

usitt sightlines

November 1992

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

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Annual Institute
Resource & Reference

1992-93 USITT Directory Published

By now you should have received your copy of the "1992-93 USITT Directory" which for the third year is being published as a fifth issue of the Institute journal, *Theatre Design & Technology*. We hope you will find the Directory issue of *TD&T* to be a valuable resource and reference during the coming 12 months.

The 1992-93 Directory issue contains a lot of valuable information, including the current alphabetical and geographical listings of the more than 3300 members of USITT. The membership of USITT includes individuals and organizations involved in design and production in the performing arts located in all 50 of the United

States, nine of the ten Canadian provinces and 34 foreign countries.

The largest section of the Directory issue is the Alphabetical Listing of USITT members. This vitally important section can only be as accurate as the information contained in the National Office database. We would encourage you to take a few moments and check your entry. Are there any errors or omissions in the spelling of your name, the completeness of your address, or the accuracy of your phone numbers? Do you have a fax number or any E-mail addresses which could be listed but don't currently appear? Does your occupation need to be included?

If you answer "yes" to any of these questions, please

take a few moments to fill out the "Update/ Change of Address" form which is frequently printed on the protective cover wrapper of your magazine. This form can also be used any time during the year should you move or in any other way need to update your information in the USITT database.

In addition to the many regular resource and reference features of the Directory, this new issue contains expanded description on the wide variety of benefits of USITT membership. And once again the Directory contains a "Resource Guide." This feature provides you with contact information for a variety of organizations relating to design and production in the performing arts.

We hope that you will let us know of other ways the Directory can be of value. ■



Endowment Fund

The Institute wishes to thank these members which have generously donated to the USITT/Edward F. Kook Endowment Fund (as of 30 September 1992):

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Sightlines

VOLUME XXXII NUMBER 11

USITT SIGHTLINES

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Editor ■ Eric Fielding
Editor ■ Cecelia Fielding

Greg Gillette & Bruce Brockman, Coordinators

"Cover the Walls" Expo

In response to an expressed need for more opportunities to see and show design work by USITT members, a new event is being planned for Wichita. "Cover the Walls" will be a non-juried open invitational exhibit designed to provide an opportunity for designers to display their work during the three days of the National Conference.

With sufficient space to exhibit up to 84 designers' works, "Cover the Walls" will serve as an exciting forum for design ideas and will provide the Institute with an opportunity to see a large array of designs from around the country. In addition, "Cover the Walls" will provide a catalyst for introductions, inquiry, and discussion.

The exhibit will be located on the Stage Expo commercial exhibits floor. Each participant will be provided 32 square feet of display space—4' x 8', vertical format. All materials displayed must be attached to the particle board display panels. Mirror clips, push pins, and picture hangers will be made available to exhibitors. Exhibitors will be responsible for providing title cards, and any protective coverings for their designs such as acetate or Plexiglass. Exhibitors will be responsible for hand carrying their design materials to and from the exhibit hall, and for mounting and removing displays at the end of the exhibit time.

Participation will be limited to conference attendees. A registration form to reserve a display space will be included in the National Conference pre-registration packet. Space will be allocated on a first-come-first-serve basis. The cost will be \$20 and will be used to defray the cost of the exhibit.

To promote interchange between the participants and other viewers, a gallery talk will be included in the conference schedule. For additional information on "Cover the Walls," contact Greg Gillette at 701-777-2854 or Bruce Brockman at 208-885-6465, or by Bitnet at THADEPT@IDUI1. ■

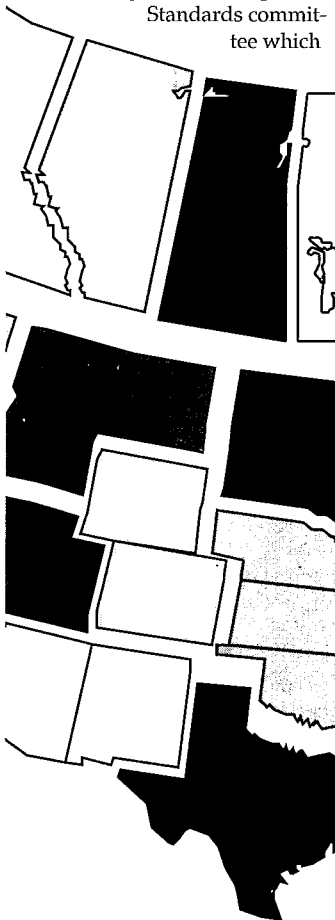
Normand Bouchard,
USITT VP-Relations

The Executive Report

1992 CITT Conference

The week's activities began on Tuesday with a Level One Rigging Workshop. Thirty-nine people from as far away as Tampa Bay and Halifax attended the four-day workshop taught by Jay Glerum and Rocky Paulson. Although the workshop participants were led to comment on input overload at the end of the day, it didn't seem to keep them away from the pool table and shuffleboard in the excellent recreational building available to all conference attendees.

Other pre-conference activities included Thursday and Friday meetings of the Occupational Standards committee which



was joined by Rick Welton, project director of the Arts and Entertainment Training Council of Great Britain. Also on Friday, Bill Flynn led a workshop to go along with the theme of the conference "Doing More with Less" in "Managing Under Change and Reduced Resources" (15 attendees); a "Props Congress" was held involving props department heads, buyers, and builders from across the country hoping to establish a resource network for props professionals (19 attendees); and also on Friday, a session on setting up a functional and safe dyeing and costume painting shop with limited resources was held (10 attendees).

Guest speakers at the Conference Welcome on Friday night were USITT President Sarah Nash Gates, who reminded us that without membership support, these types of events would not be possible, and William Pappas, general manager, Banff Centre Theatre Complex, who among other things, warned us to stay clear of the rutting elk!

Sessions on Saturday and Sunday included a number of forums on costuming and managing the costume shop, sessions on safety and accident investigation, a wide variety of computer-related sessions (including demonstrations of a Virtual Reality program), and a demonstration of the work Michael Hussey and Sylvia Hilliard are doing to electronically catalogue the Freddie Wittop collection of costume designs, as well as a generous schedule of social events and of course the mandatory business meetings. The superb facilities provided to us by the Banff Centre for the Arts were helpful in making new business contacts and renewing old friendships.

With over 170 attendees on site over the six-day period and a wide variety of high-caliber programming, one must conclude that this second CITT conference was indeed an unqualified success. We're already looking forward to next year! ■

Diane Ferber, AE&S, Stage Expo Account Manager

1993 USITT Stage Expo

This past month, I was fortunate to be taken on a tour of a university theatre and a LORT theatre. Both were fascinating, and gave us at AE&S a heightened appreciation for your work and your artistry. As I wrote in my thank you letter to our host, I am no longer sure that the most fascinating seat in the house is in front of the curtain. As a result, we are strengthening our sales efforts in product categories integral to your profession but absent from the show floor in the past.

A new development for Wichita: We are excited to announce the integration of a demonstration area on the show floor for the 1993 USITT Stage Expo.

This area has been incorporated into the exhibit hall in order to accommodate those companies with products that require demonstration in some way to be properly exhibited. The addition of this area will add excitement and value to the event as a whole, and benefit you by providing a more active representation of the products in which you are interested. These demonstrations will be scheduled at specific times during the day, with special attention to the breaks between programming to accommodate as many of you as possible.

Thank you again for the comments and suggestions you have offered over the past few months. Please keep them coming! ■

Anne Eliet, Manager of Marketing & Development

News from the National

Your Membership Entitles You to:

Discounts (usually up to 20%) on selected titles from Applause Theatre Books. For an Applause catalogue, call 212-496-7511. Our special "USITT-members-only" offer continues, but not for long. Start your holiday shopping early and save over \$15 (33%) on Josef Svoboda's memoir, *The Secret of Theatrical Space*, edited and translated by Jarka Burian. For only \$29.95, receive this 224-page hardcover book, with 150 reproductions of Svoboda's work. For this special discount, orders must be received by 25 November 1992. Write Applause Books, USITT Offer, 211 West 71st Street, New York NY 10023, fax 212-721-2856, or phone 212-595-2856.

Member News

- Sustaining member Jouen Technics has now changed its name to Jouen Technics & Arts Korea Inc.

- This summer, the Spoleto Festival USA used Electronics Diversified, Inc.'s electronic lighting control systems.

- Matthew E. Adelson designed the lighting for *I'm Sorry ... Was that your World?*, five one-act plays produced at the Samuel Beckett Theatre by New Georges in September.

- John Conklin served as production designer on the Williamstown Theatre Festival's June production of *The Three Penny Opera*. Recently, he was made an Artistic Associate at the New York Shakespeare Festival.

- On television this season, look for Dahl Delu's production design on *Bob*, Bob Newhart's new show.

- Michael Hotopp designed the sets and lighting for *Cut the Ribbons*, the new musical downstairs at the Westside Theatre in New York City.

- Neil Peter Jampolis supervised sets and lighting for the Music Fair production of *Camelot* now at the Fisher Theatre in Detroit.

- Dunya Ramicova designed costumes for Philip Glass' new opera, *The Voyage*, commissioned by the Metropolitan Opera for the 500th anniversary of Christopher Columbus' discovery of America. It opened October 12, Columbus Day. Ramicova also worked at the Salzburg Festival with Peter Sellars on Oliver Messiaen's rarely performed opera, *Saint Francois d'Assise*, which opened in August.

- Set designer Robin Joel Schwartz and lighting designer A. C. Hickox collaborated on the Pearl Theatre Company's recent revival of *A Moon for the Misbegotten* in New York City.

- Gweneth West designed costumes for Horton Foote's new play, *The Roads to Home*, now at the Lamb's Theatre Co. in New York City.

Memorial Notice

Representative Theodore Weiss died on 14 September 1992 at the age of 64. Though not a member of the Institute, he was a tireless champion of the performing arts through his 15 years on the New York City Council and his 15 years in the US House of Representatives. During the upheaval of the past four years, Rep. Weiss avidly supported the National Endowment for the Arts and fought content restrictions. This past year he served as majority chairman of the Congressional Arts Caucus. Born in Hungary, he emigrated with his mother and sister to New Jersey in 1938 at the age of 11. It is no small tribute to Rep. Weiss that the day after his death, he was re-elected to another House term by an overwhelming margin. ■

Lifetime Members

Samuel H. Scripps ■

Contributing Members

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Colortran, Inc.

Elgin Civic Center

Gerriets International, Inc.

Great American Market

IATSE Local 58

Interstate Consolidation Service

KM Fabrics, Inc.

Kryolan Corporation

Masque Sound & Recording Corp.

Rosco Laboratories, Inc.

Sapsis Rigging, Inc.

Samuel H. Scripps

Strand Lighting

Syracuse Scenery & Stage Lighting Co., Inc.

Teatronics International, Inc.

Wenger Corporation ■

New C&S Members

Sightlines welcomes the following new or returning Contributing and Sustaining Members of USITT: **Teatronics International, Inc.;** **Micronetics International, Inc.;** and **Technical Supply Japan Co, Inc.**

■ ■ ■

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

Sustaining Members

Altman Stage Lighting, Inc.
Automatic Devices Company
Backstage, Inc.
Baer Fabrics
Barbizon Delta Corporation
Barbizon Electric Company, Inc.
Bash/Production Associates
BN Productions, Inc.
Cal Western Paints, Inc.
Canvas Specialty Company
Centre Theatre Group
Chicago Spotlight, Inc.
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Custom Rigging Systems
Desco Theatrical Equipment, Inc.
Designlab Chicago
Desisti Lighting Equipment
DIMATEC, S.A.
East Coast Theatre Supply
Electronic Theatre Controls, Inc.
Electronics Diversified, Inc.
Entertainment Technology, Inc.
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Grand Stage Lighting
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A. Haussmann International
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Hoffend & Sons, Inc.
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Hudson Scenic Studios, Inc.
Independent Theatrical Installations, Inc.
Irwin Seating Company
JCN
Joel Theatrical Rigging Contractors, Ltd.
Joeun Technics & Arts Korea, Inc.
Joyce/Dayton Corporation

Ben Sammler,
Exhibition Coordinator

1993 Theatre Technology Exhibit

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.

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. Burgraff
The Wichita State University
1845 North Fairmount
Wichita, KS 67260-0104

All deadlines are final. ■

Rich Dunham,
Vice-Commissioner

Lighting Design Commission

The Lighting Commission is currently soliciting ideas, suggestions, and panel presentation topics for the 1994 National USITT Conference at Nashville. That's right—1994 and Nashville! If you have any suggestions for panel topics, roundtable discussions, or seminar offerings that relate to lighting for the Nashville Conference, we want to hear from you!

If you have a specific idea or just a suggestion for a session, contact Rich Dunham by December 1. You should outline the subject of the session, nature of presentation, and identify any individuals who might be interested in participating in the session. You should also include an address and telephone number of where we can contact you.

Don't feel that you have to take full responsibility for any sessions that you are suggesting. If you don't feel comfortable organizing a session, we can direct you to individuals who can help through the planning stages. If you are offering a suggestion for a program and don't wish to be involved in the presentation we will identify individuals who can take on the project.

All submissions and suggestions should be received by Rich Dunham by December 1 at the address below:

Rich Dunham
Vice Commissioner of Lighting
Department of Theatre Arts
SUNY-Stony Brook
Stony Brook, NY 11794-5450. ■



BROADWAY CARES / EQUITY FIGHTS AIDS

165 W. 46th St., Suite 1600, New York, NY 10036 • (212) 840-0770
Rodger McFarlane, Executive Director • Tom Viola, Managing Director

November, 1992

Dear Friend,

As the holiday season approaches we are reminded again that the best gifts are those which come from the heart. That is why this holiday, we will be greeting family, friends and business associates with Holiday Cards from Broadway Cares/Equity Fights AIDS.

More than a simple greeting card, this card means so much more. All proceeds from sales go directly to helping people living with AIDS, enabling them to face the disease with dignity and hope.

This year the cards are extra special — three full-color original designs by the three Tony Award winning designers of 1992: Jules Fisher, William Ivey Long and Tony Walton.

There are now two ways to purchase your Holiday Cards. The first is by boxed sets of 12 (four of each design) for \$45, which you can personalize and mail yourself. Second, if you wish, Broadway Cares/Equity Fights AIDS will address, stamp and mail the cards for you for a tax-deductible contribution of \$5 per card.

What better way to let someone know that you care than by sending them a Broadway Cares/Equity Fights AIDS Holiday Card. What an excellent way to turn a holiday chore into a heartfelt gift that keeps on giving throughout the year. We hope you will join us in this splendid way of caring, giving and receiving this holiday season!

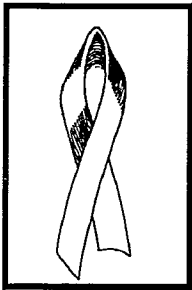
Best regards, *with love,*


Faith Prince


Gregory Hines

IMAGINE, DEMAND AND WORK FOR A CURE

(See Order Form on Reverse Side)

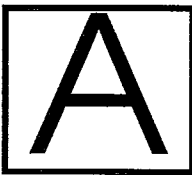


BROADWAY CARES / EQUITY FIGHTS AIDS

165 W. 46TH STREET • SUITE 1600 • NEW YORK, NY 10036

(Helping in the Fight Against AIDS)

HOLIDAY CARD ORDER FORM (T)



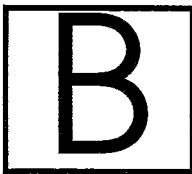
PLAN A — BOXED SETS / YOU MAIL

If you prefer to send the cards yourself, use this plan. Boxed sets of 12 cards include 4 cards of each design, with envelopes.

Please send _____ box(es) at \$45.00 per box = \$ _____

Postage for _____ box(es) at \$ 2.50 per box = \$ _____

TOTAL CONTRIBUTION = \$ _____



PLAN B — INDIVIDUAL CARDS / WE MAIL

If you prefer to have the cards sent for you, simply fill in the spaces below. send your list of names, addresses, zip codes, and a minimum contribution of \$5.00 per card. Broadway Cares / Equity Fights AIDS will sign, address, stamp and mail first class a Holiday Card to each person on your holiday greeting list. You may also FAX your order to us at (212) 840-0551.

I am ordering _____ cards at \$5.00 each TOTAL CONTRIBUTION = \$ _____

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You may have your envelopes personalized with your name and/or address (up to 3 lines on front left corner) for no additional cost. (select one)

- YES, personalize the envelopes with my/our name and address on front left corner.
- NO, do not put my/our name and return address on the envelope.
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(212) 840-0770

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- MasterCard VISA American Express (If credit card, complete the following)

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SIGNATURE (please sign): _____

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OR GIVE THIS FORM DIRECTLY TO THEM:

Wait, I Want to be Part of USITT!

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TYPE OF MEMBERSHIP: PROFESSIONAL \$100 INDIVIDUAL \$60 STUDENT \$30 SENIOR \$48
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MEMBERSHIP BENEFITS: ■ FIVE ISSUES OF "THEATRE DESIGN & TECHNOLOGY" MAGAZINE
■ TEN ISSUES OF "SIGHTLINES," THE USITT NEWSLETTER
■ PLUS PUBLICATIONS DISCOUNT, GROUP HEALTH PLAN ... AND MORE!

ENCLOSED IS MY PAYMENT: CHECK \$ _____ MASTERCARD/VISA _____

SIGNATURE _____ EXP DATE _____

MAIL OR FAX TO:

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NEW YORK, NY 10011-4206
PHONE: 212-924-9088 • FAX: 212-924-9343

AMX/DMX:

DMX512/1990 Digital Data Transmission Standard for Dimmers and Controllers, plus AMX192 Analog Multiplex Data Transmission Standard for Dimmers and Controllers

A project of the USITT Engineering Commission Published April 1990 15 pages

The 1990 updated version of the DMX512/AMX192 Dimmer Standards

Member \$12 Non-Member \$17

ASCII TEXT REPRESENTATION FOR LIGHTING CONSOLE DATA ver 3.0

Editors: B. Rodriguez, A. Ekvall, & R. Weber Published March 1992 91 pages

This USITT standard specification describes a manufacture independent method for communicating the theatrical lighting system control data normally stored in lighting consoles.

Member \$15 Non-member \$20

SCENIC MODELER'S SOURCEBOOK:

A Bibliographic & Supplier Listing for Scenic Modelers

Editor: Elbin L. Cleveland Published 1992 125 pages

A wealth of information for Scenic Modelers including: Bibliography of books, videos, and periodicals.

Supplier listings for tools, miniatures, and equipment.

Member \$15 Non-Member \$20

PRACTICAL PROJECTS FOR TEACHING LIGHTING DESIGN Second Edition

Editor: Rich Dunham A Project of the USITT Lighting Design Commission Published June 1992 81 pages

A compendium of lighting design projects compiled from designers/educators to aid in the teaching of introductory lighting design courses.

Member \$18 Non-Member \$24

THE INTERNSHIP DIRECTORY 1992 EDITION

Editor: David G. Flemming A Project of the USITT Education Commission Published 1992 123 pages

The latest version of the popular biannual directory, provides listings and contact information for many internships in all areas of theatre technology and design.

Member \$10 Non-Member \$14

THE DROTTHINGHOLM PORTFOLIO *

Author & Illustrator: Gustaf Kull Published 1987 27 pages 25" x 18" spiral bound

A unique collection of 28 painstakingly accurate and beautifully rendered drawings depicting the Drottningholm Court Theatre outside Stockholm. Published in Sweden

Member \$125 Non-Member \$200



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(see chart)

* Drottningholm Portfolio add \$6.00
add \$15.00 Alaska, Hawaii & Canada

ORDER TOTAL: _____

Note: Orders from countries other than USA and Canada can only be processed by credit card payment.

Please allow 4-6 weeks for delivery.

Rick Thomas,
Co-Commissioner

Sound Design Commission

The last month has been an extremely busy one for the Sound Commission as we try to finalize programming for the Wichita Conference.

Directors on Sound Design

We are very close to getting final approval for what should be a most interesting panel, "Directors on Sound Design." We have received commitments from four outstanding directors in theatre who have made significant contributions to the advancement of theatre sound as an aesthetic entity. Already I'm dreaming up a million questions I'd like to ask such a prestigious group! If you have some you'd like to toss into the fray, let me know!

Graphic Standards

Meanwhile, we are again seeing some activity on the Graphics Standard front. Charlie Richmond has disclosed the standards that have been approved by AES, the government, and a host of other important groups. We are in the process of trying to track down the document, and there is now a small group of members who have started working on the project. There are several things that might be done within USITT: review the existing standards and make sure that there aren't any that are unique to theatre sound that might be missing; run the entire standard past USITT's standards subcommittee to encourage its adoption and (more importantly) promotion by the Institute; and develop a series of graphic templates in the various computer formats for distribution by the Institute. Hopefully, we'll be able to move forward on what has been a most troubling project and

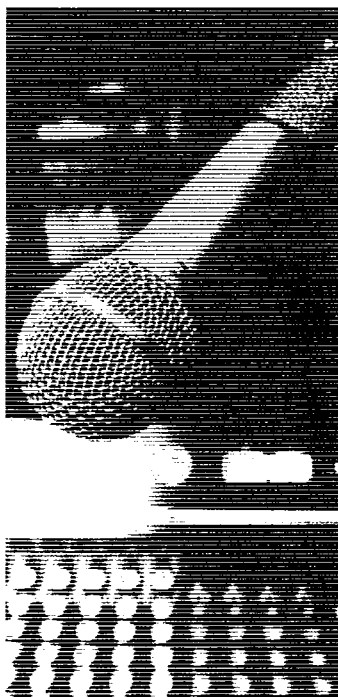
help insure more consistency in how sound systems and designs are represented in the visual medium.

Portfolio Reviews in Wichita

For the first time in Wichita, we will be having portfolio reviews for those interested in having their work critiqued by both professional sound designers and those who teach sound at the college level. If you are interested in having your portfolio critiqued, contact:

Eileen Smitheimer
201 Radcliffe Drive
Newark DE 19711
302-831-2201 (O)
302-453-9701 (H)

We will be trying to follow the URTA guidelines as much as possible for the format. This means that you will have roughly a 2-1/2' X 6' table space and a 4' X 6' vertical space directly above the table for visual presentation materials. You should present all audio examples with headphones. (Do not bring loudspeakers unless you are demoing speakers



you have constructed or designed, etc.) You will have seven minutes to present your work, and then eight more minutes to have your work reviewed. We are hoping to provide one sound designer from a major regional theatre and one professor from a university with a sound program. There is room for 12 portfolio critiques using this format available on a first-come, first-served basis. Sign up now!

Updating the Mailing List

This month we mailed out the first of what we hoped to be a biannual Sound Commission newsletter. Surprisingly, when we added it all up, we mailed to close to a thousand interested people! If you didn't get yours and would like to get on the list, make sure to contact the National Office and let them know that you have an interest in the Sound Commission! The response from the first newsletter has been very encouraging, as a number of interesting ideas have surfaced. If you have one, let me know—and make sure to read the next section!

Nashville '94/Las Vegas '95

It surprises many people who have ideas for programming for the Wichita Conference that the programming slate for that conference has been full for over six months! However, we are just beginning to formulate plans for programming for the next two conferences and are really hoping to continue to improve the quality of programming for these. So please, please let me know what it is that you need from the national conference, and let's see if we can make it happen! ■

Sustaining Members

Lehigh Electric Products, Inc.
Leprecon/CAE, Inc.
Lighting Associates Templates
Lighting & Electronics, Inc.
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Lite-Trol Service Co., Inc.
Little Stage Lighting
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Lycian Stage Lighting
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Musson Theatrical, Inc.
Mutual Hardware Corp.
NSI Corporation
Norcostco, Inc.
Pook Diemont & Ohl, Inc.
Production Arts Lighting, Inc.
Protech Theatrical Services, Inc.
Quality Stage Drapery
Richmond Sound Design, Ltd.
Rigging Innovators
Rose Brand Theatrical Fabrics
Sacramento Theatrical Lighting
Secoa
Select Ticketing Systems, Inc.
SFX Design, Inc.
Shopworks Incorporated
Showtech, Inc.
SICO, Inc.
Skjoberg Controls
Kenneth Snipes Engineering/Design
Spotlight, S.R.L.
Stagecraft Industries, Inc.
Stage Equipment & Lighting, Inc.
Stageright Corporation
Stageworks Production Supply, Inc.
Strong International Electric Corporation
Sunbelt Scenic Studios, Inc.
Systems Design Associates, Inc.
Technical Art "Works"

Sustaining Members

Technical Supply Japan Co., Ltd.
Texas Scenic Co., Inc.
Theatre Projects Consultants, Inc.
Theatrical Services & Supplies, Inc.
James Thomas Engineering
Tiffin Scenic Studios, Inc.
TMB Associates
Tobins Lake Studio
Tomcat USA, Inc.
Union Connector Co., Inc.
United Stage Equipment, Inc.
Veam
Vincent Lighting Systems Co.
Walt Disney Imagineering
Weber Lighting Service, Inc.
I. Weiss & Sons, Inc. ■

Wichita Conference Registration

Registration packets, including registration forms, will be mailed to all USITT members in late November. After 15 December 1992 extra packets and registration forms will be available through the USITT National Office

Remember these dates:

Pre-Conference Events
Monday and Tuesday
14-15 March 1992

Conference Activities
Wednesday thru Saturday
16-19 March 1992

Stage Expo
Thursday thru Saturday
17-19 March 1992. ■

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: 215-321-6880
Fax: 215-321-6848 ■

Diane Berg,
Commissioner

Costume Commission

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 educational 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 inquiry to Claremarle 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. This years reviewers will be Peggy Kellner, Wayne Bryant, and Colleen Muscha.

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

Anyone interested in presenting a session at the Nashville conference (April 1994) should contact Suzy Campbell, Vice-Commissioner for Nashville Costume Programming, 4754 Lakewood Rd., Ravenna, OH 44266 (O: 216-672-2082 or H: 216-325-7926) for a proposal form.

There is still time to contact Martha Marking (Department of Theatre and Dance, Appalachian State University, Boone, NC 28608) if you have slides of storage solutions that work for you in your shop. Also, Betty Blyholder wants to hear from anyone who has found a safer substitute for a toxic product. Call her at 501-575-3611 or write her at University Theatre, University of Arkansas, Fayetteville, AR 72701. ■

Willard Bellman,
USITT Representative

Joint ATHE/USITT Task Force Report

The joint ATHE/USITT task force has released its long-promised paper on the relationship between curriculum and production in the academic theatre. The paper, *The Essential Relationship: Curriculum and Production*, provides the philosophical basis for its earlier paper, *Workloads For Theatre In Higher Education*. The new paper has now been ratified by the USITT Board of Directors. The ATHE board has approved the principles which form the heart of the paper. The current plan is for the position paper to be published in a future issue of *TD&T*.

The paper comes to strong conclusions which, if put into practice by theatre departments, should have powerful influence over both working conditions and job satisfaction in educational theatre and, indeed, on the future of theatre education. For example, in its introductory section it states:

In too many programs, an over-emphasis on production is leading to the exploitation and exhaustion of students, faculty, and staff. Too frequently, box office success, promotional objectives of the institution, and the desires of directors and designers become the primary drive for production choices. Ever-expanding schedules of elaborately mounted productions, whose purposes are only secondarily related to mission, create an imbalance between production which undermines the mission of the department.

It advocates a series of principles to serve as the basis for the integration of curricular and production practices among which are the following:

- In the relationship between curriculum and production, the live theatre experience—collective, collaborative, and reciprocal—should be the core of theatre education.
- Theatre education should celebrate the diversity of human experience.
- Theatre education is the responsibility of artists/scholars primarily dedicated to teaching.

The principles are expanded into a set of "Implications and Analytical Questions" devised to aid a department in measuring its own practices against the criteria set forth in the paper. For instance, the "artists/scholars" item above is developed in part as follows:

- Implication: Policies and attitudes at the department and college levels should establish teaching as the highest priority.

This is followed by a number of analytical questions including:

- How do the department/college promotion and tenure documents support the implications listed above?

The paper is studded with other such telling implications and, combined with the previously completed workload document, should form a powerful basis for improving theatre in higher education and improving working conditions of many of our colleagues.

Since much of the effect of this paper depends on its widespread recognition and adoption, it is being circulated among influential groups of administrators and also to other theatre organizations such as NAST, whose president was a member of the task force. It should assist individual theatre educators to use in discussions within their departments and in retention/promotion/tenure actions. ■

Statement

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11. I certify that the statements made by me above are correct and complete: [signed] Debora Kingston, Manager, Finance & Operations.

Institute Business Calendar

September

- 23 Call for Reports mailed
Budget Requests for 1993/94 mailed
30 Wichita Conference Program Bios due

October

- 1 Solicitation from Commission members of 1995 Las Vegas Programming begins
8 Triennial Reports due to Officers
Budget Requests for 1993/94 due to Officers
25 Commission mailing soliciting programming ideas for both 1994 and 1995

November

- 7 Board Packets mailed
15 All commission budget information must be received by VP-Commissions
21 Board of Directors Meeting, Dallas

December

- 1 Absolute deadline for all program copy for Wichita

January

- 18 Call for Reports mailed

February

- 1 Triennial Reports due to Officers

March

- 1 Board Packets mailed
16 Board of Directors Meeting I
19 Board of Directors Meeting II (provisional)

(This USITT Business Calendar matrix has been prepared by the USITT Secretary, Jean Montgomery.) ■

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) ■

Equipment For Sale

Used equipment for sale, enough to outfit a theatre, excellent condition: chain hoists, Genie lift, heavy duty traveller tracks, Johnson bars, hampers, stage drapes, velour drops, slit drape sparkle curtain, projection screens, Ektagraphic lenses, steel truss, miscellaneous scenic elements, excellent prices. Call for list: 212-302-5559. ■

Theatre Department Chair

Texas Christian University seeks an individual to provide educational, administrative and artistic leadership for an undergraduate liberal arts program in theatre. Ph.D. and experience in theatre production and teaching in the areas of survey, history and management required. Send application and three letters of reference to: Nancy McCauley, Department of Theatre, Box 32928, Ft. Worth, TX 76129. TCU is an affirmative action, equal opportunity employer.

Application review process begins 1 December 1992. Search will remain open until position filled. Appointment begins August 1993. Salary commensurate with experience. ■

YOUR USITT MEMBERSHIP ENTITLES YOU TO:

Discounts from Applause Theatre Books



Discounts (usually up to 20%) are offered to USITT members on selected titles from Applause Theatre Books. For an Applause catalogue, call 212-496-7511.



Our special "USITT members only" offer continues, but not for long. Start your holiday shopping early, and save more than \$15 (33%) on Josef Svoboda's memoir, *The Secret of Theatrical Space*, edited and translated by Jarka Burian. For only \$29.95, receive this 224-page hardcover book, with 150 reproductions of Svoboda's work.

For this special discount, orders must be received by **25 November 1992**. Write Applause Books, USITT Offer, 211 West 71st Street, New York NY 10023, fax: 212-721-2856, or phone: 212-595-2856.



Stress & Wellness
Strategies**Check
Points**

They will rant. They will rave. They pull their hair until everything is perfect. And yet musical conductors of major symphony orchestras, despite the stress of their trade, manage to outlive the rest of us by an average of eight years. How? To get there and to stay there, they must love their work.

"Without work, all life goes rotten," said Albert Camus. "But when work is without soul, life stifles and dies." Maestros, therefore, must have this "soul."

Dr. Hans Seyle, Nobel Laureate and president of the International Institute of Stress in Montreal, said, "It is not the amount of stress you have so much as it is how you handle it. Blocking the fulfillment of our natural drives for any great period of time can be a very dangerous thing."

Assembly line workers die well before cigar-smoking come-

dians. Frustration can kill. The bored die sooner than the busy. The average age of high-level management is higher than that of mid-level.

If this all sounds like philosophical hogwash, note, if you will, the conclusion reached several years ago by a special task force commissioned by the Federal government to study life spans of the country's labor force: "More so than any other measure of physical health, the use of tobacco or genetic inheritance," the report states, "the number one predictor of longevity in this country is work satisfaction."

You might keep this in mind the next time you throw a sawhorse through a flat. So, what do we do about that frustration? We must have a little talk with ourselves. It is our life. We alone are responsible for that life. We must remember that other people will **not** act in our best interest instead of their own.

We must act in our own best interest. It is in our best interest to not let stress have an adverse effect on our health, life and lov-

ing relationships. If we value ourselves, we can choose to make any experience enjoyable and challenging. We can use our mind actively to assess the people and events which give us the most stress and then decide upon new efforts to make them work for us.

Just as we are able to choose happiness over unhappiness, we are able to choose self-fulfilling behavior over self-defeating behavior. Many of our perceptions are based on decisions and represent our choices. You can decide **not** to be uncomfortable. You can decide in favor of yourself.

If you are genuinely dissatisfied with your job, if there is continually, month after month, too much stress in your job, you can decide/choose to favor yourself and search for a new job. That is always as viable an option as any other in your arsenal of stress management. The only danger of exercising this option would be if you do it as your first and only option and as a method of escape.

—Stan Abbott

Calendar

▪ 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

▪ 14-17 February 1993 ▪ SIEL '93 & 8th Salon du Theatre, Paris, France ▪ Contact: Olivier Chabrilange, 47-56-5000

▪ 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 December 1992 issue, is **Thursday, 5 November 1992.** ■

sightlines

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