

THE EXECUTIVE REPORT

INSTITUTE PRESIDENT FOSTERS RELATIONS WITH OTHER THEATRE GROUPS

On 20 May 1993 I had the pleasure of meeting with Harvey Sabinson, executive director of the **League of American Theatres and Producers**. Our meeting was arranged by Abe Feder, who said, "The League and USITT need

to get know each other, so I invited Sarah and Harvey to my office."

Our meeting was brief as Sabenson was in the throes of producing the 1993 Tony Awards show. However, we were able to establish that our two organizations have mutual interests and concerns. We agreed to follow up our meeting by exploring ways in which the League and USITT can work together.

The Institute owes Abe Feder and his staff a round of thanks for initiating this meeting and being a most gracious host. Thank you Abe, LaVerne, and Carla.

Later that same day, I attended a

meeting of the **Stage Managers Association**. After the regular meeting I was able to talk with William W. Jones who heads the education committee for the SMA. They are very interested in working with our Education Commission. Thanks to Debora Kingston for the invitation and the introductions.

Vice President Bill Byrnes and I had a profitable lunch meeting with the administrative director of the **Theatrical Dealers Association**, Lori Rubinstein. I believe some of the ideas generated there will find their way into

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A HISTORIC MEETING TOOK PLACE ON 20 MAY 1993 BETWEEN HARVEY SABINSON (LEFT), EXECUTIVE DIRECTOR OF THE LEAGUE OF AMERICAN THEATRES AND PRODUCERS, AND SARAH NASH GATES (CENTER LEFT), USITT PRESIDENT, AT THE OFFICES OF LIGHTING BY FEDER, NEW YORK CITY. THE MEMORABLE OCCASION WAS HOSTED BY ABE FEDER (RIGHT), LEGENDARY LIGHTING DESIGNER AND RECENT RECIPIENT OF USITT'S SPECIAL CITATION AWARD, AND LAV-ERNE ROSTON (CENTER RIGHT), EXECUTIVE DIRECTOR OF FEDER'S FIRM. THE PURPOSE OF THE MEETING WAS TO ESTABLISH A WORKING RELATIONSHIP BETWEEN THESE TWO GREAT THEATRICAL ORGANIZATIONS FOR THE BETTERMENT OF THE THEATRICAL COMMUNITY THROUGHOUT THE WORLD.



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THEATRE WORDS BACK IN STOCK

Copies of *Theatre Words*, the best translation dictionary for theatrical terminology, have just arrived in the National Office. This indispensable, pocket-sized lexicon lists over 1000 words in ten languages. It is complete with 33 pages of illustrations, cross-referenced to the dictionary. Order today! Don't go on tour without it! Price: \$18 for USITT Members (\$23 non-members). Price includes the Japanese supplement. Send check or money order in US funds, payable to USITT, 10 West 19th Street, Suite 5A, New York, NY 10011. To charge your order on Visa/Mastercard, please call 212-924-9088 or fax your card number and expiration date to 212-924-9343. Please include an additional \$3 for the first book and 75¢ for each additional book to cover shipping and handling. ●

Debora Kingston

VOLUME XXXIII NUMBER 7/8

USITT SIGHTLINES

[ISSN 1048-955X] IS PUBLISHED MONTHLY (EXCEPT BI-MONTHLY MAY/JUNE AND JULY/AUGUST) BY THE UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC., 10 WEST 19TH STREET, SUITE 5A, NEW YORK, NY 10011; PHONE: 212-924-9088; FAX: 212-924-9343. \$15 IS DEDUCTED FROM MEMBERSHIP DUES TO COVER THE COST OF PUBLICATION. SECOND CLASS POSTAGE PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES.

POSTMASTER:

SEND ADDRESS CHANGES TO: SIGHTLINES, C/O USITT, 10 WEST 19TH STREET, SUITE 5A, NEW YORK, NY 10011-4206.

SIGHTLINES IS PUBLISHED FROM EDITORIAL OFFICES AT: 966 EAST 1030 NORTH, OREM, UT 84057. PHONE: 801-226-3258 FAX: 801-226-5342

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EDITORS •
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CECELIA FIELDING

THE EXECUTIVE REPORT

INSTITUTE PRESIDENT FOSTERS RELATIONS WITH OTHER THEATRE GROUPS

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some first-rate conference programming.

Bill and I spent valuable time meeting with the staff in the National Office, as did several other officers during the month of May. These meetings helped to acquaint our new employees with the Institute and refine some office systems. Chris Kaiser, Bill Byrnes, Dick Durst, Leon Brauner, and Joy Emery all need to be recognized for the enormous effort they put forth to ensure that our new employees were well briefed.

We now have an excellent team in the National Office with **Debora Kingston** as Manager of Finance & Operations, **Valerie DiLorenzo**, Manager of Marketing & Public Relations, and **Richard Dolson**, Sales & Exhibition Manager. They are ably assisted by Colleen O'Loughlin and Maureen Rahill. I hope that many of you will be able to get to know them in the near future, if not in person at least by phone or CallBoard. They are great people to work with. ●

Sarah Nash Gates
USITT President

USITT NATIONAL OFFICE

INTRODUCING VALERIE DILORENZO, NEW USITT MANAGER OF MARKETING & PUBLIC RELATIONS

We are pleased to introduce our new Manager of Marketing & Public Relations, Valerie diLorenzo. Valerie started working in our National Office 24 May 1993. With the hiring of Valerie, USITT completed one of the most extensive realignment of staff and volunteer job functions in the 33 year history of the organization.

Before joining USITT Valerie was managing director for the Shadow Box Theatre where she coordinated tours, marketed workshops, and supervised a support staff of seven. Valerie has also worked as coordinator of membership and volunteer programs for the Hudson River Museum. At the museum, she directed all aspects of the membership program, including marketing and special events coordination. Valerie was employed for several years by Random House Publishing as the sales convention manager for Ballantine Books. She has extensive experience in conference planning, registration, travel, and exhibit set-ups.

The New Order

The hiring of Valerie reflects our new

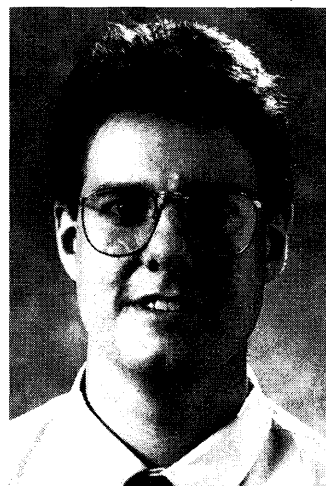
emphasis on a coordinated and cooperative approach to managing the business of USITT. Rick Dolson, our new Sales & Exhibition Manager, will be working with Valerie to more effectively market the entire spectrum of USITT activities, including membership, publications, and the Annual Conference & Stage Expo. Debora Kingston, our Manager of Finance & Operations, brings to this team her knowledge and experience as to how the Institute works on a day-to-day basis as well as her creative problem-solving skills. For the first time in the history of USITT, we have a National Office with a staffing alignment that maximizes service and support for the major activities of the Institute.

The New Job

Valerie has been hard at work creating new marketing and ad campaigns as well as working closely with volunteers such as Hiram Perez and other Committee Chairs, Commission leaders and members of the Executive Committee to learn all about USITT. In Valerie's newly defined job she is actively seeking out new benefits as well as working to improve communication with the members through her regular articles in *Sightlines*. Watch for her updates from the National Office in the next few months.

In addition, Valerie will be working with Rick Dolson to create integrated marketing campaigns for the future Conferences and Stage Expos. This will be a first for USITT. In our new organizational structure, the emphasis is on unified campaigns and

THE NEW USITT NATIONAL OFFICE TEAM: (LEFT) DEBORA KINGSTON, MANAGER OF FINANCE & OPERATIONS; (MIDDLE) RICK DOLSON, SALES & EXHIBITION MANAGER; (RIGHT) VALERIE DILORENZO, MANAGER OF MARKETING & PUBLIC RELATIONS.



coordinated efforts among the staff and volunteers. Lastly, Valerie's job also encompasses the important area of public relations. This change in the scope of the position reflects our commitment to increasing the visibility of USITT and more broadly informing the world of the accomplishments of our members.

Many thanks to Chris Kaiser, Sarah Nash Gates, and the other members of the Personnel Committee for their effort and time in helping to bring about this reorganization. ●

Bill Byrnes
VP Marketing & Development

NATIONAL OFFICE

NEWS FROM THE NATIONAL

Summer in all its splendor can only mean three things—a new issue of *Sightlines*, a new fiscal year, and a new person bringing you "News from the National."

Here's some of the latest going on:

• **HersheyPark**, "the sweetest park on earth," is once again offering discount coupons to all USITT members. Located in Hershey, PA, the park has been in operation since 1907. It offers 45 rides, numerous resident shows, and top-quality performers like America, Eddie Rabbitt, and Bobby Vinton as well as ZooAmerica, an 11-acre North American wildlife park.

USITT members can receive Hospitality Cards good for \$3 off the regular admission price of \$22.95 (ages 9-54) and \$1 off junior (ages 3-8) admission of \$14.95. Seniors (ages 55+) pay only \$14.95; children under 2 are admitted free. Hospitality Cards also offer discounts on admission to the *Hershey Museum of American Life* and *Hershey Gardens*, 10% off on lodging and more. And don't forget to visit *Hershey's Chocolate World* factory—admission is free.

HersheyPark is open daily until Labor Day and on weekends until September 12. For more information about HersheyPark, call 1-800-HERSHEY or 717-534-8999. To receive your Hospitality Card, please contact

me in the National Office.

• **Folio One** announces the availability of a special series of lithographs of sketches by some of America's leading theatrical designers, including John Lee Beatty, Jane Greenwood, Florence Klotz, Ming Cho Lee, Carrie Robbins, Tony Walton, and Patricia Zipprodt.

These remarkable full-color prints have been reproduced in limited editions and are signed by the artists. For more information on these treasured prints and how to order them, please contact Folio One at 635 C Street, Suite 403, San Diego, CA 92101 or call 800-597-2710.

• Congratulations to **Ming Cho Lee** for being the inaugural recipient of the *Long Wharf Theatre Mary L. Murphy Award in Design*. The new annual design award has been established by the Long Wharf Theatre as a bequest from Geraldine J. Murphy, a professor of English at Wesleyan University who died in 1990, to support excellence in design.

• Thanks to **Theatrical Dealer's Association** and **Vanco Stage Lighting** for their generous donation of red AIDS ribbons during the USITT Annual Conference & Stage Expo in Wichita. TDA reported that the response was extremely good and more than \$400 was raised to support Broadway Cares/Equity Fights AIDS. You can order ribbons directly from Broadway Cares for 10 cents each by calling 212-8400770.

• **ATHE**—Our own **Sarah Nash Gates** will participate in the "New Voices" panel at the annual conference of the Association for Theatre in Higher Education on Wednesday, August 4, at 2:30 pm. This year's conference, "*Imagining the Future: Theatre Education in the '90s*," will be held August 4-8 at the Wyndham-Franklin Hotel in Philadelphia. For further information, please call 800-833-0375.

• USITT will participate in the **National Black Theatre Festival—A Celebration and Reunion of Spirit**—August 2-7 in Winston-Salem, NC. Thanks to Diane Berg and Gregory J. Horton (membership chair for Black Theatre Network) who graciously offered to host our booth. Produced

and hosted by the North Carolina Black Repertory Company, this festival will feature more than 40 performances by 17 of the best Black theatres in America. For further information, contact Larry Leon Hamlin at 919-723-2266.

• On 1 July 1993, **Bob Scales** assumed the position as Dean of the School of Theatre at University of Southern California. Bob's new address is: University of Southern California, School of Theatre, Los Angeles, CA 90089; phone: 213-740-1285, fax: 213-740-8888. Please join me in wishing Bob the best of luck in his new position.

• **The Santa Fe Opera (SFO)** and **The Santa Fe Chamber Music Festival** summer fare will feature the music of Kurt Weill. To celebrate the event, the New York-based Kurt Weill Foundation for Music declared the week of July 31–August 6 **Kurt Weill Week** in Santa Fe and travelled there to sponsor a symposium on the two operas.

The American premiere of *The Protagonist* and the first American professional performance of *The Tsar Has His Photograph Taken* was presented by SFO in a Kurt Weill double bill on July 31. Following the Weill double bill at the SFO, the Santa Fe Chamber Music Festival presented Kurt Weill's *Frauentanz* song cycle. On August 6, the Orion String Quartet will play the rarely heard *String Quartet, Op. 8*. During the Festival's last week, on August 22 and 23, three Kurt Weill songs will be performed by soprano Phyllis Bryn-Julson and pianist Ursula Oppens.

Another highlight of SFO's 37th season is the presentation of George Frederick Handel's *Xerxes*, with starring roles by two of the world's finest sopranos, Frederica von Stade in the title role and Dawn Upshaw singing the part of Romilda.

For further information on *Kurt Weill Week*, *Xerxes*, and the SFO, please contact Elizabeth Martin at 505-986-5908.

• **Seattle Repertory Theatre**—Douglas Hughes, acting artistic director for the coming year, has announced the six mainstage and

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NATIONAL OFFICE

NEWS
FROM THE
NATIONAL

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three Stage 2 productions that will constitute the theatre's 31st season. The mainstage offerings include: *Six Degrees of Separation* by John Guare; *Harvey* by Mary Chase; *Pericles: Prince of Tyre* (one of the Bard's rarely performed works); *A Flaw in the Ointment* by Georges Feydeau, and Cheryl L. West's *Holiday Heart*. The programming in Stage 2 is dedicated to new writings and will feature *Northeast Local*, a touching new play by Tom Donaghy; *...Love, Langston*, a world premiere by Loni Berry, and Seattle resident Stuart Greenman's *Silence, Cunning, Exile*.

Several types of subscriptions are available, as well as discounts for students and seniors and interpreted performances for the hearing and visually impaired. For performance dates, tickets, and more information about the Seattle Rep, call 206-443-2222 or go to the theatre's Box Office at 155 Mercer Street, in the Bagley Wright Theatre at Seattle Center.

• **Broadway Lighting Master Classes, Inc.** and Sonny Sonnenfeld, executive director, announce a four-day Broadway lighting design seminar. *An Educational and Illuminating Experience*, will be held 14-17 October 1993 in New York City. The curriculum currently includes such topics as "Physics of Light," "Getting the Show Into The Theatre," "On Tour—Adapting for The Road," and "Projections and Effects," among others. The seminar will feature Tony Award-winner Jules Fisher and a distinguished faculty of lighting designers and production professionals. Location will be announced. Tuition is \$575 and includes the four-day seminar and a theatre ticket. For further information or application, contact: Broadway Lighting Master Classes, Inc., 27 West 20th Street, Suite 405, New York, NY 10011; phone/fax 212-645-4977.

• **New Theatre Directories**—Make that job easier to find or fill by order-

ing the 1993-94 *Regional Theatre Directory*. This valuable periodical lists specific information on hiring and casting procedures at 440 national theatres and covers Equity (LORT, LOA, SPT, and U/RTA contracts), non-Equity, and dinner theatres. The directory also contains union information, service organizations, audition do's and don'ts, trade periodicals, and book reviews. The companion books are the *Summer Theatre Directory*, which profiles more than 450 summer theatres and training courses, and the *Directory of Theatre Training Programs*, which profiles more than 300 college and university programs for aspiring thespians.

For information on how to order or be featured in these directories, please contact: Theatre Directories, c/o Jill Charles, PO Box 519, Dorset, VT 05251 or call 802-867-2223.

• **Wanted News from the Field**—

Are you starting a new project that your colleagues should know about? Forging new artistic ground? Dealing with problems (artistically or technically, that is) that others may be having as well? Send your press releases, photos, clippings, ideas. Every bit of information adds to the ability to bring you a comprehensive view of the arts industry. **So, please send me your information!**

Thanks for tuning in! Enjoy the summer. ●

Valerie diLorenzo
*Manager, Marketing &
Public Relations*

1994 USITT CONFERENCE
& STAGE EXPONASHVILLE
STAGE EXPO
SHAPING UP
TO BE BEST
EVER

While still more than eight months away, the next Stage Expo, slated for 14-16 April 1994 in Nashville, TN, is shaping up to be one of the best ever.

We have more than 100,000 square feet of space to work with, covering all three halls of the modern Nashville Convention Center. This will allow us to put even more events in one location, helping you to spend your time more efficiently and giving

you a greater opportunity to see what's new on the Expo floor. Ideas have been coming in on special feature areas and new ways to highlight those areas that interest you the most.

With more than 9,300 feet of exhibit space already contracted for Nashville, we are well ahead of where we were this time last year for the show in Wichita. I feel that we are going to be very pleased with the Nashville event and hope that all of you are marking your calendars to attend this newest edition of your Conference and Stage Expo.

One thing that is making this next Expo the best ever is you, our members. With our increased emphasis on finding new and better ways to serve you, each of you has been carefully filling out and returning the occupational surveys that are accompanying your membership renewal notices. This information is vital to us as we let prospective exhibitors at Stage Expo know who it is they will be seeing at the show. So, if you haven't already returned your survey with your renewal, please do so as soon as you can. This is the information we need to attract the types of companies you want to see on the Expo floor.

Additionally, if you have a company that you would really like to see as part of the Expo, please don't hesitate to give me a call or drop me a line. I can be reached at the National Office mailing address, or by phone at 212-924-2835. I can't make any promises, but I'll do my best to make sure that all of the companies you need to see are represented at Stage Expo in Nashville.

I hope all of you have a healthy, prosperous summer, and I look forward to bringing you more good news about the Expo in the September issue of *Sightlines*. ●

Richard Dolson
*Sales & Exhibition
Manager*

**OR A SUGGESTIONS?
OR AN IDEA?
CONTACT THE USITT
NATIONAL OFFICE AT
212-924-9088 OR
FAX: 212-924-9343. ●**

1994 USITT CONFERENCE
& STAGE EXPOA PREVIEW
OF TOURS
PLANNED
FOR
NASHVILLE

Tours planned for the Nashville Conference 13-16 April 1994 will take advantage of unique facilities available in Music City, USA. Nashville is the home of the Grand Ole Opry and Opryland, TNN Cable Network, the Tennessee Performing Arts Center, and the Country Music Hall of Fame. Members will have the opportunity to tour state-of-the-art performance spaces (including both theatre and concert venues), as well as recording and broadcast studios. The following tours will be available:

Opryland Backstage and Techni-

cal—Opryland is the home of the Grand Ole Opry, which originates its live radio broadcasts from the Opry House, the world's largest broadcast studio, with 4,424 seats. The Opry House has outstanding facilities for television production as well—both in the Opry House itself, and in the adjacent television studio, which is used for nationally broadcast country music shows such as "Hee-Haw." Opryland is described as a "showpark," reflecting its unique focus on live performance. The park includes 12 separate performance spaces, ranging from the small and informal to a 3,500-seat

"Celebrity Theatre."

Tennessee Performing Arts Center—TPAC, within easy walking distance of the Convention Center, is a modern arts center, with three theatres. The Jackson Theatre, with 2,462 seats, houses large performances, including national tours and the Nashville Opera. During the conference Andrew Lloyd Weber's *Phantom of the Opera* will be performing in the Jackson. The 1,066-seat Polk Theatre is the home of the Tennessee Repertory Theatre, as well as touring productions. The Johnson Theatre is a small, flexible space, which can accommodate up to 300 seats.

The Nashville Network—TNN is a cable network available throughout the United States and parts of Canada. Numerous shows are produced in the network's excellent facilities, including several which broadcast with a live studio audience.

Music Row—Traditional home of the country music business, Music Row is home of the Country Music Hall of Fame, music publishers, and recording studios.

MTSU Music Industry Management Program—This unique program of the College of Mass Communication at Middle Tennessee State University in nearby Murfreesboro trains students for careers in the music business. Its sophisticated studio facilities have been featured on the cover of MIX Magazine.

Transportation will be provided for tours other than TPAC. Capacities will be limited for some, so members will need to sign-up in advance or upon arrival in Nashville. Look for details in the Conference pre-registration mailing late this year. ●

Leonard Harman
*Nashville Conference
Committee*

RESPONSE

CAUSE OF
SOUND
COMMISSION
GROWTH

I read Sound Commissioner's Rick Thomas's "A Report Not Just For Members" (*Sightlines*, May/June 1993, p. 8) with great interest. Rick and all of his colleagues in the Sound Commission certainly deserve our respect and applause for their accomplishments over the past year.

However, I would like to point out an inaccurate statement in his report. Thomas states, "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* [italics mine] within the organization to get this Commission off the ground!"

While it is true that many USITT members recognize that what we hear in the theatre is very important, *it is not true* that any project or activity was sacrificed in order to support new or increased activity by the Sound Commission.

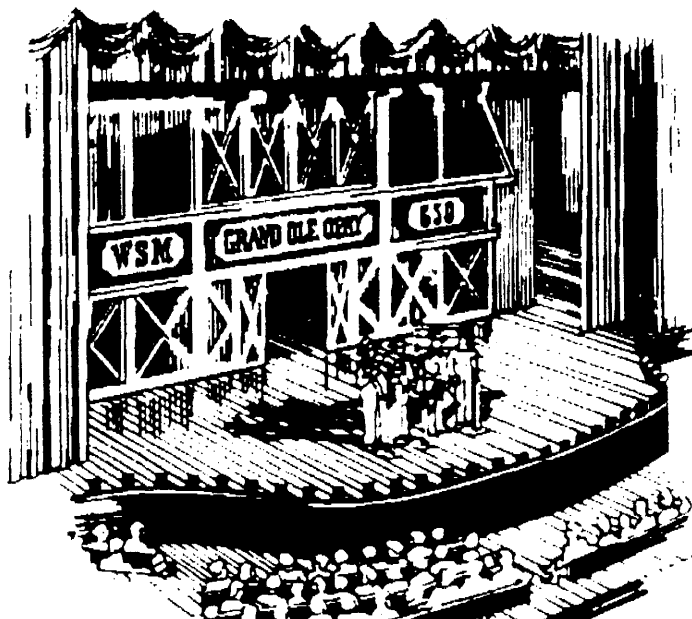
What happened over the past year is that USITT responded to the needs and requests made by members, and these members worked with the Institute's leadership to realize their goals. I believe this experience demonstrates once again that USITT has responsive leadership and systems that work. This is a credit to all of us.

I am thrilled by the increased activity and growth of the Sound Commission and look forward to seeing more of it. I also am looking forward to the next Commission which will challenge the Institute to meet its members needs. ●

Sarah Nash Gates
President

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SIGHTLINES IS PLEASED TO WELCOME THE FOLLOWING NEW AND/OR RETURNING CONTRIBUTING AND SUSTAINING MEMBERS: **EAST COAST THEATRE SUPPLY, POOK DIEMONT & OHL, PROTECH THEATRICAL SERVICES, INC. AND TCI/LIGHTING DIMENSIONS.** ●

APPRECIATION

SIGHTLINES WISHES TO THANK THE CONTRIBUTING AND SUSTAINING MEMBERS OF THE INSTITUTE FOR THEIR ONGOING FINANCIAL SUPPORT OF THE PROGRAMS AND ACTIVITIES OF USITT. ●

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

INSERT 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.

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 as we begin the new budget year, and reserve your space today. ●

Debora E. Kingston
Manager, Finance & Operations

CENTERLINE

THE USITT PARENTING PROJECT

"Children start out small and get larger."



"Children change your life!"



These two basic tenets of child rearing were the *only* ones universally endorsed by the participants in the USITT-Wichita discussion on parenting! From there on, opinions ranged far and wide, as you might suspect when you invite 60 adults to talk about a subject close to their hearts.

Among the 60 were 43 parents, 14 non-parents, six student-parents, and three adoptive parents. Forty-three of them were affiliated with an educational institution, and just over half used a regular, paid caregiver (day care center, neighbor, sitter) to help with child care.

The 90-minute time frame pressed the group to work hard to agree on other points of parenting, so discussion revolved around three basic questions:

1. Identify the challenges in your life that are presented by the combination of your work and your family.
2. Identify the positives or joys that are presented by the combination of your work and your family.
3. Identify any strategies that you utilize for meeting the challenges presented or unique ways in which the positives or joys are celebrated.

Discussion was engaging and animated, with mutual sharing of support and frustrations as people tallied their responses to the questions. To the conveners' (pleasant!) surprise, the *shortest* list developed was the one on challenges. Most of us readily agreed that the benefits of raising a family and pursuing a career in theatre are worth the effort.

For many people, however, a major challenge was balancing the time pressures of two insistent masters: the 24-hour-a-day demands of parenting and a formidable theatre schedule. Shortage of time was not the only concern. Begging for consideration is the need for flexibility in the theatre's seemingly inflexible environment. One participant told about the \$2-a-minute penalty the day care center charged parents who were late picking up their child! The producer of the theatre in which this parent worked was either unaware, or worse yet, unconcerned with the impact on the parent when theatre commitments ran long. When an afternoon meeting goes into overtime and the meter starts running at the day care center, that parent's concentration—and his or her budget—is shot! With the costs of child rearing inching up and salary levels throughout the profession remaining low, an economic crunch is inevitable.

Other scheduling conflicts abound. For instance, the unforgiving deadline of opening night and its related rehearsal schedule often collides with school programs, sporting events, and church activities—events parents generally are *expected* to attend and *want* to attend. It's unusual for someone in our field to have a quality life outside the theatre with the blessing and understanding of colleagues and administration. All too often, our wage-earning jobs take priority, and this can cause feelings of resentment in our spouses and disappointment in our children.

Another common challenge among the group was differing forms of exploitation. This taking advantage of our profession is probably not unlike situations where doctors are asked medical questions when they're attending a party or caterers who are looked to to provide food for school or church functions. Several parents said their caregivers often asked them to donate their theatrical expertise to their day care or school productions and requested free tickets for the theatres in which the parents worked. A related issue was the hiring of (and exploiting of) sitters from the student body of an employing institution. Proceed with caution on that one!

As we ended discussion on the "challenges" category, one father,

CENTERLINE

THE USITT
PARENTING
PROJECT

▲ PAGE 6

whose wife also works outside the home, threw out this story: When he had to leave work to go home and care for a sick child, his producer boss said to him, "Why do *you* need to go? Can't your *wife* take care of it?" Seems as if we're still fighting against old stereotypes and gender-assigned roles!

• • • • •

All too often, conference workshops focus on everything that's *wrong* with what we do, so taking the time to talk about the *joys* of work and parenting was a real pleasure. The shift from negative to positive was reflected in the faces and voices of the participants as they enthusiastically agreed that the rewards of parenting and working in the theatre are many. In spite of the juggling that goes on, especially with evening and weekend commitments to the theatre, the interplay between home and work sparks creativity on both scenes. A scenic designer spoke of the inspiration he receives from his exposure to children's art, toys, TV, and films. (Isn't it great to watch "Sesame Street" and call it research?) His children, in turn, are enriched by experiences of live theatre.

Our unique collaborative art form fosters within children a sense of cultural diversity, resilience, adaptability, independence, perspective, and curiosity. All the world may be a stage, but the stage is also the world, and theatre offers children a microcosm, a playground of experiences, personalities, and values. And seeing the world from *backstage* opens children's minds the inner workings of institutions and equipment: The pieces assembled into theatrical scenery and costumes are like an adult set of Tinkertoys®, inviting limitless possibilities of the imagination.

The theatre environment was applauded for being an open environment, providing a wide variety of adult company for children and many opportunities for participation. Women in theatre provide nontradi-

tional role models, and because of his parent's profession, one young child has developed the skill of sorting gel to a high art and knows almost all colors by gel number!

Some members of the group shared the joys of making splendid—or outrageous—Halloween costumes, having access to craft resources, and dreaming up innovative activities for the whole family. (Some of the parents daringly admitted that they *personally* know Barney the Dinosaur!)

On a more practical level, an additional "joy" mentioned was the generally good insurance benefits available at the many academic institutions represented, although some of the persons who work in the commercial theatre noted with dismay that such benefits were not nearly so available to them.

• • • • •

The insurance discussion led the group directly into the third segment of the day: to identify strategies for meeting the challenges presented or unique ways in which the positives or joys are celebrated. As we talked we realized that, if our concerns and solutions were taken to heart, many of these suggestions would greatly affect our industry and certainly improve the climate for families everywhere.

The first strategy we mentioned was the need for on-site day care. No surprise here! While cost prohibitive in many workplaces, solutions to this problem have been found. In one theatre there is an informal rotation of child care responsibility among the parents serving as part of the production team, taking into consideration the parent's particular production duties. A variation on this plan rotated child care among the non-theatre spouses, and still another involved setting up a cooperative child care structure with other arts and entertainment professionals. Since professionals from other disciplines (symphony, ballet, theatre) who share the same performance space often have non-conflicting schedules, child care duties were rotated among the disciplines—with the theatre professionals covering for the musicians, the dancers covering for the theatre workers, and the musicians providing coverage for either group! With some creative thought, these folks arrived at

an imaginative and workable solution.

A "family production calendar" is another suggestion that could be easily put in place, using the same planning skills of theatre scheduling. Within each family, every person's activities are color coded on one large master calendar, similar to the typical theatre production calendar. If the family calendar is kept accurate and up to date, potential sources for conflict could be seen and, it is hoped, resolved in advance.

Conflicts of schedules led one parent to address the need for keeping in touch with teachers at their child's school, informing them when production demands were at their highest. This husband-and-wife team, who both work in the theatre, recognize the effects their schedules have on their children. They have found that, when teachers are aware of these peak times, they can be more responsive to the children's needs. Several other parents chimed in and underscored the strong need for communication between the school and theatre-employed parents.

In our experience, there are some institutional policies that *do* support the family in the theatre environment. Tenure track extension provisions are a response by academic institutions that recognize the demands early childhood puts on parents and family life. At the birth or adoption of a child, a tenure track faculty member can request an additional year of probation. This gives time, some breathing space, to adjust to new family circumstances—without harming the career path.

Hand in hand with tenure extension provisions go family leave policies. Academic and commercial theatres were given credit for developing family leave policies which typically allow a short paid leave or a longer unpaid leave for parents to address medical crises or other family emergencies. These policies also can address the issues of adults taking care of their *own* parents when caregiving roles are reversed, a phenomenon becoming increasingly common.

In recognition of family needs and economic concerns, one commercial theatre has recently begun a "family plan" ticketing policy. With the purchase of two full-price adult tickets, the theatergoer may buy up to five children's tickets at a dollar apiece. As

you can imagine, the attractive prices of this marketing strategy have made it very successful.

• • • • •

We concluded the parenting session with a free-wheeling discussion of what USITT might do to meet family needs: Should its appeal to families be a factor in selecting a conference site? Should local and conference programming provide opportunities for family events? Should a "family rate structure" be developed for conference registration? Should "family hotels/motels" be a required part of each conference package? These are appropriate and timely questions for the Institute to address.

As more and more people are faced with tighter family budgets, they are beginning to look at national conferences as a way to combine work and fun, dovetailing vacation time in Tennessee, say, into that work-related trip to Nashville. Future USITT venues like Nashville and Las Vegas are natural for bringing the family along for some R&R. USITT conference planners could be of great help in providing members with advanced information on tourist attractions, family discounts, and so on, so attendees could request vacation days and make long-range family plans.

While it may be difficult to imagine the founders of USITT anticipating the organization's involvement in "family matters," the face of theatre has changed and continues to change. Our profession abounds with creative, thoughtful, caring people, many of whom realize the benefits of a well-rounded life: that as theatre enriches their personal lives, so do relationships and family enhance what they bring to the theatre. All those present at this session in Wichita hope that in some way "the organization for design and production professionals in the performing arts" will hear their concerns and address the parenting/family issue—for everyone's benefit. ●

Mark Shanda
Technical Production
Co-Commissoner
and Convener of the
Parenting Session at the
Wichita Conference
with the assistance of
Phyllis Heffner

SOUND DESIGN

A PROGRESS REPORT ON THE USITT DRAWING SYMBOLS

I am a member of the NSCA (National Sound Contractors Association) symbols committee as well as the USITT committee. The NSCA committee met at its convention on 3 April 1993. Communication is being established with other organizations to harmonize standards. Some symbols have already been delivered to CSI. These are not by any means final, but were sent to indicate the scope of the joint USITT and NSCA efforts. We are in dialogue with CAD developers whose programs are used for the generation of sound-related drawings.

The NSCA executive committee has decided that NSCA wants to take a leading role in the development of symbols standards and has provided some funding for our work. The committee will, over the next month, write a "goals and rules" or "mission" statement for the committee's work. I believe what I see developing is a hierarchy where the NSCA committee leads and does most of the work, while USITT provides an advisory and review function. Since most of the NSCA committee members have both background and interest in theatre, the interest of USITT should be well cared for.

So far we are trying to harmonize with: USITT, ANSI, CSI, AES, ISO, IEEE, and NSCA. We hope to cover a variety of drawing types, including audio flow drawings, electrical layout drawings, sound plots, etc. It is our intention to cover production methods from CAD to hand-drawing templates.

All suggestions are most welcome. Send your comments to:

Jim Gundlach
Gundlach and Associates, Inc.
58323 Beau Bien
Naperville, IL 60563
708-355-8439
708-355-8604 (fax)

Ken Bell
c/o Richmond Sound Design
1234 W 6th Ave
Vancouver, BC V6H 1A5

Canada
604-732-1234

Rick Thomas
919 N. Salisbury
W Lafayette IN 47906-2717
317-743-3647 (H)
317-494-8150 (O)
rthomas@acs.ucalgary.ca

Jim Gundlach

USITT Sound Commission

LIGHTING DESIGN

LIGHTING SESSIONS PLANNED FOR NASHVILLE

Now that you've returned from Wichita and have had some time to reflect on the sessions and exhibits from the last conference, I want to get you thinking about the great events we are scheduling for next spring in Nashville! We heard many interesting ideas and responses to our questions concerning conference programming at our Commission meetings and I want to thank each of you for your input and suggestions. Although there isn't enough time to accommodate all of your requests, we think you'll be excited by several of the highlights that we have scheduled for next year.

First, we have been fortunate to schedule a Pre-Conference Workshop with Vari*Lite. This all-day session promises to be one of the highlights of the conference. Vari*Lite representatives will coordinate the workshop which will address designing with these innovative units. Vari*Lite equipment will be on hand at the session. Look for forthcoming details about this session and register early because the number of participants will be limited and we are sure that the positions will fill up quickly!

Other highlights that the Lighting Commission has planned for the conference include: master designer Ken Billington, who will speak on his lighting career; Craig Berniker, consultant to NASA, who will discuss long-term effects of lighting in space as related to his ongoing project of designing the lighting for the NASA space station; and lighting designers from Dollywood and Opry Land who will discuss lighting theme park

attractions. Finally, by popular demand, the Light Lab will return next year. We have planned three different sessions relating to its use. Two sessions will follow designers (master through student levels) at work in the lab—word has it that Dennis Size will be back next year. A third session will deal with educational use of the lab.

If you're a computer buff, you won't want to miss this conference! First, a session has been planned addressing use of the computer in all areas of theatrical design. Four different design teams will present methods of incorporating the computer into their design and production work—from floorplans through renderings to draftings and pattern making. Each design group is using different software and operating systems. Second, a spin-off session has been planned for each of the areas of design. In our session, each of the lighting designers will give an in-depth presentation of their use of the computer in lighting. Third, our ever-popular series on computer visualization with Rob Shakespeare and Gary Gaisner will once again offer an update into the latest research in the field of computer rendering and visualization.

For lighting educators, a session, *Lighting 101: What's Your Angle?*, should offer an exciting comparison of introductory lighting courses. Another session is planned relating to assistant lighting designers. The Light Lab sessions should also be of interest to you. We're also working on a method of exchanging various course materials among lighting educators for the Nashville Conference.

Still other sessions relate to non-traditional dimming and instrumentation in lighting design, comparisons of several design projects by notable lighting professionals, and continued work on the portfolio guidelines project.

There is quite a range in our programming next year and we hope that you're as excited about attending these lighting sessions as we are. So...go ahead and pencil in 13-16 April 1994 on your calendar for the Nashville conference!

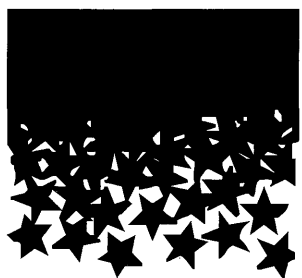
Hope to see you there!!!

Rich Dunham
Vice-Commissioner
Nashville Programming

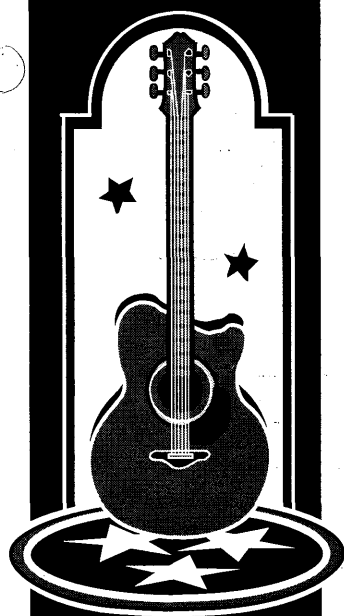


13-16 APRIL 1994

★
PRE-CONFERENCE
EVENTS
APRIL 11 & 12



USITT CONFERENCE & STAGE EXPO



NASHVILLE

13-16 APRIL 1994



PRE-CONFERENCE
EVENTS
APRIL 11 & 12

COSTUME DESIGN & TECHNOLOGY

COSTUME COMMISSION FOUNDED ON "CARING AND SHARING"

The Costume Design and Technology Commission is membership-driven. The sharing and caring that exists among our members, as we tackle solutions for our common professional concerns and problems, is the heart of the Commission. For the Commission to maintain vitality and momentum, members need to be **involved**. Opportunities abound.

Suzy Campbell is looking for volunteers to serve as on-site assistants to session chairs at the Nashville conference in April. If you are willing to introduce a speaker, handle the light switch, and be a go-fer for one session, drop a note to Suzy at:

Suzy Campbell
4754 Lakewood Road
Ravenna, OH 44266

or call her at 216-325-7926.

Kathleen Gossman is looking for program ideas for Las Vegas. She will send you a session proposal form. In addition, the Costume Design and Technology Commission has a unique opportunity in 1995 because all the international guests to this conference will be from the costume design and technology fields. If you have foreign language skills or insights that might help our international guests feel part of our Commission, please contact:

Kathleen Gossman
9707 Jefferson Plaza, #12
Omaha, NE 68127

or call her at 402-339-6890.

Leon Brauner has planned an exciting symposium, *Late Nineteenth Century Tailoring: A Master Class* with master tailor Graham Cottenden. If someone who attends one of the two sessions this August would like to review the class for the October issue (September 5 submission deadline) of *Sightlines*, please let me know. This year's symposium format is markedly different from previous symposia. It grew out of membership requests for

hands-on, close-up exploration of a costume area of interest. Hands-on learning necessitates small groups and in this case a longer (than the usual three days) time period. Now we need feedback from those who attended and those who didn't. Do we want to try this again? How often? What subjects? All feedback and suggestions are welcome.

At the moment we have no symposium plans for next summer. If you are interested in coordinating a symposium next summer or at any time in the future, please contact me.

If you are going to be in the Winston-Salem, NC area for the National Black Theatre Festival August 2-7 and would like to help staff the USITT booth, please, please call me!

I want to hear from you! Write me at:

Diane R. Berg
2724 Melinda Drive
Winston-Salem, NC 27103

or call me at home, 919-765-2263. Take advantage of these fabulous opportunities to become more involved in the commission. ●

Diane R. Berg
Commissioner

EDUCATION

AN INVITATION TO SHARE YOUR IDEAS ON "CREATIVE TEACHING"

Once again the Education Commission is planning to provide a special session on creative teaching. Following the highly successful presentation by John Harris and Ron Stofregren at the Wichita Conference, the Education Commission has invited Harris to become a Vice-Commissioner charged with the responsibility of seeking out new and innovative techniques and methods of teaching theatre design and technology in today's classroom.

If you have a special method, technique, or strategy for introducing your students to the process of design and technology in any or all of the various areas that USITT serves and would like to share it with the

membership, contact:

John Harris
Department of Theatre & Dance
University of Texas at Austin
Austin, TX 78712;
512-471-5793.

In addition to the workshop on creative teaching, the Education Commission will again focus on a forum for cultural diversity. This presentation will continue the dialog that was begun at the Wichita Conference to explore the issues related to cultural diversity and multiculturalism in the classroom. If you have any questions or want to share information regarding this project, contact: Harry Lines (212-675-9265) or Konrad Winters (804-625-4780). ●

Konrad Winters
Commissioner

PUBLICATION 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 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 the May/June *Sightlines* to order your copy or call the National Office. Quantities are limited! ●

Debora Kingston
*Manager, Finance &
Operations*

CALENDAR

- 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
- 14-17 1993 • BROADWAY LIGHTING DESIGN SEMINAR, NEW YORK CITY, NY • CONTACT: SONNY SONNENFELD, 212-645-4977
- 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
- JANUARY 1994 • SCENOFEST 1, LONDON, ENGLAND • CONTACT: PAMELA HOWARD, 44-81-788-9471
- 13-16 APRIL 1994 • USITT CONFERENCE & STAGE EXPO, NASHVILLE, TN • CONTACT: USITT NATIONAL OFFICE, 212-924-9088

THE DEADLINE FOR THE NEXT SIGHTLINES, THE SEPTEMBER ISSUE, IS THURSDAY, 5 AUGUST 1993.

INTERNATIONAL EVENT

EUROPEAN SCENOFEST DELAYED

I am writing to you in connections with "Scenofest" which, as you know was scheduled for September 1993. Unfortunately, to our very great regret, we have had to postpone this event until January 1994 because our Paris centre at ENSAD has the opportunity in September 1993 to move to new and larger premises in Ivry/Seine, with much improved facilities for the study of scenography.

This unexpected but welcome event, which will take several months to complete, means that the ESC Paris Centre will not be able to fully participate in "Scenofest" 1993. As we do not want to proceed without them, we have thought it better to postpone rather than to reduce the Festival.

"Scenofest," as you will appreciate, was budgeted with four countries in mind, and would not be financially viable if one country was not able to participate. I hope that you will appreciate that we had no alternative but to postpone what was obviously a very popular workshop that answers a demand from people wanting to know more about theatre design.

I hope that you understand that we entered into the planning of this event, in all good faith, and I would like to emphasize that this cancellation in no way reflects that the ESC project itself is not viable. We hope to be able to resume "Scenofest" in 1994/5, concurrent with the new opening date for the European Scenography Centres Master of Arts (ESC MA) Course, which will now be able to be completed in 48 weeks over one calendar year. This makes it more financially viable for self-financing students. I am glad to be able to tell you that there appears to be an enormous interest in this from all over Europe.

Thank you so very much for making the event known through *Sightlines*. We have had a terrific response from our many American friends and colleagues, and we hope that some will be able to participate when we fix the new time in 1994. ●

Pamela Howard
ESC MA Course
Development Director

CLASSIFIED AD

PART-TIME DESIGNER/TECHNICAL DIRECTOR

Northwest College Theatre Department seeks applicants for part-time theatre designer/technical director beginning September 1993.

Responsibilities: Design sets, lights for Theatre Department's fall, spring productions; plan, coordinate set construction, lighting, supervise tech shop, work-study students, tech crews through production.
Qualifications: Bachelor's degree in technical theatre or professional experience in set design and construction, lighting design, and implementation. Tech shop management/planning helpful. Salary: \$6,000 plus campus housing (September-May). Paid retirement benefits.

Applications received until position is filled. To apply: Send letter of application; resume; names, addresses, telephone numbers of at least two references; college transcripts (unofficial transcripts acceptable); and photographs or slides of mounted productions and programs to: Peter A. Simmel, Director of Theatre, Northwest College, 231 West Sixth, Powell, WY 82435 (307-754-6306).

EOE ●

CLASSIFIED AD

STAFF ASSISTANT TECHNICAL DIRECTOR

Full-time, academic year position commencing 1 September 1993 to supervise set and/or lighting prep crews for four mainstage productions, acting as technical director for two productions. Maintain tools, shop, stage area, and storage areas; and assist technical director in the maintenance of production facilities. Train student crews and supervise maintenance of production facilities.

Occasionally design lights. Training and experience in organizing and supervising students crews, theatrical carpentry, rigging, and drafting; welding useful, but not required. Bachelor's degree or equivalent professional experience required; graduate work preferred. We offer a competitive salary and benefit package. Review of credentials will begin immediately and will continue until the position is filled.

Please, apply to: Joyce Devlin, Chairperson, Department of Theatre Arts, Mount Holyoke College, South Hadley, MA 01075

Mount Holyoke College is committed to fostering cultural diversity and multicultural awareness in its faculty, staff, and students and is an affirmative action/equal opportunity employer. Women and minorities are especially encouraged to apply. ●

Mark Your
Calendar Now!
Nashville
13-16 April
1994

CLASSIFIED AD

**THEATRE
INTERNSHIPS**

PCPA Theatrefest: Professional theatre internships available at the Pacific Conservatory of the Performing Arts at Allan Hancock College in Santa Maria, CA. Take this opportunity to update, develop, and refine your skills in a functioning, professional theatre environment. PCPA, a nationally recognized conservatory on the central coast of California, offers internships in the following areas: costuming, scenery construction, stage properties, scenery design, stage management, and drafting. Scholarships available. Application deadline: 30 August 1993. For admission information, send your mission statement and resume to: Michael Peterson, PCPA Theaterfest, PO Box 1700, Santa Maria, CA 93456; telephone: 805-928-7731. EOE/AA. ●

CLASSIFIED AD

**ASSOCIATE
PROFESSOR/
COSTUME
DESIGNER**

Applicants are sought to head Costume Design Studies in Department of Dramatic Arts. This is an anticipated full-time nine-month, tenure-track position as an associate professor in costume design. Candidates for this position must have extensive professional and teaching experience in the field. As head of Costume Design Studies, the successful candidate will be expected to formulate and implement the philosophy and objectives of the program. Duties and responsibilities will include: teaching costume design and related courses at the graduate and undergraduate levels; advising and serving on committees of graduate design majors; supervising graduate students projects in the areas of costume design for departmental productions; supervising the staff

and activities of the costume shop; and designing costumes occasionally for departmental productions. Qualification: MFA or MA degree, extensive professional and teaching experience in the field of costume design. Screening will begin immediately and continue until the position is filled. Salary competitive based on qualifications. Resumes, names, addresses, and telephone numbers of three references should be submitted to: Gary English, Head, University of Connecticut, Department of Dramatic Arts, U-127, 802 Bolton Road, Storrs, CT 06269-1127. We encourage applications from under-represented groups, including minorities, women and people with disabilities. (Search #3A151) ●

CLASSIFIED AD

**TECHNICAL
DIRECTOR**

The Weis Center for the Performing Arts, a five-year-old, 1,200-seat hall at Bucknell University, seeks a technical director for the center and the Department of Campus Technical Services. Responsibilities: coordinating technical aspects, including lighting, audio, and stage needs, for approximately 20 professional touring music, dance, and theatre productions plus campus concerts, lectures, etc.; maintaining equipment; monitoring safety and upkeep of facilities; overseeing campus technical services and training student crews; designs/adapts lighting for all center productions; and other appropriate duties. Qualifications: BA or MFA in technical theatre, emphasis in lighting design; three years experience in professional technical theatre as TD or PM (touring company experience helpful); must work well with professional artists, campus community, and students; work flexible schedule and long hours during peak periods; climbing and lifting required. Position is full-time until August 1994 with possibili-

ty of renewal. Women and minorities are encouraged to apply. Applications will be considered beginning August 27. Send letter, resume, and references to William Boswell, Director of Cultural Events, Weis Center, Bucknell University, Lewisburg, PA 17837. ●

CLASSIFIED AD

**HEAD
PROPERTY
WORKER &
SWING
PERSON**

The Seattle Repertory Theatre is now accepting applications for Head Property Worker and Swing Person on its mainstage crew. Applicants should be knowledgeable in all aspects of theatrical crew work and be able to lift a minimum of 50 pounds. Head Property Worker should have minimum of three years experience in properties and be able to demonstrate superior knowledge in this area. Swing Person applicants should have minimum of three years experience and be knowledgeable in all aspects of theatrical crew work including operation of Strand LP 90, multi-channel sound mixing, computer controlled scenic effects, counter balance fly systems, rigging, hang & focus work, properties, and stage carpentry.

Positions are seasonal (late September through mid-May). Hourly rate per IATSE contract plus overtime and benefits. Please send resume and three references by August 1 to Mary Hunter, Production Manager, Seattle Repertory Theatre, 155 Mercer Street, Seattle, WA 98109.

The Seattle Repertory Theatre is committed on all levels of operations to fostering an increase in the participation of theatre professionals of color within our company. We welcome and encourage applications from women and people of color. ●

CLASSIFIED AD

**TD/
PRODUCTION
MANAGER**

Assistant professor, director of technology and production, tenure-track, San Diego State University, to begin Fall 94, Salary range \$31,764-43,896, depending upon qualifications.

Qualifications (required): MFA in theatre, four to seven years *production experience* with a minimum of two years as technical director, two to three years successful teaching experience at college/university level. Strong organization, communication, interpersonal skills. Desirable: Strong desire to teach/advise theatre design/technology students; leadership ability in supervising theatrical shop staff. Teach courses in intro/advanced design technology, traditional and CAD (computer-assisted) drafting, and technical production. Function as: faculty technical director and production manager. Schedule, conduct, participate in production/design meetings. Conduct technical rehearsals. Supervise staff, production running crews. Maintain master production calendar, cost-out productions, develop/supervise prod. budget. Coordinate facility schedule, two theatres. **Closing Date: 1 October 1993.** (Interviews October 18-22). Send resume, three letters reference to: Search Committee, Drama Dept., San Diego State University, San Diego, CA 92182-0219.

AA/EO/Title IX Employer. ●

**SIGHTLINES CLASSIFIED
ADS ARE \$1 A WORD
WITH A \$50 MINIMUM
PER AD.**

**FOR MORE INFORMATION ON ADVERTISING
IN USITT PERIODICALS,
CONTACT:**

RICK DOLSON

**212-924-9088
FAX: 212-924-9343**

STRESS & WELLNESS
STRATEGIES**CHECK POINTS**

We continue our series of columns relating to alcohol abuse. This month we ask 12 questions which allow you to decide if you need to face up to this issue.

Only *you* can decide whether you *want* help with an alcohol abuse problem. We offer 12 questions. If you honestly answer *yes* to four or more questions, you may be in deep trouble with your drinking habits. There is no disgrace in facing up to the fact you have a problem.

1. Have you ever decided to stop drinking for a week or so, but only lasted for a couple of days? (Most members of Alcoholics Anonymous have made all kinds of promises to themselves and their families, but could not keep them.)
2. Do you wish people would mind their own business about your drinking and stop telling you what to do?
3. Have you ever switched from one kind of drink to another in hope that this would keep you from getting drunk?
4. Have you had to have an eye-opener upon awakening during the past year? (If you need a drink to get started, or to stop shaking, it is a pretty sure sign that you are not merely drinking "socially.")
5. Do you envy people who can drink without getting into trouble? (There are people who can really take it or leave it.)
6. Have you had problems connected with drinking during the past year? (Be honest? Doctors say that if you have a problem with alcohol and keep on drinking, it will get worse—never better.)
7. Has your drinking caused trouble at home?
8. Do you ever try to get "extra" drinks at a party because you are afraid on not getting enough? (Or do you have a "few" before "that kind of party"?)
9. Do you tell yourself you can stop drinking any time you want to, even though you keep getting

drunk when you don't mean to? (Once you had a drink, you couldn't stop.)

10. Have you missed days of work or school because of drinking?
11. Do you have "blackouts" when you have been drinking and can't remember what happened?
12. Have you ever felt that your life would be better if you did not drink? (Many drink because drinking seems to make life better, at least for awhile. The byword here is "drinking to live and living to drink.")

If you answered yes four or more times, you are probably in trouble with alcohol. You would be well advised to keep an open mind, admit your problem, and enter an organization designed to show you how its members stopped drinking themselves—how they stayed away from that "first drink." Most people who do this discover that when they got rid of alcohol, they found that life became much more manageable. ●

Stan Abbott
Check Points Editor

INSTITUTE
BUSINESS
CALENDAR**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

OCTOBER

TBA PROGRAMMING RECOMMENDATIONS FOR 1995 LAS VEGAS CONFERENCE DUE TO NPC
TBA BUDGET REQUESTS FOR 1993-94 DUE TO OFFICERS
TBA FINAL PROGRAMMING DEADLINE FOR NASHVILLE
29 BOARD PACKETS MAILED

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NEW YORK, NY
AND ADDITIONAL
MAILING OFFICES

David Rodger
Broadway Press
12 West Thomas Street
Box 1037
Shelter Island, NY 11964



PRINTED ON RECYCLED PAPER