

DON'T MISS IT!

USITT GEARS UP FOR 1993 CONFERENCE & STAGE EXPO

Here are some highlights of the wealth of activities awaiting those planning to attend the 1993 USITT Conference & Stage Expo in Wichita, 15-20 March 1993.

PRE-CONFERENCE EVENTS

• Stage Combat—Safe Illusion *Tuesday, March 16*

A one-day hands-on workshop focusing on training and skills in stage combat, the design and construction of edged weapons, and firearms safety and use. Session presenters feature noted fightmaster, J.R.Beardsley.

• Personal Computers in

Performing Arts-Design and Technology I, II

Monday, March 15; Tuesday, March 16

A one- and/or two-day hands-on computer use seminar. Day 1 will deal with drawing, drafting, and basic digital multimedia. Day 2 is designed for the intermediate to advanced user and will focus on 3D modeling, animation, and multimedia presentation.

• What Do You Do When...?

Trouble Shooting in the Paint Shop

Tuesday, March 16

A Master Class on trouble shooting in the paint shop—how to avoid problems and how to overcome them. Sessions led by Jason Phillips and scenic artist Kim Williamson.

• Moldmaking and Casting Techniques—A Master Class with Thurston James

Monday, March 15; Tuesday, March 16

A workshop in moldmaking and casting for the construction of properties, small scenic devices and costume

accessories, led by Thurston James and Gregory Bell.

• From the Sidewalk—In (A Risk Assessment and Analysis)

Tuesday, March 16

A walk-through demonstration of a non-structural risk assessment and analysis process using a Wichita entertainment facility venue. Session leader: Dr. Randall Davidson.

• Management and Leadership Academy: Managing Production Resources and Personnel in Tough Times

Monday, March 15; Tuesday, March 16

The workshop subjects will be selected from: budget strategies in tough times, conflict management and burnout prevention, situational leadership, developing collaborative partnerships, team building, and administrative computer skills.

SELECTED CONFERENCE SESSIONS

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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

SIGHTLINES

VOLUME XXXIII NUMBER 2

USITT SIGHTLINES

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EDITORS •
ERIC FELDING &
CECELIA FELDING

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Architecture

• **Current Trends in Theatre**

Architecture: presented by an architectural critic and/or historian.

- **The Search for the Ugly:** a quest for the whimsical, plain and "gawdawful" in theatre architecture.

Costume

• **Using Primary Sources for Original Visual Research:**

Costume historian and designer Paul Reinhardt leads a discussion of specific techniques and methodologies required to meticulously evaluate actual historic garments and photographs.

- **Fantasy Makeup:** William Stewart Jones, principal makeup artist for the San Francisco Opera, demonstrates his approach to creating successful animal and fantasy makeup.

Education

• **Workshop—Creative Teaching**

Methods: creative and innovative techniques and ideas to the approach to teaching design and technology.

- **Forum on Issues Relating to Sexual Harassment:** an open forum on this crucial subject.

Engineering

• **What Happens after the Fire**

Starts? a discussion and description of the events following an on-stage fire including the effects of fire curtains, stage vents, ventilation, and other factors.

- **Introduction to Hydraulics:** includes hydraulic schematics, control methodologies, and applications.

Health and Safety

• **Disabled Access and the ADA Requirements:**

Betty Knapp, Lincoln Center, leads a discussion on accessibility for physically challenged persons and compliance with the ADA requirements.

- **Greening of the Theatre:** Replacing polluting and toxic products in our workshops.

Lighting

• **Abe Feder: Distinguished**

Lighting Designer Series: the career of this pioneer in lighting design, this inventor and leader in

both the theatrical and architectural lighting world will be at the heart of this 1993 event.

- **Shadow takes a Walk:** a light, sound, and space performance environment designed and installed by a group of well-known Finnish designers.
- **Theatrical Lighting for All My Children:** Emmy Award-Winner Dennis Size talks about theatrical techniques in television lighting.

Scene Design

- **Designers on Design:** Lynn Pecktal's interviews with Broadway's most notable designers.
- **Scene Painting:** a series of morning hands-on scene painting sessions led by experienced scene painters.

Sound Design

- **Directors on Sound Design:** the director's insight into the positive use of sound in the creation of a successful performance. A panel of distinguished directors, including: Des McAnuff, Michael Maggio, Dennis Rosa, and Jim O'Connor.
- **Sound Designers Presentation:** three sessions, each on the work of a major sound designer and the documentation of one of the designers recent projects.

Technical Production

- **In the End All We Make is Trash:** how will our industry fulfill its environmental responsibility?
- **Are We Paid What We Were Worth?:** what should a technical director be paid? A look at a recent survey that evaluates the training and compensation of TDs from the perspective of general managers in professional theatre, opera, and dance.

Theatre & Production Management

- **Doing More with Less—Cost-Saving Ideas in Production:** a panel of technical directors, directors, and production managers discuss the problems and solutions of keeping productions within budgets.

Other

- **Career Opportunities with Dealers and Manufacturers:** a discussion led by prominent dealers and manufacturers representatives. This session is geared for students with an interest in theatre product development, sales, and marketing.

• **German Opera Mask Making:**

Wolfgang Utz, wig and makeup master for the Deutsches Theater, Berlin, will present a lecture demonstration of mask making techniques.

STAGE EXPO

USITT Stage Expo features 18,000 square feet of equipment, tools, and supplies. At Stage Expo, you will discover innovative new products and solutions to challenging design problems. You will meet face-to-face with the manufacturers and distributors specializing in the performing arts. You will be able to talk with current suppliers and find new suppliers in a focused environment conducive to learning and conducting business.

This year's Stage Expo promises more products and vendors than ever before. The new Demonstration Area on the Stage Expo floor, and the New Products Showcase—both unique to Stage Expo—will give you the opportunity to see exhibited equipment in action. And the expanded "Stage Expo Only" hours, distributed throughout the three Stage Expo days ensures that you can spend time at Stage Expo—while still having time for intensive conference programming.

Join the thousands of performing arts professionals, dealers and consultant who come each year to meet the manufacturers and suppliers of products in a wide array of categories:

- **Books & Educational Supplies**
- **Computer Software & Hardware**
- **Costume Design & Construction** including shop equipment, costume fabrics, footwear, make up, wigs
- **Front of House Equipment** including crowd control and ticket systems
- **Lighting Equipment** including lighting control, luminaries/lamps, accessories
- **Scenic Design & Construction** including supplies, materials, scenic fabrics, scene shop equipment
- **Seating**
- **Special Effects**
- **Stage Equipment** including rigging systems, curtains & tracks, flooring, platform systems, trusses
- **Sound Equipment** including sound communication, intercom systems, sound effects
- **And much more!**

SPECIAL EXHIBITS

• **Theatre Technology Exhibit '93**, a biennial event, recognizes developments by practicing theatre technicians in all technical areas with a primary focus on inventiveness. Selected entries are exhibited. Prizes are awarded during the Conference.

• New this year, **Cover the Walls** provides the space and opportunity for USITT members to mount their work in the Stage Expo area. A non-juried exhibition, Cover the Walls gives those practicing in the performing arts a view into the work of their peers.

WICHITA 1993

Wichita today is a far cry from the village that drew Jesse Chisolm and "Buffalo Bill" Mathewson. Early in the 20th Century, Wichita launched both airplanes and barnstormers. Clyde Cessna, Walter Beech, and other less remembered flyers built Wichita into the Air Capital of the World and were joined many decades later by Bill Lear. From a small frontier town, Wichita has grown into a center for commerce, culture and entertainment.

Built along the beauty of the Little Arkansas River, Wichita's population is more than 300,000 people. Wichita is home to several art museums, one of which contains the world's largest collection of work by Mary Cassatt. The Old Cowtown Museum consists of actual building structures from 1865-1880. Some 80 parks are open to the public, as are a wide variety of dining, shopping, sports, and cultural events.

The city retains its early Western hospitality, but the outlook today is toward the future. When it plays, Wichita still has the flavor of the Old West. And when it entertains, visitors are bewitched by the mixture of the old and the new.

CONFERENCE DATES

Pre-Conference Events

15-16 March 1993

Conference Activities

17-20 March 1993

Stage Expo

18-20 March 1993

TRAVEL & ACCOMMODATIONS

The Wichita Mid-Continent Airport is

served by many major carriers.

Wichita is also easily accessible by interstate highways.

There are 1,300 hotel rooms within walking distance of the Century II. Shuttle bus services will be provided for hotels located away from the Century II.

Special USITT rates and reservation services for hotels, airfare, and car rental are available. Contact Travel Technology Group at 800-388-8107.

FOR ADDITIONAL INFORMATION

Registration and additional programming information:

USITT National Office

10 West 19th St., Suite 5A

New York, NY 10011-4206

Phone: 212-924-9088

Fax: 212-924-9343

Exhibiting at Stage Expo:

Association Expositions & Services

1100 Summer St., P.O. Box 3824

Stamford, CT 06905-0824

Sharon Pierce, Sales Manager

Phone: 203-325-5011

Fax: 203-325-5000

We'll see you in Wichita! ●

USITT NATIONAL OFFICE

NEWS
FROM THE
NATIONAL

MEMBER NEWS:

• **Vincent Lighting Systems** now has a new branch office in Pittsburgh (1000 Terrace Drive, Pittsburgh, PA 15234; phone 412-344-7626; fax 412-343-3155). The office is run by Jody Cercone.

• **Mainstage Theatrical Supply** is branching out as well. Its new theatrical supply house at 3498 North Alcaniz Street, Pensacola FL 32503 (phone 904-434-2080; fax 904-434-6046) is managed by Corporate Vice President Dean A. Sternke.

• **Select Ticketing Systems, Inc.** has had a busy fall. Not only are they installing ticketing and box office systems in three major cultural venues in Stuttgart, Germany (Liederhalle Congress & Civic Center, Messe Stuttgart and Hanns-Martin-Schleyer Halle), but they were ranked 57 of 500 fastest growing privately held

companies by *Inc. Magazine* in 1992. Select Ticketing Systems, Inc. also opened new offices in Amsterdam and Antwerp.

• Timothy P. Covey was named President of **Wenger Corporation**, as of 1 September 1992. Jerry Wenger remains chairman of the board.

Wenger Corporation is the world's leading manufacturer of furniture and equipment for musical education and the performing arts.

• **Production Arts Lighting** designed and installed equipment for three new cruise ships of the Holland America (Carnival Cruise) Lines in Italy. The project features PAL and Rosco equipment.

• **Sapsis Rigging** designed and supplied lighting and staging for Calvin Klein's spring collection at his studio in November, as well as staging and lighting for Market Week at the New York Public Library which featured shows of Nicole Miller, Scaasi, and Mary McFadden.

• **Michael Anania** recently designed the scenery for New York City Opera's revival of *110 in the Shade*.

• USITT Vice President for Marketing & Development **William J. Byrnes** has a book out. *Management and the Arts* is a theoretical and practical guide for the prospective arts manager. It is published by Focal Press, an imprint of Butterworth-Heinemann, as is the new *A Handbook of Costume Drawing* by Georgia O'Daniel Baker.

• **Elynmarie Kazle**, Vice Commissioner for Theatre & Production Management, was recently elected to the Board of Governors of Theatre/IA, the organization for theatres and producers in Los Angeles. Last fall she had a month-long tour with Paul Linke's *Time Flies When You're Alive* in Stockholm.

• Board member **Ben Sammler** is the co-editor (with Don Harvey) of *The Technical Brief Collection: Ten Years of Solutions to Recurring Problems in Technical Theatre* published by Theatre Design & Production, Yale School of Drama/Yale Repertory Theatre, Yale University.

• **Brad Schiller**, assistant technical director of the Irving Arts Center, was the subject of a recent *TCI* profile on designers and technicians in Texas.

OF NOTE:

• The McNay Art Museum hosts "The Decorative Tradition in Russian

LIFETIME
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SAMUEL H. SCRIPPS

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MEMBERS

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CONTRACTORS

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ELGIN CIVIC CENTER

GERRIETS INTERNATIONAL,
INC.

IATSE LOCAL 58

INTERSTATE CONSOLIDATION
SERVICE

KM FABRICS, INC.

KRYOLAN CORPORATION

MASQUE SOUND &
RECORDING CORP.

ROSCO LABORATORIES, INC.

SAPSIS RIGGING, INC.

SAMUEL H. SCRIPPS

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LIGHTING CO., INC.

TEATRONICS
INTERNATIONAL, INC.

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AUTOMATIC DEVICES COMPANY

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BARBIZON DELTA CORPORATION

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ELECTRONICS DIVERSIFIED, INC.
ENTERTAINMENT TECHNOLOGY, INC.
FM PRODUCTIONS
FOY INVENTERPRISES, INC.
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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

Stage Design," courtesy of the Robert L.B. Tobin Collection. The museum is located at 6000 North New Braunfels Avenue, San Antonio TX 78209. The exhibit closes 28 February 1993.

• The phone calls have already started: "Where will Doctor Doom be next summer?" There will be a **Level One Master Class in Stage Rigging** in the Mile-High City July 11-17. For more information call Bob Bauer at 303-922-0505. Doom comes to Denver!

SPECIAL EVENT:

• Contributing member **Kryolan** is sponsoring a special exhibit at the 1993 annual Conference, "**The Art of the Theatre Mask**," on 18-20 March 1993. Our conference is the exhibit's North American premiere. The show consists of designs and actual masks used in production at the Deutsches Theatre, Berlin, under the supervision of Wolfgang Utzt, head of the Makeup Department. On March 19, Utzt will be present to discuss the exhibit with attendees. ●

**Anne Eliet, Manager
Marketing & Development**

THE EXECUTIVE REPORT

USITT MEMBERSHIP ON THE RISE

One of the questions I am often asked is "How are the membership numbers doing?" I am happy to report to you our overall total numbers of USITT members increased over the last four years, despite a lingering recession. All membership categories, except Contributing and Sustaining, made gains of from 3.45% to more than 400% between 1988 and 1992 (See *Table 1 next page*).

While we are at an all time high in membership numbers, we are very concerned about the drop in the total number of Contributing and Sustaining members. We are also concerned about the future. For example, is it reasonable to expect USITT/CITT membership totals will keep increasing? We ask ourselves, will our membership base continue to increase? At what rate will our membership go up or down?

Growth In Total Numbers

As you can see from Graph 1, we have had a few dips in the last 33 years, but for the most part the trend has been increasing growth in the total numbers of members. When you look more closely at the membership categories, you begin to gain an appreciation about how hard it is to project USITT/CITT membership growth.

In Table 1, for example, you will note the huge increase in the membership category designated "Professional." This category was created in 1988 as a way to recognize individuals who wanted to support USITT/CITT at a level beyond their normal membership fee. Since there were only 29 dues-paying members in this category in 1988, the increase to 152 by the end of FY 1992 looks very dramatic. However, if this category had not been created it is very likely the "Individual" membership total would have been 2069. If you add in the 30 individual members listed as "Seniors," the total reaches 2099, or a 13.28% increase from 1988-89. When you factor in the significant growth in "Student" memberships (over 60% since 1988) and you remove organizational or corporate membership numbers (Contributing, Sustaining, Not for Profit), USITT/CITT membership grew by 17% in the last four years.

As you can see in Graph 2, which combines the nine member categories to four, the total membership numbers have increased in all areas except "Corporate." The prolonged recession has taken a toll on our Contributing and Sustaining members. The current recruitment efforts being made by Anne Eliet, the members of the Executive Committee, and AE&S—our conference management firm—will hopefully bring our corporate memberships back up. The steady increases in our other membership categories in this same recession is somewhat puzzling. Some of the factors that may have contributed to this growth are the success of the Conference and Stage Expo, better quality publications, more active Commissions and Sections, better organization and delivery of services, and the willingness of the current members to recruit new members.

Each of these factors are difficult to attribute as the single most important cause of our growth. It is my guess that having professional organizations like USITT and CITT to be affiliated with is

reason enough for some people to belong. For others, the Conference—with its 300-plus sessions or the Stage Expo exhibits by the many businesses that serve our community—are the main draw. Many people are active in a Commission or Section because it serves their personal networking needs. Still others find the publications they receive, or that are available, fulfill their need for information.

All of us active in the management of the Institute are very concerned about the services offered to you, the members. We are constantly evaluating all of the benefits for all categories of membership. In fact, one of the most significant things to occur in the 33 year history of the Institute was the establishment of a planning committee in 1988. While the process of implementing a planning function within USITT has been slow to develop, there is now broad acceptance of the fact that ongoing planning is an integral part of the organization. The question that remains to be answered is: How will planning be integrated into insuring the future growth of the Institute?

Where Do We Grow from Here?

As you look again at Graph 1, try to visualize the year 2000 at the right-hand edge of the graph. What will that number be? Will it be 4600 total members? That is what the total membership growth would be if we continue to maintain the current average net increase of 4.5% per year. That would translate into a total of 3050 individual members (not including students) or a combined growth of almost 42%. Is this a reasonable prediction to make or will our total membership peak and remain stable at around 3800? What if we begin seeing a decline in the total number of members? What if the corporate membership numbers keep slipping? One thing is certain: The way things are today in our collective professions is not how they were seven years ago or how they will be seven years from now. Therefore, USITT and CITT have no choice but to adapt and change as our membership and their profession changes.

The Future

It is my feeling that we have room to grow. I think we can reach 4600 mem-

Graph 1 - MEMBERSHIP TOTALS 1961-1992

United States Institute for Theatre Technology, Inc.

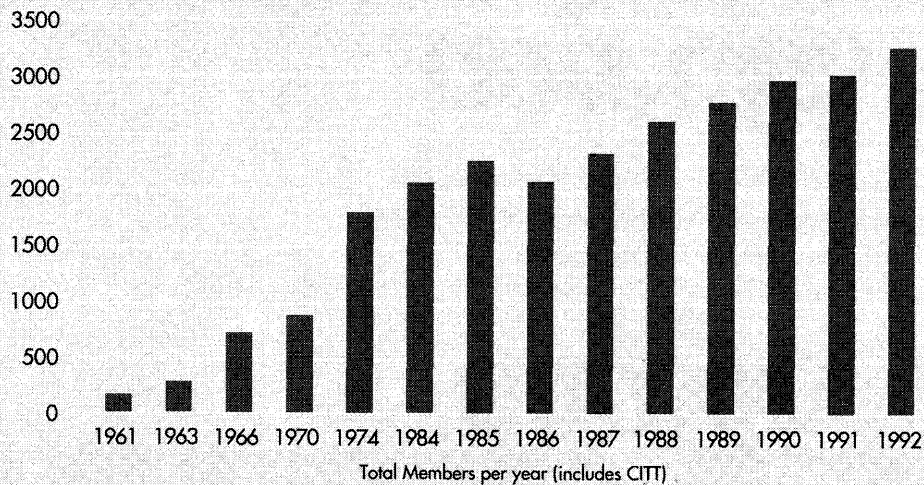
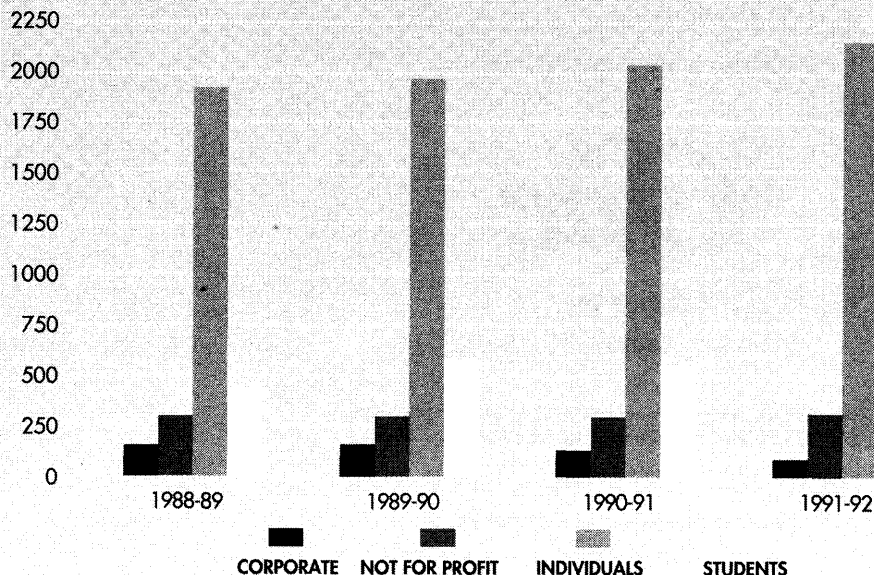


Table 1 - USITT MEMBERSHIP TOTALS

CATEGORY	June 30th 1988-89	June 30th 1989-90	June 30th 1990-91	June 30th 1991-92	Four Year Incr/Decr
Contributing	25	31	22	16	-36.00%
Sustaining	122	118	111	98	-19.67%
Not-for-Profit	301	321	285	328	8.97%
Individual	1853	1794	1830	1917	3.45%
Joint	43	38	52	49	13.95%
Student	415	576	555	665	60.24%
Professional	29	133	153	152	424.14%
Senior	0	0	20	30	na
Lifetime	0	2	1	1	na
TOTAL USITT/CITT	2788	3013	3029	3256	16.79%

**Graph 2 - COMBINED MEMBERSHIP TOTALS
USITT/CITT**



**SUSTAINING
MEMBERS**

- THE MAGNUM COMPANIES, LTD.
- MAINSTAGE THEATRICAL
SUPPLY, INC.
- MICRONETICS INTERNATIONAL, INC.
- MID-WEST SCENIC & STAGE
EQUIPMENT CO., LTD.
- MOTION LABORATORIES, INC.
- MUSSON THEATRICAL, INC.
- MUTUAL HARDWARE CORP.
- NSI CORPORATION
- NORCOSTCO, INC.
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- POOK DIEMONT & OHL, INC.
- PRODUCTION ARTS LIGHTING, INC.
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SERVICES, INC.
- QUALITY STAGE DRAPERY
- RICHMOND SOUND DESIGN, LTD.
- RIGGING INNOVATORS
- ROSE BRAND THEATRICAL FABRICS
- SECOA
- SELECT TICKETING SYSTEMS, INC.
- SFX DESIGN, INC.
- SHOPWORKS INCORPORATED
- SHOWTECH, INC.
- SICO, INC.
- SKJONBERG 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"
- TECHNICAL SUPPLY JAPAN CO., LTD.
- TEXAS SCENIC CO., INC.
- THEATRE PROJECTS
CONSULTANTS, INC.
- JAMES THOMAS ENGINEERING
- TIFFIN SCENIC STUDIOS, INC.
- TMB ASSOCIATES
- TOBINS LAKE STUDIO
- TOMCAT USA, INC.
- UNION CONNECTOR CO., INC.



252,000

seconds of education, exhibits, networking, and
exposure at the *only* conference devoted solely to the
theatre arts professional

★
19,000

square feet of Stage Expo exhibits demonstrating
a broad array of the latest in supplies,
technologies and innovative tools

★
150

provocative sessions, hands-on workshops,
and roundtable discussions led by
the top people in your field

★
4

days where lighting, sound, scenic and
costume design, technology, production, and
management all come together for

One

magic event



USITT CONFERENCE & STAGE EXPO

March 17-20, 1993 • Wichita, Kansas

For more information, call USITT
(212) 924-9088

For information on exhibiting in Stage Expo, call
(203) 325-5011



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March 17-20, 1993 • Wichita, Kansas

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(212) 924-9088

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(203) 325-5011

SUSTAINING MEMBERS

UNITED STAGE EQUIPMENT, INC.
UNNATURAL RESOURCES
VEAM
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WALT DISNEY IMAGINEERING
WEBER LIGHTING SERVICE, INC.
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bers by the end of this decade if we adapt to the changing needs of our members and reach out to the many people who feel USITT has nothing to offer them. What do we need to do to make our current service better and reach new people? We need to recognize what the real business of USITT is: **Information.** The Conference, Stage Expo, and our publications may need to be supplemented with other benefits people in our fields can use. This means USITT has to think of extending itself beyond its traditional boundaries. If information is what people need then maybe we can find cost-effective ways to help our members get easy access to a wide range of resources.

We still need our annual meetings, but I see a USITT that could be much more if we can organize ourselves around helping our members with information they need everyday. Who knows, if we develop member benefits to meet current and future needs, 4600 may turn out to be an under-estimate.

I hope you will not mind being asked what USITT could do to improve its member benefits. As a current member you are our best source of data about what we could be doing better. I will be inserting a revised member survey in your renewal packet in the next few months. Please share your thoughts with us. Your input will be extremely helpful in shaping the future direction of USITT. If you can't wait for the survey, please give Anne Eliet in the National Office a call at 212-924-9088. Thanks again for your continued support of USITT and CITT, and I hope to see you in Wichita. ●

William J. Byrnes
VP-Marketing & Development

WICHITA CONFERENCE

THEATRE TECHNOLOGY FOR LITURGICAL DRAMA

As any well-read theatre technician knows, the history of theatre and religion has been generally acrimonious. After the Greeks, as the classicists are fond of stating, things generally have gone downhill. The exception to this was the so-called Dark Age where there was a flowering of theatre technology within the cathedrals of Europe and England. There innovative clergy integrated intricate technology into their special services and events to make the churches' message accessible to the mostly illiterate masses. But with technology strong and exciting, and perhaps the clerical message weak, theatre technicians and their art were eased back outside the church doors, and for the most part, have remained there ever since...

Not so in today's Wichita! As you will see during our special tour to Central Community Church, a new breed of theatre technology is once again integral to religion. This huge, new, and modern building is the home of the Wichita congregation of the Church of God, Andersonville, IN. Prominent in its paid staff of 98 is Associate Pastor David Boots, Minister of Technical Services. With his huge staff of dedicated volunteers, he can work virtual miracles.

Pastor Boots has the largest sound console in Wichita to record and to utilize various effects within his worship services. Beside it on the balcony front open booth is a large memory lighting system that most theatres would be thrilled to own. Five long-throw followspots are strategically placed around the back of the balcony. The sanctuary ceiling hides 20 chain motor pickup points for easy rigging of lighting trusses for televised services, or for special effect rigging—as the angels flying for the Easter service. Large, uninterrupted wall surfaces behind the pulpit serve as screens for video projection—for hymn lyrics and for video backup of the sermons.

Perhaps the most challenging technology occurs during the Christmas

Pageant when two semi-trailer loads of a 45-foot steel Christmas tree are assembled in the sanctuary to support 180 of the parishioners dressed as Christmas ornaments. As the four-color lights in the tree chase horizontally and vertically, they frame the choir for the two-hour show—one hour of secular holiday pageantry with *Frosty the Snowman* and his ilk, and the other of The Church of God's view of the Christmas story—complete with huge casts, flying angels, and, of course, animals.

Pastor Boots is mostly self-taught and is anxious for USITT members to see what he has accomplished—and he has accomplished astonishing things. Talking candidly, he allowed that if a person who had no idea what a church service was and what it was about walked into a typical church, they would be most probably bored very quickly, and would not return. But if that same person went into a dollar movie house, they would be surrounded by Dolby sound, have a comfortable seat, and have a total sensory experience which would bring him back for more. Thus, he uses his technology at Central Community Church to catch the person's interest, and then goes for their soul. And judging by the large size of his growing congregation, he has a point.

Be sure to take the shuttlebus to this unique event on Friday morning. There's no preaching involved, just a meeting of professionals—what USITT is all about. See you there. ●

Doug Taylor
Wichita Conference Chair

WICHITA CONFERENCE

STAGING FOR THE SCOTTISH RITE

Staging the 'Sacred Space' of the Scottish Rite of Freemasonry

Recent studies of male initiation and ritual as popularized by Robert Bly's *Iron John*, has focused on the establishment of a "sacred space" which separates the initiate and member from the profane or secular world. To heighten the initiatory experience various objects and selected costumes aid in the prerequisite transformation of the world or sacred

space in a manner similar to what historically occurs in the theatre.

Male fraternal organizations and the female auxiliaries reached their zenith in this country in the period from 1880 to 1929. At the turn of the century, approximately 40 percent of the population claimed membership in one or more organizations. The structure for most of these—such as the Odd Fellows, The Order of the Red Men, and Knights of Pythias—was patterned after the Freemasons which was both older and better established.

The first steps in Freemasonry are conducted in the Blue Lodge initiation which is done in three degrees. Beyond that, Masons can choose advance initiation in either the York or Scottish Rite. The Scottish Rite has a complicated degree initiation that was first communicated to one initiate at a time; however, in the late nineteenth century, petitions for membership increased requiring a different form of initiation. Conferral or dramatizing the degrees to increasingly larger classes took the process out of a lodge room and moved it into a theatre environment.

In the Midwest, this was first accomplished in Little Rock, Arkansas in 1896, followed by Wichita, Kansas in 1898 and Guthrie, Oklahoma in 1900. The stages that were built were elaborate, rivaling the opera houses that provided popular entertainment to the local population. More importantly, these stages were equipped with state-of-the-art scenery, costumes, lighting, and special effects which are still in use today serving as a time capsule for turn-of-the-century theatre technology.

Several members of USITT have engaged in an extensive research project documenting the extant scenery, costumes, and lighting for the Scottish Rite. They include: C. Lance Brockman (University of Minnesota), Rhett Bryson (Furman University), Larry Hill (University of Western Carolina), and Don Stowell (North Dakota State University). With research support from both their respective institutions and The Edward F. Kook Endowment of USITT, they have photographed these theatrical treasures throughout the country.

To share this research with the

membership, a series of sessions will be offered at the Wichita Conference focusing on the artifacts of the Scottish Rite. The majority of the sessions will be held in the magnificent Wichita Scottish Rite Temple. The elaborate scenery, exotic costumes, and magical lighting/effects will amaze you. This research will eventually evolve into a major exhibit that features the "Theatre of the Fraternity" and how the impetus to create the sacred space is a shared heritage. Look for additional details on these sessions in the next issue of *Sightlines*. See you in Wichita! ●

C. Lance Brockman
Program Chair

UPCOMING EVENT

PLANNING FOR 1994 NASHVILLE CONFERENCE BEGINS

The process of planning USITT Nashville '94 has begun. Nashville promises to be an especially exciting location for the Institute's annual Conference and Stage Expo, offering excellent facilities and a wealth of attractions. The conference will occupy the entire Nashville Convention Center. The Stouffer Nashville Hotel, adjacent to the Convention Center, will serve as headquarters hotel, and many other hotels, including the Holiday Inn Crowne Plaza, are within an easy walk. Connected to the Stouffer is Church Street Plaza, offering convenient shopping and informal dining. And nearby is "The District," three distinct historical and cultural areas which offer dining, shopping, and nightlife.

Nashville is a unique blend of big-city excitement and "down-home" charm. "Music City, USA" is, of course, best known as the home of the Grand Ole Opry, but is also home to a great variety of performing arts and entertainment. The Tennessee Performing Arts Center (TPAC), located just blocks from the Convention Center, houses three excellently equipped theatres and hosts major touring productions, as well as the Tennessee Repertory Theatre and many other performances. The Tennessee State Museum, with both historical and art exhibits, is in

the same building as TPAC. Also nearby (across the street from the Convention Center), is the Ryman Auditorium, historic former home of the Grand Ole Opry. The Ryman is scheduled for major renovation and will soon again ring to the sounds of music, both country and cosmopolitan.

The city also has much to offer outside of the downtown area, including the studios of The Nashville Network (TNN), Opryland, and the Opry itself. TNN is a national cable network with state-of-the-art facilities which presents (often with live audiences) performances by many of the top names in country music. The music-and-performance oriented theme park Opryland might be of special interest to members traveling with their family—or who simply might want to devote some of their stay to pure fun. And, of course, the Grand Ole Opry live broadcasts on Friday and Saturday nights feature a large roster of old favorites and new. You do not have to be a country music fan to enjoy this authentic piece of popular culture—truly an unforgettable experience.

In addition to the many things of particular interest to those of us in the performing arts, Nashville has many attractions of a more general nature, such as the General Jackson Showboat, the Country Music Hall of Fame, the Parthenon, the Hermitage (home of Andrew Jackson), not to mention nearby Twitty City. There is truly something for everyone in and around Nashville.

While conference planning is at an early stage, the Conference Committee is very excited about the programming opportunities. Many possibilities related to facilities and attractions in the area are being explored. Details will appear in *Sightlines* as they become available.

Also, please visit us at the Nashville Conference Booth at Stage Expo in Wichita. ●

Leonard Harmon
*Local Publicity, Nashville
Conference Committee*

NASHVILLE CONFERENCE

USITT CONFERENCE &
STAGE EXPO
13-16 APRIL 1994
NASHVILLE, TENNESSEE

OPINION

USE CAUTION WHEN USING DEVICE REVIEWED IN TECHNICAL SOURCE GUIDE

In the January issue of *Sightlines*, the "Technical Source Guide" printed an article about the Strandviser, written by Jon Lagerquist. Although the Strandviser has been used successfully both in commercial uses and in the entertainment industry for some time, a recent incident at the Republican Convention in Texas last summer prompts us to advise caution when using this piece of hardware.

While installing rigging for the Republican Convention last summer, Rocky Paulson of Stage Rigging, Inc. in California observed slippage with the Strandviser when used with 3/8" airline cable. Paulson indicated that he had a 10% failure rate with the newly purchased units. This came as a surprise, as he has been using the Strandviser for some time without any problems. The company distributing the Strandviser, reliable Power Products, assured him that the units he had received were not defective; however, they did suggest that if the

Strandviser is not properly hand-set, it may cause complications. They did not indicate what proper hand-setting entails.

In light of this, the "Technical Source Guide" strongly encourages users of the Strandviser to exercise extreme caution when using this hardware. Rocky Paulson suggests that the Strandviser only be used in situations where safety is not a concern. ●

Roy C. Hoglund
*Editor, Technical Source
Guide*

COSTUME DESIGN & TECHNOLOGY

COSTUME COMMISSION NOTES

As you make your travel plans for Wichita, remember that programming for the Nashville conference will be set in Wichita. If you want to present a session or suggest the type of sessions you would like to see, please contact Suzy as soon as possible and she will rush a proposal form to you:

Suzy Campbell
4754 Lakewood Road
Ravenna, OH 44266
216-672-2082 (O) or
216-325-7926 (H).

Martha Marking is making one last call for slides you might have of storage solutions that work for you. Send your slide(s) to:

Martha Marking
Theatre Program
Appalachian State University
Boone, NC 28608.

She will return the slides after the Saturday session in Wichita.

Susan Grote of the Bay Area Costumers' Alliance is seeking costume designers, technicians, shop managers, and craftspeople working in the San Francisco Bay area who are interested in networking. Anyone interested in information concerning the Alliance, its workshops, and publications should contact:

Connie Stayer
Department of Drama
Memorial Auditorium #132
Stanford, CA 94305-5010
or call her at 415-723-2598.

Diane R. Berg
Commissioner

NOTICE TO IATSE/USITT MEMBERS

SEEKING USITT MEMBERS
WHO ARE ALSO IATSE CARD
HOLDERS AND ARE GAINFUL-
LY (OR RELATIVELY SO)
EMPLOYED AT YOUR CHOSEN
CRAFT. ARE YOU WILLING TO
BE ON A PANEL IN WICHITA?

PLEASE CONTACT CHRIS
FRANKEBERGER, IATSE LIAISON,
AS SOON AS POSSIBLE AT
201-748-7217 OR DROP A
POST CARD TO HER AT: 37
JAMES STREET, BLOOMFIELD,
NJ 07003. ●

CHRIS FRANKEBERGER
IATSE LIAISON

COMPUTERS

CADD DRAWING LIBRARY ON CALLBOARD

As a member of USITT or CITT, you may, or may not be aware of the work we have started with the CADD (Computer Aided Drafting & Design) drawing library on CallBoard. I would like to take a little time to let you know about this project, and then ask you if you could help.

You may also be aware that CallBoard is an inexpensive, continent-wide, electronic mail system introduced to the membership of USITT/CITT five years ago. It is a project of the Alberta Section CITT and uses the University of Calgary's main-frame computers to allow subscribers to communicate with each other using almost any type of personal computer. CallBoard has about 160 members on the system. There are also currently five boards of directors using this system to communicate with each other: CITT, USITT, CITT Alberta, CITT Ontario, and CITT BC. A number of commissions and working committees also use CallBoard for their day-to-day communications. The system is also being used for the development of projects as ASCII Light Cues and MIDI Show Control.

The system also has file transfer capabilities, enabling subscribers to transfer any type of computer file over the phone lines. Files can be uploaded to the system, and shared with other subscribers using common protocols found in most computer communication software.

The CADD Library was started in May 1991 as a test project to see if CallBoard could support an electronic library of drawings. At present we have just over 25 sets of drawings in the library. Most are of theatre spaces and there are a few templates, the official USITT lighting template being one of them.

The main idea behind the library is to have a central data bank where persons can have access to useful drawings. These drawings could be used by those who wish to tour into a particular space: A producer could work with the production manager to see if the set could fit into that theatre. A lighting

designer could place his/her plot onto drawing. This would save a person the effort of drawing the space for each plot and the drawing would hopefully be accurate. If the drawing came from the theatre (space) in the first place it would be something the theater would be used to seeing.

There are many advantages to such a library. In the future we could see opera companies placing files/drawings of their shows into the system. These files could be retrieved to see if a particular production might be suitable for a rental by another company.

What I am after are CADD drawings for the library. These drawing files and—if possible—a text information file concerning the drawing can be mailed to me on disk and I will place them onto the system. These drawings can contain almost any useful information about the performance venue.

At present, the only way to get access to the drawings within the library is to be a member of CallBoard—or know someone who is. This is always open for discussion, and we may try to find ways of making the library more accessible.

If you have any drawings of your spaces or spaces, templates, sets, house lighting plots, or anything you think would be of interest to others, and you are willing to share these drawings, please send them to me and I will add them to the library. If you are able to send a drawing please look at the technical section.

Technical Stuff

There is more than one type of computer in the world, with many different software packages being used upon them. CallBoard subscribers log in from a wide variety of personal computers, work stations, networks, minis, and main-frames. We have settled on a standard so your Apple, DOS, or Sun machine can use these files:

All CAD files are to be in DXF format.
All text files are to be in ASCII format.

Most CAD packages have away of importing and exporting drawing files in DXF format, and most word processing packages can import and export ASCII files.

The files are kept in the library in a compressed form to save space within the system. They are also transferred

in this compressed form to save time "on-line" when either up- or downloading. The compression program for Apple "Macintosh" users is *Stuffit*, while the program for DOS users is *PKZip*. Both programs are widely available, and can actually be downloaded from CallBoard.

Please try to include an ASCII file containing any technical information about the drawing, and any other important information about the space. This could include information such as who drew the drawing, scale information, layer information, or what the history of the drawing might be. It might also include general technical information concerning lighting equipment, dressing rooms, pianos, etc.

If you are not already a CallBoard subscriber, this information can be placed on any size of floppy disk in DOS, Mac, or Amiga format, and sent to me. I, in turn, will place it into the library and send back a letter of confirmation.

I believe that CADD Library will become a major resource in the next few years as more and more of our industry finds out about and starts using these wonderful tools, CADD programs and electronic communications.


Victor Svenningson
22 Kingsmount Park Road
Toronto, ON M4L 3L1, Canada
416-694-9481 (H)
416-973-4935 (O)
416-973-9595 (fax). ●

Victor Svenningson
*Chair, CallBoard's CADD
Forum*

Mark your
calendar now!

Wichita

17-20 March 1993



CALENDAR

• 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, WESTER-
VILLE, OH • CONTACT: WILLIAM
BYRNES, 216-775-8162

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

• 29-30 APRIL 1993 • ABTT CON-
FERENCE, 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 • THE-
ATRE LIGHTING DESIGN &
TECHNOLOGY COURSE BY FRAN-
CIS REID, EDINBURGH & LONDON,
ENGLAND • CONTACT: THE
BRITISH COUNCIL, 071-389-4406

SUGGESTION

**LOOKING
FOR JOB
OPPORTUNI-
TIES?**

If you are looking for job opportunities, start with USITT *Sightlines* and the "Jobs" listing on CallBoard. Also, remember that your USITT membership entitles you to THEatre JOBLIST for only \$36. The JOBLIST contains jobs in costume, lighting, scenic and sound design; teaching, engineering, production management and arts administration. For a one-year subscription, make your check payable to THEatre SERVICE, and mail to:

THEatre SERVICE
PO Box 15282
Evansville, IN 47716.

The next place to explore is your local library: Jobs in academia are listed in *The Chronicle of Higher Education*. Academic and other artistic and technical jobs, such as resident and/or show-by-show lighting, scenic and costume designers; artistic, managing and executive directors; technical and administrative jobs; positions with service organizations, talent agencies and producers; all levels of undergraduate and graduate professorships; internships for winter and summer seasons with theatre, music and dance companies are listed in *Artsearch*.

For an annual subscription to *Artsearch* in the United States or Canada, send a \$48 check or money order to:

Theatre Communications Group
355 Lexington Avenue
New York, NY 10017
Attn: Order Department.

Another source for available jobs is your local or state arts council. These agencies usually receive job descriptions on a regular basis and make listings available to the general public.

If you live near your alma mater, its library or job placement center often keeps jobs listed and makes periodicals available. If not, many colleges and universities make their job resource centers (counseling, resume consulting, etc.) available to non-alumni for a nominal fee. ●

Anne Eliot
*Manager, Marketing &
Development*

CLASSIFIED AD

**INSTALLATION
SUPERVISOR**

Immediate Opening: Installation Supervisor. Strong Southeastern-based lighting and presentation systems company has immediate opening for person interested in all aspects of installation and supervision of installation crews.

Qualifications: Minimum of four years undergraduate education with an emphasis in technical theatre. Masters degree in technical theatre preferred. Candidate must have thorough knowledge of lighting, rigging, and related electrical/electronics. Additional knowledge in video and audio is a very strong plus. Some experience with computers and computer signal routing. Must have strengths in organization, supervision, and hands-on people management, and must be knowledgeable in new installation and basic construction environments. Must be able to travel. Salaried position at \$25K plus.

Apply To:
General Manager
Stage Front Presentation
Systems
320 Montgomery
Savannah, GA 31401 ●

CLASSIFIED AD

**ASSISTANT
PROFESSOR
OF SCENE
DESIGN**

Assistant Professor of Scene Design. SUNY-Buffalo seeks entry-level candidate with some teaching and professional design experience. MFA required. Tenure-track. Design and oversee student design and painting of four mainstage shows per year; undergraduate department in new Fine Arts Center.

Letter of application and resume by February 15 to: Catherine F. Norgren, SUNY-Buffalo, Department of Theatre & Dance, Buffalo, NY 14214. AA/EOE. ●

CLASSIFIED AD

**TD / LIGHTING
DESIGNER /
TEACHER**

Technical Director, Lighting Designer and Teacher. Nine-month, tenure-track position. Teach courses in stagecraft and lighting. Responsible for the execution/construction of university theatre productions. Candidate must draft full construction drawings as well as supervise the execution of set, light, sound, and property designs.

Responsibilities also include supervision of students, maintenance and supervision of theatre facilities, tools, lighting, and sound equipment as well as the purchasing of materials. Design lighting for university theatre productions and the possibility of designing sets. A terminal degree or graduate degree with professional experience in technical theatre and university teaching experience is desired. the contract begins on 30 August 1993. Women and minorities are encouraged to apply. Forward application, vita, and three current letters of reference to be received by 31 March 1993, to: Dr. Paul A. Daum, Search Chair, School of Theatre Arts, The University of Akron, Akron, OH 44325-1005. The University of Akron is an Equal Education and Employment Institution. ●

CLASSIFIED AD

**ASSOCIATE
PROFESSOR /
SCENE
DESIGNER**

Northern Illinois University seeks an associate professor to head its scene design program beginning 16 August 1993. The department, offering BA, BFA, MA, and MFA degrees, consists of 22 faculty, eight in design/technology, 140 majors, and three theatres, with costume, light, prop, and scene shops. Duties include: Teach advanced scene design, scene painting, team teach general design and period styles, share scene design/and design supervision for theatre and dance productions. Position requires MFA in design or equivalent professional experience, record of teaching/design for BA/BFA and MFA programs. USAA membership and/or professional experience and computer literacy preferred. Salary competitive. Deadline: 26 February 1993. Minorities and women encouraged to apply. For all faculty appointments, effective communication in English is required. Send letter of application, resume, transcripts, three current letters of recommendation, and 20 slides of your work, with SASE for their return, to: Chair, Design Search Committee, Department of Theatre Arts, Northern Illinois University, DeKalb, IL 60115. ●

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ADS**

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SIGHTLINES OR T&T,
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10 WEST 17TH STREET
SUITE 3A
NEW YORK, NY 10011
212-924-9088
FAX: 212-924-9343

**NATIONAL
OFFICE**

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

CURTAIN CALL

**DEADLINE FOR MARCH
1993 ISSUE OF
SIGHTLINES IS FRIDAY,
5 FEBRUARY 1993.**

STRESS & WELLNESS
STRATEGIES

CHECK POINTS

Last month's column briefly abridged the three elements in the R.E.A.D.Y. strategy plan of stress reduction which constitutes the "911" of stress management, **R**elaxation, **E**xercise, and **D**iet. This month we continue with **A**ttitude and **Y**ield.

A = Attitude. Attitudes are individual and personal, confined only within ourselves, and are defined as a way of thinking and behaving (reacting). Attitudes are learned early in life and we all continue to learn attitudes and manners of behaving every day. It is very easy to relax into habit patterns of thinking and behaving. We easily subconsciously use these set patterns of behaving and reacting.

These patterns become so "useable and familiar" that at unexpected times they can harm us and sorely distress us. What is worse, we never look *within* ourselves to help find the culprit. Does this mean that we can be our own worst antagonist? To be blunt, yes, most often we (our attitudes) are our biggest problem in coping with stress.

How can this be? We may try to avoid certain distressing situations. But, we often work with clients, bosses, or teams where we find bullies, incompetents, unfair charlatans, megalomaniacs, or otherwise difficult persons. How can the stress they apply to us be partially due to our own attitudes? It is very, very easy. The oldest trick in the world is to blame others. It can even

become one of our most useful habits. Blaming others gets us off the psychological hook by being an exquisite rationalization. But, it *does not* do a thing to reduce the stressfulness of any transaction. In fact, there is evidence that stress (distress) is magnified.

All that you accomplish or fail to accomplish with your life is the direct result of your thoughts and attitudes. As Edward Spenser said, "It is the mind that maketh good or ill, that maketh wretch or happy, rich or poor." Does this mean that we can *think* ourselves healthy and stress-free? Yes, we can. It is possible. It takes awareness and commitment.

Y = Yield. *Yield* is of equal value and importance to all the other parts of the R.E.A.D.Y. strategy plan of stress control. However, the most fascinating thing about "yield" as a stress reduction strategy is that it's the most complex and is the most difficult to explain. It seems, at the same time, to be the most interesting. It is the most interesting because it has as its basic commodity the most challenging and difficult of all human behaviors—flexibility in interpersonal transactions. *Yield* differs from *attitude* in that attitude is entirely an internal, personal commodity and *yield* is interpersonal—dealing with others; who also have attitudes. So, we must remember that when dealing with difficult stressful people we can use *attitude* adjustment techniques to cope with how we feel about ourselves and we can use *yield* techniques to adjust those transactions.

Transactions which cause you distress when you are dealing with a diffi-

cult person (DP) always yearn for adjustment. After all if our dealings with a DP cause our distress—why be stupid—change something; anything. It does you absolutely no good to support the status quo of stress-producing relationships! You *can* change these transactions. *You* must do it—they won't, or don't know they can. You can be back in control because you are making the yield plan and maybe enjoying making the first move.

This brings us to the core definition of the *yield* strategy: *Yield* to others when to not do so endangers your more important long range goals. Yielding forces you out of your usual stance/posture. This is good. You wanted change anyway—remember. Because you are wanting to be "in it" for the long term, yielding will allow you to relax, regroup, meditate, prioritize, and take appropriate actions.

Many people are "stressed-out" on a regular basis because their interpersonal transactions with DPs cause them grief. This grief is most often caused by their own unwillingness to Yield. Many people are "stressed-out" on a regular basis because they hold long-held attitudes and manners of behaving. This grief is caused by their own choices. It does not matter if these choices are subconscious. Therefore, analyze the game of life you plan; analyze your attitudes and adjust those grief-givers; and analyze the way to transact interpersonally and adjust your yielding strategies. Your distress will go down automatically—because you are in control and aware! ●

Stan Abbott

INSTITUTE
BUSINESS
CALENDAR

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.

JULY

1 TRIENNIAL REPORTS DUE TO OFFICERS
31 BOARD PACKETS MAILED

AUGUST

12-15 SUMMER BOARD MEETING PERIOD—SPECIFIC DATES TO BE FINALIZED IN WICHITA. MEETINGS WILL TAKE PLACE IN NASHVILLE.

sightlines

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