

19-21 NOVEMBER 1992

## USITT WINTER BUSINESS MEETINGS HELD IN DALLAS

### Winter Board Meeting Activities:

The winter USITT Business Meeting weekend 19-21 November 1992 began as usual with the Finance Committee holding Budget Hearings. Each Officer met with the Finance Committee to speak on behalf of the budget requests from each of the cost centers for FY 93/94. This process was greatly expedited by the responsible, carefully prepared requests submitted by every cost center; your efforts were deeply appreciated.

The draft budget for FY 93/94 will be prepared by a subcommittee of the Finance Committee in January. Then it will be reviewed by the Finance Committee before going to the Board for approval in March.

The Executive Committee spent several hours working with the Goals and Objectives "Inventory" prepared by the Priorities and Planning Committee from the materials submitted by the membership. The Inventory had been sorted into the following categories: Fix It, Status Quo, Enhance, New. We created new category headings such as: Publish Information, Education, Administration, etc., and resorted the Goals and Objectives.

In the process we eliminated duplications, things which already have been achieved, and objectives which we felt were too specific for this stage

of the planning process. In addition, the Executive Committee added some goals, for example, expand Stage Expo and develop training for volunteers. I feel that this work will facilitate the job of setting goals for the Institute which will be done by the Priorities and Planning Committee in the coming months.

Another development in the Planning arena is that Vice President for Projects Stephanie Young has agreed to assume the Chair of the Priorities and Planning Committee. I am confident that Stephanie will provide excellent leadership for this committee.

**First Dues Increase in Five Years:** The Board of Directors approved a modest increase in Membership Dues for all categories to begin with the 93/94 fiscal year (1 July 1993). This is the first dues increase since 1988/89. I want to assure you that this action was not taken lightly. The Board discussed the state of the economy as well as the fact that some of our members are unemployed. However, the fact that the Institute's expenses have risen at a rate of approximately 13.8% per year for the past five years had to be faced.

Individual dues will increase by \$10. If you average this over the past five years it reflects an increase of slightly more than 3% per year—a very modest amount.

**Marketing news:** Vice President for Marketing Bill Byrnes and USITT Manager for Marketing and Development Anne Eliet presented to the Board a detailed Marketing and Fundraising Plan which we hope to implement in the coming year. Anne and Bill are to be applauded for a fine piece of work.

**National Office:** Debora Kingston, USITT Manager for Finance and Operations, reported that the office has begun to convert to our new membership software data base. Debora continues to be a fearless leader of this process which she hopes will be completed by the end of the year.

**Other activities:** By the time you read this some of the reports detailing activity by other areas of the Institute will be in your hands, either in the form of preregistration forms for the Wichita Conference, or as an article here in *Sightlines*. It was clear to me from listening to and reading the Board Reports that all areas of USITT are busy. The Institute is healthy, vigorous, and is served by many extraordinary people. We are indeed privileged to be part of an organization which inspires such dedication in so many volunteers. ●

**Sarah Nash Gates**  
*USITT President*

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## IMPORTANT NOTICE

**USITT  
ANNUAL  
MEETING**

The Annual Meeting of the USITT membership will be held Wednesday, 17 March 1993, in the Century II Concert Hall during the Wichita National Conference. The meeting will take place at 2:30 pm in conjunction with the Keynote Address. Everyone is welcome. Members are also encouraged to attend the State of the Institute Meeting on Friday, March 19, at 2 pm when USITT Officers and Board members will be available to discuss the status of events within the Institute and answer any questions from the membership. President Gates plans to use a "town meeting" format and encourages all who would like to have input into the workings of the Institute and its future to attend. ●

**Jean A. Montgomery**  
*USITT Secretary*

## VOLUME XXXIII NUMBER 1

**USITT SIGHTLINES**

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**EDITORS •**

**ERIC FIELDING &  
CECELIA FIELDING**

PRE-CONFERENCE VISIT  
TO BRANSON, MO**USITT  
SCHEDULES  
TOUR OF NEW  
ENTERTAINMENT  
CENTER**

If you are a regular reader of theatre and entertainment publications, you undoubtedly have noticed that there is a new entertainment phenomenon in our country—Branson, MO. Not since the early development of Las Vegas has there been such an explosion of theatre building, with more than 30 theatres designed, constructed, and now operating, primarily for country music performances.

The Wichita USITT Conference Committee, through the work of Frank Stewart and especially Bill Nix, have arranged a special tour of the backstages and theatres, both indoor and outdoor. Most importantly, you will have a chance to visit with their design and technical staffs who are eager to talk to their fellow professionals.

To take part of this pioneering tour to the new frontier of theatrical entertainment, arrange with Travel Technology Group (1-800-388-8107) to fly into Springfield, MO using an "open jaw" ticket (which will allow you to fly out of Wichita or Kansas City on a roundtrip rate). Plan to arrive in Springfield on the afternoon of Sunday, March 14, and take the University Plaza Holiday Inn bus to that hotel.

That evening, there will be a welcoming wine and cheese reception at the historic Landers Theatre, a 1909 landmark of Springfield. The theatre will be open for your inspection to see how its \$5 million restoration earned it an award from the American Institute of Architects. The Landers is presently the home of the Springfield Little Theatre, one of our most successful civic theatre organizations, and since it was founded in 1934, the oldest in the country.

The next morning, after an early breakfast, you will walk across the street to the just-opened \$17.3 million Hammons Auditorium. After a full tour of this premier 105,000-square-foot facility on the campus of Southwestern Missouri State University, you will board a comfortable charter bus for the 45-minute drive to Branson, the

country's newest country music capital. There, after check-in at a classic motel, you will spend the rest of that day and the better part of the following, viewing the backstages, control rooms, and technical facilities of the fantastic music theatres.

You will get to visit with the professionals who operate these venues—lighting designers, systems designers, special effects people, sound designers, and operators, and see how they think and work in their unique settings. Talk to the people at the Andy Williams Moon River Theatre about how they use Intellibeam to do theatre lighting instead of the usual rock 'n roll spectaculars. Ask them how the acoustics were specifically designed to compliment Williams' voice.

Check out the rigging, the lighting, and the full video and music production facilities at the new 4,000-seat Grand Palace Theatre, specifically designed to compete with Nashville's Grand Old Opry. Learn how the staff overcame the startup problems of their elaborate sound system. You may have seen this theatre on TV, since it was the site where the "1992 Kenny Rogers Christmas Special" was videotaped.

Visit with David Loftin, stage manager (and USITT member) at the Shojitabuchi Theatre, home of that unbelievable Japanese fiddle (violin) wizard, and see how they rig productions without a conventional stage-house.

See what's new at the Mel Tillis Theatre with its full-stage rain curtain and state-of-the-art lighting and sound installations.

A special added attraction will be a tour of the outdoor amphitheatre of the *Shepherd of the Hills Pageant*—a long-running show (more than 25 years) that features a huge cast of 80, use of taped background sound combined with live voices on a 25-channel custom wireless microphone system, a working steam sawmill which provides the materials for the spectacular eight-times-a-week house burning, and their massive outdoor lighting system complete with an automated followspot! Learn about the problems of maintaining and using horse and wagons, staging exciting fights, and how they shoot a "panther" off a roof every night!

And this is just the beginning—there's still more!

If you're not totally worn out by all of this, there will be time for you to buy

a ticket and attend a show at one of the Branson theatres to see and hear how it all really works in performance. You know, people are beginning to really like country music!

Late Tuesday afternoon you will again board your charter bus, and as you drive into the sunset, you will be offered a tasty picnic supper and drink to relax you. In almost no time at all, you will arrive at your conference hotel in Wichita, ready for the "Whirlwind of Theatre Technology" to begin the next day.

The USITT Branson Tour Special Event will likely be limited to the first 40 people who sign up for it on the special form in the registration package. So register early! ☺

**Douglas Taylor**  
*Wichita Conference Chair*

## CONFERENCE SERVICE

**EMPLOYMENT  
SERVICE  
AVAILABLE IN  
WICHITA**

THEatre SERVICE will provide THEatre Conference Employment SERVICE (TCES) at the 1993 USITT Annual Conference. TCES is open to all employers and applicants who pay the special employment service registration fee in addition to registering for the USITT Conference. A section of the employment service will handle postings for internships and summer theatre positions.

**Operating Schedule:**

Wednesday, March 17: 9 am–noon, employer registration; 2–5 pm, applicant registration, scheduling.

Thursday, March 18: 9 am–1 pm, applicant registration, scheduling, interviews; 2–5 pm, applicant registration, scheduling, interviews.

Friday, March 19: 9 am–1 pm, applicant registration, scheduling, interviews; 2–3 pm, applicant registration, scheduling, interviews.

Saturday, March 20: interviews continue as arranged.

*(Employers may register and post jobs any time the employment service is open.)*

TCES is a totally computerized system listing jobs, posting resumes, and scheduling interviews.

**Employers** participating in TCES may interview applicants at pre-

arranged times designed for your convenience. We schedule all interviews and regularly provide condensed vita indexed by applicant skills. Complete credentials files are also available.

A pass allowing entry to the employment service areas is provided each interviewer. A copy of your job listing(s), including the required information in the order outlined on the employee registration form, *must* accompany your TCES registration. Interview tables will be reserved on a first-come/first-served basis. Pre-registration is strongly recommended. See the Employer Registration Form for complete fees schedule and payment information.

**Applicants** registered for TCES are given an appointment to review job listings and schedule interviews, and are notified of that time by return mail. Your condensed vita, created from information supplied on the registration form, is available to employers and you have the option of providing a set of credentials. On site, when you decide which positions you wish to schedule for interviews, one of our staff will work with you and the computerized information network to arrange your appointments. A copy of your interview schedule is printed for you to take with you when you depart.

Pre-registered applicants are assigned the first appointments for scheduling interviews. If you choose to have a set of credentials made available, they must be received by THEatre SERVICE no later than 5 March 1993. Applicants should bring several copies of their resumes and a manageable portfolio representative of your best work.

Refer to the appropriate "Applicant Registration Form" for complete fees schedule and payment information (included in this issue of *Sightlines*). Applicants wishing to interview for both professional and summer theatre positions should fill out both "applicant registration" forms and pay the higher fee.

Applicants with questions or who need additional information are encouraged to call Patricia Angotti at 812-474-0549 to discuss the employment service and current job market.

Pre-registration is strongly encouraged! ☺

**Patricia Angotti**  
*THEatre SERVICE Director*

## ARCHITECTURE

### PREPARATION UNDERWAY FOR ARCHITECTURE EXHIBITION

**Architecture Performs** is the title of an exhibition of architecture for performing arts centers to be presented during September and October 1993 under the sponsorship of Miami-Dade Community College, Wolfson Campus Galleries. The exhibition will be mounted with the collaboration of the USITT Commission of Theatre Architecture which will also serve as the coordinator for subsequent touring venues of the exhibit.

We are currently just starting the process of soliciting works for the exhibition and concurrently the planning of didactic materials, the exhibition catalog, descriptive materials for the touring venues, and promotional material. The initial opening in Miami will be followed by a tour through May 1995.

The exhibition will comprise original documentation consisting of architects and planners sketches, schematics, drawings, and models of present and projected centers. The exhibition will reflect a wide range of aesthetic sensibilities, facility programs, community goals, and budgets.

Exhibitions of theatre architecture are rare indeed and I hope you will be as pleased by this opportunity as I am. Call me if you have any questions. We will supply an information packet to readers who have projects they wish to suggest. Inquiries should be directed to:

Joel E. Rubin, Consulting Curator  
Architecture Performs  
119 West 57th Street, Suite 820  
New York, NY 10019 ☺

**Joel E. Rubin**  
*Curator*

**HAVE A QUESTION OR A  
SUGGESTION? CONTACT  
THE NATIONAL OFFICE:  
PHONE: 212-924-9088  
FAX: 212-924-9343**

## CONFERENCE EVENT

### THE ART OF THE THEATRE MASK

Kryolan, a long-time contributing member of USITT, is proud to announce the corporate sponsorship of a special exhibit titled "The Art of the Theatre Mask." Previously exhibited at the Galerie Barengasse in Zurich, Switzerland during July and August 1990, it starts its North American tour at the USITT Conference in Wichita, KS on 18 March 1993.

This exhibit, the first of its kind devoted expressly to masks and make-up design, will show the full spectrum of traditional and contemporary techniques of mask and wig making. After the premiere showing at the USITT Conference, the display will move next to the University of Santa Clara in California for its scheduled inclusion in its Design Conference during April 1993.

The exhibit includes designs and actual masks used in production at the Deutsches Theater, Berlin (formerly East Berlin) under the design and supervision of Wolfgang Utzt, head of the makeup department. The brilliant collection of masks, wigs, and costume accessories truly defy categorizing by known American standards.

The mask being the traditional form to immediately identify and establish the character to the audience either through mimic of a person or animal or to mimic an emotion as in the classic Greek theatre is still a standard approach to European theatre. In America the mask has not been accepted as fully in recent production design and concept by playwrights and directors as readily as in Europe, dance being one major exception.

The brilliantly colored, finely crafted masks of fabric, leather, gold leaf on gesso, in addition to many materials familiar and unfamiliar to American designers, will be on display.

During the second day of the Wichita show, the designer, Wolfgang Utzt, will be present at the show to explain and discuss the brilliant works of his Deutsches Theater artists and staff. ☺

**Richard Barulich**  
*Kryolan*

SAMUEL H. SCRIPPS

ASSOCIATED THEATRICAL  
CONTRACTORS

COLORTAN, INC.

ELGIN CIVIC CENTER

GERRIETS INTERNATIONAL,  
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IATSE LOCAL 58

INTERSTATE  
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KM FABRICS, INC.

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RECORDING CORP.

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STAGE LIGHTING CO., INC.

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INTERNATIONAL, INC.

WENGER CORPORATION

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ALTMAN STAGE LIGHTING, INC.

AUTOMATIC DEVICES COMPANY

BACKSTAGE, INC.

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BARBIZON DELTA CORPORATION

BARBIZON ELECTRIC  
COMPANY, INC.

BASH/PRODUCTION ASSOCIATES

BN PRODUCTIONS, INC.

CAL WESTERN PAINTS, INC.

CANVAS SPECIALTY COMPANY

CENTRE THEATRE GROUP

## THE EXECUTIVE REPORT

USITT IN  
GOOD FISCAL  
HEALTH

The Financial Statement for the USITT fiscal year which ended 30 June 1992 has been completed. As I reported to the Board during the winter meetings in Dallas, at the conclusion of the 1991/92 fiscal year, USITT remains in good fiscal health.

From 1 July 1991 to 30 June 1992, every income-producing line in the USITT budget, except for Conference Registrations, was reduced from the previous year. In anticipation of the lowered revenues during this period, budget adjustments were made during the course of the year to lower expenses. These adjustments, together with the conscientious efforts of USITT spenders, resulted in decreased spending in most areas of the budget.

*(See the four graphs at the left.)*

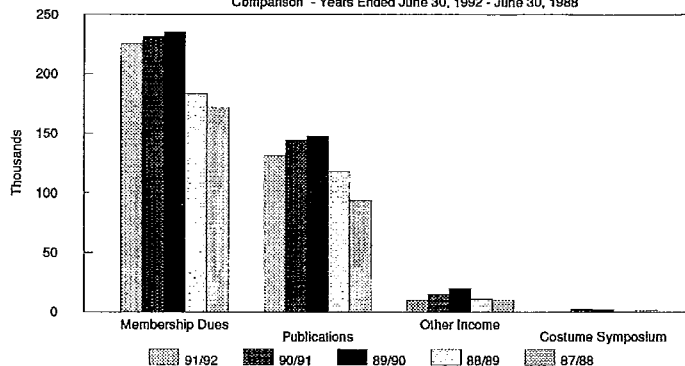
The result of the income and expenses for the entire fiscal year was an overall increase of \$12,778 in the total USITT Fund Balances.

*(See the pie chart and graph on the next page.)*

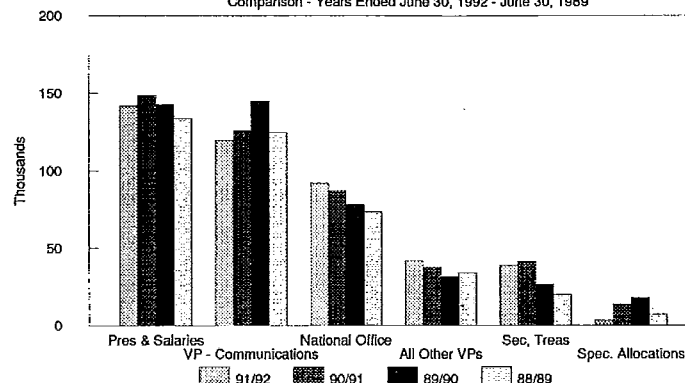
Also presented to the Board during the meetings was a comparison of the summary budget for 1 July to 30 September 1992 for the current year and the two previous years. This comparison showed slight increases for this fiscal year in membership income and publications income collected over the two previous years. This is a trend that we hope will continue. With Anne Eliet, our Manager of Marketing & Development, taking special care of our membership, and with Susan Murphy, ad sales, and Debora Kingston, Manager of Finance & Operations, dealing with publications efforts, we feel that all of their hard work will result in continued increases during this fiscal year.

The USITT budget process continues to be more reactive to current situations. Each month (or nearly each month) a comparison of budget to actual is presented to the executive and finance committees, conference chair, and USITT subcontractors. This

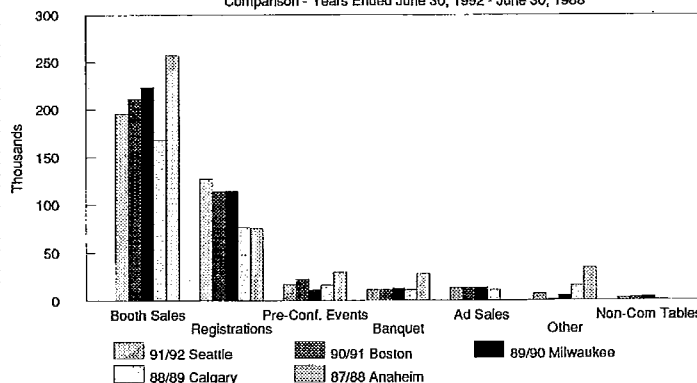
OPERATING FUND INCOME  
Comparison - Years Ended June 30, 1992 - June 30, 1988



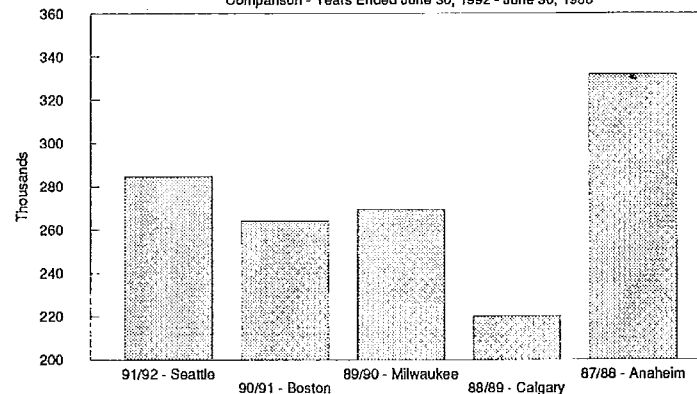
OPERATING FUND EXPENSES  
Comparison - Years Ended June 30, 1992 - June 30, 1988



CONFERENCE FUND INCOME  
Comparison - Years Ended June 30, 1992 - June 30, 1988



CONFERENCE FUND EXPENSES  
Comparison - Years Ended June 30, 1992 - June 30, 1988



CHICAGO SPOTLIGHT, INC.  
J. R. CLANCY, INC.  
CLEAR-COM INTERCOM SYSTEMS  
W. H. "DEACON" CRAIN  
CROUSE-HINDS/CAM-LOK  
PRODUCTS  
CUSTOM RIGGING SYSTEMS  
DARCOR CASTERS  
DESCO THEATRICAL  
EQUIPMENT, INC.  
DESIGNLAB CHICAGO  
DESISTI LIGHTING EQUIPMENT  
DIMATEC, S.A.  
DOVE SYSTEMS  
EAST COAST THEATRE SUPPLY  
ELECTRONIC THEATRE  
CONTROLS, INC.  
ELECTRONICS DIVERSIFIED, INC.  
ENTERTAINMENT  
TECHNOLOGY, INC.  
FM PRODUCTIONS  
FOY INVENTERPRISES, INC.  
GALA  
GLANTRE ENGINEERING LIMITED  
GRAND STAGE LIGHTING  
H & H SPECIALTIES, INC.  
A. HAUSSMANN INTERNATIONAL  
HAWKEYE SCENIC STUDIOS, INC.  
HOFFEND & SONS, INC.  
HOLLYWOOD LIGHTS, INC.  
HUBBELL, INC.  
HUDSON SCENIC STUDIOS, INC.  
INDEPENDENT THEATRICAL  
INSTALLATIONS, INC.  
IRWIN SEATING COMPANY  
JOEL THEATRICAL RIGGING  
CONTRACTORS, LTD.  
JOEUN TECHNICS & ARTS  
KOREA, INC.  
JOYCE/DAYTON CORPORATION  
R.L. KIRKEGAARD &  
ASSOCIATES, INC.  
LEHIGH ELECTRIC PRODUCTS, INC.  
LEPRECON/CAE, INC.  
LIGHTING ASSOCIATES TEMPLATES  
LIGHTING & ELECTRONICS, INC.  
LIMELIGHT PRODUCTIONS, INC.  
LITE-TROL SERVICE CO., INC.  
LITTLE STAGE LIGHTING CO.  
ROBERT LORELLI ASSOCIATES, INC.  
LYCIAN STAGE LIGHTING

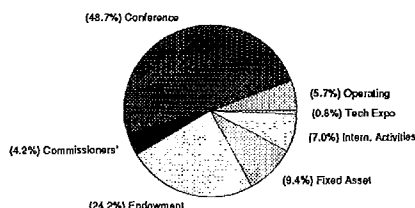
report also contains a summary comparison budget for previous years. With good historical budget information and timely reporting of the current year's figures, those involved with budget watching and those supervising the various budget lines are able to

see where we are heading.

It continues to be my personal pleasure to work with a large group of dedicated and responsible USITT members, staff, and subcontractors. ☉

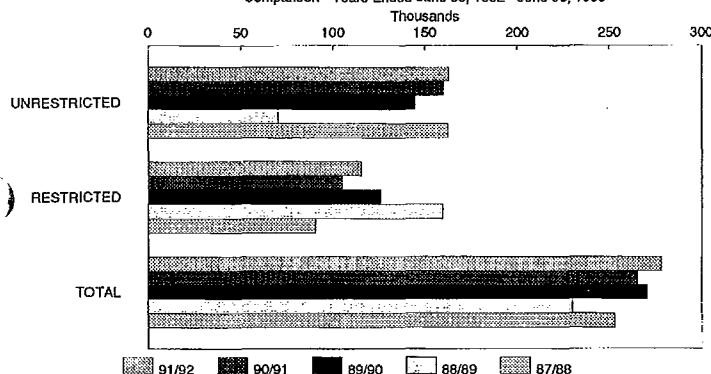
**Christine L. Kaiser**  
*USITT Treasurer*

USITT FUND BALANCES AT 6/30/92



USITT FUND BALANCES

Comparison - Years Ended June 30, 1992 - June 30, 1988



## OPINION/RESPONSE

### REGARDING THE TECHNICAL SOURCE GUIDE

In the October issue of *Sightlines* the technical source guide on the Automater has me concerned. It is time that our academic technical directors become more aware of safety and liability.

The device and concept presented in the article is fine. However, the product manufactured by R. F. St. Louis Associates does not appear to be listed by Underwriters Laboratories or any other recognized testing agency (at least, I was unable to find it in any of my directories).

Therefore the first error is a violation of Federal OSHA Subpart S. This

requires all electrical equipment in the workplace where an employee is exposed be "approved." (Unfortunately, students are not employees; therefore we can kill them, as just the teachers are covered under OSHA.)

The article is not clear if this device comes with an enclosure or not. The Automater DC-1200 appears to be a plug-in device with its own box. If this is the case, then I would recommend that the manufacture submit it to a nationally recognized testing laboratory and have it listed.

The drawing of the DC-2400 does not indicate an enclosure. Since this will be used in scene shops where there is dust in the air, the enclosure should be a listed box meeting the requirements of NEMA 12.

If the technical director or students are going to assemble and install this

device, it must meet the requirements of the National Electrical Code. Not only does the enclosure need to be listed, but the wiring, plugs, and receptacles have to be listed as well.

As an example, I noted that the DC-2400 uses push-on terminals. UL requires that the crimping tool used for crimp terminals *must be* of the same manufacture as the terminals. Thus, T&B lugs must use a T&B tool, 3M lugs a 3M tool, etc. Better yet, the manufacturer should supply this as a fully assembled plug-in unit which is listed.

The days of do-it-yourself, home-made, and jerry-rigged devices need to become a thing of the past. So long as we have a litigious society, if you built it or in any way was responsible for having something built and some one is injured, you may be at fault. The courts have ruled that "knowledge in your field" makes you responsible.

Therefore, if you have taken courses, read books on the subject, have a degree, or practiced the craft for a period of time—you are knowledgeable and potentially liable.

Those of us involved in entertainment safety (such as Randy Davidson, Everett Littlefield, myself, and others) keep harping on this issue. It seems to always fall on deaf ears. I realize that in my own career I made a number of errors and potential hazards in equipment I had built. Fortunately, to my knowledge, no one was injured. As I continue to learn the right way, I find that those errors are continued by others.

To paraphrase an old Army rule, there are three ways to make it: "The right way, the wrong way, and the half-assed way." All too often, I find that we chose the latter. This attitude is not just limited to academic situations, but is found in professional situations as well. We as an industry need a far better understanding of safety and how to do it right the first time.

I don't want to preach or stand on a soap box, but perhaps those responsible for the Technical Resource Guide might run these ideas past the Health & Safety and Engineering Commissions for review before printing. In this way we might be able to catch an error in judgment. ☉

**Richard D. Thompson**  
*Consultant*

THE MAGNUM COMPANIES, INC.  
MAINSTAGE THEATRICAL  
SUPPLY, INC.

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MID-WEST SCENIC & STAGE  
EQUIPMENT CO., LTD.

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MUSSON THEATRICAL, INC.

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STAGE EQUIPMENT &  
LIGHTING, INC.

STAGERIGHT CORPORATION

STAGEWORKS PRODUCTION  
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SYSTEMS DESIGN ASSOCIATES, INC.

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SUPPLIES, INC.

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TIFFIN SCENIC STUDIOS, INC.

TMB ASSOCIATES

## TOBINS LAKE STUDIO

## TOMCAT USA, INC.

## UNION CONNECTOR CO., INC.

## UNITED STAGE EQUIPMENT, INC.

## UNNATURAL RESOURCES

## VEAM

## VINCENT LIGHTING SYSTEMS CO.

## WALT DISNEY IMAGINEERING

## WEBER LIGHTING SERVICE, INC.

## I. WEISS &amp; SONS, INC. N

1993 USITT CONFERENCE  
& STAGE EXPOSTAGE EXPO  
EXHIBITOR  
LIST  
CONTINUES TO  
GROW

Now that the holidays are past, attention is focusing on the next major event of note—the USITT Conference & Stage Expo in March. The conference brochure has been mailed out outlining the highlights of pre-conference activities, the programming, and Stage Expo.

Of course, the highlights of Stage Expo are the exhibitors. And new exhibitors continue to sign up along side long-time participants. These exhibitors are supporting the Institute and are participating in Stage Expo to meet YOU.

In Wichita, we know that you will want to take advantage of the longer breaks between programming and show-only hours to meet with your current suppliers, make new contacts, and see what's new. As you begin planning your time, please make sure you don't miss the demonstration areas and New Product Showcase—an opportunity for you to see equipment, materials, and tools in action.

We at AE&S would like to extend to you our best wishes for a happy, healthy, and successful year ahead.

Here is an updated list of exhibitors, signed-on as of December 1 along with their booth number (no number indicates non-commercial exhibitor):

A.E. Mitchell & Co., Inc. ....327

All Dressed Up Costume Company.....308	TCL/Lighting Dimensions.....1007
Anchor Continental, Inc. ....902	Teatronics International.....331
Art Drapery Studios Corp. ....111	Theatre Arts Video Library .....906
Automatic Devices Company .....209	Theatrical Dealers Association .....101
Baer Fabrics .....208	Tiffin Scenic Studios, Inc.....332
Bag End Loudspeakers.....526	Tomcat USA .....311
Ben Nye Makeup.....323	Union Connector Co., Inc.....304
BMI Supply .....117	University of California.....
Brandeis University.....	University of Virginia.....
Bulbman, Inc.....315	University of Wisconsin.....
Clear-Com Intercom Systems .....214	Wenger Corporation .....533
CPC Specialty Products, Inc.....212	Yale School of Drama.....
Cobalt Studios.....	<b>Diane Ferber, AE&amp;S</b>
Colortran, Inc. ....301	<b>Stage Expo Accounts Manager</b>
Columbus McKinnon Corporation.....215	
The Costume Collection .....137	
The Crosby Group, Inc.....109	
Crouse-Hinds Molded Products ....410	
Designlab Chicago .....433	
Drama Book Publishers.....415	
Educational Theatre Association .....1004	
Electronic Theatre Controls, Inc. ....318	
Entertainment Technology .....516	
Fox-Rich Textiles, Inc. ....522	
Gala, Division of Paco .....904	
Goddard Design.....329	
Gothic Ltd. ....210	
H & H Specialties, Inc. ....105	
Hoffend & Sons, Inc.....244	
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## INTERNATIONAL LIAISON

EUROPEAN  
GUESTS  
COMING TO  
WICHITA

The International Liaison Commission is pleased to continue the tradition of receiving distinguished international guests at the annual USITT Conference. The international programs are made possible this year by a special grant from the Wichita Conference Committee and by the continuing support given by the Samuel H. Scripps Trust to USITT's international programs.

The guests in scenography this year include **Ralph Koltai**, the distinguished freelance scenographer (CBE, Great Britain, 1983), designer for drama, opera and dance. Ralph Koltai has been a principal scenographer for the Royal Shakespeare Company since 1976 with more than a score of productions, and his work has been commissioned at other notable houses including the Royal Opera House, Sadler's Wells/English National Opera, Scottish Opera, the National Theatre, and the Sydney Opera House, as well as numerous other productions both in Britain and abroad.

In recent years his work has turned increasingly to directing along with design including productions of *Flying Dutchman* and *La Traviata* in Hong Kong. He will be designing a new production of *My Fair Lady* in New York and on tour later this year.

Koltai has received the London Drama Critics Award for several productions; has been a distinguished medalist of the Prague Quadrennial and a participating artist in every

British exhibition at PQ starting in 1975, including the Gold Triga-winning British exhibitions of 1979 and 1991. His designs are included in collections at the Victoria and Albert Museum in London, other British museums, and the Tobin Collection in San Antonio, TX.

The international guests in technical direction and theatre production include **Miklos Borsa**, technical director of the Hungarian State Opera in Budapest; **Manfred Fiedler**, technical director of the Volksbühne in Berlin; and **Chris Lievaart**, now general manager of the Municipal Theatre in Hengelo (Holland) and formerly technical director of the Het Musiektheater in Amsterdam.

Miklos Borsawas trained in the Technical University of Budapest graduating with a Master's Degree in Architecture. Technical Director of the Magyar Allami Operaház since 1968, he was responsible for the complete reconstruction and modernization of the opera house in the period of 1981-84. His book on the modernization of the opera is in great demand and includes excellent photographs of the historic "Asphalia" equipment. He is also a scenographer and has been teaching stage lighting in the Department of Film and Theatre Arts at the Technical University in Budapest for the last 12 years. During guest productions of the Hungarian State Opera he has worked in more than 70 different theatres outside of Hungary.

Manfred Fiedler commenced his work in the former German Democratic Republic as an electrician and theatre technician in 1950, progressing through the technical ranks, and has been the technical director of the famous Volksbühne in the eastern part of Berlin since 1968. In the same period he has designed a number of productions for the Volksbühne and other theatres. He is a master teacher in engineering and theatre production to those aspiring to the "Meister" position in the German theatre qualifying examinations. He has been active in the work of the OISTAT organizations in the former DDR and now in the united Germany and serves as the Vice-Commissioner of the OISTAT International Commission on Technical Production.

Chris Lievaart commenced his work in the Dutch theatre with a touring company which performed on water-

ways throughout Holland on a theatre barge. Appointed technical director of the Netherlands Opera in the late 1970s he was soon involved in the overall planning and had the design responsibility for all production systems in the Het Musiktheatre (the Amsterdam Opera House), which opened in 1986. He was the technical director during the opening seasons of the house including the first joint technical director for both the opera and ballet companies. Subsequently he supervised the construction of the new production workshops used by both companies.

He has been active in OISTAT since 1968, serving as the Dutch representative to the OISTAT Plenary and Executive Commissions and as the former President of the OISTAT Holland. He is former President of the Vereniging voor Podiumtechnologie and of the Union of Theatre Technicians in Holland. In late 1993 he will become the Secretary General of OISTAT, at which point the OISTAT offices will move from Prague to Amsterdam. ☼

**Joel E. Rubin**  
*International Liaison Chair*

#### INTERNATIONAL LIAISON

### OISTAT UPDATE

*The following report was presented by OISTAT President Helmut Grosser at the PIEC Meeting held recently in Stockholm, Sweden.*

The Executive Committee of OISTAT met during October in Santiago, Chile to solidify plans for the 1993 OISTAT Congress. During that meeting, the following activities were announced:

**OISTAT General Secretariat:** After residing in Prague since the organization of OISTAT in 1968, the Executive Committee has decided to move its General Secretariat to Amsterdam. Among the factors which led to this decision was that the Theatre Institute of Prague would no longer be able to offer free space and other support to OISTAT after 1993. This is a sign of the new realistic economic condition now affecting the state-subsidized cultural organizations of the former socialist countries. OISTAT has enjoyed the sup-

port of the Theatre Institute of Prague for 25 years. Also, OISTAT Secretary General Ota Ornest and his associate Jarmila Gabrielova have both been serving the OISTAT well past the normal retirement age. Each has given years of dedicated service to the international organization.

The OISTAT Centre of the Netherlands has graciously issued an invitation to provide a new home for the OISTAT beginning in 1994, and much of the Secretariat cost will be covered by the Netherlands government. It is anticipated that Chris Lievaart, currently Chair of the Dutch OISTAT Centre, will be elected to the position of Secretary General upon the retirement of Ota Ornest at the end of 1993.

**1993 OISTAT Congress:** The next major congress of OISTAT is scheduled for the first or second week of October 1993 in Caracas, Venezuela. The 30 member nations of OISTAT will convene for the first time in South America to discuss the congress theme, "Theatre in a Changing World."

Among those currently scheduled to speak on the theme of the recent dramatic political and economic changes and their influence on the performing arts are Dr. Ota Ornest, Secretary General of OISTAT, and Bernardo Trumper, chair of the Chilean Centre of OISTAT. Other speakers scheduled include Serge Creuz (Belgium), Ming Cho Lee (United States), Iain Mackintosh (Great Britain), and Sumio Yoshii (Japan).

Two major exhibitions are currently planned for the congress: an exhibition dealing with the highly successful design and technology training program of the Netherlands along with an exhibit of the architecture of Theatre Projects Ltd.

And of course, a unique feature of the 1993 congress will be the opportunity to develop a greater understanding of and relationship with the performing arts of South America.

The International Liaison Committee will be organizing a small delegation to attend the Congress in Venezuela with additional visits to one or two other Central or South American capitals. Those wishing to be placed on the mailing list for such an excursion should send a card to Eric Fielding, 966 East 1030 North, Orem, UT 84057.

#### Upcoming OISTAT Activities:

President Grosser announced the following commission meetings and other activities which are currently planned or anticipated.

#### History/Theory/Criticism

Committee—Brussels, Belgium, early 1993

Executive Committee—Warsaw, Poland, March or April 1993

Technicians Committee—Berlin, Germany, 8-10 June 1993 (in conjunction with ShowTech '93)

OISTAT Congress—Caracas, Venezuela, early October 1993

Executive Committee—Amsterdam, Netherlands, April or May 1994

Publication or Architecture Committee—Bregenz, Austria, May or June 1994

Scenography Committee—Tokyo, Japan or Cairo, Egypt, mid 1994

Education/Training Committee—Bratislava, Czechoslovakia, July 1994

Technicians Committee—Las Vegas, USA, March 1995 (in conjunction with USITT annual Conference & Stage Expo)

Small Congress OISTAT—Prague, Czechoslovakia, June 1995 (in conjunction with PQ'95)

Publication Committee—Berlin, Germany, June 1995 (in conjunction with ShowTech '95)

Individuals who might wish to participate in any of the ongoing activities of OISTAT should contact the chair of the United States OISTAT Centre: Dr. Joel E. Rubin, Joel E. Rubin & Associates, 119 West 57th Street, Suite 820, New York, NY 10019. ☼

**Eric Fielding,**  
*International Liaison Vice-Chair*

#### APPRECIATION

### USITT ENDOWMENT FUND CONTRIBUTORS 1992-93

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

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## INTERNATIONAL LIAISON

# OISTAT CONFERENCE ON THEATRE WORDS REVISION

For five days in October the Swedish Centre of OISTAT and STTF (Svensk Teater teknisk Förening, the Swedish equivalent of USITT) hosted a working session of the international body's "Publication and Information Exchange Commission." The PIEC is comprised primarily of the editors of the various international theatre journals of design and technology. However, the focus of this particular working conference was on another publication: the revision of the popular and successful performing arts lexicon, *Theatre Words*.

During the five-day working session, 20 individuals representing 12 nations and 14 different languages

It became apparent a couple of days into the conference that the undertaking was bigger than anyone had anticipated. In spite of intensive work and excellent cooperation among the participants, during the 22 hours committed to the *Theatre Words* work sessions, the group was only able to complete an evaluation of 800 of the existing 1010 words and only begin to examine the hundreds of words which have been suggested as additions to the lexicon. But everyone left feeling that the time had been well spent and that major progress had been made toward the reality of a new and even more valuable edition of *Theatre Words*.

Members of USITT are to be congratulated and thanked for their interest in and contributions to the *Theatre Words* revision. In the May/June 1992 issue of *Sightlines* a request form for suggestions of new words and terms was published. The response was tremendous. In total, more than 1000 new words were submitted by a signif-

icant number of USITT members. The suggested additions greatly expand the coverage of terminology dealing with costume technology and sound technology, in particular.

excluded will be tools and materials which are determined to be too specific, unique, or narrow in focus. The ideal would be to include everything, but unfortunately, that is simply not practical.

Midway through the conference—when the size and complexity of the task became obvious and it was apparent that we would not be able to complete the project in the time allotted—OISTAT president Helmut Grosser approached Ed Beentjes about the possibility of the Netherlands hosting a followup session so that the project could maintain its forward momentum. Following the exchange of several faxes, the invitation was extended to host a limited work group in Amsterdam early in 1993.

Current plans are being finalized for a group of eight from the 20 who met in Stockholm to be invited to Amsterdam in late January 1993 to attempt to complete the work begun in Sweden. In the meantime, project members will continue to independently work through the nearly 1,500 new words which have been proposed by the various national centres.

Due to the work of the Svensk Teater teknisk Förening (STTF), along with the participating members of the OISTAT PIEC, significant progress has been made toward an undated and expanded edition of the international theatre design and technology lexicon, *Theatre Words*.

For further information about the *Theatre Words* project, contact Eric Fielding. ☺

**Eric Fielding**  
**OISTAT PIEC Chair**

## TECHNICAL PRODUCTION

## GET INVOLVED IN PROJECTS AND PROGRAMS

Greetings from the Technical Production Commission!

It is no secret to anyone that the quality of past conference programming has been uneven, nor that it is a goal of the officers and commissioners of USITT to offer programs that are of excellent quality. To achieve this goal, USITT needs increased

member involvement. While the leadership is grateful to those individuals who are involved, we are equally committed to attracting new faces, new topics, and new forums to future conferences.

In November, the Co-Commissioners sent a mailing to all TPC members, soliciting programming ideas and commitments for the next two national conferences (Nashville and Las Vegas). In this column we remind members who have not yet responded to consider doing so, and, at the same time, invite members not part of the TPC to also consider making suggestions or proposals. At this point, ideas need not be fixed in stone; we simply want to identify potential participants and interests.

We encourage you, we prod you, we plead with you: *Get involved!* The TPC leadership is committed to help you get active and stay active. If you'd like to be involved on a conference panel, contact Jon Darling, Vice-Commissioner for TPC Programming. If you'd like to be involved in a project, either one currently underway or one of your own, contact A. D. Carson, TPC Co-Commissioner. Write, call, or both.

We look forward to hearing from many of you. Know that you, your time, and talents are actively sought and appreciated. We will do our best to get you involved in a way that is meaningful and fun. That's a promise.

A. D. Carson  
Pittsburgh Public Theatre  
Allegheny Square  
Pittsburgh, PA 15212  
412-322-5930

Jon Darling  
Northwestern University  
1979 Sheridan Road  
Evanston, IL 60208  
708-491-3121

Current projects and contacts:  
Technical Information, Roy Hoglund;  
Networking for Women, Happy Robey; Tech Rider Project, Alan Bailey and Happy Robey; Issues of Waste and Trash, LeRoy Stoner; Job Satisfaction, Greg Bell; Health and Wellness, Stan Abbott. ☺

**Dennis Dorn**  
**Co-Commissioner**



Members of the OISTAT PIEC work on the "Theatre Words" revision (left to right): Dan Jitenu (Romania), Ivan Szabo-Jilek (Hungary), Ed Beentjes (Holland), Peter McKinnon (Canada), Per Edström (Sweden), Helmut Grosser (Germany), Carin Fröjd (Sweden), Olle Söderberg (Sweden), Karl-Gunner Frisell (Sweden), and Kurt Blomquist (Sweden).

worked together to prepare the book's first modification in more than 12 years and the first substantive revision since the book originally appeared nearly 18 years ago.

During the five-day meeting, intensive working sessions were held during which the international participants determined the format of the new book and evaluated each of the 1010 words in the current edition. During the process, many words were deemed to now be archaic, others were found to have inaccurate translations between one language and another, and still others led to the need for new and more current terms.

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## SOUND DESIGN

## PROFILES OF THE SOUND VICE COMMISSIONERS

It's time to meet our new Vice Commissioners!

There has been a great deal of interest in the work of the Sound Commission, and surprisingly, a lot of people have volunteered to climb on board to help! Currently our Vice Commissioners of Sound are:

**Sound Editor, Theatre Design & Technology:** Charlie Richmond, Audio Engineering Society Liaison, c/o Richmond Sound Design, 1234 W 6th Avenue, Vancouver, BC, V6H 1A5 Canada; 604-734-1217 (O), 604-734-0705 (H), 1-604-734-3901 (fax), CRichmond (Callboard).

Charlie Richmond is a long-time, ardent supporter of the work of the Sound Commission, as well as a perennial exhibitor and supporter of the Institute. If you have an article you are preparing for publication on sound in the theatre, consider *TD&T* (*Theatre Design & Technology*) as a potential resource for publication, and give Charlie a call!

**Education Liaison:** Eileen Smithimer, 16 Withams, Newark, DE 19711; 302-453-9701 (H), 302-831-2201 (O), esmithimeil@brahms.udel.edu.

Eileen is an associate professor of theatre at the University of Delaware and is organizing the first sound portfolio review. Whether you are a high school student or seasoned professional, do not hesitate to contact Eileen if you would like to have your portfolio professionally critiqued by a sound designer from a major regional theatre and a teacher from a university with a program in sound. Eileen is also soliciting ideas for the upcoming conferences in Nashville in 1994 and Las Vegas in 1995. If you have an idea for a session to address the needs of sound educators and students, contact Eileen!

**Exhibitor Liaison:** Brian B. Cline, Kirkegaard & Associates, 4910 Main Street, Downers Grove, IL 60515; 708-810-5980 (O), 708-810-9350 (fax).

Brian is a consultant for Kirkegaard & Associates, another long-time contributor and friend of the Sound Commission. Brian is currently organizing our first Sound Commission reception set for the first night of the Wichita Conference, and working with exhibitors to create a better environment for attendees to learn about the equipment used in theatre sound. If you are an exhibitor or a potential exhibitor, then you should contact Brian to find out how you can better interface with the members of the Sound Commission at the Wichita Convention!

**Sound Design:** Tom Mardikes, Center for the Performing Arts, University of Missouri-Kansas, 4949 Cherry St., Kansas City, MO 64110-2499; 816-235-2964 (O), 816-452-2350 (H), 816-931-3338 (City Spark).

Tom is yet another long-time participant in the work of the Sound Commission, and joins us formally now in the capacity of Vice Commissioner of Sound Design. Tom is the resident sound designer for both the Missouri Repertory Theatre and the Starlight Theatre in Kansas City, and also teaches sound at University of Missouri-Kansas. He is organizing the Professional Sound Designer presentations at the Wichita Conference and the combined panel on Sound Designers on Shakespeare. If you have ideas for programming related to the development of sound scores (particularly related to designers of regional theatres) for either the Nashville Conference in 1994 or the Las Vegas in 1995, contact Tom!

**Sound Reinforcement:** Raul Gonzalez, 112 Arrowhead Dr., West Lafayette, IN 47906; 317-743-1636 (O)

Raul, who recently completed a stint as house mixer at Trump Plaza, is a graduate student in theatre engineering at Purdue University. He is working on increasing the participation in the conference by those who are involved in sound reinforcement, and providing a meaningful slate of programming for both the Nashville Conference in 1994 and the Las Vegas Conference in 1995. If you have ideas related to sound reinforcement, ask Raul to help you get them off the ground!

We are still looking for a vice commissioner of music composition. If you know of a composer who works specifically in theatre that would be interested in helping to develop the sound commission's work in music composition, let me know!

Finally, just a note to those who have been trying to contact me. The mailing list for the sound newsletter contains close to 1,000 names! I was certainly not prepared for the incredible amount of enthusiasm, ideas, and, most importantly, letters and phone calls it would generate! I have been working very hard to respond to each and every one, but this is taking time, particularly as we try to make sure that nothing falls through the cracks for the Wichita conference. So, if you have been trying to reach me, have patience, I will get back to you as soon as possible! If it is an emergency, of course, just keep bugging me! Thanks! Remember, your Sound Commissioners are: Richard K. Thomas, 919 N. Salisbury, West Lafayette, IN 47906-2717; 317-743-3647 (H), 317-494-8150 (O), RThomas (CallBoard), rkthomas@purcc.vm.bitnet; and John Bracewell, Department of Theatre Arts, Ithaca College, Ithaca, NY 14850; 607-274-3345 (O), 607-272-8128 (H), 607-274-3474 (fax), JLBacewell (CallBoard). ☺

**Rick Thomas  
Co-Commissioner**

## SOUND DESIGN

## SOUND REASONS TO ATTEND WICHITA

### Top Ten Reasons Theatre Sound People Should Attend USITT Conference in Wichita:

- To help keep themselves up to date on the latest technologies that shape their work in theatre;
- To check out how several different designers approached the sound designs for the same Shakespearean play;
- To attend the pre-conference event at the newly emerging home of live country stage shows, Branson, MO, and check out the sound systems used;
- To participate in the finalization of plans for the 1994 conference in Nashville;
- To travel in a post conference trip to Kansas City to experience one of Tom Mardike's sound designs in its entirety at the Missouri Repertory Theatre;
- To see and/or participate in demonstrations on how computers are affecting a group of theatre sound designers' work;
- To listen as three top sound designers present examples of both their work and their working styles;
- To hear prominent directors in the United States discuss their approaches to the use of sound in their productions;
- To show solidarity to manufacturers who believe there is no viable market in theatre for their products.
- Where else can you sit in a bar till the wee hours of the morning with a group of the best theatre sound people in the country and just talk about whatever interests you? ☺

**Rick Thomas,  
Co-Commissioner**

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## COMPUTERS

# MAKE PLANS FOR THE COMPUTER WORKSHOP

The preconference event on computer use in performing arts design and technology will expand to two days this year in Wichita. Look for registration information in your conference packet or a flyer if you signed the mailing list in the Seattle computer room. And watch for specific news (space permitting) in the February *Sightlines*. The event, produced by Intercommission Liaison Vice-Commissioner for Computer Applications Kim Harthorn, promises to have something for just about everyone with an interest in computers.

The University of South Carolina will hold a reception and reunion at the Wichita conference. Any USC (that's the *original* USC) alums who will be at the conference and wish to help out should contact Patrick Gill at 607-254-2716 or on CallBoard: Gill.

Anyone who is contemplating signing on to CallBoard should be aware that an Internet connection will be established soon, which should lower the price. Also, Tim Clinton, the system operator for Callboard, tells me that any communications package that supports the VT-100 protocol will be able to connect with CallBoard once it moves to its new machine. Keep that in mind when buying new communications software. ☺

**Patrick Gill**  
*Intercommission Liaison*

IF YOU HAVEN'T ALREADY DONE SO, FILL OUT YOUR 1993 ELECTION BALLOT WHICH WAS INCLUDED WITH THE DECEMBER 1992 SIGHTLINES AND PUT IT IN THE MAIL.

ALL BALLOTS MUST BE RECEIVED NO LATER THAN 1 FEBRUARY 1993.

DO IT TODAY!

## EDUCATION

# STAGE COMBAT WORKSHOP IN WICHITA

**Pre-Conference Event on Stage Combat:** The Education Commission is offering the USITT membership a unique opportunity to gain a greater understanding of the process, skills, and techniques in the art of choreographing violence in performance. On Tuesday, March 16, prior to the national conference in Wichita, the all-day event titled: "Stage Combat: Safe Illusion" will cover such topics as hand-to-hand combat, edged weapons skills, firearms and firearm safety, and the design and construction of edged weapons for the stage.

So why such an obviously performance-related topic at USITT? Because in many theatre organizations across the US the chief safety officer is the technical director and although we are trained in a variety of highly skilled and technical matters, stage combat is often not one of them. And that could prove disastrous in such a potentially dangerous situation.

Two actors face each other on a stage surrounded by an audience. A swing of an arm, light dances and flashes across the steel blades as they collide. "Are the actors trained?" "Is the fight safe?" "Are the weapons safe?" A need for an understanding of the nature of stage combat is obvious.

This pre-conference event on stage combat is designed to introduce its' participants to the skills and techniques of fight choreography. Participants will be given ample opportunity for hands-on instruction in these skills and techniques. The event can not possible provide all of the answers to questions related to stage combat and its safe practice in performance, but it can provide its participants with a good foundation to understand the basics of the process. And, it can help its participants look for potentially dangerous situations, both in performance and in production.

The information provided for the events participants will not only give them a good working foundation of the process of stage combat but also it will provide the skills to help them

anticipate a potentially hazardous situation in both performance and production.

The list of session participants includes:

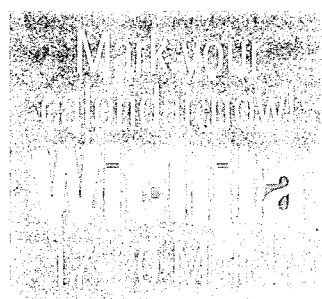
**J.R. Beardsley** is one of nine recognized Fight Masters in the United States by the Society of American Fight Directors and formerly sword master for Universal Studios and artistic director of Touche Unlimited/The Academy of the Sword. He has choreographed more than 300 stage combat productions as well as worked as an Artist in Residence at more than 60 colleges and universities throughout the US.

**David Krajec** has been a fight choreographer for more than 12 years with credits including several Renaissance festivals as well as combat choreography at several colleges and universities.

**Robert Chambers**, in addition to his work as a designer, woodworker, and seat-of-the-pants engineer, has a special interest in firearms and firearm safety. Bob recently completed a video with Theatre Arts Video Library on firearms and firearm safety.

**Konrad Winters** has been designing and building stage weapons for several years and his work is included in the armory at the Shakespeare Theatre at the Folger Library in Washington, DC. ☺

**Konrad Winters**  
*Commissioner*



• 16 JANUARY 1993 • CHESAPEAKE SECTION EXPO '93, NORTHEAST, MD • CONTACT: DAN LONG, 410-287-1023

• 14-17 FEBRUARY 1993 • SIEL '93 & 8TH SALON DU THEATRE, PARIS, FRANCE • CONTACT: OLIVIER CHABRILLANGE, 47-56-5000

• 20 FEBRUARY 1993 • USITT MIDWEST COMPUTER WORKSHOP, MORRAINE VALLEY COMMUNITY COLLEGE, IL • CONTACT: KATE WULLE, 708-974-5477

• 19-21 APRIL 1993 • SHOWLIGHT '93, BRADFORD, ENGLAND • CONTACT: BARBARA LEACH, 0532-43-8283

4-7 MARCH 1993 • SETC CONFERENCE, CRYSTAL CITY, VA • CONTACT: MIRIAM SMITH, 919-272-3645

• 17-20 MARCH 1993 • USITT CONFERENCE & STAGE EXPO, WICHITA, KS • CONTACT: USITT NATIONAL OFFICE, 212-924-9088

• 22-24 MARCH 1993 • REFLECTOR DESIGN SEMINAR, DENVER, CO • CONTACT: TLA LIGHTING CONSULTANTS, 508-745-6870

• 17 APRIL 1993 • USITT OHIO ANNUAL SPRING CONFERENCE, OTTERBEIN COLLEGE, WESTERVILLE, OH • CONTACT: WILLIAM BYRNES, 216-775-8162

• 24 APRIL 1993 • USITT MIDWEST SECTION MEETING, MILWAUKEE REPERTORY THEATRE, WI • CONTACT: KEN KLOTH, 414-288-1649

• 29-30 APRIL 1993 • ABTT CONFERENCE, LONDON, ENGLAND • CONTACT: ABTT, 071-403-3778

• 8-10 JUNE 1993 • SHOWTECH '93, BERLIN, GERMANY • CONTACT: AMK BERLIN/NORTH AMERICA, 312-245-5230

• 21-23 JUNE 1993 • INTERNATIONAL LIGHTING EXPO, TORONTO, CANADA • CONTACT: 416-890-1846

• 12-15 AUGUST 1993 • USITT SUMMER BUSINESS MEETINGS, NASHVILLE, TN • CONTACT: USITT NATIONAL OFFICE, 212-924-9088

• 1-14 SEPTEMBER 1993 • THEATRE LIGHTING DESIGN & TECHNOLOGY COURSE BY FRANCIS REID, EDINBURGH & LONDON, ENGLAND • CONTACT: THE BRITISH COUNCIL, 071-389-4406

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## COSTUME DESIGN & TECHNOLOGY

### PREVIEW OF WICHITA COSTUME COMMISSION SESSIONS

Happy Holidays, and welcome to a preview of the sessions which have been scheduled by the Costume Design and Technology Commission for the 1993 national conference in Wichita. Both Diane Berg and I are very excited about the wide variety of ideas and people who will be on hand to make this a valuable and enjoyable experience for everyone.

Sessions begin at 1 pm on Wednesday, March 17, and run non-stop thru 6 pm on Saturday, March 20. In addition to many exciting costume sessions, there will be a special orientation session for those attending their first conference as well as two Commission meetings. These meetings (actually networking sessions) are a crucial opportunity for us to meet as a group to review past projects and work on future ones. It is also a great way to meet other like-minded individuals with common interests and goals. There will also be a special reception to honor those Exhibitors who showcase costume-oriented merchandise. Please plan to attend this reception Thursday evening after the Commission meeting.

The sessions will cover such diverse topics as how to turn a modern wig into a period hairstyle (Wednesday/Suzy Campbell), how to use an auto touch-up sprayer on costumes (Friday/Maria Wortham), and a demonstration of animal and fantasy make-up (Friday/William Stuart Jones). We will also have panels devoted to the use of original costumes and period photographs for visual research (Wednesday/Paul Reinhardt) and a session focused on finding safe and non-toxic alternatives for more toxic costume products (Saturday/Betty Blyholder). To help us

with the perennial problems of storage, there will be a session devoted to actual solutions in use around the country by a variety of different-sized shops (Saturday/Martha Marking).

The theory behind design will be explored in two different sessions. One will examine costumes as art, with a life independent of the stage (Thursday/Amaya Clunes). The other will ask why scenery need not be real but costumes must (Friday/Dottie Marshall). Drawing on the resources of the region will be two sessions. The first will be an examination of the unique costume collection of the Scottish Rite of the Masonic Temple (Thursday/Don Stowell). The other will be a Saturday session focused on the clothing of the Western Frontier and Cavalry complete with actual items (Kathleen Egan). For the teachers among us looking for new approaches there will be a lecture/demonstration on discovering our personal inner resources (Saturday/Susan J. Mai) as well as a roundtable on teaching approaches to costume design and technology (Thursday/Pat Martin). You won't want to miss the session on learning to draft costume patterns on a PC (Thursday/Gwen Nagle). This session will be held in the computer room with several work stations to permit hands-on learning.

All day Saturday will be the biennial Costume Designers Portfolio Review. Those interested in the *Cutters' Research Journal* will want to attend the working meeting on Thursday. Don't forget the student portfolio reviews scheduled to run from noon on Wednesday to noon on Friday. Interested students should sign up for a half hour private review by two evaluators. Four students will be selected for the public review slated for Friday afternoon.

Other Commissions have scheduled exciting programming as well—such as Scene Design's "Directors on Design," Health and Safety's "Managing Your Health: Guidelines for Positive Life Choices," and many more. We truly believe that there will be much to be learned and shared. We encourage you to plan now to attend.

We look forward to seeing you in Wichita! ☺

**Kathleen Gossman**  
**Vice-Commissioner**

## CLASSIFIED AD

### TECHNICAL DIRECTOR

The Loeb Drama Center, Harvard University, seeks a technical director for undergraduate theatre/lecturer in design starting September 1993. As TD, advises undergraduates on extra-curricular design and technical matters and facilitates the relationships between student and professionals at the Loeb. As non-tenure track lecturer, teaches one or two undergraduate level courses each semester relating contemporary scenic design to its theory, historical background, and aesthetic context. Compensation DOE. Send resume and cover letter to:

Robert J. Orchard, Managing  
Director  
Loeb Drama Center  
64 Brattle Street  
Cambridge, MA 02128. ☺

## CLASSIFIED AD

### TECHNICAL DIRECTOR

Technical director, instructor/assistant professor (tenure-track): The candidate will be expected to teach introduction to theatre, upper division courses in his/her area of specialty as well as basic speech. Technical Director for four to five productions per season; opportunity to design in his/her area(s) of specialty. Supervise shop foreman and student staff. Send letter of application, resume, all transcripts, and three current letters of recommendation to:

Royal R. Brantley, Director of  
Theatre  
West Texas State University  
Box 747  
Canyon, TX 79016.

Consideration begins 8 February 1993, or until position is filled. WTSU is an AA/EEO Employer and encourages applications from women and minorities. ☺

STRESS & WELLNESS  
STRATEGIES

## CHECK POINTS

The R.E.A.D.Y. plan will increase our ability to cope with stresses in a performing arts career: R = Relaxation, E = Exercise, A = Attitude, D = Diet, Y = Yield. When all of these elements are attended to in a total program which is practiced on a regular basis, you can reduce your distress in stressful situations and increase your future resistance to poor health and ill feelings.

**R = Relaxation.** Relaxation is one of the major ways of effectively coping with stress and contributing to our general wellness and life span. Yet, to many of us, relaxation is either not fun or not understood very well. The definition of relaxation is split into two areas: 1) relaxation during stressful events; and, 2) relaxation as a regular wellness technique. It is important to note that both areas of relaxation, to be useful as coping skills, are effective *only if practiced on a regular basis*. A more casual and simple definition is that when a relaxation program is practiced regularly, your blood pressure readings have a chance to stay lower; your gastro-intestinal tract might behave; your heart rate could stay lower; your ability to concentrate

can rise; and your glandular/nervous systems might not "pound" you during stress events.

**E = Exercise.** Exercise is one of the major ways of effectively coping with stress and contributing to our general wellness and life span. Yet, to many of us, exercise is not fun. Plus, to most of us, exercise is hard to schedule. Because many of us have not instituted an exercise program, clearly most of us do not even know how exercise is defined. Productive exercise is defined as a regularly scheduled (at least three times per week) activity that increases our heart rate to 75% of a maximum rate, based upon our age, for a duration of 20 minutes (or more). Here is how to figure your target rate: Subtract your age from 220 (lets say you are 50—this would equal 170), multiply that times 75% (this would now equal 128). This is the heart rate you want to work up to and maintain for 20 minutes three times a week. Don't forget to practice stretching and warming up for at least five minutes prior and cool down for at least five minutes after reaching your target rate. It should be advised that you see your doctor prior to beginning any regular exercise activity. The five basic aerobic exercises are: walking, running, swimming, cycling, and skipping rope. All of these are good programs

because they allow your body to expend enough energy to reach and sustain your heart's target rate without strain. Exercise is a natural form of human expression and can bring pleasure, exhilaration, self-assurance, and satisfaction to our lives.

**D = Diet.** "D" in the R.E.A.D.Y. strategy plan of stress reduction stands for diet. Our diet can be a large reason for our distress during stressful events. It is easy to obtain information and recipes which will benefit our body. It is easy to find out what you should and shouldn't eat. Today's market place is flooded with enough information and healthful food. So, what is the problem? Maybe we in the performing arts are not aware of, or do not allow ourselves, the knowledge or discipline to do what we need to do when it is time to eat at our *regular* mealtime. (Regular—even during high time/stress events—cannot be emphasized enough!) What we need to do can be summed up in a few words: Plan ahead, buy good food, eat a balanced diet, take time to eat regularly scheduled meals, and enjoy!

The three part of the R.E.A.D.Y. plan covered this month illustrate the "R.E.D. Alert" method of dealing with stress. They are the 911 of stress management. The next issue will deal with "Attitude" and "Yield." AY! ●

Stan Abbott

## JANUARY

15 PROSPECTIVE NASHVILLE PROGRAM SESSIONS TO VP COMMISSIONS AND PROGRAM CHAIRS JOE STELL AND SYLVIA HILLYARD

18 CALL FOR REPORTS MAILED

## FEBRUARY

1 TRIENNIAL REPORTS DUE TO OFFICERS

## MARCH

1 BOARD PACKETS MAILED  
15-16 PRE-CONFERENCE EVENTS

16 BOARD OF DIRECTORS MEETING I

17 WICHITA CONFERENCE BEGINS—KEYNOTE AND ANNUAL MEMBERSHIP MEETING AT 2:30 PM  
19 BOARD OF DIRECTORS MEETING II (PROVISIONAL)

## JUNE

16 CALL FOR REPORTS MAILED  
30 CLOSE OF INSTITUTE'S FISCAL YEAR—ALL VOUCHERS AND RECEIPTS FOR 1992/93 ARE DUE TO THE TREASURER PRIOR TO THIS DATE.

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