

1993 CONFERENCE & STAGE EXPO

INSTITUTE AND INDUSTRY LEADERS HONORED IN WICHITA

The following awards were presented during the 1993 USITT Conference & Stage Expo in Wichita 17-20 March 1993:

• THOMAS DeGAETANI AWARD

Karl C. Bruder

For his lifetime contribution to the arts as theatre advisor, teacher, designer, director and friend to thousands of students, all of whom carry the Bruder-inspired sensitivity to the values of the arts into the lives of their families and communities around the world.

• USITT AWARD

Arthur Mitchell

For a lifetime of achievement in and commitment to the performing arts community, for creating and nurturing an international treasure in the Dance Theatre of Harlem, and for his consistent development and support of innovative new talent in design and technical theatre.

• USITT AWARD

Ray Diffen

Designer, draper, and teacher for his profound and lasting influence on

the art of theatrical costume. His genius in the workroom has inspired generations of designers and craftspeople. Ray is a "star" of the first magnitude.

• HERBERT D. GREGGS AWARD

Beeb Salzer

For writing excellence in the performing arts in recognition of his article "Regarding Chaos and the Theatre" published in Theatre Design & Technology, Volume XXVIII, No. 2.

• FOUNDERS AWARD

Mitchell K. Hefter, Steven R.

Terry, Kenneth E. Vannice and the Engineering Commission of USITT for the effective drafting and

implementation of acclaimed work in the areas of dimmer protocols and the National Electrical Code, bringing national and international recognition to USITT.

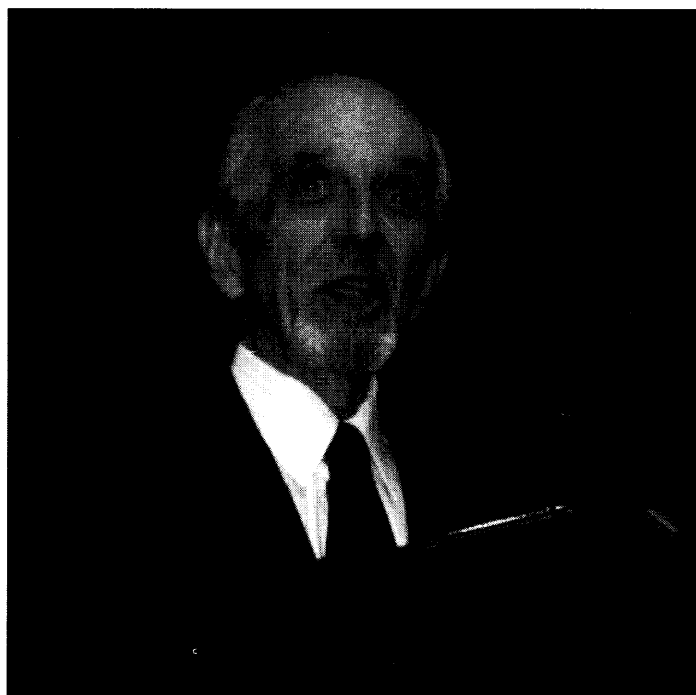
• SPECIAL CITATION

Louis Bradfield

Long-time member and supporter of USITT. Master of stage electrics. Master of stage hydraulics. Master of stage rigging. Master stage mechanic. Master of theatre technology.

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KARL C. BRUDER ACCEPTS THE 1993 USITT THOMAS DeGAETANI AWARD DURING THE CONFERENCE & STAGE EXPO IN WICHITA.



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IN MEMORIAM

USITT MOURNS
DEATH OF
NED BOWMAN

We were saddened learn as this issue of *Sightlines* went to press of the death of former USITT president Ned A. Bowman. He died 5 May 1993 at the age of 61 following a recent battle with leukemia.

Bowman had been a member of USITT for more than 30 years and was the first editor of the Institute's journal, *Theatre Design & Technology*. A more comprehensive memorial will be published in an upcoming issue. Condolences can be sent to his family at 38 East Avenue, Norwalk, CT 06851. ●

Eric Fielding
Editor

SIGHTLINES

VOLUME XXXIII NUMBER 5/6

USITT SIGHTLINES

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**ERIC FIELDING &
CECELIA FIELDING**

1993 CONFERENCE &
STAGE EXPOINSTITUTE
AND
INDUSTRY
LEADERS
HONORED
IN WICHITA

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• SPECIAL CITATION

Ralph Koltai

British scenographer, award-winning artist, and founding member of the Society for British Theatre Designers, for a lifetime of imaginative and sophisticated design work for theatre, dance, and opera throughout the world.

• SPECIAL CITATION

Abe H. Feder

In recognition of his contribution to the theatrical and architectural lighting worlds as pioneer, inventor, leader and master of light.

• INTERNATIONAL
ENTERTAINMENT HEALTH AND
SAFETY AWARD**Patricia MacKay**

Publisher of Theatre Crafts International and Lighting Dimensions for her unstinting and absolute dedication to the health and safety of working professionals and audiences in the entertainment world through continuous encouragement and publication of articles on health and safety.

• INTERNATIONAL
ENTERTAINMENT HEALTH AND
SAFETY AWARD**Reid Neslage**

President of H & H Specialties, Inc. for his personal and creative contributions to the technical advancement of professionally safe stage equipment and for his expertise and constant determination to improve the quality standards of rigging equipment in the entertainment industry. ●

Donald Swinney
*Awards & Resolutions
Committee*

1993 USITT CONFERENCE
& STAGE EXPOUSITT
DeGAETANI
AWARD
TO KARL C.
BRUDER

The USITT Thomas DeGaetani Award is named after the first president of the Institute. It is awarded to honor a lifetime contribution to the performing arts in a particular region of the country. Most, if not all, of the ten past recipients have been very well known and highly respected not only within but also well beyond their particular region. Such is certainly true of the man we honor this year.

Dr. Karl C. Bruder, recipient of the 1993 Thomas DeGaetani Award, began his theatrical career in the early 1920s at the age of ten as a page turner for the piano player in the orchestra pit of the one and only vaudeville house in Keene, NH. For five years from that close but somewhat odd perspective he saw every famous act on the boards during the golden years of vaudeville.

Bruder received his BA in art and foreign language from the University of Alabama, his masters in art and his doctorate in theatre arts both from Columbia University. While at Columbia he served as designer/technical director at the Brander Mathews Theatre for Milton Smith.

He also studied at the Art Students League, Grand Central School of Art, and WPA Graphic Arts Workshop in New York City. He studied architecture at MIT for two years and spent two summers at Harvard as a Carnegie Fellow at the Fogg Art Museum. During World War II he served on Guam as a photo interpreter in the US Army Corps of Engineers with the rank of captain.

The early days of his career also saw him working as a docent in the masterpieces of art gallery at the 1939-40 New York World's Fair; as a stock room clerk and "gofer" at Eaves Costume Co., as a part time instructor in puppetry at Teachers College, Columbia; and as an improv leader in a Saturday morning children's theatre program at Adelphi College.

One can begin to see from all this the breadth and depth of his back-

ground, training/education, and experience, he truly is a renaissance man of the theatre.

After completing his doctoral degree, Bruder, now and forever affectionately known as "Doc," joined the faculty as director of theatre of the Kansas State Teacher's College of Emporia, now known as Emporia State University. Doc taught, designed and directed at E-State from 1950 until his retirement in 1979—a long and distinguished career. His teaching has been described as both inspired and inspiring. He is now a professor emeritus. Two scholarship funds have been established in his name which make annual awards to students in speech and theatre.

Some of Doc's other activities, awards and honors are as follows: He was one of the first five members elected to the Association of Kansas Theatre's Hall of Fame. He was named outstanding college theatre teacher of the year in 1962 by the Kansas Speech Association. He was recipient of the University Service Citation by the Emporia State University Alumni Association in 1983. He represented the American Theatre Association at the White House Conference on Art Education in 1976. He was invited by the Munich Theatre Museum as its special guest at the World Congress on Theatre Space (sponsored by) the International Federation for Theatre Research in 1977. He served as theatre consultant on the Kansas Arts Council for six years.

He has been consultant to numerous theatre building and renovation projects in the Midwest, not the least of which was the theatre on the E-State University campus for which he supervised the design and construction. The theatre was opened in 1976 and then (after his retirement) was named for and dedicated to him at the opening of the 27th season of the E-State Summer Theatre in 1981. (He had founded the summer theatre shortly after joining the Emporia State faculty.)

Doc originated and conducted many London and European theatre tours for Emporia State, and three for the University and College Theatre Association.

He is the recipient of the Amoco Gold Medal at the American College Theatre Festival for outstanding leadership in the performing arts in the Midwest.

Long active in professional organizations, Doc was chairman of the theatre arts exhibits touring committee of the American Education Theatre Association.

He was a member of the governing board, vice-president for research, and principal advisor to the first editor of the newsletter for the secondary school theatre conference.

For ACTF Doc served as a regional judge for 11 years and hosted the Region V Festival in 1976. He served UCTA as its vice-president for theatre education, executive vice-president, and president. His participation in ATA has included service on the board of directors, holding the office of secretary and member and/or chairman of many committees and ad hoc groups. He is a fellow of the American Theatre.

I could go on and on, but I won't except for one last item: The single smartest, cleverest, most sensible thing Doc ever did in his whole life was to court and marry the ever charming and gracious Margaret Caulkins Eddins. Doc and Maggie will celebrate their golden wedding anniversary, this next summer. I trust I speak for everyone here when I offer congratulations and best wishes to you both.

Karl C. Bruder has been theatre advisor, teacher, designer, director, and friend to thousands of students, many of whom have gone on to advanced study elsewhere, hundreds of whom are distinguished teachers and administrators of the theatre arts, scholars, and writers in the field, some few dozen are actually earning a living in the professional theatre, and (most important) *all* of whom carry the Bruder-inspired sensitivity to the values of the arts into the lives of their families and communities around the world.

For all of these and many more reasons the Heart of America section recommended Bruder receive this award. It is with extreme personal pleasure that I have the honor to award on behalf of the USITT Board of Directors and membership the 1993 Thomas DeGaetani Award honoring a lifetime contribution to the performing arts to Dr. Karl C. Bruder. ●

Henry E. Tharp
Wichita Conference Committee

NATIONAL OFFICE

INTRODUCING RICK DOLSON, NEW USITT SALES & EXHIBITION MANAGER

On 3 May 1993, our new employee, Richard N. Dolson, began the first of his many upcoming commutes from suburban Connecticut to 10 West 19th Street in New York City. As our Sales & Exhibition Manager, Rick will be selling and managing Stage Expo and selling *TD&T* advertising. In addition, Rick will be working together with our Manager, Marketing & Public Relations to integrate USITT's marketing plans and will be working with Debora Kingston, Manager, Finance & Operations, to integrate Stage Expo sales into the National Office systems.

Several weeks after the Wichita Conference, Vice President Bill Byrnes, National Programming Chair Leon Brauner, and Treasurer Chris Kaiser interviewed six well-qualified candidates for this position at the AE&S offices in Stamford. Rick Dolson was the unanimous recommendation from this group, and with concurrence by the USITT Executive Committee Rick was offered the position.

Rick comes to us from Reed Exhibition Companies (REC) in Stamford, CT, parent company of Association Expositions & Services (AE&S). AE&S concluded its contract with USITT for Stage Expo sales and conference management following the Wichita Conference. In hiring Rick, USITT has followed AE&S's recommendation that we bring all of the formerly contracted conference services into the USITT National Office under the responsibility of a qualified employee.

Rick worked at REC for 6 1/2 years, beginning as an account executive and most recently operated as a group director. Rick's main responsibilities at REC included financial accountability and attendance development for six annual trade shows, and included an active role in the management of these shows.

Rick has already begun work to build on the success of AE&S in Stage Expo management for USITT. Among his immediate tasks have been continuing booth sales for Nashville and liai-

son with our exhibitors. He will be authoring a regular column in *Sightlines* beginning with the next issue. Rick will be soliciting information and assistance from our officers, commission representatives, and committees to further the USITT goal for Stage Expo to both grow and broaden our exhibitors.

We are very pleased to have Rick on board! ●

USITT Personnel Committee

1993 USITT CONFERENCE & STAGE EXPO

STAGE EXPO SUCCESS IN WICHITA SPURS NASHVILLE SALES!

The Century II Convention Hall in Wichita graciously hosted a truly successful Stage Expo. In the bright and cheery hall, complete with our decorator's new teal and white curtains and bright teal aisle carpeting, 112 exhibitors showed-off their companies, their new products, and their technical marvels to an appreciative audience of conference goers.

The success of our conference management firm, Association Expositions & Services, was marked by the 21 exhibitors new to Stage Expo. A listing of new exhibitors was requested by the USITT Exhibitor Committee and was also circulated at the Board of Directors Meeting. If you didn't get a chance to thank these new exhibitors, our member exhibitors, or our continuing exhibitors, it's not too late to let them know how their presence enhanced your conference experience. Drop them a note, or when doing business with them, let them know they and Stage Expo are important to you.

Contributing Member Exhibitors

Colortran, Inc.
Kryolan Corporation
Rosco Laboratories, Inc.
Strand Lighting
Syracuse Scenery & Stage Lighting Co., Inc.
Teatronics International
Wenger Corporation
Wybron, Inc.

LIFETIME MEMBERS

SAMUEL H. SCRIPPS

CONTRIBUTING MEMBERS

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LIMELIGHT PRODUCTIONS, INC.

LINDSEY & CO.

LITE-TROL SERVICE CO., INC.

LITTLE STAGE LIGHTING CO.

1993 USITT CONFERENCE & STAGE EXPO

STAGE EXPO SUCCESS IN WICHITA SPURS NASHVILLE SALES!

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Sustaining Member Exhibitors

Automatic Devices Company

Baer Fabrics

J.R. Clancy, Inc.

Clear-Com Intercom Systems

The Crosby Group, Inc.

Crouse-Hinds Molded Products

Designlab Chicago

Dove Systems

Electronic Theatre Controls, Inc.

Entertainment Technology, Inc.

GALA

H&H Specialties

Irwin Seating Company

Joyce/Dayton Corporation

Leprecon/CAE Inc.

Limelight Productions, Inc.

Lycian Stage Lighting

Mutual Hardware Corp.

Norcostco, Inc.

Phonic Ear

Protech Theatrical Services, Inc.

Richmond Sound Design Ltd.

Rose Brand Textile Fabrics

SFX Design, Inc.

StageRight Corporation

Strong International

James Thomas Engineering

Tiffin Scenic Studios

Tomcat USA

Union Connector, Inc.

New Exhibitors

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ATM Fly-Ware Inc.

All Dressed Up Costume Company

American Lighting, Inc.

Bag End Loudspeakers

Claude Heinz Design

CPC Specialty Products, Inc.

Community Professional Sound System

Genco Industries

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Meyer Sound Laboratories

Modelbox

Optech

Lighting Strikes

Panasonic Professional Audio

Performing Arts Supply Co.

Sculptural Arts Coating, Inc.

Sennheiser Electronic Corp.

Single Candle Software

Continuing Exhibitors

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Art Drapery Studios Corp.

AVAB America, Inc.

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Bulbman, Inc.

Columbus McKinnon Corporation

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TCI/Lighting Dimensions

Theatre Arts Video Library

Theatrical Dealers Association

Ticketstop, Inc.

Nashville Continues the Growing Success of Stage Expo!

More than half of the companies participating in Stage Expo '93 have already signed up and picked their booth spaces for Nashville. Seven of those exhibitors have signaled their positive feelings about Nashville by increasing their exhibit booth size. We look forward to building upon this significant start and making Stage Expo '94 bigger and more diverse than ever. ●

Christine L. Kaiser
Stage Expo Liaison

1993 USITT CONFERENCE & STAGE EXPO

INDIANA UNIVERSITY SWEEPS WICHITA TECH OLYMPICS

When the Eighth Annual Tech Olympics opened in the Wichita Convention Center, almost twice the number of contestants who had competed at Seattle crowded into the paint room behind the Community Theatre stage. Thirty-five students who came to show off their technical expertise attempted to do the six different tests of their skills as accurately, as safely, and in as short a time as possible. The first high school team, made up of juniors from Episcopal High School in Houston, TX, also competed and did very well.

Although all of the contestants had very good times, the team from Indiana University was outstanding, taking first place in three individual events and winning the team competition.

In the **Team Competition** the lowest total time for all events: 1st, **Indiana U.** (6:03.48, cutting more than a minute from last year's time); 2nd, **U. of Wisconsin-Stevens Point** (8:55.48); 3rd, **U. of Wisconsin-LaCrosse** (10:17.28); 4th, **Southwest Missouri State U.** (14:16.42); and 5th, **Episcopal High School of Houston, TX** (16:11.56).

The **Best All-Around Individual** with the lowest total time for all events: 1st, **Dan Henry** of the U. of No. Carolina-Asheville (8:49.27);

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2nd, **William Wert** of Indiana U. (9:20.30); 3rd, **Michael Huftile** of Midwestern (TX) State U. (11:52.57); 4th, **Trent Hanna** of Texas Tech U. (12:15.07); 5th, **Jared Lupton** of Wichita State U. (12:59.61); and 6th, **Bill Henshaw** of San Jose State U. (13:11.36).

The individual events winners were:

Sewing:

1st, **Jennifer O'Byrne** of Indiana U. (2:01.0); 2nd **Lisa Parkel** of the U. of Wisconsin-Stevens Point (2:26.0); and 3rd, **Sharon Studstill** of the U. of Delaware (2:38.0).

Knot Tying:

1st, **Dan Henry** of the U. of No. Carolina-Ashville (0:20.69); 2nd, **Trent Hanna** of Texas Tech U. (0:21.27); and 3rd, **William Wert** of Indiana U. (0:23.32).

Thimble and Crosby:

1st, **Chris Berg** of Indiana U. (1:24.57); 2nd, **Charles Hamilton** of the Episcopal H.S., Houston (1:39.27); and 3rd, **Steven Reiser** of Indiana U. (1:54.12).

Light Focus:

1st, **James Hruska** of Coe College, IA (0:52.0); 2nd, **William Wert** of

Indiana U. (0:53.0); and 3rd, **Rob Ward** of Indiana U. (1:01.0).

Prop Shift:

1st, **William Wert** (0:34.59) of Indiana U., 2nd, **Trent Hanna** of Texas Tech U. (0:40.15); and 3rd, **Steven Reiser** of Indiana U. (0:40.30).

Measure, Cut, & Nail:

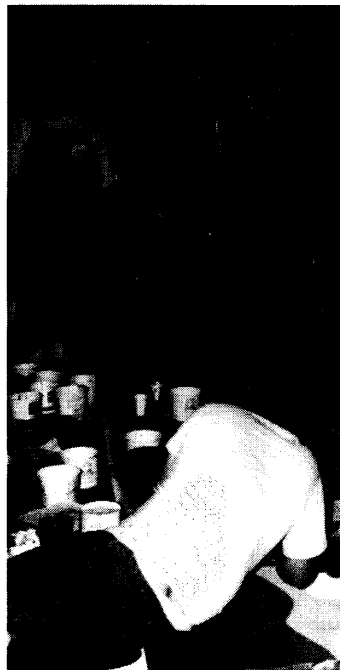
1st, **Trent Hanna** of Texas Tech University (0:37.77); 2nd, **Jared Lupton** of Wichita State U. (0:38.0); and 3rd, **David Brandon** of Indiana U. (0:40.0).

Dainelle Villicana, an exceptionally good stage manager, supervised the operation of the Olympics and Charles (Chuck) Parker of the Division of Fine Arts of Friends University did a fine job of gathering all of the necessary equipment and setting up the events. Bonnie Flemming acted as the receptionist and totalled the scores. The judges were Jan Bonanno, Sheila Flemming, Lyn Caliva, Chuck Parker, Chris Frankeberger, Dave Flemming and, I am embarrassed to admit, the gentleman who judged the knot-tying got away before I could get his name. If he will contact me, I will be extremely grateful. Each judge was ably assisted by a student volunteer.

Though I didn't get all their names, their assistance was most helpful in the smooth running of the competition.

All those who attended the Tech Olympics had a great deal of fun and the competition was keen. This year, although a member of the San Jose Chapter and a member of the Southwest Texas State Chapter competed individually, none of the 13 Student Chapters sent teams. The use of a scoreboard which changed as new, lower scores were posted, created an incentive for the contestants to strive even harder on their second try of the various events. Next year, the Episcopal High School team from Houston will be made up of seniors who have been practicing all year and should offer a serious challenge to Indiana and all the other teams from around the country. We hope to get some of the officers, commissioners, and Student Chapter sponsors involved in trying to better the individual or team times that the students are racking up. In a bigger room, with many USITT members in the audience, the entertainment created by the Tech Olympics should be very good. ●

David G. Flemming
Student Liaison Co-Chair



A WICHITA MEMORY
PARTICIPANTS IN SOME OF THE PRE-CONFERENCE WORKSHOPS HELD IN CONJUNCTION WITH THE 1993 USITT CONFERENCE & STAGE EXPO IN WICHITA.

SUSTAINING MEMBERS

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NEW C&S MEMBERS

SIGHTLINES IS PLEASED TO WELCOME THE FOLLOWING NEW AND/OR RETURNING CONTRIBUTING AND SUSTAINING MEMBERS: **GREAT AMERICAN MARKET AND THE MAGNUM COMPANIES, LTD.** ●

STANDARDS

RIGGING AND STAGE MACHINERY STANDARDS COMMITTEE FORMED

The United States Institute for Theatre Technology has begun a project to write standards for the entertainment industry covering the design, manufacture, installation, and use of stage rigging and mechanical stage equipment. The Institute has formed a permanent committee, the Rigging and Stage Machinery Standards Committee, to supervise writing, revising, and clarifying those standards. It is the intention of the committee to submit these standards to ANSI for approval and acceptance.

A draft of the first standard covering wire rope terminations for Stage Rigging, prepared under the direction of subcommittee chair Charles Grimsley, is now ready for circulation and comment. In accordance with USITT standards and procedures, comments are solicited from manufacturers, installers, designers, consultants, users, and anyone else who may be materially affected by this standard.

If you wish to offer comments on this standard, please contact:

Scott Atherton, Secretary
USITT Wire Rope Termination Standard Subcommittee
18219 58th Avenue NE
Seattle, WA 98155

For further information on the scope, procedures, and drafts of standards in progress, please contact:

Jay O. Glerum, Chair
USITT Rigging and Stage Machinery Standards Committee
13434 47th Place NE
Seattle, WA 98155 ●

Jay O. Glerum
Committee Chair

PUBLICATIONS

SPACE AVAILABLE IN SIGHTLINES

An "insert" in *Sightlines* is an effective way to get information *to* or *from* the USITT membership at large or members within a specific commission. The "Publications Available Order Form," "Directory Listing Verification Form," and the two-page "Technical Source Guide" in the center of this issue of *Sightlines* are examples of inserts.

Sightlines inserts are funded from project or commission budgets. To have an insert published, first contact your supervising officer who will approve the subject matter and the funds. Then contact Debora at the National Office to schedule when the issue will run; the deadlines and mechanical requirements. I can also answer all procedural and technical questions. Finally, a voucher must be submitted by your Supervising Officer to the USITT Treasurer requesting a transfer of the appropriate funds to the *Sightlines* printing budget.

The cost of a four-page insert is \$350. The printing process requires that inserts be in multiples of four. However, if you require fewer pages, your insert can be grouped with others and the costs divided.

**A WICHITA MEMORY
WICHITA'S HERITAGE COULD
BE SEEN AT THE OLD
COWTOWN MUSEUM DURING
THE 1993 USITT CONFERENCE
& STAGE EXPO.**

Sightlines inserts present an affordable, timely, and efficient way to disseminate information or conduct a survey. Space requests are honored in the order received. So, finalize your plans for the new budget year beginning 1 July 1993, and reserve your space today. ●

Debora E. Kingston
Manager, Finance & Operations

PUBLICATIONS NOTES

NEW TITLE AVAILABLE AT CLEARANCE PRICE

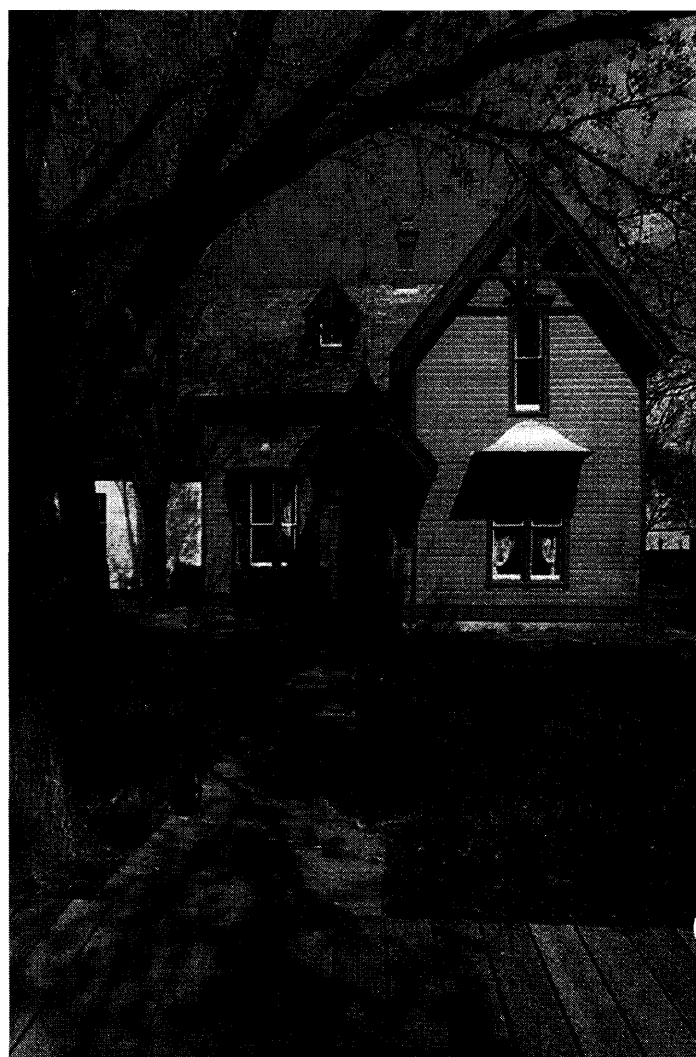
USITT is pleased to add *STAGE SPECS: A Guide to Legit Theatres (1990 edition)* to our publications available list. Through special arrangement with The League of American Theatres and Producers,

Inc., we are able to offer this unique reference book to USITT members for the drastically reduced price of only \$35—a 46% savings off the original list price. (A second edition is in the works with an anticipated cover price of \$95.)

The 1990 edition of *STAGE SPECS* lists the technical specifications for more than 300 major performing arts facilities in the United States and Canada. Each listing contains the vital statistics of the building, complete contact information, a graphic listing, and detailed specifications under the headings: stage house, backstage, electrics and sound.

This essential production reference guide is in stock in the National Office and available for immediate shipping. Use the order form in the center of this issue to order your copy. Quantities are limited! ●

Debora Kingston
Manager, Finance & Operations



1994 USITT CONFERENCE
& STAGE EXPO**NASHVILLE
OFFERS GREAT
FACILITIES
AND
AMBIANCE**

A great conference and expo within and a great city without. All this and springtime in Tennessee besides—what more could one ask? The facilities and ambiance in Nashville for USITT Conference and Stage Expo '94 (13-16 April 1994) are truly outstanding. USITT will occupy the entire Nashville Convention center for the week of the conference. The center is a spacious state-of-the-art facility, with ample meeting and exhibit spaces and offering the largest exhibit floor ever for Stage Expo. The headquarters hotel will be the Nashville Stouffer, which is attached to the Convention Center. All activities of the conference (except, of course, site-specific outside events and tours) will be held in this combined facility. Several other hotels are within easy walking distance, including the Holiday Inn Crowne Plaza, only two blocks away.

There is much available in the immediate area, as well. Church Street Centre, a large downtown shopping mall, is across the street from the Stouffer—attached by a 2nd floor enclosed bridge which contains an informal restaurant and bar. Along with numerous retail stores, the centre has a typical mall food court which will be perfect for the quick (and inexpensive) lunch squeezed in between must-see sessions. Finer dining and exciting nightlife is available only a few blocks away in the dining, entertainment, and shopping area known simply as "The District." This area, once the commercial heart of bustling 19th century Nashville, is the home of numerous fine restaurants, nightclubs, and shops, housed mostly in restored Victorian commercial buildings.

Other attractions are nearby. The historic Ryman Auditorium, longtime home of the Grand Ole Opry, is right across the street from the Convention Center. The Tennessee Performing Arts Center is just blocks away. TPAC contains three excellent theatres and will house Andrew Lloyd Webber's

**13-16 APRIL 1994****PRE-CONFERENCE
EVENTS
APRIL 11 & 12**

Phantom of the Opera during the conference. The Tennessee State Museum is housed in the same building as TPAC.

With so much available in the contiguous Convention Center—Stouffer—Church Street Centre complex, there will be hardly any need to go outside. But you'll *want* to go outside! If not to enjoy the many attractions in the area, then simply to enjoy the atmosphere. April weather in Tennessee is usually magnificent and will be a real treat for our northern visitors. Normal high temperatures are usually in the 70s with lots of sunshine—though April showers are, of course, a possibility. Spring flowers will be in bloom too, primarily tulips and dogwood.

Nashville also has much to offer beyond the immediate area of the Convention Center, including Opryland, the Grand Ole Opry, the Parthenon, and Belle Meade Plantation. Details about these and of conference programming and events will appear in future issues of *Sightlines*.

Plan now to attend! ●

Leonard Harman
Nashville Conference
Committee

**WELCOME
ABOARD**

THE INSTITUTE IS PLEASED TO WELCOME THE FOLLOWING OFFICERS AND DIRECTORS-AT-LARGE TO THE BOARD OF DIRECTORS OF USITT BEGINNING 1 JULY 1993. OFFICERS ARE ELECTED FOR TWO-YEAR TERMS (EXCEPT FOR THE PRESIDENT-ELECT) AND DIRECTORS FOR THREE-YEAR TERMS.

PRESIDENT-ELECT

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SOUND DESIGN

A REPORT NOT JUST FOR MEMBERS

The Wichita Conference has now come and gone, and if you were there you know what happened, and if you weren't...well, let's just say that you missed an event that may someday be remembered as truly extraordinary.

To begin, the addition of sound exhibitors to the conference added a tremendous amount of energy and excitement to the conference. USITT finally has come up with something that is a unique attraction to audio equipment manufacturers—the ability to demonstrate their products in the actual conditions in which the customer will use them, i.e., a theatre! Our exhibitor liaison, Brian Cline, did a fantastic job of convincing manufacturers such as Richmond Sound Design Ltd., JBL, Ramsa, Sennheiser, Meyer, Bag End, and Community that this was the place to be and the audience to woo.

The programming was certainly exciting also. This conference had something for everybody, from advice to beginners on getting the most out of their wireless microphones to technical papers on current technologies for sound system design targeted at the most advanced members of our constituency.

How Do We Grow?

So you would think that with a conference programming grid that was non-stop from beginning to end, and with concurrent manufacturer's exhibitions and demonstrations, the Sound Commission would be content to simply duplicate the feat at the USITT National Conference in Nashville '94. Surprisingly, the main focus of the discussion of the annual Sound Commission meeting was not on how do we maintain what we have achieved, but *how do we grow?*

To address this problem we made some structural changes in the Sound Commission to help insure that growth. We have now appointed new Vice-Commissioners: Raul Gonzalez (317-496-1381) for Reinforcement Programming and Eileen Smitheimer (302-831-2201) for Sound Score Pro-

gramming. Barry Funderburg (317-448-9027) agreed to step into Eileen's vacated position as the Vice-Commissioner for Education. John Bracewell (607-274-3345) stepped down this year as co-commissioner, but has agreed to stay on as Vice-Commissioner for Computer Applications. Tom Mardikes (816-235-2964) moves into a new position as Vice-Commissioner for Recruitment, and Charlie Richmond (604-734-1217) stays on as Vice-Commissioner for AES Liaisons and Sound Editor for *TD&T*. Fortunately, Brian Cline (708-810-5980) will also return as the Vice-Commissioner for Manufacturer Liaison. In case you're counting, this brings the total number of Vice Commissioners in the Sound Commission now to seven!

Such rapid growth does not come without a certain amount of growing pains, however, and it seemed like now might be a good time to massage some of the aches and pains created by such rapid growth. When I proposed dividing Commission programming into two separate areas to the Vice-Presidents for Commissions, there was a lengthy and animated discussion of the role of sound in theatre. I have always believed that sound is one half of the theatre experience, with the visual element being the other. We don't typically touch or taste or smell a production (unless it's really bad), and so we generally come to know more about the world in which we live through the senses of sight and sound in theatre.

Yet, clearly over the years, there has been an explosion in the dominance of the visual element of the production over the auditory element. Perhaps sound has not dominated the visual element in the theatre experience since Shakespeare's theatre. I always remember noted director and author Bob Cohen lamenting the death of language in theatre. Interesting to me is the notion that sound is *the new kid on the block* or *the baby of the theatre*. Sound has always been an integral part of the theatre experience: Take away the sound and you have mime, take away the visual and you have radio drama.

But what does this have to do with USITT? In my discussion with the Vice-Presidents I made the case like Eddie Murphy's first wife—*We want half!* Of course you can imagine their reac-

tion! But this just doesn't seem like an odd request to me! When you have a conference you put in an AV request—audio/visual, not audio/visual/visual/visual! If you look at our counterparts in film you will find a much more even balance between the creation of the visual images and the sound track in personnel and departments and production credits. And, if you want to look for an example that is much closer to the current topic—our trade show—look no farther than the balance between sight and sound at the annual convention of the National Association of Broadcasters!

SURPRISINGLY, THE MAIN FOCUS OF THE DISCUSSION OF THE ANNUAL SOUND COMMISSION MEETING WAS NOT ON HOW DO WE MAINTAIN WHAT WE HAVE ACHIEVED, BUT HOW DO WE GROW?

Now that all of our non-Sound Commissioner friends are bristling with counter arguments and plans to find a way to get a new Sound Commissioner appointed, let me assure everyone that the growth of the Sound Commission does **not** necessitate the demise of any other commission! It is as important for the Sound Commission to support and encourage the growth of the other commissions as it is to grow ourselves!

At Purdue University we have learned over the last few years about the amazing possibilities the stage offers when the scenic artists and the sonic artists work together. For example, we have found out that the whole show works better when the sound system designer and the scene designer work together with the director to create a unified design of the stage space that includes the location of sound sources (e.g., speakers) concurrently, rather than trying to design speakers into a pre-existing set (as is typically the case in professional theatre).

Most scene designers have a hard time seeing this practice as anything but an intrusion into their space, but a true scenographer should be able to

see the benefits of there being a unified experience of sight and sound. When you turn down the sound on a film soundtrack, you start to notice that the drawbridge doesn't really weigh 15 tons. However, when you make the drawbridge creak and groan with that weight, the audience is much more likely to suspend its disbelief! Scene designers have learned that when the sound comes from a location other than the scenery, the scenery doesn't look so good any more!

I go off on this seemingly unnecessary tangent in order to emphasize the increased potential that theatre has when artists work together to use sight and sound to communicate. We all need each other if theatre is to survive and flourish as an art form.

So how does the USITT Sound Commission get its *half* if not at the expense of the rest of USITT? There are two areas to be examined here: increasing the things USITT has to offer sound practitioners, and, conversely, increasing the revenue that sound practitioners generate for USITT. They must grow at the same rate.

One of the more interesting debates at the conference was in trying to get a clearer picture of the different elements within the sonic whole. My own personal contention is that there are at least two (and it will eventually be shown that there are three) distinctly different areas of sound in theatre. They are *sound scores* and *sound reinforcement* (we have already seen the development of the third area, *music composition* as a distinct entity from the creator of the sound score in our larger and more progressive theatres).

Sound scores are integrally related to the vocal production of the actor—I sometimes refer to the actors' voices as being the melodies that the sound score orchestrates. These are the raw materials of the stage in the same way that the sets and the costumes and the actor's bodies are the raw elements of the visual space.

Sound reinforcement illuminates the sonic raw element in a way that is similar to the way that lighting illuminates the space. I will always remember Lee Watson harping on his lighting design students about the first function of lighting: to allow the audience to see. Similarly the first function of

SOUND DESIGN

**A REPORT
NOT JUST FOR
MEMBERS****A PAGE 8**

sound reinforcement is to allow the audience to hear. Both design elements are capable, however of making incredible changes in the way the audience perceives the theatre space that go far beyond general illumination. They are parallel art forms. In a similar way it may be shown that sound scores are parallel art forms to scenery (e.g., ambience) or costumes (e.g., character themes).

The distinction between sound scores and sound reinforcement is an important one to make because there are so many theatre sound practitioners who do one or the other exclusively. In the Broadway theatre, the term sound design has come to mean *sound reinforcement*. In a large number of regional theatres (particularly those that are small enough that the requirement of audibility is fulfilled naturally), sound design has come to mean *sound scores*. There is a whole other group of theatre artists out there that we haven't even really begun to address: *composers*. To be sure, there are a number of sound practitioners in the country who do both—in the same way that there are a number of visual practitioners out there who do both scenery and lighting, or even scenery, lighting, and costumes! I believe that the key to USITT's continued growth is to find ways to address the needs of both groups, reinforcement *and* sound scores.

To allow the development of two related, but distinctly different fields, and yet at the same time develop a Sound Commission that supports USITT as a whole, the Sound Commission must grow. When the number of dues-paying members of the Sound Commission goes up, so does the amount of revenue coming in to USITT. When the number of exhibitors increases, so does the amount of revenue coming into USITT. When USITT revenues go up, there is more money to fund sound commission activity, and other projects of the Institute. Also, the more Sound Commission activity, the more the very large audio world out there that will start taking

notice of USITT—and that visibility will add strength and stature to the institute as a whole. In short, we should not take more from USITT than we contribute.

Finally, it is certainly worth pointing out that if it wasn't for the artistic vision of some of our (primarily visual) forefathers in USITT, there would not be a Sound Commission at all. Somebody in this organization recognized that what we hear when we go to the theatre makes a very important contribution to what we see when we go to the theatre, and were willing to sacrifice other projects within the organization to get this commission off the ground! Now that this seems to have happened, it is always good to keep in mind how the Sound Commission can pay that debt back.

Oh, yeah, I almost forgot. Now I know that there will be many who will want to continue this debate about which is more important in the theatre, sound or sight. To them I offer this parting shot: Don't forget that in the Bible, when God said, *Let there be light*, there is a presumption that *sound* came first....

Richard Thomas
Commissioner

SCENE DESIGN

**RALPH KOLTAI
SESSION
HIGHLIGHT
OF WICHITA
PROGRAM**

A great deal of thanks goes to Steve Gilliam, the Vice-Commissioners, and all of the presenters at the Wichita conference. Almost all of our sessions were extremely well-attended, some to the point of over-flowing. Many new ideas have grown out our week in Wichita as well as, I am happy to report, the activity of many new people.

Kudos especially to the participants and Nadine Charlson for organizing our "New Products for Scene Painting" demonstrations. A wide number of manufacturers were represented and the response was so favorable that we will be continuing this at our conference in Nashville. This kind of session as well our "Women in Scene Design" will be continued in future conferences.

Perhaps the most exciting session in Wichita was the discussion of Ralph Koltai. He wisely limited the work he showed to only a few productions but provided a wealth of information about his methodology of design. Everyone who attended this session was energized by what was seen. To make this even better, Ralph is already discussing the possibility of a session on conceptualization for Las Vegas.

Many ideas are forming now for Las Vegas. Please let us know what you would like to see the Scene Design Commission provide. ●

Dick Block
Co-Commissioner

LIGHTING DESIGN

**GUIDELINE
FOR LIGHTING
DESIGN
PORTFOLIOS
BEING
DEVELOPED**

Programming for the 1995 Las Vegas Conference began in earnest at the Wichita Conference. Suggestions made at the Wichita Lighting Commission meetings promise to provide some real excitement. Proposed subjects include: site-specific lighting for outdoor temporary events; public access cable TV lighting techniques; dichroic filters; trade show lighting; Class A and B entertainment lighting; and, certainly all the possibilities that are afforded by being in Las Vegas.

Those of you who are interested in developing ideas for the conference in 1995 please begin your planning now. This is an opportunity to take advantage of the resources that are available in Las Vegas or to develop another project. Please contact me at the address below if you have specific ideas for the commission.

The Portfolio Standards Committee met several times in Wichita. Formal presentation of what are now termed "Guidelines for Lighting Design Portfolios" will be in Las Vegas. There will be working sessions on codifying these guidelines at the Nashville Conference.

The "Guideline" has been broken into three phases. This first phase addresses the lighting portfolio for the graduating bachelors' student. The intent is to provide guidelines for

those designers intent upon graduate school. The "Guideline" suggests that one complete lighting design be included in the portfolio. This is to include all preparation materials: concept statement, story board or another visualization tool, evidence of research, plot and section, paper-work, and visual documentation of the design with photos and reviews. The goal for the designer should be to present evidence of all phases of design development. The committee believes that the individual viewing the portfolio wants to understand the way the designer thinks and to see evidence of the designers thought process.

The "Guideline" does not exclude other items from the portfolio. Other materials that display artistic abilities are useful as long as they are good examples. The committee determined that quantity is not necessarily useful if the quality is questionable. Thus, only the best work should be represented.

The Committee tripled in size at the Wichita Conference. The intent is now to solicit feedback from other related organizations. SETC, USAA, URTA, ACTF, regional theatres, and ATHE are all being approached for further input. Information related to the above mentioned groups or similar organizations that are not mentioned would be much appreciated. Any persons interested in assisting with the completion of this project please contact me at the address below.

The last two phases of this "Guideline for Lighting Design Portfolios" will address materials suggested for the graduate student seeking employment whether full-time or free-lance. And the final phase will suggest materials included in the educators portfolio for tenure and promotion.

The committee believes that the portfolio format suggested in the initial phase will be used to determine materials added or taken away later in the designer's career. This is why the initial phase of the project is so important and why the committee is interested in your input, now. Please assist by sending comments.

And, don't put off thinking about the Las Vegas Conference and ideas you have for programming. ●

Marc Riske
Vice-Commissioner for Las Vegas Programming

CALENDAR

- 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
- 5-8 AUGUST 1993 • AATE 1993 CONFERENCE, BOSTON, MA • CONTACT: AATE, 602-965-6064
- 13-15 AUGUST 1993 • USITT SUMMER BUSINESS MEETINGS, NASHVILLE, TN • CONTACT: USITT NATIONAL OFFICE, 212-924-9088
- 20-22 AUGUST 1993 • CITT NATIONAL CONFERENCE, VANCOUVER, BC, CANADA • CONTACT: BOB EBERLE, CITT/BRITISH COLUMBIA, 604-822-6738
- 1-14 SEPTEMBER 1993 • THEATRE LIGHTING DESIGN & TECHNOLOGY COURSE BY FRANCIS REID, EDINBURGH & LONDON, ENGLAND • CONTACT: THE BRITISH COUNCIL, 071-389-4406
- 5-10 SEPTEMBER 1993 • SCENOFEST 1, LONDON, ENGLAND • CONTACT: PAMELA HOWARD, 44-81-788-9471
- 9-13 OCTOBER 1993 • 9TH OISTAT CONGRESS, CARACAS, VENEZUELA • CONTACT: JOEL E. RUBIN, 212-757-5646
- 20-23 OCTOBER 1993 • NATIONAL CONFERENCE ON OUTDOOR DRAMA, NEW HARMONY, IN • CONTACT: INSTITUTE OF OUTDOOR DRAMA, 919-962-1328
- 11-13 NOVEMBER 1993 • USITT WINTER BUSINESS MEETINGS, ORLANDO, FL • CONTACT: USITT NATIONAL OFFICE, 212-924-9088
- 13-16 APRIL 1994 • USITT CONFERENCE & STAGE EXPO, NASHVILLE, TN • CONTACT: USITT NATIONAL OFFICE, 212-924-9088

CURTAIN CALL

THE DEADLINE FOR THE NEXT SIGHTLINES, THE JULY/AUGUST ISSUE, IS TUESDAY, 6 JULY 1993.

LIGHTING DESIGN

LIGHTING COMMISSION ANNOUNCES NEW LEADERSHIP

The Wichita Conference was a huge success for all of those who attended. One of the highlights was a special tribute to Bill Warfel who is retiring from Yale this year. Many people have heard about the presentation I made to Bill at the Lighting Design Commission reception and have asked that I share it with those of you who were unable to attend. So here goes.

"The Top Ten Reasons Why Bill is Retiring from Yale"

10. You can't get good Chinese food in New Haven
9. Yale School of Drama is a good place to be *from*
8. He wants to work in a building that isn't condemned
7. Ben
6. He's tired of wondering if George Eisenhower will show up to teach class
5. The McCandless System is no longer a challenge
4. His wife is tired of making Swedish meatballs
3. Leaving to pursue a career in directing at the Guthrie
2. Picking up Ming from the train station
1. He was accepted as an intern at the Santa Fe Opera

I would like to take this opportunity to publicly thank Craig Wolf who did a spectacular job as vice commissioner of programming for the Wichita Conference. Craig is now the Co-Lighting Design Commissioner as I will be stepping down at the Nashville Conference.

Speaking of Nashville, Rich Dunham is the vice commissioner of programming for that conference and in a future issue of *Sightlines* will give an overview of the lighting sessions that are planned. Marc Riske is the vice commissioner of programming for the Las Vegas conference in 1995. If you have any session ideas or want to help in any way please contact Marc directly.

Here is the updated list of commissioners and vice commissioners. Please feel free to contact any of us and introduce yourselves. We can't be a commission without your help.

Co-Lighting Design Commissioner
Cindy Limauro
1417 Walnut Street
Pittsburgh, PA 15218
(H) 412-243-4613
(W) 412-268-1573

The Good Old Days?

Directions for Working Calcium Light

Fit the lime in the lime cup taking care that it is in an upright position.

Have washers in the couplings before connecting cylinders.

First turn on the Hydrogen Gas (black cylinder) until you obtain a flame as large as from a good size gas burner, then turn on the Oxygen (red cylinder) until you get the light required.

Turn the lime about a quarter of a turn every ten minutes. Too much Oxygen dulls the light; little red pointed flames should always show around the lime.

If the light should snap out, shut off both cylinders, disconnect the hose, blow through it, connect again, then commence the same as the beginning but use a little more Hydrogen.

In shutting off the light, turn off the Oxygen Gas first. When through see that valves on cylinders are shut tight.

—from the *New York Calcium Light Company pocket diary for 1913.*
(Courtesy of Joel E. Rubin.)

Co-Lighting Design Commissioner
Craig Wolf
5166 Hastings Road
San Diego, CA 92116
(H) 619-282-3182
(W) 619-594-5898

Vice Commissioner for Nashville Programming
Rich Dunham
Department of Theatre Arts
S.U.N.Y. Stony Brook
Stony Brook, NY 11759
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Vice Commissioner for Las Vegas Programming
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Vice Commissioner for Research and Development
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Vice Commissioner of Education
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(W) 614-292-0906

Vice Commissioner for Manufacturing
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Vice President of Marketing
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Burbank, CA 91506
(W) 818-843-1200

Vice Commissioner of Design
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The Secor Group
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Mars, PA 16046-0836
(H) 412-625-8531
(W) 412-625-9111

Cindy Limauro
Co-Commissioner

COSTUME DESIGN & TECHNOLOGY

COSTUME COMMISSION THANKS WICHITA PARTICIPANTS

Thanks go to Vice-Commissioner Kathleen Gossman for organizing costume programming for the 1993 conference in Wichita. Many people contributed to the success of the conference by participating in the following sessions:

"Using Wigs of Today to Create Yesterday's Hairstyles"

Suzy Campbell and Pat Doherty presented the "How To" session augmented with step-by-step slides illustrating the use of synthetic wigs to create period styles. Valuable, practical, money-saving methods for reconditioning, categorizing, and styling wigs were explored in this lively program.

"Using Primary Sources for Original Costume Research"

In an inspiring and affirmative slide presentation/lecture, Carol Colburn and Paul Reinhardt presented their approaches to research. Colburn discussed using published photos for quick research and unpublished ones for long-term research. Her bibliography of reference books and historical surveys of photography encouraged an exciting area of research. Reinhardt demonstrated the need to look at research by observing the recurring as well as the singular elements.

"Animal and Fantasy Make-up"

William Stewart Jones discussed and demonstrated how to interpret, simplify, and adapt an animal face to a human face. He covered source materials, general tips in application, and common problems.

"Painting Costumes with an Auto Touch-Up Sprayer"

Maria Wortham demonstrated innovative techniques for providing great control and speed in painting applications on fabrics. Overall even color suggests a solution for changing the color of fabrics or finished garments. An effective handout included topics of supplies, health and safety, care and maintenance, and troubleshooting.

"Costume as Art"

Chair Rebecca Cunningham with Bernadette Gavouyiere and Vince Liotta led a lively conceptual discussion of "when" a costume is art, explored designing concept-oriented costumes as opposed to character-oriented, and detailed the differences between wearable art, costumes, and sculpture, and art vs. craft.

"Drafting Costume Patterns on a PC"

Gwen Nagle chaired this informative session by Isabelle Lott and Sandra Altman. A brief overview of how to use *Auto CAD* and *PC Pattern* to draft and grade period bloomers and how to copy an original museum garment was followed by a hands-on session for interested participants who crowded around 11 computer stations.

"Teaching Design: Exploring Personal Resources"

Su J Mai led this interactive session illustrating class projects focused on teaching design through touch, smell, taste, sight, and sound.

"Costume Artifacts of the Late 19th & Early 20th Century"

Don Stowell interpreted the significance of the wildly colorful and rich costumes of the Scottish Rite Temples: the techniques, the fabrics and trims, and the history of these amazing costumes.

"Teaching Approaches to Costume Design and Technology"

Patricia Martin chaired this session with panelists Deb Bell, Holly Cole, Debra Krajec, Denise Loewenguth, Gwen Nagle, Greg Robbins, and Lilly Westbrook sharing innovative ideas for class projects and assignments in drawing and painting, costume crafts, and construction and design for non-majors.

"You Too Can Be Organized: Solutions to Costume Storage"

Martha Marking, Diane R. Berg, Betty Blyholder, and Marshall Anderson presented ideas for varied, useful storage solutions—racks, boxes, files, and storage arrangements for garments, wigs and accessories, as well as methods of filing and tracking garments in storage.

"Maybe There's Something Else: Non-Toxic Substitutes"

Betty Blyholder along with Max Culver of Designlab Chicago and John Saari of Sculptural Arts Coatings provided a thought-provoking, awareness-raising session which began with an overview of how to deal with chemicals, how to read a MSDS, and how to use the resources available to protect your health. Advice to use the least toxic product available while actively protecting your health and safety lead to specific examples of alternatives to specific toxic products.

"Historical Costumes of the Wild West"

Chair Kathleen Egan introduced William McKale of the US Cavalry Museum, and Pam Radcliffe, costume historian. McKale concentrated on cavalry uniforms 1833-1890, while Radcliffe discussed pioneer women's dress. Both experts included informative slides in their presentations.

"If the Walls Aren't Real, Why Do the Costumes Have to be Real?"

Dottie Marshall, chair, Steve Rothman, Linda Roethke, and Marna King explored differing definitions of reality and dealing with abstraction in costume.

"Costume Design Portfolio Review"

Chair Claremarie Verheyen with panelists Peggy Kellner, Colleen Muscha, and Wayne Bryan reviewed three portfolios for members who have been working for more than five years.

Richard Barulich of Kryolan Corporation and Haussmann International generously arranged for an outstanding exhibit of masks from the German Opera. Designer Wolfgang Utz's work was truly remarkable.

Special thanks go to everyone who reviewed a session and upon whose notes this column is based: Sally Lynn Askins, Betty Blyholder, Anita Buhman, Bill Henshaw, Joanne L. Johnson, Debra Krajec, Lalonnie Lehman, Laura Love, Kevin McCluskey, Coco Mayer, Barbara Murray, Martha Mattus, Ernest Maldonado, Katie Robbins, Gail Trotter, and Charleen Willoughby.

Diane R. Berg
Commissioner

CLASSIFIED AD

LIGHT BOARD FOR SALE

For sale: Light Palette 1-V.B. Needs some work. All offers considered. Also available Electro-Controls 3Kw and 7.2Kw dimmers. Contact Theatre Department, University of Minnesota, Duluth, 218-726-8562. ●

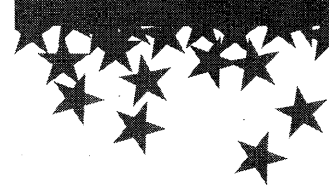
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Nashville
13-16 April
1994



STRESS & WELLNESS
STRATEGIES

CHECK POINTS

The outline for the stress and wellness session at the recent Wichita USITT Conference & Stage Expo was a simple one: SASSY was the acronym. The words this acronym represents are: S = Sun, A = Alcohol, S = Smoking, S = Stress (follow the READY plan): and Y = say YES to stress (see last month's issue). There are three issues addressed under this umbrella which have gotten little coverage in this column: sun, alcohol, and smoking.

Discussing the sun is easy. In short, protect your skin from intense doses. Discussing smoking is easy. In short, either don't start or don't continue to smoke. Of course, much more could be said about both of these issues. However, this particular column will begin a series of articles directed at alcohol.

Alcoholism and alcohol-related problems are not easy to discuss. They are very personal and sensitive issues. Many people in the performing arts use alcohol as a stress reduction drug. It is often found in use as a social magnet when people "relax and party" together. How do you know if you have an alcohol problem? It is oversimplified but very true: You have an alcohol problem if alcohol is causing you problems.

What effects on an individual does alcohol have? Let's look at some facts on alcoholism and alcohol-related problems. People who suffer from alcoholism are those whose drinking causes a continuing problem in any area of their lives. Alcoholism is a chronic, progressive, and potentially fatal disease characterized by tolerance and physical dependency or pathologic organ changes, or both. All are the direct or indirect consequences of alcohol ingested. The onset of the disease varies widely and may be rapid or take years to develop. We are also "seduced by alcohol" through marketing and advertisements which court our desire for pleasure. We believe there can be nothing wrong with anything which makes us *feel* so good.

Alcoholism is one of the most serious public health problems in the US today. An estimated 10 million adult Americans 18 years and older out of approximately 100 million who consume alcohol suffer from alcoholism and alcohol-related problems. Only 15% of the 10 million are receiving formal treatment services at the present time. Alcohol is the direct or indirect cause of 95,000 deaths a year.

There is no typical person with alcoholism. The disease can afflict anybody, regardless of sex, age, ethnicity, religion, geographic location, or socioeconomic background. The human loss to individuals, families, and com-

munities is incalculable. One American in every three says an alcohol-related problem has caused trouble in his or her family.

Drunk driving is involved in approximately 50% of highway traffic fatalities. Over the past ten years, the number of highway deaths involving alcohol has averaged 25,000 per year. Drunk driving is the leading single cause of death among 15-24 year olds. Seventy percent of all boating accidents are alcohol-related.

Alcoholism is an incurable disease. Once you have it, you will always have it. You will die *with* it but you need not die *because* of it. Alcoholism is treatable. Left untreated, alcoholism is *terminal*! The chemical formula for alcohol, minus the oxygen, is the same as the formula for *ether*. It anesthetizes. Alcohol is also toxic to *all* body organs. It *kills* every living cell it chronically comes in contact with. Alcohol is a primary irritant. Hold Listerine in your mouth for ninety minutes and see how it feels. The mouth has nerves in the mucous membranes which allow it to feel. The stomach has no such nerves.

If you think you may have a problem with alcohol, the odds are that you do. The next column will offer a quiz which can be taken for the purpose of identifying problems. ●

Stan Abbott

Check Points Editor

INSTITUTE
BUSINESS
CALENDAR

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 COPY DUE FOR 1993-94 MEMBERSHIP DIRECTORY
- 1 TRIENNIAL REPORTS DUE TO OFFICERS
- 31 BOARD PACKETS MAILED

AUGUST

- 13-15 SUMMER BOARD MEETINGS IN NASHVILLE. BOARD OF DIRECTORS MEETING, SUNDAY, AUGUST 15.

SEPTEMBER

- 14 CALL FOR REPORTS MAILED
- TBA BUDGET REQUESTS FOR 1993/94 MAILED
- TBA NASHVILLE CONFERENCE PROGRAM BIOS DUE
- 29 TRIENNIAL REPORTS DUE TO OFFICERS

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