offered in Seattle last March, as well as from programming plans for future conferences, that the issue of responsibility of the performing arts to the environment is burgeoning.

The way we do theatre presently is destined to be affected by the "greening" movement. A call for continued research into alternative materials, construction, and disposal practices, and a new aesthetic is beginning to echo through the nation's scene shops. If creative leadership can join forces with individual activism, we can lessen the impact of future government mandates and economic restrictions while becoming proactive in the effort to maintain the health of our environment.

Ideas are being gathered now in an effort organize programming at the '93 Conference in Wichita that will focus on presenting information on alternative materials and construction practices that may contribute to the "greening of the scene shop." If you have any information that might be of value in this forum, or if you would like to participate further in "greening" issues, please contact: Kent Goetz, Resident Scene Designer, Cornell Center for Theatre Arts, 430 College Avenue, Ithaca, NY, 14850; 607-254-2707. ■

Steve Griffith,  
Project Coordinator

## 1991 NBS Health Survey Report

During the fall of 1991 the USITT Northern Boundary Section mailed to its members a three-page survey to gather information regarding their physical and mental health. The survey was conducted at my request and approved by the NBS Board. It was mailed to the members with the slate of candidates for the 1992-95 elections. A self-addressed, postage-paid envelope was included to increase the return rate. This document is the report to the membership of my findings.

**The Survey:** The purpose of the survey was to gather information regarding the health of the NBS membership to see if common health-related problems existed and if so at what rate of incidence. The survey consisted of 27 open-ended question areas regarding the gender, age, occupation, work history, and physical and mental health of the respondents. To make the survey easier to complete, most of the questions could be completed in sentence form. The information was collected and tabulated and is now being made available to NBS.

It is important to note that since the questions were open to interpretation and the answers received varied widely, some simplification had to be made when tabulating. Some respondents could give precise medical definitions of their current problems, others were more general. The survey is not to be considered scientific in that the responding group was self-selecting, the questions were not specific and that some generalizing of the answers was needed to fit them into reference categories.

The NBS membership mailing list was used for the survey. One questionnaire was sent to each address. As several of the names

on the list are organizational members, it is likely that some surveys never reached a specific person or that there was some duplication and the extra copies were not returned.

**The Respondents:** Of the 139 surveys sent out, 43 were returned by the date of this writing for a return rate of 30.9%. Slightly more men responded to the survey than women (53.4% to 46.5%). The age range of the respondents was from 21 to 521 years. Seven describe themselves as active in the costume area, 24 in scenery, six in lighting, one in sound, and one director. The remaining four cannot be categorized from the data given.

**Current Medical Condition:** Only 4.6% (2) say they consider themselves to be cigarette smokers with several more suggesting they did smoke at one time but have since quit. 51% indicate that stress is a primary health risk associated with their current job. Other health risks identified include: cuts, burns, and toxic chemicals. When asked if they have been personally affected by these risks, more over 69% indicated they had. A staggering two thirds of the cohort (67.4%) said they have been injured while on the job. Injuries listed range from slight cuts and burns to broken bones and the loss of fingers. Males are more likely to have been injured than females (73.9% to 60%). Almost all of the respondents have health insurance but a telling statistic is that while 86.9% of the males have employer-paid coverage, only 60% of the females report such coverage. Females are less likely than males to have filed a health related insurance claim (35% to 47.8%).

**Incidence of Medical Problems:** Not having a control group means the following information may be of little value except by way of highlighting areas of concern for NBS members and others involved in technical theatre. Further research is needed to see if the rate of incidence reported here differs from that of the general population. I have only indicated a



Steve Griffith,  
Project Coordinator

## 1991 NBS Health Survey Report

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male/female difference when the disparity is 5% or more.

About 16% report having eye problems or eye injuries. Almost a third indicate problems with ear disorders including hearing loss (males 20%, females 25%). More than a third (55% of females and 21% of the males) indicate respiratory problems, including frequent colds, bronchitis, asthma, and pneumonia. A little over 18% have heart/circulation problems, 25% report digestion-related problems. Females report a greater incidence of urinary tract problems (20% to 4%) than males with a total occurrence in 11.6% of the cohort. Hormonal disorders and infections are reported at the same figure of 6.9%.

Almost 62% of the group (65% of the males and 60% of the females) report problems with muscle, bones, and joints, including sprains, fractures, and broken bones. Back problems were the most frequently cited in this category (25.5%) but arthritis is a close second among males at 21%. 4.5% of the males reported problems in the category that included testicular cancer, prostatitis, and cystitis. 45% of the females indicated problems in the category that included menstrual irregularity, dysmenorrhea, premenstrual tension, tumors, and cysts. Almost 40% of the cohort group reported having problems with brain and nervous system disorders including headaches. 13.9% of these, almost equally divided between females and males, report having carpal tunnel syndrome. A little over 18% of the cohort indicate problems with headaches (8.6% of the males and 30% of the females) and 11.6% report problems with migraines. 25% of the female responders report migraines. Behavioral and

emotional problems are reported by almost 28% of the cohort with a five-point split between males and females (males 30.4%/females 25%).

**Summary:** The results of this survey indicate that there are serious health problems shared by members of the Northern Boundary Section of USITT and maybe all theatre workers. If over two thirds of our membership have been injured while on the job, it seems that we have much to do to make our shops safe. While most of the injuries sustained in our theatres are minor ones, this survey also shows that major accidents can and do occur. In addition it points to some disparity in the areas of health insurance coverage, and the types of health concerns shared by men and women in the theatre.

It is interesting to note that while women are less likely to have listed stress as a primary health risk than men (65% of the males and 35% of the females) they are more than three times likely to report frequent headaches (males 8.6%/females 30%) and far more likely to suffer from migraines (0% of the males/25% of the females) than the men. Does this indicate that women are more likely to internalize job related stress? Do men externalize their stress through careless actions in the shop and does this correlate to the higher incidence of on the job injury for men? The survey may raise as many questions as it answers. What then are the lessons to learn?

I believe we can definitely tell our students and colleagues that, despite our precautions, the theatre is still a dangerous place to work. We can say that in addition to the obvious hazards like table saws and sewing machines that are always willing to rip fingers, there are hidden dangers. *One in three* of our members report some *hearing-related problems*. We must make sure that all of us know about hearing loss and hearing protection. *Almost four out of ten* of us report that we *have respiratory problems*. We must learn more

about air circulation in our shops and the appropriate use of masks and respirators. With 62% of our friends reporting *problems with muscles, bones, and joints*, we must learn how to stand, lift, pull, and push with more respect for our bodies. We must learn the right techniques and have the right equipment but we also might need to learn to *slow down and ask for help!*

We must also learn to manage stress more effectively. Fifty-one percent of our members suggest that stress is a primary health risk and 28% said they have had behavioral/emotional problems. Theatre is a stressful and anxiety-filled vocation. Yes, the show must go on, but at the same time we owe it to our friends, families and ourselves to deal with job-related stress in a more positive way. Sometime this will mean foregoing another job or admitting that you really can't accomplish the impossible. Sometimes it means quitting or moving on or just plain giving up. On the other hand it might just be a matter of speaking up and telling others of your needs. Need that cushioned mat for around the cutting table? Buy it! Broken guard on the radial arm saw? Get it fixed! Goggles missing or broken? Order them! Until we *believe* that our safety and health is as important to the production of theatre as getting the show done on time, it is unlikely that the actors, directors and producers we work with will be concerned. We must articulate our health and safety needs clearly and forcefully.

The 1991 NBS Survey on Health and Safety should serve as a wake up call for all of us in the area of technical theatre. If you have questions or comments regarding this article, please send them to: Steve Griffith, Theatre and Dance Department, Gustavus Adolphus College, St. Peter, MN 56082. The survey information has been stored on a Macintosh using FilemakerPro. It is easily accessible. (If you would like me to run an analysis of a particular question, please let me know.) ■

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## Costume Society of Great Britain

The Costume Society of Great Britain (CSGB) encourages overseas members and the number of USA members continues to grow—not surprising, as the CSGB has much to offer, despite of the increase in dues. It offers an illustrated journal, occasional publications, a newsletter, visits to public and private collections, lectures and collectors' meetings, and concentrated short courses and weekend schools of costume history.

Additionally, it is an excellent contact for meeting costume museum curators, collectors and theatrical costume people.

Dues for overseas members (in British currency) are:

Ordinary membership	£17
Library membership	£15
Institutional membership	£17

Upcoming events include:

31 October

An Indian Morning: Textiles, Dress, and Society.

5 December

Suited to the Occasion: V&A Men's Fashions.

9 January

Allan Ramsay & Costume:  
National Portrait Gallery  
Spring '93

The AGM and Symposium.

Send me a stamped SAE for more information and membership form, as overseas enquiries cannot be answered without a British-stamped SAE because of the high postage rates:

Zelma H. Weisfeld  
1716 Charlton

Ann Arbor, MI 48103. ■

—Zelma H. Weisfeld

## 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

USITT

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

Phone: 212-924-9088

Fax: 212-924-9343. ■

Gwen Nagle,  
Notebook Editor

## The Costumers' Notebook

Special thanks and congratulations go out to Betty Blyholder and William A. Earl who presented their "Neat Tricks" at the Costume Commission meeting in Seattle. Betty Blyholder presented a "Flexible Helmet" made for a production of *King Lear* at the University of Arkansas. William A. Earl presented a way to duplicate insignias with the photocopy machine for *God's Country* at the University of Oregon.

### A Flexible Helmet by Betty Blyholder

The problem: In the last act of *King Lear* there is a sword fight between Edgar, son of the Duke of Gloucester, and Edmond, bastard son of the Duke of Gloucester. Edgar must have his face hidden during the duel as his identity is not revealed until he wins the fight. The director wanted a very acrobatic duel with somersaults and rolling about. We wanted a helmet that looked like the Norman helmets worn by the soldiers, but would not clank or bang against the stage during the fight. A chain-mail ski-mask was not considered desirable for the look of the show.

The solution: A heavy felt woman's hat in a sailor shape was found in the extra hat bin. By steaming and shaping with a steam iron it was worked into a tin-pot helmet shape. This shape was fitted on the actor and the location of his eyes was marked. A slit about two inches wide was cut out across his eyes and far enough to the side to give him good vision. The top of this opening was reinforced with a band of the hat felt which was cut to suggest a metal trim piece. An elastic chin strap was fastened on the inside to secure the helmet in place when worn. The attachment spots on the sides of the helmet were hidden with filigree circles used in jewelry making. The felt helmet was given several coats of hat lacquer which

stiffened it. It was then given several coats of silver spray paint which gave it a metallic sheen. Enough of the original black color still showed through due to the nap of the felt that it gave the finished helmet an uneven texture that added to the metallic look.

Evaluation: Both the designer and the director were pleased with the result. The helmet was consistent with the helmet design used on the soldiers although it was different in having the face concealed. It did not obscure the actor's view during the fight sequence nor give difficulty during the acrobatic moments. Although it was light in weight and flexible, it was stiff enough to give the impression of being made of metal. In other words, it did what we wanted, looked good, and was considered to be a success.

### Photocopied Insignias by William A. Earl

For a recent production of *God's Country*, the University of Oregon's costume shop needed to recreate the insignias of various white supremacist groups. The designs ranged from simple swastikas to relatively complicated combinations of line and color. Although the items specifically called for in the script were relatively few in number, they seemed to demand either tedious machine embroidery or multi-step silk screenings, neither of which were very appealing prospects to anyone in the shop. The local Kinko's photocopy shop came to the rescue and a newly installed color copy machine designed to print logos on T-shirts was the answer. The process required the costume shop to provide camera-ready artwork arranged within an 8-1/2" X 11" format and fabric on which to print. (At \$8.50 to \$15 a sheet the big trick is getting as many units as possible within the 8 1/2 x 11 area.) After the printing process, student technicians cut the insignias from the sheets, applied them to armbands and costumes with applique fusible (Wonder Under), and satin-stitched the edges. The finished products suc-

Zelma H. Weisfeld,  
Coordinator

## NCA/USITT Costume Scholarship

For the past several years, the Costume Commission has administered a \$1000 scholarship for MFA costume designers and technicians. For the present the scholarship is not available. Based on last year's agreement to give us the money if none of the children of National Costumers' Association (NCA) members qualified, there is no scholarship money for us to administer for the coming year.

At a recent meeting of the NCA board it was decided that since the members have children going into the business and going to college, the available funds should go to them. Since funding is somewhat restricted at present, it is not foreseen that there will be money for us to administer in the near future. It is hoped that the scholarship will be resumed in years to come.

I was assured that there is no dissatisfaction with the job USITT was doing. ■

### The Costumers' Notebook ▼

cessfully imitated the "real" things with a minimum of shop time and effort. This process is an excellent short cut in terms of time and labor for almost any small to moderate size project that would ordinarily require silk screening.

.....

Let me remind everyone that the "Neat Tricks" segment of the Costume Commission meeting will happen again next March in Wichita. If you have discovered a "neat technique" or "product" and can explain/demonstrate it in under three minutes, please send me your "Neat Trick." Send to: Gwen Nagle, Theatre Department, Western Michigan University, Kalamazoo, MI 49008.

Also, anyone wishing to contribute ideas or material to "The Costumer's Notebook" here in *Sightlines* are encouraged to contact me at the above address as well. ■

Dennis Dorn,  
Co-Commissioner

## Technical Production Commission

Mark your calendars for the upcoming Commission deadlines and activities:

### Tech Expo

While officially a USITT project, this event has its roots in the TPC. Look over the submission application form (in this issue of *Sightlines*) and muse over what projects, past or future, would be possible entries in this biennial event. Participate and plan on attending this year's collection of technical solutions, located right on the Stage Expo exhibit floor.

### Projects and Budget Requests

As perhaps many of us forget from time to time, the explicit purpose of the commissions is to "promote, recognize, and provide assistance to research activities." The by-laws further remark that "projects may be conducted by one person or a group of many, be regional or national in scope, and for a short-or-long term study." At present the TPC has five active projects; but with two exceptions, these projects will likely conclude in 1993. Both commissioners and vice-commissioners would like to see new and, if possible, even more activity in 1993-94.

### Current Projects (and Leaders)

Job Satisfaction  
(Greg Bell)  
Technical Source Guide  
(Roy Hoglund)  
Networking for Women  
(Happy Robey)  
Tech Rider Format  
(Alan Bailey & Happy Robey)  
Stress & Wellness  
(Stan Abbott)

If you would like to get involved with either an existing project, or as a leader/participant in a project of your own, we urge you to contact either commissioner at the phone numbers given below. We will provide as much assistance and encouragement as possible to help you get your project up and running. Fiscal year 93-94 budget requests are due by the end of September, but because of decisions reached at the Wichita meeting, some flexible funding flexibility may be possible.

Contact your commissioners to discuss your ideas as soon as possible.

A.D. Carson  
Pittsburgh Public Theatre  
O: 412-322-6930

Dennis Dorn  
University of Wisconsin-Madison  
O: 608-263-3359

### Nashville Conference Programming

As you probably know from reading other parts of this newsletter, the 1994 Washington, DC conference has become the Nashville Conference. If you have TPC program ideas, please contact Jon Darling, Program Vice-Commissioner, by October 1, if possible. Hopefully you can call with some comprehensive information, but even if you just wish to explore some ideas, please call Jon or one of the Co-Commissioners.

On occasion we all hear members complaining that they see the same faces and hear the same ideas, year after year. Don't let that happen. Get involved; it's time we hear your ideas.

Jon Darling  
Northwestern University  
O: 708-491-3121, H: 708-677-1323

### Wichita Conference Program- ming

Program offerings for the Wichita Conference were reviewed at the Wichita Commissioners Retreat and session times established. The

following sessions are the TPC offering. We hope you will be able to attend them all. You are especially encouraged to attend the Commission Meeting that will be held at 4 pm, Friday. It is at this meeting that the TPC members discuss future programming and project ideas. *Be there!!*

### Pre-Conference (March 15 & 16)

- Mold Making and Casting, a two-day event lead by Thurston James

### Wednesday, March 17

- Safe Stress: Shattering the Myths of Personal Stress
- Report on Job Satisfaction Survey: "What Managers Expect from TDs"

### Thursday, March 18

- Gender Issues: Perceived & Real (reception follows)
- In the End All We Make is Trash
- Practical Uses for Pneumatics
- Engineered Wood Products - Continued
- CAD for the Scenic Studio

### Friday, March 19

- TD Training at the Moscow Art Theatre
- Parenting and a Career in Theatre Technology
- Scenic Studio Math
- Programmable Controller Training (four identical sessions)

### Work Sessions

- Vice-Commissioner and Project Leader Meeting (7:30 pm Wednesday)
- Commission Meeting (4 pm Friday)
- Technical Director Portfolio Review (2 pm Friday)
- Tech Rider Project Committee (10 am Saturday) ■

## YOUR USITT MEMBERSHIP ENTITLES YOU TO:

## Discounts at Manhattan Hotels



### Paramount

235 West 46th Street  
(Between Broadway & 8th Avenue)

The Paramount is on the site of Billy Rose's Diamond Horseshoe nightclub, located in the heart of the theatre district. USITT members are guaranteed rates of \$115 plus tax per night, single or double occupancy. The hotel also has a "24-hour sports room" and a supper club on the premises, as well as a Dean and DeLuca shop next door. For reservations at this special rate, call 800-225-7474 or 212-764-7474. Your reservations must be made directly with the hotel to get this rate, and be sure to identify yourself as a USITT member.

### Milford Plaza

270 West 45th Street  
(Entrance on Eighth Avenue)

The Milford Plaza is around the corner from the Paramount. For USITT members in 1992, the single cost is \$75, and the double cost is \$85, plus tax. If you are travelling with a tax-exempt group, the hotel requests that you bring a tax-exempt certificate with you to present at check-in. To make a reservation, call 212-869-3600 and ask for the theatrical rate.

### Doral Court

130 East 39th Street  
(Near Madison Avenue)

The Doral Court is a small, quiet hotel on Murray Hill, within easy walking distance of the Research Library of the NY Public Library and the Morgan Library. The rooms are good-sized, sunny, and guests are able to use the Fitness Center on Park Avenue, around the corner. USITT members receive a 20% discount on single or double occupancy rooms (rates do tend to be cheaper for weekend stays). For reservations, call 212-685-1100 and identify yourself as a USITT member.



## Tech Expo

### THEATRE TECHNOLOGY EXHIBIT '93 Scenery, Painting, Props, Costumes, Lighting and Sound

The next Theatre Technology Exhibit is scheduled for the 1993 USITT Conference in Wichita (17-20 March 1993).

The objective of this biennial event is to recognize developments by practicing theatre technicians in all technical areas: scenery, painting, props, costumes, lighting, and sound.

The Exhibit Coordinators would expect that all entries will display a level of finish suitable for exhibition. Nevertheless, the primary focus of this Exhibit is inventiveness. Thus, an appropriate submission would reveal ingenuity in the design of a new device, the creative use of a material new or old, or the development of a particularly useful process or technique.

Entries from previous exhibits have included: A Remote Control Flash Effect; A Ribbon Wig; Shop-Made Neon; A Flexible Panning Device; The Fastest Wood Grain in Town; An Ethafoam-Rod Splitter; Rake Hinges; Silk Turned Stretchy—Duplicating a Catalina Swimsuit; A Safe Lamp-Oil Torch; Foam Masks; and Electromagnet Scenery Locks.

The Exhibit is your opportunity to share your discoveries and help all of us avoid having to reinvent the wheel. Don't delay—fill out the entry form today!

(See the September issue of *Sightlines* for the official entry form.)

## RULES AND REGULATIONS

Entry forms must be accompanied by a one- to five-page paper, including drawings, photos, etc. The papers for those exhibits selected for presentation in Wichita will be assembled in a catalog and published for distribution at the conference and through the National Office.

Steve Gilliam,  
Co-Commissioner

## Scene Design Commission

**Wichita to Focus on Scene Painting:** The Scene Design Commission is actively involved in several projects and will present an exciting array of programs for upcoming conferences. In an effort to introduce these opportunities and encourage others to participate, through the next several *Sightlines* issues we will introduce our vice commissioners and explain how they can use your expertise.

Since the Wichita Convention will include a scene painting series covering 14 hours of demos, new product introductions, and hands-on programs in addition to an intensive preconference scene painting workshop, it is appropriate that this month we should feature our Vice-Commissioner for Scene Painting, Nadine Charlsen.

Nadine grew up in Bird City, KS, and attended Emporia State University studying under Forrest Newlin. Her MA was at Wichita State University and MFA from Brooklyn College. She taught high school in Kansas for 11 years before escaping to New York in 1983.

For the past nine years she has made her living in New York in the theatre without having to wait tables. Currently, she is a freelance scenic artist/designer and teaches at Kean College of New Jersey. Her roots, however, started with five seasons at Music Theatre of Wichita as a painter and "technical spare part." She designed the sound and lighting system for the Kaufman Theatre on Theatre Row where she was later featured in *Lighting Dimensions* magazine for her design of Julie Wilson's one-woman show: *Julie Wilson from Weill to Sondheim*. Her most recent project was as associate producer

for a New York showcase of *Day Dreams: The Music and Magic of Doris Day*.

As Vice-Commissioner for Scene Painting, Nadine helped organize last year's successful scene painting preconference workshop in Seattle. A spinoff of this conference was the publication of our Commission's *Scene Painting Newsletter*. The next issue will come out in January 1993. If you have new techniques, special processes, questions, or comments to share with your fellow scenic artists, this is our forum. Submit materials to Nadine by 1 December 1992, and you will automatically be placed on the mailing list.

In Wichita, Nadine is helping to coordinate a series of four morning scene painting workshops. Bring your paint clothes and paint brushes as there will be opportunities to work and learn during the convention. We will begin the Wichita experience with a full-day, hands-on painting workshop titled "Meeting the Challenges of the Paint Shop" by master scenic artist, Jason Phillips. Jason conducted last year's master class in Seattle. On Wednesday, we plan a four-hour session to cover basic scenic painting techniques designer for the beginner.

Thursday's program will feature new products and techniques introduced by the manufacturer themselves. Friday's session will demonstrate high-volume, low-pressure spray painting. On Saturday, we will open the paint shop for anyone interested in experimenting, with several scenic artists on hand to answer questions and assist.

If you wish to assist with these workshops, we can use your help. We hope this series will serve our membership. You are encouraged to participate regardless of your skill. Remember to bring your paint clothes and a few brushes. Should you have suggestions for future conferences, or questions regarding specific scene painting techniques or products, write or call Nadine Charlsen, 344 W. 49th Street #5D, New York, NY 10019; 212-307-0035. ■

Konrad Winters,  
Commissioner

## Education Commission

One of the directions that programming can explore in the Education Commission as we are perched at the end of the 20th century is: "What is the future of theatre education in the next century?" As we enter the mid-stretch of the last decade of this century, it might be appropriate for us to explore new trends and forecast new methods of training in theatre education: "What will be the new directions that theatre education will explore in establishing a creative learning environment for future theatre students?"

What additional issues are you concerned with—not just the immediate but the long-term issues that affect your work and career? How can these issues and ideas be molded into programming so that the issues and discussions of this and future conferences are relevant to you and to your future in the field of educational theatre.

Programming for future conferences, in order to be viable, must have your input. The Education Commission is already looking for ideas, projects, and long-range planning for future conferences. Your input is a valuable part of this process.

In subsequent issues of *Sightlines* I'll be profiling upcoming Wichita Conference programming in the Education Commission. If you have any projects that you are working on, ideas for programming, or would like to take a more active role in the Education Commission, contact: Konrad Winters, 804-683-3111. ■

Jay O. Glerum,  
Committee Chair

## Rigging & Stage Machinery

**Rigging and Stage Machinery Standards Committee Progress Report**

**Procedures:** The Board of Directors approved the *USITT Process for Creating Standards* prepared under the direction of Jerry Gorrrell, chair of the Institute Standards Committee. This document will serve as the guideline for the preparation of all standards for the Institute. Contact either Jerry or the New York office for a copy.

**New Officers:** Rod Kaiser of J. R. Clancy has agreed to serve as vice chair and Harvey Sweet of Walt Disney Imagineering has agreed to serve as secretary of the Rigging Standards Committee.

**Editorial Committee:** Peder Knudson, Jay Hamacek, Charles Pregaldin, and David Rimmerman have agreed to serve on the editorial subcommittee. All rigging standards will be reviewed by this group for consistency of style in accordance with the guidelines published by ANSI. Peder is serving as chair. Any questions concerning style should be directed to Peder Knudson, Knudson-Benson Associates, 80 Yesler Way, Seattle, WA 98104.

### Subcommittee Progress Report

**Terminations:** Charles Grimsley, chair. Grimsley is preparing draft standards for Wire Rope, Clips, and Swaged Fittings for approval by the Canvass Procedure. He is attempting to complete the canvass by the 1993 conference. Contact him for a copy: Charles Grimsley, 2502 Bleemeade, Braunwood, TX 76801.

**Counterweight:** John Burgess,

chair, Rod Kaiser, vice chair. Copies of the draft are available from Kaiser in hard copy format or on disk, *WordPerfect 5.1*. The second draft of the standard is now circulating. The committee's goal is to receive comments, revise, and have a near-finished document by the '93 conference. Contact: Rod Kaiser, J. R. Clancy, 7041 Interstate Island Road, Syracuse, NY 13209.

**Powered Flying Systems:** John Lagerquist, chair. Jon has just assumed the chairmanship of this committee. He is preparing a draft for circulation based on some earlier work done by Olaf Sööt on Single Fail Safe Design. Contact Jon for copies of the draft: Jon Lagerquist, South Coast Repertory, PO Box 2197, Costa Mesa, CA 92628.

**Fire Curtains:** Bill Conner, chair. There are a number of changes coming out in next edition of the building codes that change the definition of a "theatre." Along with that, there will need to be some changes in standards for fire curtains. This is an opportunity for the entertainment industry to have an important say in what the code revisions will be. Contact Bill to participate: Bill Conner, Jerit/Boys, 1116 Lake Street, Oak Park, IL 60301.

**Other Subcommittees:** Reports will be forthcoming in future issues of *Sightlines*. ■



Rick Thomas,  
Co-Commissioners

## Sound Design Commission

"State of the Commission Address"

As the new sound co-commissioner I feel like this is a golden opportunity to address where we seem to be and where we may want to be going. Sound designers in theatre appear to be an incredibly independent breed. There certainly does not seem to be any sort of unified clamoring to get our needs addressed. Yet there are many groups in addition to USITT, such as LDI, Associated Designers of Canada, and IATSE Local 922 which are attempting to address these perhaps imaginary needs.

So I ask myself, "Hey, I'm a sound designer, what are my needs, and are they like the needs of other sound designers?" And three areas immediately come to mind:

The first thing that I need as a sound designer is a **good trade show**, because equipment comes out so quickly and so often that I really need to go and talk to the people who are designing the equipment that I'm going to be using tomorrow and who are manufacturing the equipment that I'm thinking about using today.

The second thing I need is **communication with other designers**. I live in a vacuum in Lafayette, IN. I've got just about the only game in town, and there are not a lot of people in my town to talk to about what I do. But I also know that there are lots of other professionals in this country and in Canada that seem to do exactly the same sort of thing that I do, and when we do talk I always learn things, whether it's tips about city tax laws or the kind of splicing tape that I should be using.

Now, communication with other designers takes place in two

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phone: 212-595-2856.



## Tech Expo

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The space set aside for each exhibit includes bulletin board area and table space (see "Display Options" on the Entry Form). Exhibits may include drawings, photos, data sheets, actual devices, or models.

The entry fee is \$25. Make your check payable to USITT.

Six prizes of \$300 each will be awarded. The Awards Committee will review the Exhibit in Wichita and prize recipients will be announced at the Convention.

### Exhibit Schedule

1. All entry forms, fees, and papers must be received by 4 December 1992. They should be mailed to:

Ben Sammler  
Yale School of Drama  
222 York Street  
New Haven, CT 06520

2. The Exhibit Coordinators will be solely responsible for the selection of the entries to be included in the Exhibit. Those invited to submit completed displays for inclusion in the Exhibit will be notified no later than 11 January 1993.

3. Completed exhibits must be received by 26 February 1993. Exhibits should be sent to:

Michael P. Burggraff  
The Wichita State University  
1845 North Fairmount  
Wichita, KS 67260-0104

All deadlines are final. ■

## 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 19067  
Phone & fax: 215-321-6880 ■

Rick Thomas,  
Co-Commissioner

## Sound Design Commission

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different ways. First, informal communications at places such as the local watering hole. (And in Lafayette I would most certainly be drinking by myself!) I am not embarrassed to say that I have directors who come up to me and say, "Well, it's gotta be sort of a zoohickey, here, ya know!" and I would just like to be able to ask, "Does anybody out there have any idea how to do a zoohickey?"

So I really need informal communication with other professionals who do what I do, because nobody else understands what I do, which makes communication difficult.

The second way that designers communicate is through formal communications, and I have three needs here: panel discussions of relevant issues (whether it is a discussion on tax laws applicable to me or music copyright practices or questions of aesthetics such as panel discussions with directors); expositions of work (I'm desperate to hear about my peers' work, since I can only guess what the rest of the world is doing); and educational seminars (I need somebody with expertise in the field who knows how these things work to come in and explain it to me!). So I need to communicate with other designers, informally and formally.

The last thing that I do know I need is **legal support**—contracts and arbitration, copyrights and patents, insurance and retirement. I too often don't bother dealing with these because I'm too busy creating the art.

So why have I chosen USITT? I believe that this organization has

the greatest potential to propagate communications, and is also showing many signs of wanting to actively bring sound into its trade show. Although it is not empowered to provide legal support, USITT seems to have a good track record at addressing these issues.

But to really do these things well, requires the effort of a lot of people. And that is where this commission needs to fundamentally change. One person is not going to do it. One person is not going to organize the quality and sophistication of programming that is going to attract the top people in the country. The Sound Commission will never be able to better serve the needs of its constituency until the others of similar interests take it upon themselves to contribute and share in some of the challenges of the commission. And if others contribute, then I get the double advantage of a forum to air my work and views, as well as a place to learn from all of those other wonderful contributions coming to me!

You know that 5% of the people are going to do all the work. In AES that 5% is a pretty big group. But in USITT right now, that 5% is pretty much John and me! It's a chicken and egg issue: We can't get better representation of the professionals in this country wanting to participate in this organization until we get better programming, but we won't get

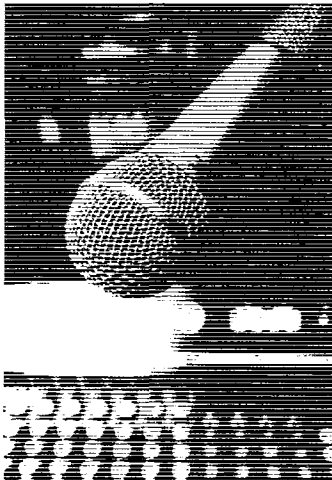
better programming until we get more participation from sound designers, and sift out the 5% who are willing to do the work.

Which brings us back to the very first issue raised: What are the needs of sound designers? Well, I have outlined what my needs are and this is why I have accepted the work of co-commissioner. It seems that this commission should be much, much larger than it is. There are many more sound designers doing theatre in this country than are represented here. We're too small, and we have to gain a larger membership!

Why, if this is an organization of designers and technicians, isn't the sound constituency comprise half of USITT? I mean, sound is half of the theatrical experience, and to me, of course, it is the important half! So if we're half the show, why don't we get half the money? Why isn't there a Sound Reinforcement Commission, a Music Composition Commission, a Sound Score Design Commission?

How many needs do sound reinforcement designers have in common with stage composers? The reality is that these areas are no more alike to the aural theatre than Scenery, Costumes, and Lighting are to the visual theatre. Certainly, they are related, but they are also fundamentally different. The answer to all these questions is simply that there are not enough members to justify these developments.

So that is basically my "State of the Commission" summation. We need members, members, members, and out of that group, those that are willing to undertake the organizational work to make the whole thing percolate. Look over this newsletter, and it should be readily apparent that this is already happening. Now it's your turn. ■



Diane R. Berg,  
Commissioner

## Costume Design & Technology Commission

Many thanks go to Kathie Brookfield for organizing a lively Costume Design and Technology Commission Symposium in Cincinnati this August. See p. 1 of this issue of *Sightlines* for the review. If you missed the special pre-conference trip to Baer Fabric in Louisville, be sure not to miss the Baer booth on the exhibit floor in Wichita.

Costume programming for the Wichita Conference with Kathleen Gossman at the helm has entered the final stages. Watch for the schedule of really exciting sessions in a future issue of *Sightlines*. A new and improved conference matrix of half-hour intervals between each session affords opportunities for more interaction with exhibitors.

Although the quality of costume exhibitors has been terrific over the years, the quantity has been small. AE&S (Association Expositions and Services) is committed to increasing the number of costume-related vendors represented on the exhibit floor. I have forwarded to AE&S the list of vendor names generated by the participants of the costume symposium in Cincinnati. If you have a particular vendor you would like to see represented, send the name and address to Diane Ferber, AE&S, 1100 Summer Street, Stanford, CT 06905-0824.

The biannual Costume Design Portfolio Review is scheduled for Saturday, March 20 at the Wichita Conference. This review is intended to serve the needs of costume designers who (1) have been in the workplace (out of school) for at

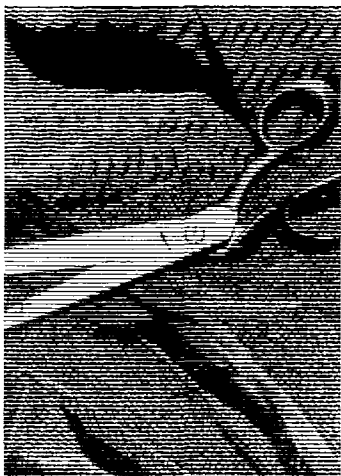
least five years and (2) are working within, or have been connected to, an education surrounding. The schedule will include two sessions, one morning and one afternoon, each of which will include a series of three reviews enabling a total of six participants to have their work discussed.

If you are interested in being considered as one of the participants for the 1993 review, please send a brief letter of enquiry to Claremarie Verheyen, University of Houston, School of Theatre, Houston, TX 77204-5071. At that time, more detailed information as well as application materials will be forwarded to you. Completed application, slides, and resume must be received no later than 1 December 1992.

Student portfolio reviews for designers and technicians will also be held in Wichita. Information concerning signing up for these reviews will be disseminated later.

The venue for the 1994 conference has been changed to Nashville, TN. Anyone interested in presenting a session should contact Suzy Campbell, Vice-Commissioner for Nashville Costume Programming, 4754 Lakewood Rd., Ravenna, Ohio 44266; 216-672-2082 (work) or 216-325-7926 (home) for a session proposal form.

If you haven't returned the questionnaire on Costume Technology Textbooks found in last month's *Sightlines*, take time now, fill it out, and drop it in the mail. ■



## Classified Ads

### Technical Director

Millikin University is a coeducational, nonsectarian, private institution founded in 1901 in Decatur, IL. It serves 1,800 full-time students in the College of Arts and Sciences, College of Fine Arts, Tabor School of Business, and School of Nursing.

The Kirkland Fine arts Center, constructed in 1970, is a 2,000-seat proscenium theatre that serves university theatre productions and events, Millikin-Decatur Symphony Orchestra, community rentals, and major touring attractions, such as **Cats**, **Chorus Line**, and **Grand Hotel**.

**Qualifications:** A bachelors degree in technical theatre or equivalent professional experience. Extensive background and training in theatrical lighting and sound design and operation.

**Responsibilities:** Provides professional leadership to the Kirkland Fine Arts Center in the area of production, theatre maintenance, and technical support for facility users.

**Duties:** Hires, trains, and supervises technical personnel. Provides assistance, advice, and facility knowledge to users. Maintain inventory and maintenance schedules. Initiate maintenance on stage equipment.

Please send resume along with salary requirement to: Kenneth V. Crossley, Managing Director, Kirkland Fine Arts Center, Millikin University, Decatur, IL 62522.

Applications will be reviewed immediately.

Millikin University is an equal opportunity employer. Minority candidates are encouraged to apply. ■

## Classified Ads

### Stage/Production Manager

This is an advanced technical and supervisory position involving staging and production activities for events scheduled in the Norfolk Cultural and Convention Center complex (arena and three theaters). Work involves planning, and coordinating stagehand activities; determining event technical requirements; and supervising activities involving the maintenance of production equipment in all facilities. For further information, including salary, call John Alexander, 804-441-2764, ext. 237. ■

### Dean of School of Theatre

The California Institute of the Arts invites applications and nominations for the position of Dean of the School of Theatre. The position requires experience commensurate with a senior level appointment, including substantial and appropriate professional theatre work; a strong commitment to teaching; and demonstrated administrative ability. Working creatively and effectively with other schools within the Institute is also important. The successful candidate will show evidence of a deep awareness of how issues of diversity can be integrated into a curriculum designed to train professional artists.

The Dean joins a faculty of 35 active professionals. Nearly 200 students are currently enrolled, with studies and creative opportunities in classical and contemporary theatre, as well as interdisciplinary projects, and a vital New Plays festival each year.

Search open until position filled, Earliest starting date: Fall 1993. Salary & benefits competitive. An EOE Employer. Send resume, samples of work, names and telephone numbers of references to Theatre Search Committee, Office of the Provost, CalArts, 24700 McBean Parkway, Valencia, CA 91355. ■



Stress & Wellness  
Strategies**Check  
Points**

We can do a great deal to repel harmful effects of stress. In other words, we can be effective in our coping strategies and thus ward off distress. Conversely, we can be ineffective or negligent with coping strategies and suffer from the dangerous mental and physical side effects which accompany resultant distress. Can we test our effectiveness? Simple testing methods can adequately indicate whether we use coping methods in sufficient and healthful quantities.

The following quiz was developed by George S. Everly, Jr., University of Maryland, from results compiled by clinicians and researchers who sought to identify how individuals effectively cope with stress. Its purpose is to inform you of ways in which you can effectively and healthfully cope with stress in your life, while at the same time, through a point system, give you some indication of the relative desirability of the coping strategies you may be currently using.

Take the quiz below and total your points.

- ☐ 1. Give yourself 10 points if you feel you have a supportive family around

- ☐ 2. Give yourself 10 points if you actively pursue a hobby.
- ☐ 3. Give yourself 10 points if you belong to some social or activity group that meets once a month.
- ☐ 4. Give yourself 15 points if you are within five pounds of your "ideal" bodyweight.
- ☐ 5. Give yourself 15 points if you practice some form of "deep relaxation" at least three times a week (meditation, yoga, imagery, etc.).
- ☐ 6. Give yourself 5 points for each time you exercise 30 minutes or longer during the course of the average week.
- ☐ 7. Give yourself 5 points for each nutritionally balanced and wholesome meal you consume during the course of an average day.
- ☐ 8. Give yourself 5 points if you do something that you really enjoy that is "just for you" during the course of an average week.
- ☐ 9. Give yourself 10 points if you have some place in your house where you can go in order to relax and/or be alone.
- ☐ 10. Give yourself 10 points if you practice time-management techniques in your daily life.
- ☐ 11. Subtract 10 points for each

pack of cigarettes you smoke during the course of the average day. (If you do not smoke, subtract 5 for each pack a co-worker smokes in your presence.)

- ☐ 12. Subtract 5 points for each evening during the course of an average week that you consume any form of medication or chemical substance (including alcohol) to help you sleep.
- ☐ 13. Subtract 10 points for each evening during the course of an average week that you consume any form of medication or chemical substance (including alcohol) to reduce your anxiety or just calm you down.
- ☐ 14. Subtract 5 points for each day during the course of the average week that you bring work home: work that was meant to be done at your place of employment or elsewhere.

A perfect score would be 115 points. If you score in the 50-60 range, you probably have an adequate array of coping strategies for most common sources of stress. However, the higher your score, the greater your ability to cope with stress in an effective and healthful manner.

—Stan Abbott

**Calendar**

- 2-4 October 1992 ■ CITT Conference, Banff, Alberta ■ Contact: CITT, 403-220-4905
- 2-3 October 1992 ■ LHAT Northwest Regional Conference, Tacoma, WA ■ Contact: LHAT, 202-783-6966
- 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
- 19-21 November 1992 ■ USITT Winter Business Meetings, Dallas, TX ■ Contact: USITT National Office, 212-924-9088
- 20-22 November 1992 ■ LDI'92, Dallas, TX ■ Contact: Lighting Dimensions, 212-353-1951
- 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 ■

**Curtain Call**

The deadline for submitting material for inclusion in the next issue of **Sightlines**, the November 1992 issue, is **Monday, 5 October 1992.** ■

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