

## ISSUES & ANSWERS

### USITT CONFERENCES: WHEN AND HOW?

During the Wichita Conference a question resurfaced at one of the "town meetings" which had also been a topic of conversation during the past year on Callboard. USITT President Sarah Nash Gates asked me to provide some information to the membership at large via this column.

At issue is: "Why doesn't USITT have standard dates each year for the

Conference & Stage Expo?" I'd also like to expand this topic to include how the conference site selection process is organized and how we involve local USITT people in site evaluation and selection.

*Why can't we establish a standard date for the Conference each year, so we can plan our production schedules around it?*

The easy answer is that our conferences are planned several years in advance and those dates are published in several places, including the membership directory, so you should be able to plan next year's calendar with

some degree of confidence regarding USITT Conference & Stage Expo dates. I understand, however, that this answer doesn't deal with the *philosophy* of setting conference dates, so bear with me through the rather lengthy rationale below.

USITT is somewhat unique, as conventions and trade shows go. We are of moderate size in terms of attendees, but we need a proportionately larger trade show floor than most. The size of Stage Expo is beyond the scope of virtually all "hotel" convention centers, so we are forced to look at larger, city-wide convention centers like those of the past few conferences. We

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THE TENNESSEE STATE CAPITOL AND DOWNTOWN NASHVILLE, SITE OF THE 1994 USITT CONFERENCE & STAGE EXPO.



PHOTO © BOB SCHATZ, COURTESY OF MUSIC CITY USA CONVENTION & VISITOR BUREAU

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## USITT FELLOWS

## THREE NEW FELLOWS INDUCTED

Three new Fellows of the Institute were inducted at the 1993 USITT Conference & Stage Expo in Wichita.

**William J. Byrnes**—lighting designer, professor at Oberlin College, arts management specialist, and USITT Vice President for Marketing & Development.

**Eric Fielding**—scenic designer, chair of Theatre & Film at Brigham Young University, associate chair of USITT International Liaison, and editor of *TD&T* and *Sightlines*.

**John C. Suesse**—president of J. R. Clancy, Inc., major contributor to theatre technology, stage rigging, and to the Institute. ●

**Richard Arnold**  
*Fellows Chair*

## SIGHTLINES

VOLUME XXXIII NUMBER 9

## USITT SIGHTLINES

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**EDITORS •**  
**ERIC FIELDING &**  
**CECELIA FIELDING**

## ISSUES &amp; ANSWERS

## USITT CONFERENCES: WHEN AND HOW?

## ▲ PAGE 1

have discovered, however, that the number of "peak-night" rooms (sorry for the jargon) we generate is on the moderate size (about 1,300 on Thursday and Friday night in Wichita, for example). Because of this modest number, we have discovered several attractive cities won't consider us for advance bookings. Both Baltimore and San Diego, as examples; require more than 2,000 peak-night rooms in order to book their convention centers more than two years in advance of the prospective convention dates. At the same time, larger-attended conventions have booked these convention centers up to five to seven years in advance, except for a very few, low-season dates.

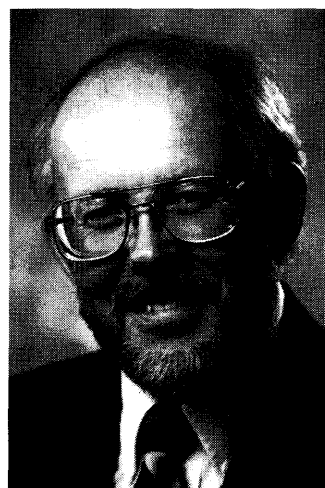
Despite our desires to take a Conference & Stage Expo to either Baltimore or San Diego, we simply can't wait until two years prior to our conference and *hope* that there might be space available in the convention center and hotels during the time period we need and run the risk of finding no space available anywhere. For example, in the move from Washington, DC for 1994 because of the scheduling conflict with the National Association of Broadcasters, we literally found *one* venue available during the time we could use: Nashville. We were fortunate in finding such a fine venue, yet it limits our bargaining power and flexibility.

To start the process, knowing that we need a large show floor and about 1,300 peak-night rooms, we go "shopping." The Conference Policy Committee and Exhibitors Committee have given us guidance on which potential cities to consider within our geographic rotation across North America, along with regional sections who have expressed interest in hosting a conference. We always approach these venues with our preference of the third week in March as the "standard" dates for the USITT Conference & Stage Expo. We are, of course, dependent upon other bookings in those locations as to whether they have our preferred dates available.

Using a current example to illustrate, for the past seven or eight months Leon Brauner and I have been doing site evaluations for potential 1997 venues. Of the four sites we are still considering (Atlanta, Philadelphia, Pittsburgh, and Tampa), only one has the third week in March available. Our "site selection criteria" document, however, lists 20 or so additional factors beyond "dates available" that we must consider in the final selection. Therefore, at the direction of Conference Policy and the Board of Directors, we have expanded our "standard" dates to include the period from the last week in February through the third week in April. This enables us to negotiate for the best prices we can and to consider venues that don't have our standard dates available. It also allows us to squeeze into windows of opportunity between shows in some locations, which usually means better negotiating power for USITT.

Again using a current example, of the nine originally considered eastern venues for 1997, only two had our preferred dates available and one of those was quickly vetoed by both the Exhibitors and Conference Policy Committees. We would have then been faced with making a site selection on a single venue based solely on dates, without considering the theatrical community or budget implications. We believe, even knowing the scheduling difficulties it produces, that it pays us to remain flexible within the boundaries described above.

*How can and should we use section members of USITT in helping identify and evaluate potential conference sites?*



At the risk of sounding patronizing, site negotiations is not for the uninitiated. I speak from painful experience. There are hundreds of professionals around the country who make their living negotiating hotel and convention center contracts for their clients. It is a demanding and difficult task that takes hours of one-on-one negotiations. In each one, we deal with sales people whose job is to get the most money possible from the organizations using their hotel or convention center. Don't misunderstand, they are not dishonest, but they are not anxious to give anything away, either. Why should they give some perk away if the prospective client doesn't ask for it?

I have spent the last four years finding out just what we can and should ask for from these places. It has been enlightening, to say the least. I came into this position with a great naiveté and learned quickly that I either had to be "pleasantly ruthless" or it cost USITT and our members a great deal of money. With the best of intentions, our normal USITT section members have no experience in this field and haven't been given the opportunity to develop this expertise.

However, this doesn't mean section members can't be of enormous assistance. I am writing a portion of this article during a site inspection in Pittsburgh. This lovely city was first called to our attention by USITT commissioner A. D. Carson, who simply said, "Have you considered Pittsburgh?" After initial inquiries which proved positive and having received preliminary bids from the hotels and convention center (also positive), we scheduled the site inspection. A. D. and two other members of USITT in the Pittsburgh area participated in that inspection.

USITT section members are invaluable in the actual visit to the potential conference site. People from the region who know our conferences, also know what to look for: where design exhibits can best be placed, what off-site options are available, the appropriateness of the proximity of hotels, safety of the hotel and convention center location for attendees, etc. By helping with the site evaluation it also serves two other purposes: It gives indication to the site that we are serious in our interest and

have local support; and it gives us, the USITT national officers, a strong indication that there is a nucleus of local support for the conference coming to their area, which is so crucial in the operation of a conference.

In recent site inspections of Pittsburgh, Philadelphia, Tampa, and Denver, we had excellent contingents of regional members participating in the initial site inspection and evaluation. Their "objective eyes" are a great resource to the person(s) doing the inspection. With the addition of Rick Dolson to our organization as Sales and Exhibition Manager with his trade show experience, we have added yet another valuable cog in this delicate and difficult process.

We welcome your ideas for future sites for 1999 and beyond. I am pleased to turn over the responsibility of coordination of these efforts to the new Vice President for Conferences Leon Brauner. I am confident in his abilities and appreciate both his tact and his forceful insistence in obtaining the best for USITT. One of his many strengths is coordinating volunteers and encouraging them to work to the maximum of their abilities. I'm sure he will be grateful for your assistance. ●

**Richard Durst**  
*USITT President-Elect*

#### NATIONAL OFFICE

### NEWS FROM THE NATIONAL

Thoughts of the Summer Board Meeting in Nashville are fresh on the collective National Office mind, the smell of school is in the air, and so many members have heeded my request for information about their professional lives—Keep it coming!

I am pleased to report the following news—

■ **The Society of Stage Directors and Choreographers Foundation** will co-sponsor a discussion panel with USITT titled the *Director/Designer Relationship*. It will feature a discussion of the intertwined needs and wants of directors and designers in producing theatre, problem-solving techniques, and ideas. The panel is TBA and the seminar is tentatively scheduled for Monday, October 19 at

5 pm. All SSDC and USITT members are invited; non-members will be charged \$5 admission. For further information, please call me and watch for details in the next issue of *Sightlines*.

■ **Jay O. Glerum** and Harry Donovan announce a series of three-day workshops to be given in various locations throughout the country. **The Rigging Seminars** will include: Liability for the Rigger, Venue and Producer, OSHA regulations, Engineering Principles of Rigging; Arena and Concert Rigging Techniques and Principles; Stage Rigging Systems (including block and tackle, hemp, counterweight, and motorized); Permanent Rigging Installation for Theatres, Arenas, Concert Halls, and Studio; Computer Programs for Calculating Forces, Determining Component Sizes and Dimensions. Two workshops are scheduled for Fall 1993: October 25-27 at the Ramada Inn—Falls Church in McLean, VA, and November 1-3 at the Hilton Inn at the Meadowlands in Secaucus, NJ.

Jay O. Glerum is chairman of the USITT Rigging Standards Committee and author of the *Stage Rigging Handbook*. Harry Donovan has rigged more than 3,500 performances during the last 19 years. For more information, call 812-995-8212 or fax 812-995-2110.

■ Speaking of seminars, don't forget about the four-day **Broadway Lighting Design Seminar** sponsored by Broadway Lighting Master Classes, Inc. and Sonny Sonnenfeld. The seminar is 14-17 October 1993 in New York City (theatre to be announced). Cost is \$575. For further information, call 212-645 4977.



■ **Congratulations to Chris Parry** for receiving a *Tony* for Best Lighting for the Broadway production of *Tommy*. Chris' lighting for *Tommy*—which includes 62 8" Rainbow Color changers—was supplied by Four Star Lighting of New York. Chris will also be lighting the US tour of *Tommy* (which goes out in October) and the UK production, scheduled to open during 1994. Chris recently lit the Royal Shakespeare Company's production of *A Winter's Tale*, which opened at the Barbican Theatre in London on June 23. Chris was visiting the UK specially to work on this production from his base in San Diego, where he represents M&M Camelont, manufacturers of Rainbows, in the States.

■ **The National Library of Poetry** has announced that \$12,000 in prizes will be awarded this year to more than 250 poets in the North American Open Poetry Contest. The deadline for the contest is 30 September 1993. The contest is open to everyone and entry is *free*. Every poem entered has the opportunity to be published in a deluxe, hardbound anthology. To enter, send *one* original poem, any subject and any style, to the National Library of Poetry, 11419 Cronridge Drive, PO Box 704-ZE, Owing Mills, MD 21117. The poem should be no more than 20 lines, and the poet's name and address should appear on the top of the page. Entries must be postmarked by 30 September 1993. A new contest opens 1 October 1993.

■ **S. Leonard Auerbach and Associates** announces the appointment of **Larry French** to associate. Auerbach and French are both members of USITT. Larry, a senior lighting designer, has been with the firm since 1988. His design work includes Space Center Houston, Temple Emanuel and the Sheperd School of Music at Rice University. Larry is currently the project lighting designer for the new International Terminal Building of the Vancouver Airport.

■ **R. L. Shep** announces the availability of *Art in Dress*. The updated version of the book originally published in 1922 is a perfect example of the early flowering of the Art Deco style in both fashion and fashion illustration. The book presents a dress-making systems covering all types of

#### LIFETIME MEMBERS

**SAMUEL H. SCRIPPS**

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**CENTRE THEATRE GROUP**

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**J. R. CLANCY, INC.**

**CLEAR-COM INTERCOM SYSTEMS**

**W. H. "DEACON" CRAIN**

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ENTERTAINMENT  
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LIGHTING & ELECTRONICS, INC.  
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MUTUAL HARDWARE CORP.

## NATIONAL OFFICE

NEWS  
FROM THE  
NATIONAL

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women's wear, including: lingerie, sportswear, eveningwear, etc. It features clothes for children and young women and discusses materials, colors, and ornamentation. *Art In Dress* by P. Clement Brown is \$17.95 + \$2 shipping. It is 192-pages, 8 1/2 x 11, quality paperbound, and is profusely illustrated with delightful fashions and patterns. It is also available from R. L. Shep, Box 668 Mendocino, CA 95460; 707-937-1436 (phone and fax).

■ **Steven Rosen Design & The Norfolk Group** proudly announced their merger to Available Light—a new and improved design firm—creating innovative lighting and design solutions for performance, events, and architecture. Please contact them at 16 John Andrew Street, Boston, MA 02130, phone: 617-524 1876, fax: 617-524-2190.

■ **The League of Historic American Theatres** recently honored The Warner Theatre in Washington, DC. The Historic Preservation Award is given to recently renovated theatres exemplary for their level of community involvement, craftsmanship, and use of preservation technology. The theatre was given the award at LHAT's annual banquet and awards ceremony held in June in Ann Arbor, MI. For more information about LHAT, please contact them at 202-783 6966.

■ **Graham Cottenden** is accepting registrations for his fall series of costume courses. Graham led this year's Costume Symposium on *Late Nineteenth Century Tailoring*. For those of you who missed the Symposium, now's your chance to enjoy a master class with this notable British Costumer—of course, you'll have to travel "across the pond." Topics for the courses include: *Female Fashion of the 1950s*, *18th Century Corset*, *Tailoring Techniques* and *The Male Doublet: Cut and Construction* among many others. All courses are held at Gunnersbury Park Museum in London. Other plans include day outings to Castle Howard in Kent and the National Army Museum in London. The complete course packet is exten-

sive with too much information to list here. If you would like to receive it, please let me know and I'll send one out straight away. Or contact Graham Cottenden, Flat 6, St. Martin's Court, 140 Trinity Road, London SW17 7HS; phone: 081-767-1692. ●

**Valerie diLorenzo**  
*Manager, Marketing & Public Relations*

1994 USITT CONFERENCE  
& STAGE EXPOCALL THEM  
AND THEY  
WILL COME!

One of the most compelling reasons to exhibit at a tradeshow is that your customers expect you to be there. After reviewing the surveys that many of our members completed after the Seattle Conference, I was pleased to see the wide variety of companies that you are interested in seeing represented on the Stage Expo floor. I will of course be contacting them and soliciting their participation; however, one of the best ways to ensure that they will be there is for you to call them and tell them that you'll be looking for them at the show.

When a supplier receives a call or letter from a potential client about their participation at an event, they will feel more positively towards exhibiting when I get in touch with them. This, combined with our extensive promotion about exhibiting, will enable us to bring those companies you are most interested in seeing to the show.

Two new areas are starting to take shape: sound equipment and computers, both hardware and software. We will be putting together a software pavilion on the show floor

that will allow you to do comparisons of all the latest software and systems for design and control in a performing arts environment. Last year in Wichita, we featured sound equipment manufacturers for the first time. Their response to our special demonstration areas and on the show floor activities made for a great show for those companies who were represented. Initial response for the Nashville event looks like we will be doubling the number of sound equipment companies on the show floor and doing live demonstrations.

As always, if you have ideas for special sections on the show floor or know of any companies that have new or innovative products and you would be interested in seeing them at the show, please don't hesitate to contact me at the National Office, 202-924-2835.

Remember, this is your show and we need to make sure that it has all the products and services you are interested in. I hope to have more good news about the show in the next issue. Until then, best of luck in all your endeavors. ●

**Richard Dolson**  
*Sales & Exhibition*

## SUPPORT THE INSTITUTE

DONATE AND  
SAVE TAX \$\$\$

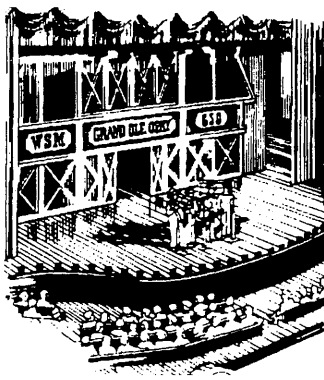
Are you or your organization upgrading your computer equipment? The National Office is looking to upgrade some of its equipment as well. Why not donate your old equipment to USITT? All donations to the Institute are deductible as a charitable contribution on your Federal Income Tax Return.

The office's "wish list" currently includes:

- HP-2, or higher, laser printer. (Compatible is fine)
- 525 MB SCSI Hard Drive
- 525 MB Tape Back-up
- A 386 or higher desktop computer, with monitor and keyboard.

If you have these items or other office equipment just "gathering dust," please contact Debora Kingston at the National Office. ●

**William J. Byrnes**  
*VP-Marketing & Development*





# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## CALL FOR PROPOSALS

The USITT Endowment Fund was established in 1978 to support significant research and development in performing arts design and technology. It is the only such fund in the United States.

In 1991 Edward F. Kook's name was added to the Fund's title in recognition of his role in creating the Fund (he made the first donation) and out of respect for his work in the industry and the Institute. As one of the founders of Century Lighting, Mr. Kook was a key figure in the movement to bring innovative new technologies to the service of the arts. He died in September 1990.

The Fund has received generous support from individual and corporate members of the Institute, which, together with its judicious investment policy, will allow it to offer support during 1994/95. Grants seldom exceed \$5,000 and are typically less.

All applications to the fund are reviewed by a Committee of the USITT Board of Directors. The members of this group, which is also responsible for the management of the fund, are: Timothy Kelly, William J. Byrnes, Sylvia Hillyard, Richard Devin, Richard Arnold, Randy Earle, Samuel H. Scripps, and Donald Shulman.

## STATEMENT OF PURPOSE

**The Goal of the USITT/Edward F. Kook Endowment Fund is to further original and imaginative research, investigation and development in performing arts design and technology. To achieve its goals the Fund offers financial support to members' projects.**

## PROJECT SUPPORT

Any individual member of USITT, or any group of USITT members (student chapters, commissions, committees, etc.) may apply for support for a complete project or for seed money for a specific project. To be considered for support a project must:

- Seek new knowledge through experimentation, research, or the collection of resources for research or study.
- Show originality, creativity and innovation.
- Directly relate to the goals and purposes of USITT

and directly benefit members and the industry in general.

- Provide results which are made available to members of the Institute through direct presentation, demonstration, publication or visitation.
- Qualify in one of the four award categories; theoretical research, applied research, statistical survey or historical research.

It is also expected that the applicants will demonstrate their ability to initiate and complete the project.

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## RESTRICTIONS

Support will **not** be offered for:

- Activities for which academic credits are being sought.
- Scholarships or tuition.
- Bad debts.
- Investments of any kind.
- Projects which only perpetuate

available information.

- Prepublication expenses for books which will be published by other than USITT.
- Capital expenditures unrelated to a specific project.
- Computer hardware and software purchases, unless said

equipment is returned to USITT after project completion.

- Creation of new organizations.
- Expenses incurred before the start date of the grant period.
- Projects that do not begin and end within the grant period.
- Receptions and refreshments.

## TIMETABLE

Deadline for Applications ..... **January 31, 1994**

Grant Award Announcement ..... **April 16, 1994**

(at the USITT Annual Conference)

Project Begin Date ..... **May 1, 1994**

Project Completion Date ..... **April 30, 1995**

## HOW TO APPLY

Please use the current application form, which appears on the reverse of this page, to apply for support from the Endowment Fund. When completed, and not later than January 31, 1994, the application together with four copies should be sent to:

USITT National Office  
10 West 19th Street, Suite 5A  
New York, NY 10011  
(212) 924-9088

Additional copies of the application forms and further information are available from this office.

One final note on applications. While the Committee needs a clear statement about your project, it also has a lot to read. Brevity is encouraged where it does not compromise the application.

## AFTER AN AWARD IS MADE

The Institute will announce the 1994/95 awards at the 1994 National Conference. The successful applicants will be informed by letter and appropriate contracts signed. The starting date for the projects will be May 1, 1994 and the ending date will be no later than April 30, 1995. A final narrative and financial report must be produced by all award recipients within 60 days of the end of the project.

All award recipients must include the following credit line in all advertising, news releases, reports, publications and printed programs:

"This program/event/project (or whatever) was made possible (in part) through a grant from the United States Institute for Theatre Technology/Edward F. Kook Endowment Fund."

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## PROJECTS PREVIOUSLY FUNDED

- Modernization of Design and Construction Practice for Theatre Staging
- Developing New Systems for Position Metering & Control in Moving Scenery
- National Flat Pattern Exchange
- CallBoard II: Database Development
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic collection
- A Marshall Plan of USITT Assistance to the Socialist Countries
- Canadian Institute for Theatre Technology
- Production and Design in the Scottish Rites
- A Life-Size Virtual Reality Interface as a Scenographic Tool

## APPLICATION PROCESS

All applications **must** include the following elements:

**NOTE: GRANT APPLICATIONS NOT FOLLOWING THE OUTLINE BELOW WILL NOT BE CONSIDERED FOR FUNDING.**

### 1. Summary

Please attach a completed Project Summary Sheet to your application. (No more than 50 words.)

### 2. Project Narrative

This should describe your project, including:

- a. What activities are proposed and project timeline.
- b. Project methodology.
- c. What results or effects you expect the project to produce.
- d. How the project will benefit USITT and the industry.
- e. Who will be involved in the project; what their qualifications are and what their contributions will be.
- f. Where the project will take place and what facilities will be used.
- g. How original is the project and if not original, how does it differ from similar projects.

### 3. Budget

This should be a complete budget for the whole project; when appropriate please use notes.

It must include:

- a. All expenditures involved in the project.
- b. All sources of funding for the project (and describe whether or not that funding is confirmed.)
- c. Which expenditure line items would be funded by any USITT grant.

### 4. Resume(s)/Vita(e) for Project Director(s) (Maximum of two pages per individual)

All applications must arrive at: USITT National Office

10 West 19 Street, Suite 5A  
New York, NY 10011-4206

**By the deadline: January 31, 1994**

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## PROJECT SUMMARY SHEET

To be completed and attached to all applications

FOR OFFICE USE

Last Name

Project Category

Project Number

1. Project Title \_\_\_\_\_

2. Project Director(s) \_\_\_\_\_

3. Address \_\_\_\_\_

4. City, State, Zip \_\_\_\_\_

5. Telephone: Day \_\_\_\_\_ Evening \_\_\_\_\_

6. Membership Type \_\_\_\_\_ No. \_\_\_\_\_

7. Project Dates: Beginning \_\_\_\_\_ Ending \_\_\_\_\_

8. Total Project Cost \$ \_\_\_\_\_

9. Sum Requested From Fund \$ \_\_\_\_\_

10. Project Category (check one)

☐ Theoretical

☐ Applied

☐ Statistical Survey

☐ Historical

I/We certify that the information contained in this application is true.

Project Director(s) \_\_\_\_\_

Date \_\_\_\_\_



## THE EXECUTIVE REPORT

USITT  
SPONSORS  
MAJOR  
PROJECTS

The Projects sponsored by the Institute are all flourishing due to the excellent work of the Project Chairs. The Projects that come under the jurisdiction of the Vice-President for Projects are those which have grown too large to be encompassed within a specific commission and need additional resources than are available within the commission budget structure. Currently there are five Institute Projects: Design Expo (Bruce Brockman, chair); the Costume Symposium (Leon Brauner, chair); Theatre Technology Exhibit (Ben Sammler, chair); the Rigging Project (Jay Glerum, chair); and the Prague Quadrennial.

• **Design Expo** is a juried design exhibit scheduled for alternate years at the conference and is slated for Nashville in 1994. Last year there was an extra event at the Wichita Conference known as "Cover the Walls" which was sponsored by the Design Expo. This event was such a success that next year's Design Expo will incorporate some of the "Cover the Walls" structure. All entries to Design Expo will be displayed at the conference, and the adjudicating will be done there. This will streamline the process for both the participants and the committee and will allow more work to be viewed by the conference attendees. Specific details of Design Expo will appear in the October issue of *Sightlines*.

• **Theatre Technology Exhibit** was at the Wichita Conference this year and was also a great success. There were many clever and interesting entries for all areas of technical theatre: costumes, make-up, scenery, lighting, sound, and properties. The next Tech Expo will be in Las Vegas in 1995. We hope that even more people will participate.

• The **Costume Symposium** this year was structured as a master class, and the idea was so popular that a second session had to be scheduled. The Costume Symposium happens

every summer in a different part of the country with a different focus on some area of costume—contact Costume Commissioner Diane Berg for information about next year's symposium.

• The **Rigging Project** is a multi-year project focusing on establishing rigging standards in fourteen areas. Jay Glerum estimates that the project will be completed in approximately two years. This Project is jointly sponsored by USITT and the rigging manufacturers.

• The **Prague Quadrennial** Committee is being formed now for a 1995 event. ●

**Stephanie Young**  
*Vice-President for Projects*

## YOUNG DESIGNERS' FORUM

OPPORTUNITY  
FOR STUDENT  
DESIGNERS

The third annual Young Designers' Forum will be held at the USITT Conference in Nashville in April. This event brings together students who are completing their training with professional designers and directors for critiques of portfolios and discussions about design and entering the job market. It is intended not only as an educational event, but as an introduction to a portion of the professional community which the student aspires to join.

In addition, the YDF seeks to enable USITT members to see some of the best work from a variety of schools, and give them a sense of the standards expected by the profession. It also provides feedback to the faculty of the schools represented about their student's work and preparation for the profession.

The students and their faculty will meet with the professional designers and directors in a closed session in the morning. After lunch the room will be opened to for all interested conference attendees to view the work and speak informally with the students.

Of special interest is that a portion of the Student Exhibit for the Prague Quadrennial in June of 1995 is expected to be drawn from the work shown at the YDF in Nashville. All students who participate in the 1994 YDF will therefore be eligible to have their work

considered for inclusion in the PQ.

Students who will be graduating in the coming year and wish to participate should:

1. Provide a letter from a faculty member at your school which nominates you as a participant and certifies that your school is willing to be represented by you.
2. Provide up to 12 of the following: 35mm slides, blueprints, and/or photocopies of representative work, which may include classwork and informal or rough sketches. Scenic designers should include an example of drafting, lighting designers should include a plot and associated paperwork, and costume designers should include some swatched sketches. **Do not send any original art work.** Please do not send more than 12 items/slides.

This work will be reviewed by a jury of professional designers who will select the students to participate in the Young Designers' Forum.

3. Enclose an entry fee of \$15. Checks should be in US funds and made payable to USITT. The fees will be used to help defray the expenses connected with the YDF.

4. Mail submissions to: Bill Forrester, School of Drama DX-20, University of Washington, Seattle, WA 98195

All materials **must be received by 1 December 1993**. Selection of participants will be made by December 14, and they will be notified by mail. All materials will be returned.

Co-Chair of the YDF and Institute President Sarah Nash Gates reports, "The students who participated in the YDF in Wichita felt strongly that it was worth their time and effort. One young designer said that she was going home and telling her fellow students to start planning to submit as both the Conference and the Young Designers' Forum were too good to miss. We are making every effort to have the student's work stay up for a day or two in Nashville so that more conference attendees will have the opportunity to see this exciting work."

For further information, contact Bill Forrester at 206-543-1737, or Sarah Nash Gates at 206-543-4128. ●

**Sarah Nash Gates**  
*Program Co-Chair*

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NEW C&S  
MEMBERS

**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. ●

## LIGHTING DESIGN

LIGHTING  
PORTFOLIO  
GUIDELINES  
PHASE 1

*The Lighting Commission Guideline for Lighting Portfolios* is now available for review. This first phase of the project is addressing graduating BA students who are seeking graduate school admittance or professional employment. Those interested in reviewing this document, please send your request to:

Marc Riske  
847 East Harmony Ave.  
Mesa, AZ 85204. ●

**Mark Riske**  
*Vice-Commissioner of Technology*

## CURTAIN CALL

**THE DEADLINE FOR THE NEXT SIGHTLINES, THE OCTOBER ISSUE, IS MONDAY, 6 SEPTEMBER 1993.** ●

## LIGHTING DESIGN

LIGHTING  
DESIGN  
EDUCATION  
UPDATE

So you're back at school. The print shop has misplaced your syllabus, you've been appointed chair of the department's (Re-) Finance Committee and nine of your students want to take Independent Studies in grow lights. Where did the summer go?

This is a reminder that as you consider new and improved lighting exercises for your courses, *Practical Projects for Teaching Lighting Design* (second edition) is available through the National Office in New York. The Lighting Commission is interested in new projects you have developed for the next edition. The application form can be found at the front of the compendium. Project submissions can be sent to:

Mary Tarantino  
Ohio State University  
1849 Cannon Drive  
Columbus, OH 43210  
614-292-0906 (machine)

**Two Nashville sessions with lighting education emphasis:** When was the last time you reworked your introductory lighting course? Is it time to discover new plays for students to study? More laboratory assignments? Look for the session "Lighting 101: What's Your Angle?" Educators from small colleges as well as large universities will compare notes on their approaches to course objectives, expectations, and syllabus layout. This should be a very informative session.

At the conclusion of a student's education, s/he might choose assistant design work as the next step into the lighting profession. If so, another session to look for in Nashville is "The Assistant Behind the Designer." Several former and current assistant lighting designers will discuss the role of an assistant designer and benefits, drawbacks, and payoffs of this route into the profession. Bring your questions to this discussion.

Have a great year, and as for the grow lights, send them to K-Mart. ●

**Mary Tarantino**  
*Vice-Commissioner for Education*

COSTUME  
DESIGN & TECHNOLOGYTECHNICAL  
COSTUME  
PORTFOLIO  
REVIEW

The Costume Commission announces a *Technical Portfolio Review for Costumers* to take place at the 1994 Nashville Conference. This review is intended to serve the needs of students who are interested in pursuing a career in technical costuming and wish a professional opinion of their work to date and focus for employment in the future. The review is also open to professional costumers who desire healthy criticism of their work to date and suggestions for improvement or change.

The three reviewers will come from professional costume shops in the regional theatre, Shakespearean festival and television worlds. They will evaluate the portfolios based on content, presentation, and job marketability.

If you are interested in being considered as one of the participants in the 1994 Technical Costume Portfolio Review, please send a brief letter of inquiry to:

Pam Knourek  
USITT Technical Costume  
Portfolio Review  
The Guthrie Theatre  
725 Vineland Place  
Minneapolis, MN 55403.  
Fax: 612-347-1188.

Letters should be received no later than 15 October 1993. At that time, detailed information as well as application materials will be forwarded to you. ●

**Pam Knourek**  
*Project Coordinator*

ASSOCIATION FOR  
THEATRE IN HIGHER  
EDUCATIONCALL FOR  
PAPERS

The ATHE Design and Technology Focus Group is interested in receiving conference session proposals for the next ATHE national conference which will be held in Chicago 27-30 July 1994. The conference theme will be "Creative Change: Vital Struggles, Vital Signs."

ATHE is especially interested in presentations that concern the interaction of designers and other collaborators; design and technology in the curriculum, the interaction of faculty and administrators, and/or scenography in theatre history.

Presentations that deal with new technology, collaborative and interdisciplinary concepts, and creative teaching methods are usually well-received.

Applications are available from:

Georgia Gresham  
Department of Drama and Speech  
Loyola University  
6363 St. Charles Avenue  
New Orleans, LA 70118

The deadline for applications is 15 October 1993 and finalists will be selected by mid-January. The final schedule is completed in the Spring.

All presenters who are associated with an institution of higher learning must be ATHE members and conference registrants. Theatre professionals and others may apply for guest passes. ●

**Georgia Gresham**  
*ATHE D&T Focus Representative*

ARCHITECTURE  
DESIGN  
COMPETITION

THE UNIVERSITY OF MARYLAND AT COLLEGE PARK IS SOLICITING LETTERS OF INTEREST FROM US ARCHITECTS FOR A NATIONAL COMPETITION TO DESIGN THE MARYLAND CENTER FOR THE PERFORMING ARTS.

INTERESTED ARCHITECTS ARE TO SEND SINGLE PAGE LETTERS OF INTEREST BY SEPTEMBER 20 AND WILL BE EXPECTED TO SUBMIT STATEMENTS OF QUALIFICATIONS IN EARLY OCTOBER. A JURY WILL NARROW THE FIELD TO SIX TO EIGHT FIRMS TO BE INTERVIEWED IN OCTOBER. SELECTED COMPETITORS WILL BE COMPENSATED.

FOR FURTHER INFORMATION, CONTACT ROLAND KING, 301-405-4621. ●

## CALENDAR

- 1-14 SEPTEMBER 1993 • THEATRE LIGHTING DESIGN & TECHNOLOGY COURSE BY FRANCIS REID, EDINBURGH & LONDON, ENGLAND • CONTACT: THE BRITISH COUNCIL, 071-389-4406
- 7-26 SEPTEMBER 1993 • ART BY DESIGN, USA LOCAL 829 EXHIBITION, LOS ANGELES MUSIC CENTER, LOS ANGELES, CA • CONTACT: CHARLIE BERLINER, 213-965-0957
- 26-28 SEPTEMBER 1993 • 4TH ANNUAL ARENA MANAGEMENT SEMINAR, CLEARWATER BEACH, FL • CONTACT: IAAM, JULIE HERRICK, 214-255-8020
- 14-17 OCTOBER 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

## NATIONAL OFFICE

HAVE A QUESTION OR A SUGGESTION? CONTACT THE NATIONAL OFFICE:

USITT  
10 WEST 19TH STREET  
SUITE 5A  
NEW YORK, NY 10011  
PHONE: 212-924-9088  
FAX: 212-924-9343

## NATIONAL OFFICE

## NEW COMPUTER LIGHTING DESIGN VIDEO AVAILABLE

*Computer Aided Lighting Design* is a useful and coherent instructional tape on the integration of computer software and hardware into lighting design that was written, directed, and narrated by Bob Shakespeare.

Shakespeare takes the viewer on a tour of the lighting process from the theatre to the design computer lab. It is clear that computers are an essential component of a responsible and professional training program in theatre lighting design.

The video gives basic instruction and presentation of a computer lab including set-up, dimmers, and colors, and also makes suggestions and recommendations for type of equipment, location, RAM, printers, work station set-up, and costs. The video is geared primarily toward education and provides a clear and concise "how-to" for those wanting to add computers to their lighting design programs.

*Computer Aided Lighting Design* was produced for the USITT Lighting Design Commission by the Theatre Computer Visualization Center with the assistance of the Center For Innovative Computer Applications at Indiana University. The tape runs approximately 35 minutes and is well-produced, complete with great lighting and lovely background music.

Copies are available from the National Office, \$15 members and \$20 non-members. Prices includes shipping and handling. To order, please send a check or money order in US funds payable to USITT, 10 West 19th St., Suite 5A, New York, NY 10011-4206. To charge your order, call 212-924-9088 or fax 212-924-9343. Please have your MasterCard or Visa number and expiration date ready. ●

Valerie diLorenzo  
*Manager, Marketing & Public Relations*



13-16 APRIL 1994

★  
PRE-CONFERENCE  
EVENTS  
APRIL 11 & 12

## CLASSIFIED AD

## SCENERY FOR SALE

For Sale: Scenery for *Lend Me A Tenor*. Initially built for a national tour, this well-built and well-maintained set is finished in an art deco style. The set is nicely detailed with stepped crown moldings, large vacuumform decor panels, and excellent door frames. The door frames are made of welded aluminum stock and are very solid.

If interested, please contact: La Comedia Restaurant & Theater; 513-746-3114, fax: 513-746-4701. Attn: Mark Coldiron, TD. ●

## CLASSIFIED AD

## ASSISTANT TECHNICAL DIRECTOR

Major LORT theater with rigorous schedule is seeking assistant technical director.

Responsibilities include: Technical analysis of productions, including drafting, drafting of shop drawings, cost estimation, purchasing of materials, supervision of changeovers, etc. Candidate should have at least a BFA in technical theater, good interpersonal skills, and very strong drafting skills as well as strong construction knowledge. Please send resume/letter and other pertinent information to: Edward M. Coffield, Production Manager, The Repertory Theatre of St. Louis, 130 Edgar Road St., Louis, MO 63119. Fax: 314-968-9638. ●

SIGHTLINES  
ADS

SIGHTLINES CLASSIFIED  
ADS ARE \$1 A WORD  
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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

The R.E.A.D.Y. plan will increase your ability to cope with the many stresses of a performing arts career: R = Relaxation, E = Exercise, A = Attitude, D = Diet, Y = Yield. This month we will be dealing with exercise—the "E."

How easy it is to get bogged down by short-term demands! When schedules get tight, exercise is often the first to go. After all, other things have to get done today. But what good is meeting deadlines today if it means developing heart disease at an early age? Lifelong good health is easily what most of us would list as one of our long-term goals. Neglecting exercise in order to meet deadlines is penny-wise and pound-foolish.

Exercise has more than enough benefits in the short-range to warrant keeping on schedule with your regular exercise program. Physically fit people have more energy. Using large muscles is an immediate stress reducer. Exercise makes you feel more relaxed, allows you to think

more clearly, and helps keep you looking good and feeling great.

Exercise challenges the body with a healthful type of stress (eustress) that encourages physical improvements in the ability to produce energy, mobilize fat stores, and exert strength. Over time, exercise applied in a *consistent* and safe manner will bring about the structural and physiological changes referred to as the *training effect*.

The big question, of course, is how much and what types of exercise are needed to produce the training effect. There is quite a bit of controversy regarding this question. The only points of agreement are: (1) some exercise is better than none, and, (2) too much exercise is not good.

Healthy adults are most generally recommended to engage in some sort of aerobic activity three to five days a week for 15 to 60 minutes per session at an intensity somewhere between 65 to 90 percent of maximum heart rate.

This schedule of training can lead to associated health and stress benefits. Exercise helps protect against artery disease. Active individuals tend

to have larger coronary arteries and greater blood volume, so that clots form less easily, thus reducing the chance for stroke and heart attack.

Exercise (the training effect) improves the body's ability to produce energy, so it makes activity less painful and more fun. A given day's workload seems easier.

Exercise is an antidote to aging. It helps delay and prevent decline in activity, muscular strength, endurance, flexibility, balance, lean body mass, and energy level.

The benefits of an exercise program are such that no sane person would avoid them once they are aware of those benefits. However, as USITT discovered in a Tulane University test sampling at the 1989 Calgary conference, 55 percent of our membership believe the work they do is defined as exercise.

This is simply not true. Work is work. Exercise is exercise. They are not the same. As Bo would say, "Just do it." ●

**Stan Abbott**  
*Check Points Editor*

(Editors' Note: This is a reprint of the April 1991 column.)

## INSTITUTE BUSINESS CALENDAR

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

### NOVEMBER

- TBA COMMISSION BUDGET  
INFO MUST BE RECEIVED  
BY VP-COMMISSIONS
- 11-13 WINTER BOARD  
MEETINGS IN ORLANDO.  
BOARD OF DIRECTORS  
MEETING, SATURDAY,  
NOVEMBER 13.

# sightlines

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