

sightlines

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D E C E M B E R 1 9 9 3

NASHVILLE '93

NASHVILLE AREA OFFERS FAMILY ATTRACTIONS

CITY, SURROUNDING AREA RICH IN CULTURAL, ENTERTAINMENT OPTIONS FOR CONFERENCE VISITORS AND THEIR FAMILIES

While USITT '94 will be a great attraction in its own right, the Nashville area is rich with entertainment and historical attractions which will be of interest to members attending the conference and their families. In addition to the downtown-area features covered in an

earlier *Sightlines*, the outlying area of greater Nashville has much to offer as well.

Opryland and The Grand Ole Opry

The source of Nashville's nickname, "Music City USA," the country music radio broadcasts of the Grand Ole Opry are an authentic piece of American cultural history, and are an unforgettable experience for everyone, whatever their musical tastes. Each three-hour live broadcast features 20 or more individual acts, always including some of the legendary names. The Opry house is located in Opryland, a "Showpark," which offers (in peak season) 81,762 available seats for 58

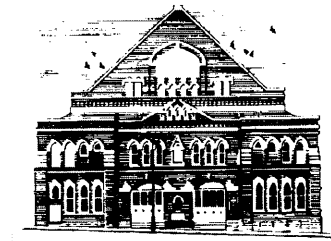
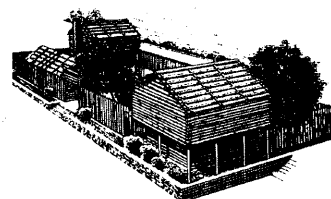
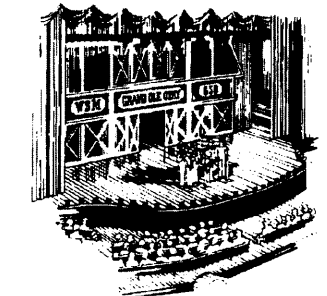
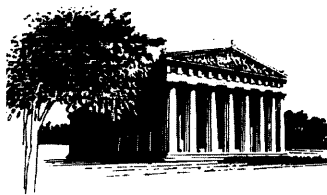
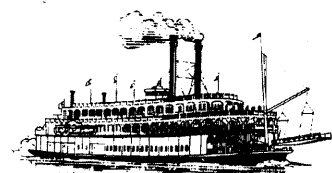
performances! In addition to these flagship attractions, the area offers much, much more in country music, including The Nashville Network, Barbara Mandrell Country, Ernest Tubb Midnight Jamboree, and Twitty City.

The Hermitage—The home of President Andrew Jackson is a neo-Classical house, rebuilt after a fire in 1836 and retaining many of the features of the original 1821 Federal-

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IMAGES OF NASHVILLE

FIRST COLUMN, TOP TO BOTTOM:
BELLE MEADE MANSION, THE
GENERAL JACKSON, COUNTRY
MUSIC HALL OF FAME
CENTER COLUMN, TOP TO BOTTOM:
THE PARTHENON, GRAND OLE
OPRY, THE HERMITAGE
BELOW, TOP TO BOTTOM:
FORT NASHBOROUGH, RYMAN
AUDITORIUM, ORIGINAL HOME OF
THE GRAND OLE OPRY



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NOTICE

USITT CLARIFIES POLICY ON COMMERCIAL ENDORSEMENT

USITT is very proud of its commercial members and the constant improvements of products and services used by USITT members in performing arts design and technology. USITT encourages the research and development of new and improved products and is pleased to announce and report on these developments as well as reporting on the projects and success of its members. USITT does not recommend or endorse specific companies or products. ●



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USITT SIGHTLINES

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EDITORS •
**ERIC FIELDING &
CECELIA FIELDING**

NASHVILLE '93

NASHVILLE AREA OFFERS FAMILY ATTRACTIONS

▲ PAGE 1

style house. The house is furnished mainly with the family's original purchases. The grounds include many out-buildings of the plantation complex, including a smokehouse, springhouse, log carriage house, and two log cabins of the original Hermitage complex. In addition, there is a modern museum with exhibits and programs relating to Jackson's life and times.

The Parthenon—Built in 1931 to replace a temporary structure built for the Tennessee Centennial Exposition in 1897, Nashville's Parthenon is the only exact-size replica of the original in Athens. The building also houses art exhibits in its galleries, as well as a 42-foot statue of Athena.

Belle Meade Plantation—Known as "The Queen of Tennessee Plantations," Belle Meade had 5,300 acres and was one of the country's finest thoroughbred breeding farms. Visitors to the current 24-acre site can see the 19th century mansion, and eight other out-buildings, including a carriage house with one of the South's largest carriage collections.

Belmont Mansion—This 1850s Italian villa on the Belmont University Campus was recognized from the beginning as one of the most elaborate and unusual homes in the South, a true artifact of the romantic 19th century. The mansion is famous for its gardens, with their statuary and castiron gazebos, and for its paintings and elegant furnishings.

Ample information on these and other area attractions will be available at the information desk in the conference registration area, or through the Stouffer Hotel. General information for visitors is available through the Nashville Convention & Visitors Bureau, 161 Fourth Avenue North, Nashville, TN 37219; 615-259-4739. ●

Leonard Harmon
Conference Committee

NASHVILLE '93

DETAILS SET FOR NASHVILLE CONFERENCE REGISTRATION

The USITT National Office, the Nashville Conference Committee, and USITT Officers have been working together to provide you with more information on the 1994 USITT Annual Conference & Stage Expo, in Nashville than ever before. All USITT Members will be sent an extensive conference information packet in early January. This year's packet will contain information on Conference Programming, including a complete "Program at a Glance" view of all of the Conference Sessions in chronological order. Information on Pre-Conference Events, Regional Programming, Stage Expo, Design Expo '94, the THEatre Conference Employment SERVICE, working as a student volunteer, and Special Exhibits and Events will be featured along with all the information you will need to register for the conference and arrange your housing and travel plans.

This year USITT is offering "One Stop Registration." In one easy step you can take advantage of special early discounts on Conference Registration, sign-up to participate in one of six exciting Pre-Conference Events, purchase tickets to the Annual Banquet, and have USITT make your Priority hotel reservation at the Stouffer Nashville Hotel. Simply complete the registration form included in your information packet and return it with your payment to the USITT National Office by 11 March 1994.

Conference dates:

Pre-Conference Events
11-12 April 1994
Conference Activities
13-16 April 1994
Stage Expo
14-16 April 1994
Banquet
16 April 1994

Hotel Information:

The Stouffer Nashville Hotel is the USITT headquarters hotel. Adjacent to the Convention Center, this AAA Four

Diamond Hotel has a private health club, an indoor pool, and complimentary coffee and newspaper every morning. **Special USITT Rates:** \$90 single/double \$110 triple/quad.

In addition to the Stouffer, USITT has contracted with several neighboring hotels within a five-block radius of the Convention Center to offer a wide range of accommodations and prices.

Registration Fees:

	before 3/11/94	after 3/11/94
Full Conference		
Member	\$125	\$165
Student Member	\$65	\$105
Spouse/Guest	\$85	\$125
One-Day Registration	\$80	\$95
Stage Expo Only	\$15	\$20
Banquet	\$28	\$28

Pre-Conference Events range in price from \$50-\$150.

For more information, please contact the USITT National Office. ●

Debora E. Kingston
Manager, Finance & Operations



NATIONAL OFFICE

NEWS FROM
THE NATIONAL

By the time you read this, I will have returned from sunny Orlando where the USITT Winter Board meetings were held in conjunction with the annual LDI trade show. No doubt there will be much exciting news to report from these two events. Nonetheless, it is back to reality here in chilly New York, as the city that never sleeps busily prepares for a most festive holiday season.

I am pleased to report the following:
Membership Benefit Update

• It looks like the mystery of the discounted room rates at the **Doral Park Avenue Hotel** has been solved. To briefly recap, several members have tried to make reservations using the USITT member discount rate at the hotel only to be told the Doral had no such arrangement with USITT. So, after several letters and phone calls, I'm happy to confirm that USITT does indeed have discounted room rates at the hotel. Members can enjoy a rate of \$55 (weekends and weekdays) guaranteed through December 1994. You can make your reservations by calling 1800-22-DORAL.

Please note the new phone for the **Milford Plaza** is 212-869-3600. Members can also use the new toll-free number: 1-800-221-2690.

When using any of the hotel discounts, please identify yourself as a member of *USITT, United States Institute for Theatre Technology*. It's important you use the entire phrase, otherwise the reservationist might not be able to find our discount coding.

I am delighted to announce the addition of two new member benefits:

• **Alamo Rent-A-Car** has agreed to offer USITT members 5% off daily and weekly U.S. rentals and 10% off daily and weekly UK and European rates. They also offer unlimited free mileage nationwide. (Discounts with Alamo are an addition to and not in place of our discount with National.) Alamo Rent-A-Car ID will honor the discounts immediately. If you wish to take advantage of it, please call the toll-free reservation service at least 24 hours in advance at 1-800-354-2322. All members must request Plan Code "BY" and use the USITT identification number: 376074.

• **Anheuser-Busch Theme Parks** has offered USITT members 15% off general admission prices to their theme parks nationwide. They include all the SeaWorlds, Busch Gardens, Cypress Gardens, Adventure Island/Water Country, and Sesame Place.

Discount cards and coupons for these benefits will be included in membership mailings and available in the National Office. Please call me if you have any questions or require further information. I sincerely hope you will all use these benefits and use them often! We are all busy trying to make the most of your USITT membership and more benefits are on the way. Keep watching future issues of *Sightlines* for details!

Other News

• **Seminar Update**—Previous columns of *Sightlines* have listed information about the upcoming seminar jointly sponsored by USITT and the Society of Stage Directors and Choreographers Foundation (SSDCF). Due to the overwhelming response from our members, we have decided to hold a series of seminars devoted to several design fields (lighting, scene design, sound, technical production) and their individual relationship with the director.

The first seminar is *The Lighting Designer/Director Relationship* and will be held on Tuesday, Dec. 7, from 5-6:30 pm. The designer side of the panel will feature USITT members Charles Cosler, Gil Wechsler, and Marc B. Weiss. If anyone has questions or requires further information, please contact me or Maureen Rahill in the National Office. Maureen and I would like to thank everyone involved for making this event come to life. We hope this will be the first of many seminar series utilizing USITT membership.

• **The USITT Architecture Commission** recently co-sponsored "A New Vision for 42nd Street," a special presentation of the new "interim" plan to revive the Great White Way on October 21 at The Apollo Theatre. The event focused on the new guidelines and theatre uses for 42nd Street, in celebration of "100 Years of Broadway in Times Square." The presentation featured panelists Rebecca Robertson, president of the 42nd Street Development Project; Cora Cahan, president of the New 42nd Street, architect Robert A.M. Stern FAIA; and designer Edwin Schlossberg. Tim Hartung, Architecture Commissioner, described the project design as a "21st

century view of a marketplace for entertainment and public spectacle." It was a most interesting and eye-opening presentation of the preliminary designs for reviving this most prestigious and controversial area. Tim Hartung will provide a more in-depth look at the design in the next issue of *Sightlines*.

• **Opera America's** 24th Annual Conference, entitled *Opera In Three Dimensions* will be held in Seattle, Washington, 18-23 January 1994. The conference will be hosted by Seattle Opera, and feature guest speakers and panelists who will discuss opera as a theatrical, visual, and musical art form. The conference seeks to explore ways by which the creative richness of opera can serve as a continuing source for audience development and community service. For information, please call the Conference Hotline at 202-347-9262.

• **The Costume Society of America (CSA)** announces a study tour to Germany to "Visit the Sources of Western Costume" on 11-25 June 1994. The tour has been designed by and for those who have a particular interest in costume and textiles of the past. The tour will explore the rich wardrobes of the Electors of Saxony, examine rare Renaissance costumes, and become acquainted with all aspects of German regional dress. There will be visits to museums as well as to unique fashion libraries. It will be an opportunity to study European dress of the past and discover its influence on the present. All lectures and tours will be in English. Deadline is 5 March 1994.

Attention students: The *Adele Filene Purse* will contribute to the costs of the German study tour for one or more students and will be awarded through open competition. To be eligible, an applicant must be a member in good standing of the CSA and be a student currently enrolled at the time of application in a degree program at an accredited institution. The awards will be no less than \$500 and up to \$1,500. Deadline for the application is in early December.

CSA also announces the publication of *Costume/Clothing/Fashion: Information Access, Sources and Techniques*. This manual is designed for students of costume, clothing, and fashion and covers both print and electronic information sources.

For further information, please con-

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PHONIC EAR

NATIONAL OFFICE

NEWS FROM
THE NATIONAL

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tact: The Costume Society of America, 55 Edgewater Drive, P.O. 73, Earleview, MD 21919; 410-275-2329 (phone), 410-275-8936 (fax).

• Rigging Seminars: Jay O.

Glerum and Harry Donovan are continuing the very successful three-day seminars on arena rigging. The scheduled seminars for 1994 are: Jan. 17-19 in Anaheim, Feb. 14-16 in Orlando, April 4-6 in Las Vegas, June 6-8 in Chicago, Oct. 10-12 in Secaucus, and Nov. 7-9 in San Francisco. To learn more about this unique opportunity to study the engineering, hands-on skills, and safety awareness shared by a team of thoroughly experienced professional riggers, please call Rigging Seminars at 812-995-8212 or fax: 812-995-2110.

• R.L. Shep announces the publication of *Corsets: A Visual History*.

Corsets are one of the most controversial garments ever invented. *Corsets: A Visual History* shows at least 1,000 corsets from the 19th and 20th centuries from advertisements, corset company catalogs, and department store catalogs. The book is compiled by R.L. Shep and is priced at \$26.95 plus shipping. It has 272 pages and is 8 1/2 x 11, quality paperbound. It is available through R.L. Shep, Box 668, Mendocino, CA 95460.

• Give the Gift of Membership!

In the spirit of the holiday season, why not consider giving your fellow designer, technician, or production person a gift membership to USITT? They will certainly enjoy being a part of the America Association for Design and Production Professionals in the Performing Arts. You'll find an application in your latest issue of *TD&T* or just call us at the National Office and we'll send one to you. We will process your membership in time for the holidays and, of course, enclose a special card informing the recipient of your gift.

And finally, on behalf of everyone here in the National Office, *the very best wishes to all for a very happy and healthy holiday season!* ●

Valerie diLorenzo
*Manager, Marketing &
Development*

EXECUTIVE REPORT

INTERNATIONAL
GUESTS
INVITED
TO NASHVILLE

Caracas, Vienna, Wichita, Prague, Berlin, and Nashville—What do these cities have in common? Each of these cities has been the site of an international meeting. We often don't think of our own conferences as being international, but they are! Our National Conferences and Stage Expositions play to North, Central, and South Americans as well as to our colleagues from Europe and Asia. During the last conference there were over 40 guests from outside North America, which included a handful of European theatre artists USITT had invited as official international guests.

During the recent OISTAT Congress in Caracas there were participants from more than 30 nations. While our National Conference does not usually have participation from 30 countries, we do have a good representation nations outside North America. The international participants at our conferences are often significant theatre artists and technicians at the center of their country's theatrical life. They are usually highly creative doers who have a great deal to share with their U.S. colleagues. Needless to say, sharing goes in both directions. While we seem to expect our international counterparts to share their experiences with us, they also want us to share our ideas, achievements, and concerns with them.

International guests invest themselves in this process of sharing. Their travel often takes several days and is expensive. If we believe that USITT Conferences should be an international forums, then we, as individuals, also need to invest. The Institute, the aggregate we, invests by inviting small groups of notable designers and technicians to our yearly conference. As part of a conference program, the Institute sees to it that the guests are "shown the town" and included as a panelist or participant in at least one conference session. But, what do we as individuals invest in this process? Not much.

We may attend the "international sessions," and often that is about we do in the name of international sharing.

Is it important that USITT's National Conference be an international forum? Yes, it is more important than ever. Being a participating member in an international community is a two-way street. Just as a Polish theatre group can bring together a team of U.S. and British theatre people to produce a new "American-style" musical, we find ourselves, our students, and our productions being enriched by designers, technicians, and performers from other cultures. This growth of cross-cultural sharing and understanding is becoming the rule rather than the exception. The international mandate of the Institute, a few internationally minded members and the OISTAT charter has, for many years, been all that has kept us in an international arena. If we believe there is value in participating and sharing within the international community of theatre artists, technicians, and architects, then it is time to integrate international membership and activities into our conferences and commission projects. In our conferences we must go beyond two or three international sessions and focus upon sessions on design, technology, crafts, and management that include participants from other countries and cultures. That their ideas and ways may not be our ideas and ways should encourage us, not discourage us. The answers to our questions may lie outside our current frame of reference.

At our Nashville Conference we will have an opportunity to meet and see the work of several outstanding Latin American theatre artists, technicians, and architects. To date, invitations have been extended to:

Enrique Bordolini of Argentina,
Jose Carlos Serroni of Brazil,
Rene Duron of Mexico, and
Edwin Nerminey, Humberto
Bermudez Lopez, and Nellie
Garzon of Venezuela.

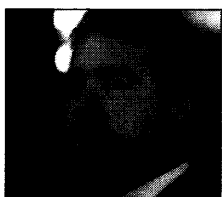
Enrique Bordolini is currently the technical director of the Municipal (principal) Theatre of Santiago de Chile and is the former director of production at the Teatro Colon in Buenos Aires. He has been involved in several extensive theatre renovations. Jose Carlos Serroni is an archi-

1994 USITT ELECTION

EXECUTIVE OFFICERS



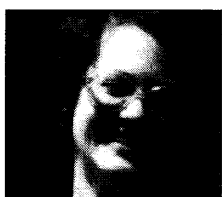
LEON I. BRAUNER: Mr. Brauner is professor of theatre and drama, Indiana University, in the area of costume design. Also works as a freelance costume designer. Has served USITT as Costume Commissioner, Vice-President—Commissions and Projects, and Chair of National Programming. Has participated in PQ'87 and PQ'91 and attended several International Congresses on behalf of the Institute.



NORMAND BOUCHARD: Mr. Bouchard, formerly a stage manager and production stage manager with Theatre Calgary, is now production manager at University Theatre, University of Calgary. He is active in USITT regionally in Alberta as Board Member and Chair, and has served as USITT Vice-President for Relations for the past two-and-a-half years.

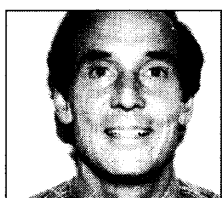


JOY SPANABEL EMERY: Ms. Emery, author of *Stage Costume Techniques*, is a professor of theatre and costume designer at the University Rhode Island. Joy served as Costume Commissioner for six years and is Vice-President for Communications for USITT, a Fellow of the Institute and the New England Theatre Conference, and a member of the Board of Directors of the Costume Society of America. She serves on the editorial board for the *Cutters' Research Journal*.

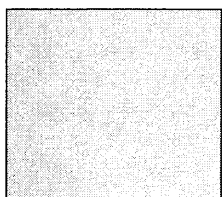


CHRISTINE L. KAISER: Ms. Kaiser is president of Syracuse Scenery & Stage Lighting Co., Inc.; is currently serving second two-year term as USITT Treasurer; and is a founding member and current member of Upstate New York Section USITT. Her USITT committee work includes Finance Committee, Planning & Priorities Committee, and Conference Policy Committee.

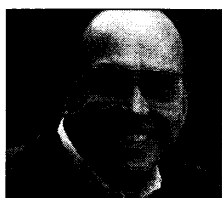
DIRECTORS - AT - LARGE



DENNIS DORN: Mr. Dorn is technical director and director of University Theatre at the University of Wisconsin-Madison. In recent years he has co-chaired Tech Expo, served as Co-Commissioner of the Technical Production Commission, served as an officer and board member of the Midwest Section, and is currently a Director-at-Large. Favorite non-theatre activities include family time, remodeling, landscaping, biking, and golf.



JOHN FULLER: Mr. Fuller of Colortran, Inc. did not provide a bio or a photo.



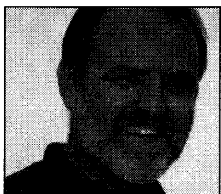
RICHARD L. HAY: Mr. Hay has been principal scenic and theatre designer at the Oregon Shakespeare Festival in Ashland, Oregon since 1969 and associate artistic director for design at the Denver Center Theatre Co. for seven years; also designed for Old Globe Theatre, ACT San Francisco, Guthrie Theatre, Mark Taper Forum, etc; member USA Local 829 since 1962; member USITT since 1969.



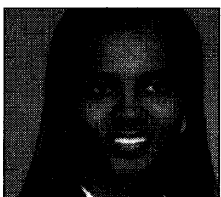
DEBRA KRAJEC: Ms. Krajec is adjunct assistant professor/costume designer at Marquette University, Milwaukee since 1984; teaches all costume design and technology courses and beginning acting; designed professionally for Casa Mañana Playhouse, Milwaukee Chamber Theatre and its annual G.B. Shaw Festival, and Northern Stage Company. Debra has served as department editor and co-editor of period construction techniques for *The Cutter's Research Journal*; an Executive Board Member of USITT Midwest Section since 1991, and was recently voted Chair-Elect. Debra is the Costume Commission Liaison to the Education Commission, and Vice-Commissioner for Costume Programming for the '96 Fort Worth Conference.



CRAIG MARTIN: Mr. Martin specializes in theatre projects with Travis Fitzmaurice and Associates, an electrical engineering firm in Seattle. A member of USITT since some indeterminate date in the mid-sixties, Craig has been active in the Allegheny Section and is a founding member of the Pacific Northwest Section. He has most recently served as Section Chair, Newsletter Editor, and Local Publicity Coordinator for the Seattle Conference. At the national level he is a member of the Finance Committee. Craig is the inventor of the stage lighting graphics erasing shield.



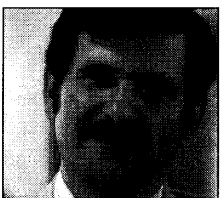
JAMES L. MOODY: Mr. Moody is a working professional lighting designer and director of photography; he is active in theatre as well as television and concert lighting. He has been a member of the Institute for 25 years and is currently serving his first term as a Director-At-Large. He is also the Program Chairman for the 1995 Conference in Las Vegas. Jim teaches part time at the California Institute for the Arts in Valencia, California, and is a frequent author of technical articles as well as a book on concert lighting techniques.



KATHY A. PERKINS: Ms. Perkins is lighting designer (USAA) and graduate of Howard University and The University of Michigan. Kathy has designed lighting for over 200 productions throughout the US and Europe. She has designed for such New York companies as the Negro Ensemble Company, The New Federal Theatre, and several dance festivals at the Brooklyn Academy of Music. While in Los Angeles, Kathy was a resident designer for the Los Angeles Theatre Center. Since relocating to the Midwest, Kathy has designed for Missouri Rep., St. Louis Black Repertory, Victory Garden, and Indiana Rep. Kathy presently heads the lighting design program at the University of Illinois-Urbana and is the editor of *Black Female Playwrights: An Anthology of Plays before 1950*.



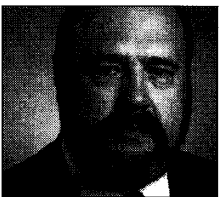
HIRAM PEREZ: Mr. Perez has been employed by the Washington State University School of Music and Theatre Arts as a production supervisor, technical director, designer, and stage production manager since 1968. He was instrumental in co-founding the Inland Northwest Regional Section of USITT and served as Co-Chair, Treasurer, and Membership Chair. At the national level he has served as a Member-at-Large of the Board of Directors of the Institute from 1989 to 1992. He served in the Finance, Membership, and International Liaison Committees. Hiram is chair of the Membership Committee of USITT and was selected by the International Liaison Committee of USITT to serve as the Chair, Latin American Relations Project/US Center (OISTAT).



JACK SCHMIDT: Mr. Schmidt, a member of IATSE Local 42 since 1978, holds a master of arts in technical production/design from the University of Northern Colorado (1970). After graduation, he was the TD for the Omaha Community Playhouse for five years before becoming a freelance designer/technical director. Prior to joining Strong's sales staff in 1985, Mr. Schmidt was TD for Opera/Omaha for three years and designer/production manager for Omaha Ballet for ten years, during which time he also did freelance dance lighting designs in Louisiana, Michigan, and Indiana. A USITT student member while in college, Mr. Schmidt's active involvement dates from the time he joined Strong. Now serving as Director-at-Large. Active in TDA as an associate member.



MONTY SCHNIEDER: Mr. Schnieder has been production manager for Theatre Calgary for the past seven years, co-manager of J.V. Theatre Productions for one year, and has worked across Canada as a technical director and carpenter. He is chair of the Alberta Section, chair of the Occupational Standards Committee of CITT, and a member of USITT for 14 years.



LEROY STONER: Mr. Stoner is a 22-year member of the Institute, an affiliation begun while pursuing an advanced degree in lighting design at Indiana University. Prior to his current appointment as Chair of the Conference Policy Committee, he served as Co-Chair of the Membership Committee, and chaired the 1990 Conference and Stage Expo in Milwaukee. He is presently Chair of the Midwest Section. Presently employed as a faculty member in the Professional Theatre Training Program at the University of Wisconsin-Milwaukee, he teaches in the technical production curriculum and serves as associate chair. He continues to design for departmental productions and for a variety of small professional theatres in the Milwaukee area.



ZELMA WEISFELD: Ms. Weisfeld is costume designer (MFA '56); professor emeritus of theatre, costume design, University of Michigan (1960-88); theatre chair (1972); Department Executive Committee (1970-81); Member of USA 829. USITT activities include: Board (1978-82, 1991-94); Liaison to Costume Society of Great Britain; Co-chair Faculty Portfolio Review Project; Student portfolio reviews. ATA: Chair and V-P UCTA Theatre Design and Technology (1974-82); UCTA Standards Committee. Community Service: Past President; Ann Arbor Civic Theatre, Board (1988). Member: Costume Society of America, CSGB, ATHE, Fan Circle International, Michigan Theatre Association.

OFFICIAL USITT BALLOT - 1993

In accordance with the By-Laws, the following slate of candidates has been prepared by the Nominating Committee for terms of office beginning 1 July 1994. All candidates have consented to serve and short biographical sketches have been provided by each candidate. Please indicate your choices with an "X" in the space provided.

After voting, carefully follow the instructions for returning your ballot that appear on the reverse side of this sheet.

ALL BALLOTS MUST BE RECEIVED **NO LATER THAN 1 FEBRUARY 1994.**

SLATE OF CANDIDATES

VICE-PRESIDENT FOR RELATIONS (2-year term) *Vote for One*

☐ Normand Bouchard

VICE-PRESIDENT FOR CONFERENCES (2-year term) *Vote for One*

☐ Leon Brauner

VICE-PRESIDENT FOR COMMUNICATIONS (2-year term) *Vote for One*

☐ Joy Spanabel Emery

TREASURER (2-year term) *Vote for One*

☐ Christine Kaiser

DIRECTOR-AT-LARGE (3-year term) *Vote for (6) Six*

☐ Hiram Perez

☐ Dennis Dorn

☐ Jim Moody

☐ Kathy Perkins

☐ Zelma Weisfeld

☐ LeRoy Stoner

☐ Monty Schnieder

☐ Richard Hay

☐ Jack Schmidt

☐ Craig Martin

☐ John Fuller

☐ Debra Krajec

MAILING INSTRUCTIONS

PLEASE SIGN your name on the top line of the return address portion below where indicated. **PRINT** your name and your return address (the one you use to receive USITT periodicals) on the lines below your name. This will enable the tellers to verify your membership. The portion of the ballot identifying you will then be removed/marked out by the tellers before the ballots are opened and counted. Fold the ballot on the line with address side out, seal with a piece of scotch tape (preferred) or a single staple, affix a stamp and mail before the deadline.

MEMBERS FROM COUNTRIES OTHER THAN THE U.S., PLEASE NOTE: The U.S. Postal Service requires that mail from other countries be in a sealed envelope. After signing and printing your name and return address on the ballot, please place it in an envelope, use the address below, with sufficient postage to reach us.

SPECIAL INSTRUCTIONS FOR JOINT MEMBERS: Please duplicate the ballot: one person voting on the original and one on the copy. Sign each ballot as indicated above in the mailing instructions. Fold the copy ballot inside the original ballot, seal them together, and mail to the printed address.

THANK YOU FOR YOUR ACTIVE PARTICIPATION IN THIS ELECTION.



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tect, scenographer, painter, and theatre and TV designer. His work received a special mention at PQ'87. J.C. Serroini's retrospective exhibit, *Scenographic Ways*, was highly imaginative, beautiful, and exciting. Rene Duron splits his professional life between doing scenography for operas and dance and teaching the scenography course at the National Institute of Fine Arts. Edwin Nerminy is an energetic young designer from Caracas. Nerminy is a sought-after designer whose work can be seen at venues as different as the National Theatre (where he is resident designer) and the newly formed Experimental Theatre. Humberto Bermudez Lopez is the president of OISTAT-Venezuela and an active architect working in a number of South American countries. Nellie Garson, secretary-general of OISTAT-Venezuela, is a dynamic and knowledgeable spokesperson for South American theatre. Each of these theatre people express themselves well and will not require a translator. They would enjoy participating in our conference programming.

While our South American guests will participate in two or three program sessions at the Nashville Conference, these sessions will barely scratch the surface of their expertise, background, and culture. I would like to challenge those of you who are responsible for individual programming sessions (such as commission programming persons, presenters, panel contact persons, or commissioners). Be creative—find a way of including some of our South American colleagues on panels and as participants. Wouldn't another point of view and other experiences make a session more interesting and potentially more valuable? Wouldn't our members and our South American colleagues be actively engaged in the process of sharing? And that is the point, isn't it? If you can include one or more of our guests in one of your sessions, please contact John Uthoff with your recommended addition. We have a wonderful opportunity before us.

Please help us make good use of these resources. ●

Leon Brauner
Acting USITT
VP-Conferences

OPINION

ARE WE READY FOR VIRTUAL REALITY?

THE WORLD OF VIRTUAL REALITY—WITH ALL ITS WONDER AND WORRIES—IS CLOSER THAN WE THINK, SAYS ONE USITT MEMBER.

The buzz word in entertainment today is virtual reality or VR. We have all seen examples of the various systems currently in design or development. The fundamental concept is to place you into an environment that has been created by a computer. And, as you react to the three dimensional visual and audio stimuli, the computer's program takes you on a trip or experience that in many cases you would be unable to have in the real world.

In the not-too-near future, today's concepts and systems capabilities will be considered crude. However, the future holds some exciting possibilities. While we are yet at the "Holodeck" capabilities as visualized in *Star Trek: The Next Generation* or Douglas Trumbull's *Brainstorm*, such possibilities may not be that far off.

The virtual reality industry is today being driven by the technology, and a potential vast market for a new entertainment experience. The technology is advancing so rapidly that it is difficult to keep up. But, as the techniques for this process improve, has anyone thought about its limits? Not in terms of technology, but in terms of ethics?

So far the systems designed place the individual in an omnipresence mode. You are the participant or observer of the computer-generated event, but at its conclusion you return to the real world without a scratch.

What if the virtual situation did not place you in an omniscient position? Certainly the technology, even today with enough money, can place you on the deck of the USS Oklahoma at 7:45 am on December 7, 1941. Conceivably you will see, hear, and feel the Japanese attack on Pearl Harbor. But at what point in the com-

puter's scenario do you survive? And, if you survive are you injured? How close or involved do you really want to be to the program? With the available technology, I can place you in a firefight in Vietnam or on the Champs Elysees at the liberation of Paris. How about being one of the first US troops into Dachau, or a defensive lineman on a pro-football team?

Early development of NASA's astronaut training program showed that in the simulated earth-bound rides, there were physiological changes in pulse rate, blood pressure, breathing, and perspiration of the astronauts. Scientific and medical studies have established the limits to how fast we move the human body in an amusement ride. Should there be a control over virtuality reality? Isaac Azimov in his work *I Robot* wrote some definitive rules for robots. While this 1950 story was fictional, the concept of these rules were picked up by the then fledgling industry and are still observed today.

Should such rules be written for VR? You must decide.

However, there may be times where inflicting physical pain may be needed. A recent report from large city emergency hospital wards states that children involved in gang shootings are surprised not at being shot, but at the pain of their injury. Their experience up to that moment has been the cartoons, TV, and motion picture action dramas. "Bang, Bang, you're dead" has been a game children have played since the beginning of civilization. You always got up and dusted your self off and resumed the game of Cops and Robbers, Cowboys and Indians or Christians and Romans.

Perhaps, if the imitation of such events though VR could be produced, there might be a better understanding of their ultimate consequences in the real world. Just as the VR glove can produce the sense of feel in a hand, a VR suit could provide similar sensations all over the body. The technology, hardware, and most of the software exist today to accomplish it. The economic reality is the only factor in holding it back. The future, however, is much closer than we think. ●

Richard D. Thompson
Van Nuys, California

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SIGHTLINES IS PLEASED TO WELCOME THE FOLLOWING NEW SUSTAINING MEMBERS: ROSE BRAND FABRIC AND SLIDE & SOUND CORP. ●

SOUND DESIGN

ARTHUR KOPIT, DES McANUFF IN NASHVILLE

"Distinguished, Entertaining, and Instructional!" That's what people are saying about the Sound Score Design Commission program at Nashville! What can I say? They're right! Check out the descriptions of the program:

The first session "Distinguished Artists on Sound Design" features noted playwright Arthur Kopit who will focus on the role of sound in theatre aesthetics. Two sessions have been planned concerning the future of music. The first session will be a panel discussion by some of the most forward-looking artists in the computer music world who will discuss their views on new music. The second session will feature performances of their compositions. Brad Garton (Columbia), Paul Lansky (Princeton), and Perry Cook (Stanford) will be the panelists.

Three sessions directed toward specific lectures given by renowned sound designers have been planned. Each sound designer will present examples of sound designs in lecture format. We did this last year in Wichita and the response was fantastic, so we are doing it again. At press time, David Budries has been scheduled for the first presentation. David is a sound designer/composer who works regularly at the Hartford Stage Company as well as other theatres including on/off Broadway. He heads the sound design department at the Yale School of Drama and is director of music technology at the Hartt School of Music. Jim LeBrecht has been scheduled for the second presentation. Jim is a sound designer who works with many regional theatres including La Jolla Playhouse, and the Old Globe Theatre. He was the resident sound designer for Berkeley Rep for 10 years. He and Deena Kaye have written a book titled "Sound and Music for the Theatre."

Two exciting events we can hardly wait for are: "The Making of *Tommy*," a discussion by Des McAnuff on the development of *Tommy*. The lecture will cover its beginnings as a rock opera by The Who to its current embodiment in the Broadway production. The other session is "The Sound System Renovation at the Hartford

Stage." David Budries discusses the extensive and innovative renovations of the sound system at the Hartford Stage. David will explain what he did, why he did it, and how it turned out.

If you have any comments or ideas about the sound programming—give me a call at 302-831-8766! ●

Eileen Smitheimer
Vice-Commissioner

INTERNATIONAL

HUMANITARIAN AID NEEDED

We have received a request for assistance from one of our good friends, Éva Szendrényi, scene production supervisor of the Hungarian State Opera in Budapest. Many of you will remember Éva as one of our international presenters at the USITT Conference & Stage Expo in Boston.

Éva writes that the son of the head carpenter of the Opera is gravely ill with a spinal tumor. Edmond Ludányi had one operation in Hungary that was unsuccessful and the family has searched for other alternatives. The pre-eminent surgeon in this field is Dr. Fred J. Epstein, professor and director of Pediatric Neurosurgery at New York University Medical Center. Dr. Epstein has met with Edmond's parents and has suggested that his team will do the surgery free of charge, but \$30,000 to \$35,000 needs to be raised to defray the hospital costs and travel expenses to bring Edmond to New York.

Éva and our good friends in Hungary have asked for our help. The Hungarian State Opera is staging a benefit performance and the technical staff are donating their daily wages from the performance to the effort. They have contacted many Hungarian theatre organizations for assistance.

There have been bank accounts set up in Hungary and the United States for donations. If you can help, send your check to: Manufacturers and Traders Trust, 2443 Military Road, Niagara Falls, NY 14304. Branch Number: 022 0000 46, Account Number: 150041907377176.

Patient's Name: Edmond Ludányi

We will keep you posted, as donations come in. Thanks. ●

Richard Durst
USITT President-Elect

LIGHTING DESIGN

LAS VEGAS PROGRAMMING UNDERWAY

As many of you may know, the Lighting Commission has fairly recently adopted an organizational structure of several interest-area vicecommissioners, including one for conference programming which rotates each year. So far, so good. Rich Dunham has been doing a terrific job on the '94 Nashville conference. Isn't about time *you* got involved in USITT?

The vice-commissioner in charge of programming for the 1995 Las Vegas conference is Marc Riske. Believe it or not, *now* is the time we need ideas and suggestions in order to make them a part of the Las Vegas experience. New people and new ideas are needed. What would *you* like to have offered in Las Vegas? How would *you* like to help? Please give it a moment's thought and drop Marc a line now—he can be reached at: 847 East Harmony Avenue, Mesa, AZ 85204; 602-965-5352.

Cindy Limauro reports that the Vari*Lite pre-conference event is on-track. Enrollment will be limited, so make application as soon as you receive the materials. Ann Archbold has been in contact with High End Systems and is working on a similar session for Las Vegas using Intellabeams. I wouldn't be at all surprised if we in education and regional theatre were working with "moving light" within the next few years.

It never ceases to amaze me how quickly time seems to pass. Fall has come and gone and Christmas is upon us. It would be wonderful if each of us would stop for a moment...and take the time to make sure someone else experiences the joy of the season. To each of you I wish the merriest of holiday seasons and a healthy, creative, and enriching new year. ●

Craig Wolf
Co-Commissioner

**THE DEADLINE FOR THE
NEXT SIGHTLINES, THE JAN-
UARY ISSUE, IS MONDAY, 6
DECEMBER 1993. ●**



13-16 APRIL 1994

**PRE-CONFERENCE
EVENTS
APRIL 11 & 12**

SCENE DESIGN

**WORKSHOPS
PLANNED FOR
NASHVILLE**

Some very exciting sessions are now in the confirmation stage for the upcoming conference in Nashville. A number of the more popular or intriguing sessions are being continued, most particularly the demonstrations by new products by various manufacturers. Nadine Charlsen, the Vice-Commissioner of Scene Painting, has been lining up products throughout the past several months and it should be just as exciting this year as last. David Reppa, the resident designer at the Metropolitan Opera in New York, will be joining us for a retrospective on opera design at the Met. For those of you who have never met David or heard him speak, this should be quite a treat. Two old friends, Jason Phillips and Kim Williamson (who ran the scene painting pre-conference workshop in Wichita), will again be with us, heading up respective sessions on alternative to watercolor sketches and faux painting.

And last but not least, we have lined up a number of people to lead this year's pre-conference watercolor workshop. This workshop will specifically but not exclusively deal with using watercolor to express your scenic designs. There will be three simultaneous sessions, each lasting the full day. One session will be for those people with little or no experience using watercolor. The second session will be for those people with some watercolor experience but who don't quite feel comfortable with it. The third session will be more of a master class for those with more experience who feel they want to expand their capabilities and perhaps experiment with other media in conjunction with watercolor. Richard Isackes, who has a long list of design credits at various regional theatres and is currently on the faculty of University of Texas at Austin, will head the master class. Gary English, former Scene Design Commissioner and chair of the department at University of Connecticut, will run the beginners session. Plan to join us in Nashville. It promises to be informative, fun, and exciting. ●

Dick Block
Commissioner

CLASSIFIED AD

**DESIGNER /
TEACHER**

El Camino Community College District currently has the following job opportunity available: Theatre Production Manager. Closing date: 7 January 1994. For additional information and application materials, contact: El Camino College, Personnel Services, Administration Bldg., Room 217, 16007 Crenshaw Blvd., Torrance, CA 90506; 310-715-3477; TDD (310) 715-7827. EOE/MF ●

CLASSIFIED AD

**FACULTY
SCENE
DESIGNER**

The University of Illinois at Urbana-Champaign seeks an assistant or associate professor to head scene design program; beginning date: 21 August 1994. Tenure track/salary negotiable. Duties include teaching at both graduate and undergraduate level, and designing one production per year in the Krannert Center, which is a multi-theatre facility. The Department has outstanding BFA and MFA professional design, technology, and management program, with skilled and committed faculty and staff. MFA degree and/or professional design experience required. USAA membership preferred. Please submit application to James Berton Harris, Head, Division of Design, University of Illinois, 4-122A Krannert Center for the Performing Arts, 500 South Goodwin Avenue, Urbana, IL 61801; 217-333-2371, by 19 February 1994 to receive full consideration.

The University of Illinois is an affirmative-action, equal opportunity employer; applications from minorities and women are especially welcome. ●

CLASSIFIED AD

**DESIGN
PROGRAM
INSTRUCTOR**

Full-time, probationary position in design program beginning academic year 1994/95, Theatre Arts Department, Humboldt State University, Arcata, CA 99521; 707-826-3566. MFA degree with emphasis in lighting and scenic design & technology, or professional equivalency required. Audio design for the theatre and computer graphics required. Evidence of college-level teaching experience in the areas of beginning and advanced design and technology in theatre, and courses designed for non-major students is required. Broad background in theatre arts preferred. Experience with supervision of student projects, including theatre sound design is required. Demonstrated interest and ability to teach a broad range of courses to diverse students (majors, general education students, etc.). Please call or write for copy of announcement, and/or send application materials to Ivan E. Hess, Department Chair, at above address. Deadline: 15 December 1993, or until filled. Applications received by closing date will be given priority. ●

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CLASSIFIED AD

**TECHNICAL
SPECIALIST**

Athens-Clarke County Government, Athens, Georgia, currently has a position vacancy for a technical specialist in the Arts and Environmental Education Department.

This position is responsible for the coordination of various stage and backstage technical production details related to the operation, maintenance, and public use of the Morton Theatre, a multi-discipline performing arts center.

This position will develop and implement a plan for the daily physical operations and maintenance of the Morton Theatre, systematically checking and verifying that all systems related to the building are functioning properly.

Applicant must have knowledge of technical coordination of public events and current professional practices of technical production in the fields of dance, theatre, music, and performing arts center operation. Applicant must have experience with fly system operation, light, and sound operation, and scenery in a performing arts center and experience with electrical, plumbing, HVAC, fire, and security systems for building operations and maintenance. A baccalaureate degree in technical theatre is desirable.

Salary: \$22,942.40 annual entry rate; Pay Grade: 15.

Deadline for Submitting Applications: 13 December 1993.

Submit Resume to: Personnel Department, Clarke County Courthouse, 325 East Washington Street, Athens, GA 30601.

Office: 706-613-3090.

Applicant must be able to pass a drug screening test prior to employment.

An equal opportunity employer. ●

HEALTH & WELLNESS
STRATEGIESCHECK
POINTS

The past several columns of Checkpoints related to alcohol abuse and alcoholism. An affiliate of alcoholism is "workaholicism." Many people say that, instead of being alcoholics, they are "workaholics." These same people assert that this behavior is undoubtedly unhealthy. New evidence, however, suggests it is a myth that being a workaholic is bad for your health.

The ability to put in long hours at a task you like may actually promote good health. The idea that the "workaholic" if defined as a type A personality—one who is at risk for a heart attack—was formalized in 1969 by two California cardiologists, Meyer Friedman and Ray Roseman. Some early studies, including the important and large-scale Framingham Heart Study, did seem to support the idea that hard-working, competitive, tense, hostile men

had higher-than-average risk for heart disease. But subsequent studies failed to confirm this notion. If any factor in this mix does dispose a person to heart disease, it seems more likely to be hostility than long hours at the job. Plus, smoking and high blood pressure turned out to be more serious risk factors than personality or behavior.

Furthermore, being a "workaholic" is not always the same as being hard-driven and competitive. A study presented last November at a meeting of the American Psychological Association found no relationship between long work hours and symptoms of ill health among 900 workers examined. Indeed, the healthiest were those who worked long hours *because* they were absorbed in their work and *enjoyed* it!

Most experts in this field are coming around to the view that it is not devotion to work that harms your health, but a job that makes you feel powerless, and insecure. As Robert Ornstein and David Sobel wrote recently in *Healthy Pleasures*, "It is our attitude toward work and toward

others that is important...

Dissatisfaction with work lowers resistance to disease, while job satisfaction seems to have fortifying properties."

It seems clear that if you *suffer* from being a "workaholic," your suffering is the aspect to analysis—not the length of time you spend on the job. If you are not absorbed and enjoying your work—that is what needs analysis. If you are powerless and insecure in your workplace—investigate the situation thoroughly.

Maybe your attitudes toward the time you spend at work are negative because you have fallen into a "thought ambush" of your own creation—you need to analyze your attitudes. For example, anger tends to feed itself, making you even more angry. You may need to sit down and figure out what you are angry about.

The conclusion is that if you are self-described as a "workaholic," you should consider that much more may be eating at you than the number of hours you spend at your job. ●

Stan Abbott
Checkpoints Editor

DECEMBER

- 1 COMMISSIONER DEADLINE FOR ANY CHANGES/ADDITIONS TO PROGRAM COPY FOR NASHVILLE
- 10 COMMISSION PROGRAMMING RECOMMENDATIONS FOR 1995 LAS VEGAS CONFERENCE DUE TO VP-PROGRAMMING

JANUARY 1994

- 15 COMPILED LIST OF PROSPECTIVE SESSION PROPOSALS FOR LAS VEGAS MAILED TO COMMISSIONERS

FEBRUARY

- 1 PRE/POST CONFERENCE EVENT PROPOSALS FOR VEGAS DUE TO VP-PROGRAMMING
- 14 CALL FOR REPORTS MAILED
- 15 RESOURCE LIST FOR FT. WORTH CONFERENCE DUE TO VP-PROGRAMMING

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