

## 1993 CONFERENCE & STAGE EXPO

### USITT FOUNDATION SUPPORTS UNIQUE EVENT IN WICHITA

A unique opportunity is provided to USITT members during the Wichita Conference: a detailed examination of staging practices at the turn of the century. The Scottish Rite Temple in Wichita, a few blocks from the conference site, will be open for three sessions that will highlight the scenic, costume, and staging practices that have been preserved in the various rituals of the Masonic Scottish Rite.

The temple, built in 1887 with a 1907 renovation of the auditorium, is a fine example of Neo-Classic Baroque decoration. The elegant 430-seat auditorium is decorated in stained glass and filigree work. Scenery, effects, and costumes from the period of construction will be fully shown and demon-

strated during the sessions.

The opportunity for visits to the temple come from the research of C. Lance Brockman (University of Minnesota), Donald Stowell (North Dakota State University), Lawrence J. Hill (Western Carolina University), and Rhett Bryson (Furman University). Funding from the National Endowment for the Humanities, each of their universities, and the USITT Edward F. Kook Endowment has supported their 30-plus on-site visits. An overview of the research will be introduced on Wednesday, 17 March 1993, at 1 pm in the conference center with the session, "Theatre of the Fraternity: Staging the Sacred Space of the Scottish Rite." This session will concentrate on slides from Masonic temples in Kansas and Oklahoma demonstrating the mutual heritage of theatre and fraternity in the staging of the Scottish Rite.

On Thursday, March 18, at 2 and 4 pm, the sessions at the temple reveal "Scenic Art and Stage Effects of the Nineteenth and Early Twentieth Century." These sessions explore the past craft of scenic art as used in the

Scottish Rite and will include demonstrations of lighting and special effects of the period. Lance Brockman, Rhett Bryson, and Larry Hill will supplement the live demonstrations with photo documentation. Scenery at the temple is from the Chicago studio of Sosman and Landis. This is a three-hour presentation, although each session can be seen independently.

The session on Friday at 2 pm is "Costume Artifacts of the Late Nineteenth and Early Twentieth Century" and will be held on the stage of the temple. Don Stowell will explore the past craft of costume design and construction through the fraternal regalia in the temple.

Information about transportation will be available at the Conference, although the walking distance is only seven to ten minutes. This is a rich opportunity to examine our theatrical past, a staging tradition that is a century old and available to USITT through the support of the Wichita Scottish Rite. ●

Larry Hill  
Program Co-Chair

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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*

## USITT NATIONAL OFFICE

NEWS  
FROM THE  
NATIONAL

## MEMBER NEWS

- We welcome two new Sustaining Members, GIS Systems and The Crosby Group. **GIS Systems, Ltd.** is in Tampa and makes turnkey computer hardware and software for entertainment companies. **The Crosby Group, Inc.** is located in Tulsa, OK, and manufactures wood shell and metal blocks, Crosby clips, sheaves and pulleys, wire rope, chain attachments and chain.
- Sustaining Member **Tomcat USA, Inc.** has moved. They can now be found at 2160 Commerce, Midland, TX 79703; telephone 915-694-7070; facsimile 915-689-3805.
- Member **Robert Shook** won the 1991-92 Joseph Jefferson Award for Lighting Design for his work on *Macbeth* at Shakespeare Repertory.
- Member **Thurston James**, author of *Theatre Props Handbook*, has a new book out: *The What, Where, When of Theatre Props*, an "illustrated chronology from Arrowheads to Video Games." It is published by Betterway Books, and available in both hardcover and paperback.
- President **Sarah Nash Gates** is author of "Choosing a Design Program," an article in the February issue of *TCI*.

## FUNDING OPPORTUNITY

**Artslink** is a public/private partnership between the National Endowment for the Arts, the Open Society Fund, Inc., the Trust for Mutual Understanding and Citizen Exchange Council. It supports artistic exchange between the US and the countries of Eastern and Central Europe, the former USSR, and the Baltics.

Artslink Collaborative Projects provides support for US artists undertaking collaborative endeavors with colleagues in the region. Artslink Fellowships allow US arts organizations to host an artist or arts manager from the region for a short-term professional residency.

The application deadline for both programs is 5 April 1993. For more information, write Artslink, Arts &

Media Program, Citizen Exchange Council, 12 West 31st Street, New York, NY 10001-4415; or telephone 212-643-1985.

YOUR MEMBERSHIP ENTITLES  
YOU TO:

Discounts on THEatre Conference Employment SERVICE, March 17-20 at the Annual Conference in Wichita. For additional information as a job applicant, employer, or summer intern, telephone 812-474-0549 or facsimile 812-476-4168. ●

**Anne Eliot**  
*Manager, Marketing & Development*

1993 USITT CONFERENCE  
& STAGE EXPO1993 STAGE  
EXPO READIES  
FOR OPENING

The stage has been set, the marks have been laid down, and the show is about to open. USITT Stage Expo 1993 is expected to be a great success, with more than 20 new companies exhibiting in USITT for the first time ever, long-time exhibitors continuing to support the Institute, exciting demonstration areas, and special exhibits and functions. There is a renewed sense of excitement and focus to Stage Expo, and a recognition of the critical role it plays in your Conference experience.

With the Conference just weeks away, exhibitors are gearing up to present their new, innovative, and proven products and services. Participants like yourselves have received conference information and are deciding which sessions and workshops to attend, when to visit the exhibits, and how to do it all in four short days. But please make time for one thing more: When you do spend time on the show floor or at other exhibitor functions, please be sure to thank the exhibitors for their support of the Institute, and relay your interest in their products and services. Let them know that their participation is important to you!

And thank you again for all of your suggestions, recommendations, and comments. They have helped us find those exhibitors who can bring your

expectations, technical challenges, and plans to light. While many new exhibitors have signed up for Wichita, others have been invited to attend and experience the USITT Conference & Stage Expo firsthand and consider participation next year and beyond.

And while we are looking ahead, we can't help but have great expectations for 1994. USITT Conference & Stage Expo will be held in Nashville, Tennessee at the Nashville Convention Center 13-17 April 1994. We are excited about this venue and its natural fit within the theatrical community. There are numerous theatres and performing arts centers as well as special events and festivals within a 200-mile radius of Nashville, and "Music City USA" promises to be an exciting host location. Nashville's unsurpassed variety of entertainment sets the stage for what's hot—a perfect place for showcasing the latest innovative products and solutions!

Have a safe trip—we look forward to seeing you in Wichita. ●

**Diane Ferber, AE&S**  
*Stage Expo Accounts Manager*

1993 USITT CONFERENCE  
& STAGE EXPOSTAGE EXPO  
ATTRACTS  
UNIQUE  
MARKET

Association Expositions & Services announced the results of a recent survey profiling the attendees of the USITT Conference & Stage Expo, the annual event of the United States Institute for Theatre Technology. Results indicate that 74% of Stage Expo attendees who are buyers, consultants, and dealers from the entire technical live performing arts spectrum do not attend any other conference or trade event except USITT Conference & Stage Expo.

The survey, done by an independent research firm, details the unique forum represented by the USITT Conference & Stage Expo. Recognized nationally for providing the latest information and innovations in the technical performing arts, the event attracts professionals in lighting design/technology, technical management, scenography, stage technology, sound design, theater management,

## SIGHTLINES

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## USITT SIGHTLINES

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## EDITORS •

**ERIC FIELDING &  
CECELIA FIELDING**

stage management, and other technical disciplines.

Survey results demonstrate that 97% of Stage Expo attendees have the authority to recommend or purchase, and they are interested in products and services such as: Sound/Audio equipment; lighting equipment; costume resources; raw materials, paint and lumber; shop, metal and power tools; scenic construction and scenic shops; rental houses; rope suppliers; special effects equipment; safety equipment; hardware and software; art supplies; and book sellers.

"Survey results alert us to what our attendees need to see," said Diane Ferber, account manager for USITT Stage Expo. "They indicate both satisfaction and areas of growth, to which we are responding. This year, the trade show floor will feature additional product categories and live demonstration areas."

The USITT Conference & Stage Expo, taking place 17-20 March 1993 at the Century II Convention Center in Wichita, Kansas, is produced by the United States Institute for Theatre Technology, Inc. The trade show is managed by Association Expositions & Services, a member of Reed Exhibition Companies.

For more information about exhibiting at the USITT Stage Expo, contact Sharon Pierce, Sales Manager, AE&S, 1100 Summer Street, Stamford, CT 06905 or call 203-325-5011 or fax 203-325-5000. For information about attending USITT Conference & Stage Expo, call USITT at 212-924-9088. ●

**Sharon Pierce**  
**AE&S Sales Manager**

## NASHVILLE CONFERENCE

### RAFFLE IN WICHITA!!

Want to win a **free luxury hotel suite** for your stay at the Nashville USITT Conference & Stage Expo in 1994?

How about **free round trip airfare** to the 1994 conference from anywhere in the continental United States?

These and several other superlative prizes will be available through the first-ever USITT Raffle, to be held in

Wichita during the 1993 USITT Annual Conference & Stage Expo!

A **\$5 raffle ticket** will be your entry into one of the most spectacular opportunities we've ever offered to USITT members! Prizes include:

- Up to a seven-night stay in a **luxury, one-bedroom suite** at one of the conference hotels during the USITT Annual Conference & Stage Expo in Nashville, 1994!
- Free, **round-trip, economy airfare** to Nashville from anywhere within the continental United States for the 1994 conference!
- Free **registration** (two prizes) for the 1994 USITT conference in the Country Music Capitol of the world!
- Free king or double/double **hotel room** for up to seven nights at one of the conference hotels during the stupendous Nashville conference!
- Free certificate for **entry fees for two to Opryland, USA** theme park, good anytime during the conference week!
- Certificate for free **banquet tickets** for two to the phenomenal final banquet at the 1994 USITT Annual Conference & Stage Expo (two certificates for two banquet tickets each)!
- Free **upgrade to the concierge floor** for up to seven nights when you pay the standard room rate at the Stouffer Nashville hotel (headquarters) during the 1994 conference (two prizes available)!
- Free **registration to the pre-conference event** of your choice at the unparalleled Nashville USITT Conference & Stage Expo!

**\$5 tickets** for this **spectacular raffle** (buy single \$5 tickets or *buy five tickets and get a sixth one free!!*) will be available at the Registration area in Wichita, at the Nashville Conference booth on the Wichita show floor, or from various members of the Executive committee during the Annual Conference & Stage Expo in Wichita. In order to make this raffle available to all members of USITT, you may also purchase tickets prior to March 10 through the National Office of USITT. All requests for raffle tickets sent to the National Office must be received by March 10 in New York City or your money will be returned. Make checks out to USITT Raffle. Drawing will be held at the final ban-

quet in Wichita and you need not be present to win.

All proceeds from this raffle will go to the general operating fund of the United States Institute for Theatre Technology. Members of the Executive Committee, Board of Directors, and employees of USITT are ineligible to win the hotel suite or round-trip airfare.

**Take a chance and be a winner! ●**

**Richard Durst**  
**Vice President for Conferences**

## WICHITA CONFERENCE

### THE CLUBS OF WICHITA

So, you've just finished a long day of conventioning, and now you and a bunch of old friends want to do some serious unwinding? Don't let anyone tell you there's no afterlife in Wichita—try some of these out.

This list by Brian Hupke was compiled during the summer of 1992, so you may want to call ahead!

- Club Soda (*Dance Club*)  
7130 West Maple; 942-8883
- Fireside (*Top 40 Live*)  
2020 South Rock Rd.; 683-7900
- Graffiti's (*Dance Club*)  
3020 West 13th; 945-5230
- Rock Island (*Live Rock*)  
2600 South Oliver; 652-9551
- Y-not (*Reggae/Alternative*)  
5218 East 21st; 685-7605
- Heroes (*Sports Bar*)  
117 North Mosley; 264-4376
- Players (*Sports Bar*)  
2047 North West St.; 942-7900
- The Warehouse (*Dance Club*)  
225 W Lewis; 263-0070
- Gilbert & Mosley's (*Jazz*)  
430 East Douglas; 262-4096
- Ritz (*Blues & Jazz*)  
1408 East 1st; 269-1010
- Charades (*Dance Club*)  
9100 East Corp Hills Dr.; 651-0333
- Slapstick (*Comedy*)  
2120 North Woodlawn; 686-4242
- Tanners (*Sports Bar*)  
2120 North Woodlawn; 687-1171

See you in Wichita! ●

**Richard Thomas**  
**Sound Co-Commissioner**

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## PUBLICATIONS NOTES

### OPEN PUBLICATIONS MEETING TO BE HELD

If you have an idea for a publication or something that you would like to present for consideration as a possible USITT publication you are encouraged to meet directly with the Publication Committee. This year, Friday, March 19 at 10 am has been set as the meeting time for discussion of proposals for publications. To arrange for a scheduled interview with the Committee, interested parties are asked to sign up at the USITT table for a specific time which will allow all proposals to be heard by the Committee.

To facilitate the process, a written proposal should be submitted as early as possible. Submission forms are available from the National Office or at the sign up location at the Conference.

These opportunities to publish information for the design and technology interests is a fulfillment of our goals as an Institute. They are there for us to share what we have learned, experiences gained, and ideas we have developed. The Institute has a long tradition of quality publications in its periodicals and books and monographs. Your active participation in the process is what enables that quality.

So, if you have a proposal you want to discuss, be sure to sign up at the National Office table to meet with the Committee in Wichita. ●

Joy Emery  
VP-Communications

## WICHITA CONFERENCE

### NETWORKING FOR WOMEN

The Technical Production Commission extends a cordial invitation to members listed in the *Women in Theatre Directory* to participate in the gender issues forum and reception that will follow. The event will be an opportunity to meet each other and to discuss the issues that will be raised at the session. Time and place is 8-9:30 am in Room MR 203, Century II. Please attend. ●

Dennis Dorn  
Co-Commissioner

## COSTUME DESIGN & TECHNOLOGY

### 1993 USITT COSTUME SYMPOSIUM ANNOUNCED

The 1993 Costume Symposium will be a **Masterclass in "Late Nineteenth Century Tailoring."** The masterclass is a joint project of the USITT Costume Commission and the Departments of Theatre & Drama, Fashion, Apparel Merchandising, and Interior Design at Indiana University.

If the making of stage versions of men's historic costume is often considered difficult, very specialized and even somewhat mysterious, then this is a course that sets out to strip away the mystery and help provide solutions to difficult problems. In Graham Cottenden's masterclass, participants will study and use Victorian and modern tailoring techniques to draft male coats of the period (livery, frock, shooting, morning, or dress) and cut and prepare one garment for fitting. In addition, masterclass participants will explore a variety of Victorian cutting and construction methods, as well as modern construction practices which are useful for the making of men's costumes. The class will also examine how Victorian patterning and cutting techniques influenced contemporary flat pattern drafting.

"Late Nineteenth Century Tailoring" will offer its participants an opportunity to spend eight days learning about and practicing cutting, patterning, and construction methods for men's costumes of the late nineteenth century.

The master teacher will be British costumier Graham Cottenden. Cottenden's career as a freelance costumier has included patterning, cutting, and making costumes for many of the major theatre and opera companies in England, including the Royal National Theatre and the Royal Shakespeare Company. In addition to his work for the major theatre companies, his own private workshop has built costumes for television, film, and commercials, including work on *Back to the Future Part II* and *The Last Emperor* and even EuroDisney.

Costumier Cottenden is not only a doer, he is a dedicated teacher. He has taught his specialty at Wimbledon

School of Art's theatre wardrobe course and at Goldsmith's College's drama course at the University of London. Currently he teaches on the faculties of wardrobe programs at Liverpool and Bournemouth. A tireless professional, Cottenden also organizes and provides lectures and workshops on historic clothes and their evolution and construction. He currently teaches courses at Gunnersbury Park and the Theatre Museum of London. And he continues to deliver a significant series of lectures at the National Portrait Gallery in London.

Cottenden's courses in costume making are truly masterclasses. He not only provides careful lectures but works closely with each of the students while they have the opportunity to watch him work, emulate his approach, and be directed by his positive guidance and comments.

### Late Nineteenth Century Tailoring

**Location:** Indiana University, Bloomington, IN

**Begins:** 6 August 1993 at 1:30 pm

**Ends:** 14 August 1993 at 12:30 pm

**Fee:** US\$465 (to be paid on or before 31 June 1993.)

**Deposit:** \$150 (registration will begin on 1 March 1993 and close when filled, or 31 June 1993).

Checks made payable to: USITT Costume Symposium

**Refund policy:** prior to 31 June 1993—90%; between June 31 and July 31—75%; after July 31—no refund

**Materials Fee:** no more than \$95.

**Participant provided supplies:** a list will be sent with deposit receipt.

**Graduate credit:** may be granted by Indiana University for an additional registration fee.

**Housing:** wide range of local hotel, dormitory, and motel rooms available (further information available on request).

**Class size:** The number of participants will be limited to no more than 15.

Registration will be in the order of paid deposit. A small waiting list will be assembled. For information or to register please write: Leon I. Brauner, Indiana University, Department of Theatre and Drama, Bloomington, IN 47405. ●

Leon I. Brauner  
Symposium Coordinator



## EDUCATION

## DESIGN & PRODUCTION RESOURCE BOOK UNDER DEVELOPMENT

Today's academic and professional theatre environments are changing rapidly. We need to share ways of encouraging creative thinking in our classrooms, to engage our students in projects that broaden their horizons, encourage collaborative processes, and make it easier for them to express themselves.

Borrowing from the excellent success of the Lighting Commission's "Practical Projects for Teaching Lighting Design," this project, titled "A resource book for courses in Scenic Design, Stagecraft, and Technical Production," will focus on the projects and methodologies to include (but not be limited to) additional areas like scene painting and properties.

Potential topics or categories include:

1. Introduction to design process and theatre technology
2. Ways of getting the creative juices flowing (acting classes begin with warm-up exercises, so why shouldn't we?)
3. Composition, color, shape, form, and texture
4. Intuition and instincts
5. Targeting the audience
6. Collaboration
7. Analyzing the script
8. Character analysis
9. Putting the research to work
10. Advanced projects—envisioning the entire production: costumes, sets, stagecraft, etc.

The Resource Book welcomes copies of projects from instructors, with additional comments and explanations that might be needed to clarify aims and procedures. Although at the present there isn't an urgent need for the invariable "format," other teachers will want to know the title and objectives of a project, how it works (procedures), space and equipment needs, student reactions, and whether or not it is a graded project.

Appendices for the Resource Book

could include:

1. A list of selected books, with brief descriptions of how they are useful in the theatre classroom.
2. Sample syllabi from theatre design and technology courses from colleges and universities, big and small.

It is anticipated that this document will become a publications of USITT and available to all its members.

For additional information, or if you want to participate in this project, call or write: Karel Blakeley, c/o LeMoyne College, Firehouse Theatre, Syracuse, NY 13214-1399. Phone: 315-445-4523, fax: 315-445-4523. ●

**Konrad Winters**  
*Commissioner*

## EDUCATION

## EDUCATION ACTIVITIES IN WICHITA

The Education Commission is focusing on a wide variety of programming topics for the Wichita Conference. Here's an update on just a few:

**"Publish or Perish":** This panel will examine the issues regarding publication by design and technical production faculty engaged in creative activity. Issues to be discussed include: "Should publications be expected for promotion?" "What venues are available for publication in the areas of technical theatre?" "What is the difference between juried and non-juried publications?"

**"Performance Art—New Directions for Teaching and Designing":** The work of Ping Chong and Robert Wilson suggest new directions for featuring the importance of costumes, sets, and properties as aesthetic objects outside of the context of supporting a literary script. This panel will explore the impact of performance art for teaching and designing.

**"Forum on Issues Relating to Sexual Harassment":** This session will present an open forum on the problems and strategies related to this controversial and relevant issue.

**"Incorporating Cultural Diversity in the Academic Theatre Environment":** This presentation explores the demand of expanding

cultural diversity in educational theatre programs across the US and how this affects changes in their approach to curriculum, production experiences, and teaching methodologies. (See article below.)

**"Restoring Antique Scenery—Masonic Temple Treasures":** A panel presentation on the restoration of scenic drops painted at the turn of the century will address the restoration process and the value of these drops as teaching aides. ●

**Konrad Winters**  
*Commissioner*

## EDUCATION

## CULTURAL PLURALISM & DIVERSITY

The issue of cultural diversity is generating considerable discussion and thought throughout the country in college and university theatre departments as well as professional theatre companies. At the Seattle Convention last year the subject came up in the discussion on the purpose of a theatre education within a liberal arts program as it was pointed out how few minorities actually belong to USITT and attend the conventions or are choosing to pursue careers in the theatre.

It was decided to address this issue this year with an Education Commission-sponsored session, "Incorporating Cultural Diversity Into The Academic Theatre Environment," scheduled for Saturday morning, 20 March 1993 at 10 am. The chair of the session will be Harry Lines, set designer, who is a member of the Department of Theatre and Film at Hunter College in New York City which has just adopted a multicultural curriculum that all new students will be required to take. The curriculum emphasizes the contributions of American minority groups, women, and non-western civilizations.

The panel for this session will be composed of members representative of each of the groups mentioned in any discussion of cultural diversity, e.g. African-Americans, Asian-Americans, Latinos, Native Americans, European-Americans, Women, and Gay Men and Lesbians.

In preparing to discuss this topic in

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### ▲ CULTURAL PLURALISM

Wichita there are questions which USITT members can begin to think about now: What plays should be done to allow for the most diverse casting and production style? Are there times when color-blind casting is not feasible or appropriate? What can be done by theatre departments to encourage more minority students to get involved? Should we rethink the way theatre history has traditionally been taught in the past, often ignoring the work of other cultures and minority groups? In those classes which assign plays to be read, can we start including plays which represent the experiences of African-Americans, Asian-Americans, Latinos, Native Americans, Women, and Gay and Lesbians? If we do start encouraging more minority students to pursue careers in the theatre, what job opportunities will actually exist for them when they graduate? If theatre companies present a season of culturally diverse plays will the audiences be there to support them? Will the companies be able to cast the plays with minorities or is this important? Should designers be trained to work in the theatrical style of various cultures or at politically correct or culturally diverse? What is the balance between keeping the spirit of one's own culture and lifestyle in one's work and working towards a melting pot or 'rainbow coalition' approach to a truly American theatre?

Hopefully, this session on cultural diversity will begin to define new approaches to training and study and creating theatre for the '90s and beyond. ●

**Harry Lines**  
*Session Chair*

## RANDOM ACCESS

### COMPUTER ACTIVITIES IN WICHITA

It's time once again to ask for your help with the computer room at the Wichita conference. The real reason to have the facility is to allow people to walk in and try out software and hardware, often for the first time. To do this, we need people to hang out in the room and help fledgling computer people learn the ropes. Please bring your favorite (and legal) software to load onto the hard disks and sign up for a slot or two (or many) during the conference. We, and those fortunate enough to encounter you, will really appreciate it. To sign up, call Mark Reaney at 913-864-3381 or send e-mail to mreaney@ukanvax. Everyone who is planning a session that involves computers should call Mark and make sure that he has you on his list and that what you need is available. If you are a software developer and you want to demo your application in the room, you should also call Mark to arrange for time in the schedule. Please be aware that sales are not allowed except from a trade show booth. For information on booth space, call Sharon Pierce at AE&S (203-325-5099).

The preconference event, "Personal Computers in Performing Arts Design and Technology," organized by Kim Hartshorn, will take place from 12 noon to 8 pm on Monday, 15 March, and from 9 am to 5 pm on Tuesday, 16 March, in the conference computer room in the Century II convention center. The event will feature hands-on workshops in computer-aided drawing, communications, animation, digital video and demonstrations of hardware and software by Apple; Adobe, Inc.; Deneba Software; Macromedia, Inc.; Strata, Inc.; and Virtus Corporation. Please sign up as soon as you can, space is limited!

This year, for the first time, Apple Computer will make an appearance on the trade show floor. In order to keep them coming back, please make an effort to stop by the Apple booth and ask questions.

This is the final call for all alumni and former and current faculty from the University of South Carolina (that's

the original USC) who will be attending the conference. We are trying to organize a reunion on Thursday evening and we need your help! Please contact Patrick Gill at 607-254-2716 or e-mail pg14@cornell.edu or pgill on the new Callboard. Everyone who is a friend of USC is invited, the cost is \$7.50 per person. Y'all come!

Finally, the new CallBoard is online! As promised, it works well with vt100 or 102 emulation, although there may be a bit of a text lag. For more information on signing up, contact Tim Clinton at 403-220-4905.

**Patrick Gill**  
*Intercommission Liaison  
for Computer Applications*

## SCENE DESIGN

### STUDENT PORTFOLIO REVIEW IN WICHITA

The portfolio review sessions held in Seattle were very exciting for all of us who participated in them. Good independent criticism is necessary for successful development of a portfolio that will aid in professional advancement. Our student members should be aware that these opportunities exist for them.

One of my students, Michele Anderson, participated in the reviews and I have asked her to contribute a few thoughts concerning her experiences:

"As I was finishing up my undergraduate degree and preparing to go to USITT last spring, I was informed about the design portfolio review sessions. At this point only my immediate professors had seen my developing portfolio, so I felt that an outside view would be very helpful. I hoped that this review would answer questions about my portfolio.

"The private review proved to be even more beneficial than I had originally anticipated. During the evaluation, I received constructive criticism on the layout and content of my portfolio. The reviewers also commented on my resume. I was constantly asking questions and answering their questions as well.

"Later, after the review, I was invit-

ed, along with a couple of other designers, to present my portfolio during the public review session. Eventually, my portfolio presentation led to an offer from a graduate school. Again this review session had proven to be more beneficial than originally anticipated.

"I cannot but recommend the private review session for any designer at any level. The reviewers were extremely informative, encouraging and supportive. Not only did this review answer my questions but it also gave me feedback from well-known designers. This session should not be missed by any designer."

The individual review sessions during the 1993 USITT Conference in Wichita will take place in the Ramada Inn. Sign up sheets for students interested in participating will be posted at the registration area of the Century II Convention Center. Don't miss out on this opportunity! ●

**Roger W. Germain**  
*Project Committee*

## WICHITA CONFERENCE

### LIGHTING SPECIAL INTEREST GROUP TO MEET

The LP 90 User's Group will hold its first meeting at the USITT convention in Wichita. Members of the group, Light Palette 90 owners and operators and interested parties, are invited to attend. The time and place will be posted at the convention as the group is not officially on the schedule, but will be meeting as a special interest group of the Lighting Design Commission.

The meeting will be informal, but several organizational matters will be handled (after all, it is the group's first meeting) and goals will be discussed. After these items are taken care of, the floor will be open to general questions and answers regarding the Light Palette 90 and the LP 90 User's Group.

Hope to see you there. ●

**Alan Crawshaw**  
*LP 90 User's Group*

## WICHITA CONFERENCE

TECHNICAL  
PRODUCTION  
COMMISSION  
MEETING

The Technical Production Commission leadership would like to thank the many members who responded to our recent letter requesting program and project ideas. At present we have met the immediate goal of generating program proposals for the Nashville Conference, and even have a few slated for the 1995 Las Vegas conference. Nevertheless, we welcome even more ideas and as well as observations on the existing proposals.

Please take a few minutes in the conference to get involved. Attend the Tech Production Commission meeting, 4-5:30 pm, Friday, March 19, right on the Exhibit Floor.

This invitation is especially extended to the exhibitors and their staffs. Your expertise and creative suggestions are invaluable; please come share them with others interested in the work of the TPC in planning future programs and projects.

**Dennis Dorn**  
*Co-Commissioner*

## WICHITA CONFERENCE

SCENE DESIGN  
COMMISSION  
ACTIVITIES

Wichita should be a pretty active place for the Scene Design Commission this year. We continue some of the types of sessions that have proved popular in the past such as the Women in Scene Design roundtable, the use of computers in design, and the exploration of environmentally safe alternative materials and sources for designs. In addition, each day of the conference will provide a different take on scene painting, including a demonstration of new materials. Equally exciting should be hearing Lynn Pecktal talk about his investigation of notable Broadway designers as part of our Heritage programming.

Organizing this discussion in the new Scene Design Vice Commissioner—Heritage Forrest A. Newlin. Forrest has been involved in academic

theatre for 30 years and is currently on the faculty at the University of Oklahoma. A firm proponent of a liberal arts education, Forrest strives to help students in the "understanding of other cultures and other times" in order to make education a "deeper and richer experience for all."

As the Vice Commissioner—Heritage for the Scene Design Commission, Forrest is currently beginning a long-term venture in attempting to catalogue compilations of stage design work currently residing in various collections around the country, subsequently putting them on an electronic database. Should you know of any collections that should be included, please contact Forrest at:

Forrest A. Newlin  
University of Oklahoma  
563 Elm Ave. Room 209  
Norman, OK 73069-0310.

Thanks for your participation! ●

**Dick Block**  
*Co-Commissioner*

## WICHITA CONFERENCE

SOUND  
EXHIBITORS  
TAKE OVER  
CONCERT HALL  
IN WICHITA!

During last year's conference in Seattle, Rick Thomas and I exchanged various ideas on how to improve the representation of audio system manufacturers and the overall experience of audio attendees at future conferences. I subsequently agreed to take on the position of Sound Commission Vice-Commissioner with my first goal to develop these ideas into future programs.

Kirkegaard & Associates provides comprehensive consulting services in the fields of architectural acoustics, AVV(audio-visual-video), and mechanical system design to the theatre industry. Corporately as a Sustaining Member and individually with several consultants within our firm as individual members, we have long been active supporters of USITT.

Therefore, it didn't take much to persuade Larry Kirkegaard to support

one of his senior consultants' pursuits of this goal.

When I first approached Rick with program ideas, I don't think he honestly believed it would be feasible for Wichita '93. Well, thanks to the cooperation of several manufacturers, members of the conference committee, the USITT Board of Directors (especially Richard Durst), Diane Ferber (AE&S), and of course Rick, I am pleased to announce the first "Hands-on Live Audio Equipment Demonstration." (Kirkegaard & Associates have also organized several other panels for the conference, including the audio reception, a panel discussion with audio manufacturers, and a technical paper presentation by Dana Kirkegaard on acoustics/audio testing).

Several professional audio equipment manufacturers will be exhibiting at USITT for the first time. The adjoining 2,700-seat Century II Concert Hall has been rented Thursday and Friday (March 18-19) to provide space for hands-on live demonstration of various brands of flown speaker arrays, portable speaker systems, house and monitor mixing consoles, wireless and hardwired microphones, hard of hearing, and signal processing systems.

To date the following manufacturers have already signed up: JBL/Soundcraft, Ramsa, Meyer Sound, Richmond Sound Design, Bag End, and Sound Associates. We are still talking with several manufacturers and feel confident at least a few more will sign up, including Sennheiser/Neuman, Community Light & Sound, Apogee, Crown, Ashly, Bose, Lexicon, EAW, Sony, EV, DDA, Midas, and Klark Teknik.

Each manufacturer will have scheduled presentation blocks to demonstrate and expound on the virtues of their equipment. Between scheduled presentations, attendees will be able to browse or road test the array of connected equipment. Manufacturers will be on hand to answer questions.

Enormous effort has gone in to bring these programs to fruition. It's now up to you as attendees to make it all worthwhile.

See you there! ●

**Brian Cline**  
*Vice-Commissioner*

## SOUND DESIGN

WICHITA:  
CAN YOU  
AFFORD TO  
PASS?

During the few months that have passed since the Sound Commission's Summer Newsletter, there has been an amazing amount of activity and interest in activities of the Commission. But right now, the single most important thing on everyone's mind is the 1993 National Conference in Wichita. Here is a brief update on all the activities planned for the conference.

First, if you are a USITT member you should have already received (and returned!) your registration package. If you have not received one, call the National Office at 212-924-9088. Don't miss out just because you didn't get a packet!

Before the conference even starts, the sound activity is off and running. There is a pre-conference tour of the new country capital of the world, Branson, Missouri. This tour will feature a variety of sound systems including those at The Grand Palace, the Mel Tillis Theatre, and the Andy Williams Moon River Theatre. Remember that you will have to register for this separately from the conference, so look for the registration form in your conference package.

Our first panel will feature Maribeth Back from American Repertory Theatre presenting examples of her sound designs. This is the first of three presentations three days in a row from 10-11:30 am. In the second presentation, Michael Holten, a freelance sound designer from Seattle who has the distinction of having shows running on both Broadway and Siberia, will present examples of his designs. The third presentation features John Gottlieb, a freelance sound designer from Los Angeles, whose most recent design is for Tony Kushner's *Angels in America* at the Mark Taper Forum. The grand finale of this exciting trio will be a group discussion with Tom Mardikes of the Missouri Repertory Theatre of Shakespeare's *Richard III*.

We have lined up three outstanding regional directors for our panel, "Directors on Sound Design." They are Michael Maggio (associate artistic

## ▲ WICHITA: CAN YOU AFFORD TO PASS?

director for the Goodman Theatre in Chicago, which won a Tony award last year for best regional theatre), Dennis Rosa (who won a Tony award for his production of *Dracula* on Broadway), and Jim O'Connor (who is current president of URITA).

The Keynote Address follows this panel, and this year will be delivered by George Keathley, artistic director for the Missouri Repertory Theatre.

Following the keynote address, John Bracewell will seminar on the new Callboard. If you don't know about Callboard, make sure to check out the separate article on it on page 1 of this newsletter! If you do, but are a little stumped on how to make the most of it, don't miss this seminar!

After a dinner break, we will all meet again for the annual Sound Roundtable, where anybody and everybody can spill their guts on what's bothering them about sound in the nineties. Immediately following the roundtable, Kirkegaard & Associates has organized a reception sponsored by manufacturers participating in Thursday and Friday's live concert hall demonstration program (see adjacent article). This will provide attendees with a forum to discuss various equipment and system concepts with leading manufacturers on a one-to-one basis. Hors d'oeuvres and soft drinks will be served complements of the manufacturer with a cash bar.

If you haven't made a reservation to get your portfolio reviewed, call Eileen Smither—302-831-2201 office, 302-453-9701 home—immediately as there are only 12 slots and as of this writing they are almost filled. Remember, anyone from high school student to seasoned professional can have a portfolio reviewed.

Following the second sound design presentation, Dana Lawrence, director of acoustics research & development at Kirkegaard & Associates, will present a technical paper on acoustics/audio testing. In his presentation, Dana will discuss technical advances in real-time digital signal processing and spread spectrum transmission with respect to testing and working with sound systems in the theatre. Included are reviews of Ariel, Audio Precision, MLSSA, SIM, and TEF systems.

Thursday afternoon is devoted to "The Late, Great, Computer Bakeoff." Don't even ask where the name came from—it was one of those "gotta have a title quick" desperation moves that popped up at the Seattle Conference. But surprisingly, a number of master chefs have begun to surface, and it's beginning to look like a feast for those interested in computer applications in sound.

The whole idea sprang up as a result of Seattle attendees who were clamoring for some more "hands-on" exposure to what's being done in computers in theatre sound. So out went the calls, and in came those in the know, those who wanted to know, and those who were willing to share some of their newest recipes. If this is successful, look for the "Son of Bakeoff" in Nashville! If you would like to participate *call me* (Rick Thomas, 317-743-3647) for details!

The New Products Showcase highlights Thursday evening as manufacturers show off what's new and exciting in their product lines. This is followed by the all important Sound Commission meeting, in which you get your chance affect on what goes on within the Sound Commission. This is perhaps the most important meeting at the conference, so *don't miss it!*

Friday morning brings the second of our portfolio review sessions, and the third of our guest sound designer presentations. These are followed by a roundtable discussion between Production managers and sound designers from regional theatres. This is perhaps the first time that the two groups have gotten together anywhere to discuss topics of mutual concern, and should be very stimulating!

The first of two discussions with manufacturers of audio equipment follows, and should be very interesting since we have a number of new exhibitors from the audio industry (see article on page 7). This will be an open panel discussion with senior marketing and engineering representatives from major manufacturers to discuss current and future equipment trends. Topic suggestion forms will be distributed before the session. Friday evening closes out with the traditional USITT Banquet and Awards Ceremony.

There is a full day of activity also planned for Saturday. For anyone involved in audio education in theatre, Tony Mitre from Purdue University

will present a series of undergraduate laboratories in sound technology. The program consists of a series of demonstrations that you can try out yourself—and then *take home a copy of the labs* to try on your students! This panel is followed by very important panel chaired by Andrew Martin of ATM Flyware on loudspeaker rigging safety.

Jon Shoenoff's lecture, "MIDI on the Cheap," was so good in Seattle that we couldn't resist putting the arm on him to do it again in Wichita. After his presentation comes the second manufacturer's discussion, this time focusing on wireless microphones. This panel will be followed by a special seminar on wireless microphone usage techniques.

Saturday evening concludes with a performance on the famous Wichita Theatre Organ, as USITT goes to the movies that won't really be as silent as they would like us to believe they are.

Plan your flight to take you home out of Kansas City so that you can visit the Missouri Repertory Theatre, home of sound designer Tom Mardikes, who will give us a tour and a chance to hear one of his designs in *A Death of a Salesman*. Look for details in your registration packet.

I know that there's something I left out, but in case you haven't guessed by now, this should be the most exciting USITT conference for sound yet! ●

**Richard Thomas**  
**Sound Co-Commissioner**

## 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

## NASHVILLE CONFERENCE

USITT CONFERENCE &  
STAGE EXPO  
13-16 APRIL 1994  
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NEW YORK, NY 10011  
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FAX: 212-924-9343



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*

## OPINION

### IS THIS YOUR FIRST USITT CONFERENCE?

*The following article first appeared in the April 1989 issue of Sightlines and is being reprinted here for the benefit of both new and old members alike:*

Is this your *first* USITT Conference?

Yes? If so, you may be excited, or curious, or a bit of both. With any luck at all, your experiences in Calgary will be positive and useful for you and/or your theatre company.

Surprisingly however, I have talked to a few people whose experiences with their first USITT Conference were not positive. Instead, these persons reported that, while they may have found one or two attractions such as the Stage Expo quite interesting, they were for the most part generally bored. They spent their time wandering about the conference site, dropping

in on various sessions that caught their eye, and never found the opportunity to meet or talk with anyone that interested them.

Personally, I can sympathize with these people, because I know that it took me two or perhaps three conferences to learn how to really make the most of my time and expense. At the core of this is the understanding and the appreciation that a USITT conference (or any conference, for that matter) is really a two-way process.

You will benefit and enjoy a USITT Conference in proportion to the energy and time you put in to it. This is not to say that conferences aren't fun! They are and should be enjoyable events with a great deal of socializing and free time. But you can avoid that post-conference feeling of emptiness or lack of reward by preparing and organizing yourself to maximize your gain.

Here are a couple of personal suggestions:

#### BEFORE THE CONFERENCE

Before you leave for the conference—or even on the plane—take the time to consider your own work environment and especially those aspects of your work that cause you the most concern, problems, frustrations, etc. This might involve specific pieces of theatrical equipment or production processes, or it might focus on work-related relationships. Make some notes and focus on a half dozen or so specific areas, with a view toward using the conference to seek solutions to these problem areas. If you have the time, share these thoughts with colleagues or others who might help you expand or improve on your list.

#### DURING THE CONFERENCE

- Take time out at least once a day to review the day's conference activities and compare it with your "shopping list." Not every problem can be matched with a scheduled conference session, but I guarantee that there will be someone at the conference who can help you. The trick is to find him or her.

- Attend at least one commission meeting. These often appear as "closed" meetings, but they are in fact "doorways" into the inner workings of the Institute, and are a good way to

approach and talk with some very talented people.

- If, like most delegates, you've gone through the program and flagged the various sessions and tours that interest you, then stick with it! Just because a session is late in the conference schedule doesn't mean it isn't worthwhile. And try not to be put off by bad sessions. It is regrettable but probably unavoidable that some sessions will be duds. The only way to find out is to go, and if it isn't what you wanted, then make better use of your time and go elsewhere.

- Again, make notes. Highlight those things that you liked or found useful. Make sure you have recorded names and addresses of speakers or other individuals that you might want to get in touch with again.

- Above all, enjoy yourself! Spend time in the bars and restaurants. I believe that this is where some of the most valuable and relevant "work" of the conference is done. Join in the conversations and you'll inevitably find that the talk will be about theatre and the performing arts. Share your experiences with others and allow others the opportunity to share their experiences with you. LISTENING is probably the most valuable skill to possess at a conference.

#### AFTER THE CONFERENCE

- Don't let it all die! This is without doubt the most important (and the most difficult) part of ensuring conference benefit. After all, you get back to work having been away for a week, and things have piled up, right? So you dump your conference stuff in a corner and maybe look at it again in six or seven months. Maybe.

- Find the time. One of the best ways to do this is in your staff lounge or green room, perhaps at lunch or the end of the day. Take your pile of conference handouts, brochures, and stuff, and sort through it when other people are around. Share the materials and your experiences. One of the side effects of this is that people in your own workplace start to believe in the value of the conference—and it gets easier to find money for next year! ●

**Ken Hewitt**  
*CITT President & Chair of the*  
*1989 Calgary Conference*

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## 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*

## IN MEMORIAM

**KEN HOLAMON, 45, RESIDENT SET AND COSTUME DESIGNER FOR THE SAN JOSE CIVIC LIGHT OPERA, DIED AT HIS HOME 9 JANUARY 1993 OF COMPLICATIONS FROM AIDS.**

HOLAMON STUDIED AT CENTENARY COLLEGE, MEMPHIS STATE UNIVERSITY, NYU AND WITH IRENE COREY AT EVERYMAN PLAYERS. HE WAS A MEMBER OF UNITED SCENIC ARTISTS AND WAS ACTIVE IN THE NORTHERN CALIFORNIA SECTION OF USITT.

HE IS SURVIVED BY HIS PARENTS OF HIS HOMETOWN, PINE BLUFF, ARKANSAS.

## CALENDAR

• 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

• 20 MARCH 1993 • NATIONAL COMBINED OUTDOOR DRAMA AUDITIONS & TECH INTERVIEWS, CHAPEL HILL, NC • CONTACT: INSTITUTE OF OUTDOOR DRAMA, 919-962-1328

• 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

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

• 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

• 30 JULY-4 AUGUST 1993 • IAAM CONFERENCE & TRADE SHOW, PITTSBURGH, PA • CONTACT: DARRELL DAY, 214-255-8020

• 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

• 13-16 APRIL 1994 • USITT CONFERENCE & STAGE EXPO, NASHVILLE, TN • CONTACT: USITT NATIONAL OFFICE, 212-924-9088

## CLASSIFIED AD

# RESIDENT STAGE MANAGER

Coordinate and supervise stage management activities, including auditions. Serve as stage manager for two to three major productions per school year and special events as needed. Will supervise all student stage managers. Teach stage management course and coordinate scheduling of theatre division space. Requires extensive professional experience as a stage manager, preferably in a multi-stage facility, excellent communication skills and teaching experience desirable, but not essential.

Salary negotiable plus benefits. Partial year position—August through May—to begin Fall 1993.

Submit cover letter, resume and letters of recommendation postmarked by 31 March 1993 to Resident Stage Manager Search, Southern Methodist University, Box 232, Dallas, TX 75275.

Affirmative Action/Equal Opportunity Employer. ●

## CLASSIFIED AD

# TECHNICAL STAFF & INTERNS

North Shore Music Theatre, an 1800-seat arena theatre located one half-hour north of Boston, seeks talented, motivated professional theatre technicians and interns who are interested in the unique challenges of arena staging. NSMT operates a diverse nine-month season of large-scale musicals, children's theatre, and celebrity concerts. Staff, department head, and intern positions available in all technical departments.

Send letter and resume to: Mark Turpin, Production Manager, North Shore Music Theatre, PO Box 62, Beverly, MA 01915. ●

## CLASSIFIED AD

**ADJUNCT  
TECHNICAL  
DIRECTOR/  
TEACHER**

Adjunct technical director/teacher, Occidental College, Los Angeles, CA. The technical director is an eleven-month administrative staff position assigned to the Department of Theatre.

This person will: (1) teach THR 20: Introduction to Technical Theater, THR X20: Production Laboratory and THR 97/197: Independent Study; (2) supervise the scene shop, lighting and sound areas for departmental productions; (3) coordinate and manage technical rehearsals, set-up, running, and strike crews for departmental productions; (4) coordinate purchasing and rental of production materials; (5) supervise all student and part-time staff technicians in the Department of Theater; (6) act as technical liaison to the Performing Arts Facilities staff; and (7) serve as production manager for each summer's Occidental Theater Festival. There should be some opportunities to design, particularly lighting and sound.

Salary: Negotiable dependent upon qualifications. A permanent staff position at Occidental carries an excellent benefits package.

Qualifications: MA/MFA in technical direction and/or related fields, or BA/BFA with professional experience, or a combination of some formal training with extensive professional experience. Working with students should be of *great* appeal to the applicant.

Application deadline: 22 March 1993. Starting date: 3 May 1993. Send applications to: John Bouchard, Chair; Department of Theater, Occidental College, 1600 Campus Road, Los Angeles, CA 90041-3314.

AA/EEO employer. We strongly encourage women and minorities to apply. ●

## CLASSIFIED AD

**THEATRE  
TECHNOLOGY  
FACULTY**

The University of Illinois, Urbana-Champaign, seeks qualified person for entry-level position in theatre technology; beginning date: 21 August 1993. Salary commensurate with experience. Duties include teaching both graduate and undergraduate courses in scene technology, and traditional and computer-assisted drafting (CAD). Additional responsibilities include advising student technical directors on realized productions at the Krannert Center for the Performing Arts, a multi-theatre facility. The Department has outstanding BFA and MFA professional design, technology, and management program, with skilled and committed faculty and staff. MFA degree and USITT membership preferred. Submit application and three reference letters to: James Berton Harris, Head, Division of Design, University of Illinois, 4-122A Krannert Center for the Performing Arts, 500 South Goodwin Avenue, Urbana, IL 61801, 217-333-2371, by 26 March 1993 to receive full consideration. The University of Illinois is an affirmative-action, equal opportunity employer; applications from minorities and women are especially welcome. ●

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FAX: 212-924-9343**

## CLASSIFIED AD

**TECHNICAL  
DIRECTOR/  
PRODUCTION  
MANAGER**

Assist in planning and supervising all production activities for all theatre productions. Will initiate and coordinate the flow of information within the production department and coordinate use of theatre division physical space. Also assists with budget preparation for production needs. Requires extensive professional technical direction/production management experience preferably in multi-stage facility, strong communication skills, strong background in season production planning and budget development, complete knowledge of production procedures and technical theatre. University teaching experience desirable, but not essential. Salary negotiable, depending on background and experience. Partial year position—August through May—to begin Fall 1993. Submit cover letter, resume and letters of recommendation postmarked by 31 March 1993 to Technical Director Search, Southern Methodist University, Box 232, Dallas, TX 75275. Affirmative Action/Equal Opportunity Employer. ●

Don't Miss It!  
**Wichita**  
17-20 March  
1993

## CLASSIFIED AD

**HEAD OF  
DESIGN  
PROGRAM**

Assistant or associate professor of theatre arts, (theatre design/technical theatre), depending upon qualifications. Full-time and tenure-track position to begin August 1993. Qualifications: Extensive design experience in professional and/or educational theatre, should have some background and experience in lighting or lighting design. MFA in scene design preferred, MA in theatre arts with design experience required.

Duties: The assignment will include teaching Intro to Theatre, beginning and advanced stagecraft, lighting, scene design and graphics, and management. Head of the design program, oversees student set design, clear abilities in set design, working drawings, and scenic painting.

Application deadline: Deadline for submission of materials is 15 March 1993 or until position is filled. Letter of application should be accompanied by a resume, three letters of references, the names, addresses, and phone number of three additional references. Candidates invited for interviews will present a portfolio. Send all materials to: Chairman, Theatre/Design Search Committee; Department of Theatre Arts; College of Performing and Visual Arts; University of Northern Colorado; Greeley, CO 80639.

This position is contingent on funding from the Colorado State Legislature, approval by the Board of Trustees, and subject to the policies and regulations of the University of Northern Colorado. AA/EEO Employer. ●

**CURTAIN CALL**

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

STRESS & WELLNESS  
STRATEGIES**CHECK POINTS**

Regular readers of this column have become accustomed to being introduced to a few stress and wellness management techniques which are unusual—some have even said, “off the wall.” Because this month is perfect for advanced planning, we will discuss another “wall-bouncer”: the unusual wellness benefits of gardening.

Kathryn McFadden, director of the University of Minnesota Horticultural Therapy Program at the Minnesota Landscape Arboretum in Chanhassen, Minnesota, maintains that gardening “replenishes the soul not only for those recovering from illness and injury, but for anyone living in the stresses of today’s world.” She has described the benefits of gardening as being intellectual, social, emotional, and physical.

The intellectual benefits which people in the performing arts would find attractive are: (1) increased powers of observation; (2) aroused sense of curiosity; (3) stimulation of the senses; and, (4) attainment of new skills. In all of these areas we find that some advantageous things happen. We can acquire many new abilities as well as learn new

terms and concepts as we learn about gardening. The gardening activity brings us outside ourselves and into a new relationship with the world beyond our daily problems and concerns. Watching how plants respond to care and nurturing and their relationship to us as caretakers, helps promote a deeper understanding of human relationships, as well as the opportunity to observe how we impact others. As the stimulation of our senses increases, awareness of the details of our surroundings increases as well.

The social benefits of gardening may be available to those who join gardening groups. This allows beneficial involvement in community activities which can enlarge our social growth, increase our ability to cooperate and impart a sense of productivity and self esteem.

The benefits of emotional growth through gardening activities which might be of significant interest to people in the performing arts are: (1) self-expression and creativity; (2) learning patience and delayed gratification; (3) opportunity to express impulses and emotions. Plants teach us about hope through their persistent, continuous and stable growth processes which occur over long periods of time. We learn that some of the things in life of

the most beauty take the longest to achieve. Aggressive impulses can be expressed through such activities as breaking pots, digging and mixing of soil, etc. Unresolved grief and loss can be expressed in response to the death of a plant when, for example, the person has not been able to deal with his or her feeling of grief about the loss of a parent.

There are several physical benefits in the process of gardening which have important significance. We can gain motor skill strength and general muscle coordination as we garden. The exercise of hands, fingers, arms, and upper body help train unused muscles. The entire nature of the activity may increase our motivation for time spent outdoors and inspire meaningful physical activity. There is no doubt that this activity will increase our interest in the environment.

While some people may initially perceive it idiosyncratic that gardening is an activity which can help us relax and become more receptive to change and growth—it is genuinely true. It is equally true that this activity can contribute greatly to our well being when used in conjunction with other regular programs of stress reduction. ●

**Stan Abbott**

**INSTITUTE  
BUSINESS  
CALENDAR****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 MEETINGS, NASHVILLE.

**sightlines**

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