

## LIGHTING LEGEND

### FEDER DESIGN UNVEILED AT ROCKEFELLER CENTER

*New York Landmark Unveils New  
Decorative Lighting by Abe Feder in  
Lobby of GE Building*

Rockefeller Center recently held a dedication ceremony to commemorate the new decorative lighting for the murals in the GE building in Rockefeller Center. The lighting was designed by the one and only Abe Feder—legendary theatrical designer—and is a continuation of Rockefeller Center's architectural lighting program which began in 1984. The lobby lighting was installed to further enhance the visibili-

ty and beauty of the lobby murals created by artists Jose Maria Sert and Frank Brangwyn in the 1930s.

Feder's design consists of light fixtures attached throughout the lobby which were carefully painted to blend with the walls so that the light source goes undetected. Specialty bulbs were mounted in fixtures created especially by Feder, providing a projection of 40 feet into the murals. GE's Constant-Color Precise Lamps provide the illumination with a target beam that projects onto the murals without glare. Each wall mount unit contains 20 of the reflective miniature lamps which are cross-targeted to light the murals. These lamps are separately focused so that each bulb pinpoints an area of the artwork to achieve an overall dramatic lighting effect.

In addition, strip lighting has been

placed above the entrance of 30 Rockefeller Plaza facing upward to illuminate the ceiling murals.

"Lighting is the art of revelation," said Feder, the first independent lighting designer in both the theatrical and architectural worlds. "Revealing the original intent of the artists was one of utmost importance to this design. The miniature reflector bulbs offers low heat impact along with low wattage and enables the beams of light to be targeted onto the murals, maximizing the brilliance of light and enhancing the artwork."

Feder was chosen as the designer after he proposed a design that would dramatically enhance the main entrance of the prestigious building and enrich the sepia-toned murals.

PAGE 2 ▾

FOUR MURALS BY FRANK BRANGWYN, LOCATED IN THE SOUTH CORRIDOR OF THE GE BUILDING, ARE DRAMATICALLY ILLUMINATED BY ABE FEDER.

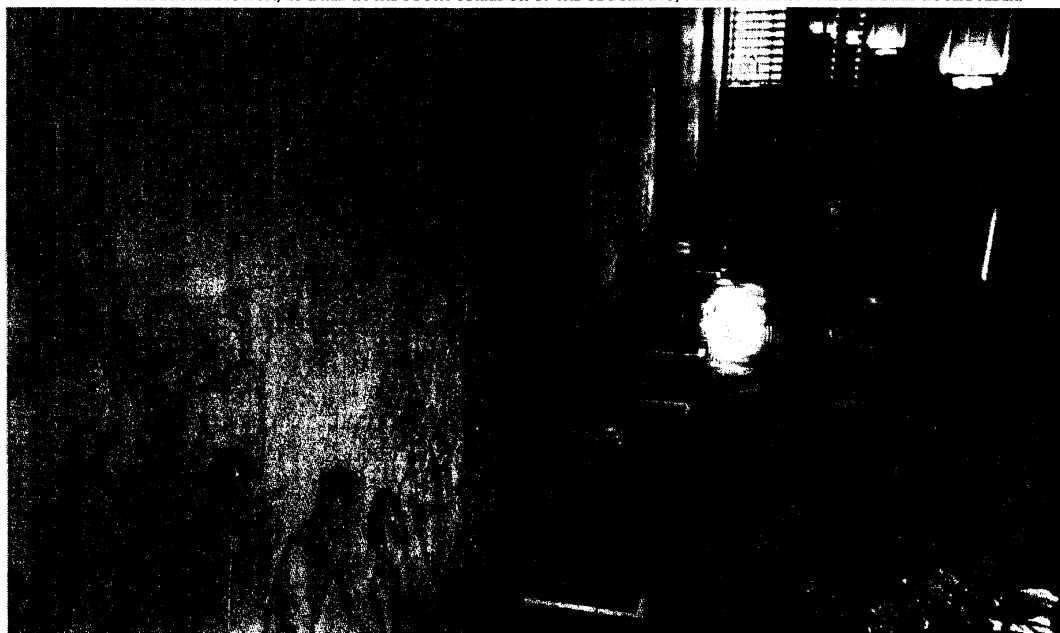


PHOTO: COURTESY OF ROCKEFELLER CENTER

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## LIGHTING LEGEND

## FEDER DESIGN UNVEILED AT ROCKEFELLER CENTERS

## ▲ PAGE 1

The wonderful murals on the walls and ceilings of the lobby of the GE Building have been illuminated and displayed as never before since their installation in the 1930s when Rockefeller Center was built. The next time you happen by Rockefeller Center, make sure you make time to see the beautiful work. ●

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

*Happy  
New Year!*

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## USITT SIGHTLINES

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

## NASHVILLE '94

## PREREGISTRATION BEGINS FOR USITT CONFERENCE

The pre-registration mailing for the 1994 USITT Annual Conference & Stage Expo is scheduled for early January. If you have not received yours, it should be arriving shortly. USITT Nashville '94 will bring together design and technical theatre professionals from throughout the United States. It provides an opportunity for members to keep up with the cutting edge of the profession, to learn about new products and techniques, and (perhaps most importantly) to be part of the national community of performing arts design and technology. There are many reasons why the USITT Annual Conference & Stage Expo has become a regular highlight for theatre. Here are a few more reasons to be in Nashville 13-16 April:

### Discussions and Seminars—

Sessions for every interest are held throughout the conference. The subject matter of these sessions is developed by the members of the Institute, mainly through the activities of the various commissions, each of which bring together members interested in a particular area. The sessions are of various formats, ranging from small "roundtable" discussion sessions to larger and more formal presentations.

**Stage Expo**—The commercial exhibits of Stage Expo get more exciting every year. This is your chance to see in one place just about everything you could ever need backstage—including new products which are shown for the first time! Whether you are in the market for some new equipment, or want to keep track of what is available in supplies such as paint, fabric, hardware, and "gel," or are simply keen to keep up with the latest—Stage Expo is your chance. You'll be able to see products "up-close and personal" and discuss them with suppliers.

**Exhibits**—Exhibits of outstanding work in design and technology are a regular feature of the conference. This year the exhibits will include "Design Expo 1994"—an open exhibit of member design work presented like last year's "Cover the Walls" exhibition; and "Design South," showcasing outstanding work from the region which is

hosting the conference.

**Commissions**—USITT is a participatory organization. In order to receive full benefit from membership, it is necessary to do more than send in your dues and receive *TD&T* and *Sightlines*. Commission meetings at the National Conference are the easiest way to get involved in the operation of the Institute. As noted above, USITT commissions are organized around various interests—mostly professional specialties such as scene design or technology; others are more general concerns such as safety or education. Meetings of the various commissions are open to all members interested in the area. It is through the commissions that the bulk of the programming at the National Conference originates.

**Regions**—Attendance at regional section meetings is your chance to meet and work with other members in your part of the country. Many of the sections schedule their own regional conferences and master classes, usually in the Fall.

**Job Placement**—Many employers conduct interviews for jobs at the Conference at a special center set up for that purpose.

**The "Schmooze" Factor**—The informal aspects of Conference and Stage Expo may be as important as the formal programming. The informal discussions in hallways and lounges, the acquaintances through collaboration on projects, the chance meetings with long-lost old friends and colleagues, the late-night bull-sessions and gatherings of alumni of various schools—All of these are a vital part of the experience.

Besides all of the above, there is one more good reason to attend—It's just plain fun! The experience of meeting old friends and making new ones (most of us spend too much time alone in studio or shop), the atmosphere of being in the midst of more than 3,000 theatre professionals (especially exciting for those of us who work in theatre outposts), the chance to learn about the latest and best in our field (most of us remain avid students at whatever age), and the opportunity to experience a fascinating city like Nashville (a major entertainment center)—all of this adds up to a great way to spend four days (or thereabouts). The USITT Annual Conference & Stage Expo is

fun, informative, and rewarding—What more can you ask? So come to Nashville in April. And wear comfortable shoes; you'll be glad you did. ●

**Leonard Harman**

*Nashville Conference Committee*

## NASHVILLE '94

## THEATRE ART AUCTION SET

Boston 1991 was the site of the *first-ever USITT Theatre Art Auction*. Those participating in the subtle game of bid and counter-bid will remember a spirited good time. Nashville will be the site of the *second ever USITT Theatre Art Auction*. Your personal collection may be significantly enhanced by some successfully bidding.

The **Silent Auction** bidding will open at 9:30 am Thursday, April 14, and continue through the close of Stage Expo. The "Auction Action" will be found on display in the center of the Stage Expo trade show floor. The auction is easy to participate in, exciting, and can be very rewarding. Purchase your bid number in the auction area for \$5; write your bid and personal bid number on any of the 25 works of art. Forms to write your bid and personal bid number on are provided for each item. Throughout the auction, keep an eye on the artwork you desire; you bid and counter-bid using cunning and wily strategy to be the successful bidder at the close. You may find yourself in a "bidding war" at 4:30 pm Saturday afternoon.

The **Live Auction** will take place at the Annual Banquet on Saturday night. Works being offered are: a costume design from young designer Karen Ledges; a blueprint of the mission sign from *Guys and Dolls* created by Joe Mielzner, and a watercolor by Ming Cho Lee. A professional auctioneer will be on hand. All proceeds from the art auction will go to further the research and projects funded by the USITT/

Edward F. Kook Endowment Fund.

Get anywhere near this event and you *will* get hooked! ●

**Tim Kelly**

*Endowment Committee Chair*

NASHVILLE '94

## QUESTIONS ON CONFERENCE QUESTIONNAIRE

In an effort to measure the success of our USITT Annual Conference & Stage Expo programming we are once again planning to use session questionnaires. As you know, success is measured in many ways. Last year's Wichita Conference questionnaire tried to accomplish two things. First, it attempted to identify the level of expertise of the participant; and second, it asked the participant to evaluate the subject, presenter, presentation environment, and the apparent usefulness of the session.

The ever-increasing cost of making conferences and program sessions seems to suggest that we should be as careful as possible in the selection of program subjects and presenters. How we accomplish this is a little more difficult. Our programming often grows out of perceived needs within the individual commissions. The history of USITT Conference programming seems to suggest that any reasonable subject or presenter can find a place in our conference. This practice may have to be modified. That is to say, we may need to reduce programming or we may need to focus our energies on fewer sessions with more "high profile" presenters. In any case, it behooves us to carefully consider the purpose and process of program-making for our Annual Conference and Stage Expo. It may be necessary to develop programming guidelines that, at least, attempt to evaluate or question the potential value of a session's subject matter, format or presenter. In such a situation the data gathered through programming questionnaires completed at previous conferences would be of immense value in determining the potential for success of a proposed new program.

The tabulation of the Wichita Questionnaires was completed within 30 days of the closing of the conference. A single (multi-page) spreadsheet was developed by the head of National Programming who then mailed the overview document with the individual forms to the commissioner under whose purview the ses-

sion was offered. The Commissioners were instructed to review the information and then pass the completed questionnaires along to the appropriate session leaders.

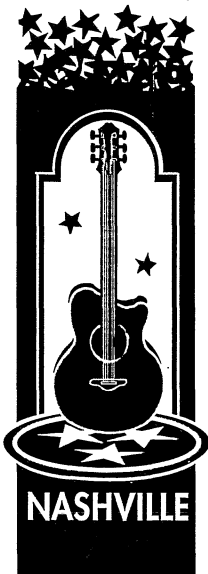
If we can continue this practice for the next few years we should be able to better assist the commissions and programming committees in their effort to focus energy and resources on conference sessions of greatest value to our members. In order to make this second edition questionnaire as effective as possible, it would be helpful to hear your views on how it might be used and what questions might be asked. We need to keep it simple and as short as possible. Questionnaires that can be completed and turned in at the end of a session are of most value. A questionnaire that goes home with the participant stays home.

If you have any ideas about how we might be more effective in our development and use of conference session questionnaires, please respond to: John Uthoff, National Programming, 4812 Lakewood Ridge, Manhattan, KS 66502-8403 or jsutd@matt.ksu.ksu.edu. ●

**John Uthoff**

*National Programming Chair*

## USITT CONFERENCE & STAGE EXPO



13-16 APRIL 1994

NASHVILLE '94

## MATERIALS MAILED FOR ANNUAL EVENT

As we get closer to our Annual Conference & Stage Expo, I'd like to take a few moments to talk to you about our mailings that will be taking place over the next couple of months.

We will be sending you three separate mailings. The first will be a conference brochure that will let you know the depth of the conference we have prepared and will give you an opportunity to register early to save you money. The second mailing will be a brochure about Stage Expo including the latest information on the exhibits along with late breaking updates on our conference program. The final mailing will be a postcard reminding you of the conference.

In an effort to bring even more people to our Conference & Stage Expo, we will be mailing to additional groups of performing arts professionals. Of course, many of you have subscriptions and memberships with other publications and organizations. When we receive the membership and circulation lists from organizations outside of our own, we get these lists on printed labels. Once we do get these labels, it becomes an impossibility to check through each list and eliminate duplications.

So what should you do with the extra copies you may receive? I would like to ask that you pass them along to your co-workers and others who would have an interest in attending the most comprehensive conference for performing arts professionals. By doing this you will help us out in two ways; first by helping others you work with have an opportunity to attend our conference, and secondly by helping to spread the word around that USITT is an organization that your co-workers and associates should become a part of.

This year's Conference & Stage Expo promises to be the best ever, and I want to thank you in advance for your continuing support for this event. I look forward to greeting all of you in Nashville! ●

**Rick Dolson**

*Sales & Exposition Manager*

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## NASHVILLE '94

### CALL FOR SLIDES FOR KEYNOTE ADDRESS

The Nashville Conference Committee is asking for your help. At the Keynote Address, we will be presenting a slide show entitled "USITT Is You." We are requesting two types of slides:

1. Shots of Institute members working in their shops/studios.
2. Design from within the South-east Region.

This will be a wonderful and inexpensive way to publicize your department and program. Please send a copy of the slides to the address listed below. **Please note: No slides will be returned.** We will do our best to include as many slides as possible, but with such a large number of members, it will be impossible to guarantee that all slides sent will be used. In order to allow time to prepare the presentation, slides must be received by February 13. Please send slides to: Monica Weinzapfel, Radford University, Department of Theatre, Box 6969, Radford, VA 24142

**Monica Weinzapfel**  
*Nashville Conference  
Committee*

## NOTICE

### USITT CLARIFIES POLICY ON COMMERCIAL ENDORSEMENTS

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.

## EXECUTIVE REPORT

### NEW FORMAT INAUGURATED AT WINTER BOARD MEET

The Winter Board and Committee meetings were conducted in Orlando November 11-13. The new format for the Board meeting featuring an informal discussion session was inaugurated with great success.

The focus of the informal/retreat discussion session was the Planning and Priorities Committee's work on a Goals and Objectives document for USITT. After a very constructive session, the Board adopted six Goals for the Institute. Please see related article by Stephanie Young for details (p. 6).

Part of the retreat session featured a presentation by Van Phillips, a member of the Finance Committee. In the ongoing work of the Finance Committee, the consequences of the rising expenses of the operation of our National Office had become a concern. Van and Linda Phillips and the firm of Jones & Phillips, Inc. graciously volunteered to take on the research and to create a report on the comparative expenses of running an office typical of and staffed in a similar manner to USITT in other locations in the US.

A draft of this report was presented to the Finance Committee in August. The next draft was scheduled to be presented in Orlando to the Finance, Executive, and Planning & Priorities Committees. A final presentation was scheduled for the Board Meeting at the Nashville Conference. However, after the presentation to the Committees in Orlando, all agreed that there was no need for an additional draft of this report. Van was invited to present the report in Orlando.

Saturday afternoon the Board held a traditional or formal meeting. During this part of the meeting the following motion passed unanimously: "Move that USITT undertake the study of specific locations for possible relocation of our National Office." The current lease is up in November 1996.

President-elect Richard Durst will head the group which will begin to

establish criteria for potential locations. He will report to the Board in April in Nashville.

Other actions taken in this session were: Charters for many Student Chapters were approved or renewed, and a policy for the use of software in the Computer Resource room at the National Conference was adopted. In addition the By-Laws amendments necessary to abolish the Vice President for Projects and establish the Vice President for Programming were passed. The Board requested that these By-Law changes be prepared at the summer meeting.

The Board also approved the creation of the USITT New Century Fund. This proposal was brought forth by the Fellows of the Institute as a way to encourage gifts and memorial contributions to USITT. The Fellows will discuss more details about this new fund in the coming months. (For an introduction, see p. 10).

A proposal from Arnold Aronson for a USITT-produced exhibit for the 1995 Prague Quadrennial (PQ'95) was accepted by the Board.

Prior to the Board Meeting several committees held working sessions. Executive, Finance, Gender Issues, Planning & Priorities, and Publications all worked hard and accomplished much over the weekend.

All three USITT Managers—Rick Dolson, Sales and Exhibition Manager, Debora Kingston, Finance and Operations Manager, and Valerie diLorenzo, Marketing and Public Relations Manager—were with us in Orlando. They all brought useful insight and contributions to meetings as well as setting up and staffing the USITT booth at LDI. Several Board members assisted them in the booth which featured membership and Conference and Stage Expo information.

The personnel in the booth also featured the tireless Delbert Hall, Chair of the Nashville Conference. He did yeoman service encouraging everyone: "Y'all come to Nashville!"

I hope all of you have marked 13-16 April 1994 on your calendars! I look forward to seeing all of you there!

**Sarah Nash Gates**  
*USITT President*

NASHVILLE '94

## REGISTER NOW FOR THEATRE EMPLOYMENT SERVICE

THEatre SERVICE will provide THEatre Conference Employment SERVICE (TCES) at the 1994 Annual Conference of the United States Institute for Theatre Technology (USITT) in Nashville on April 13-16. TCES is open to all employers and applicants who pay the special employment service registration fee in addition to *registering for the USITT Conference*. A section of the employment service will handle postings for internships and summer theatre positions. THEatre SERVICE will discount fees for USITT members, ATHE members, and for preregistration by 25 March 1994.

### Operating Schedule

#### Wednesday, April 13

9 am-noon

Employer Registration

2-5 pm

Applicant registration, scheduling

#### Thursday, April 14

9 am-1 pm

Applicant registration,

scheduling, interviews

2-5 pm

Applicant registration,

scheduling, interviews

#### Friday, April 15

9 am-1 pm

Applicant registration,

scheduling, interviews

2-3 pm

Applicant registration,

scheduling, interviews

#### Saturday, April 16

Interviews continue as arranged

(Employers may register & post jobs any time the employment service is open.)

TCES is a high tech, state-of-the-art operation designed to efficiently match employer and applicant while easing the tension associated with job hunting and employment service activities. Its main feature is a totally computerized system listing jobs, posting resumes, and scheduling interviews

between job seekers and prospective employers. At the same time, the atmosphere is low key with a friendly TCES staff of theatre professionals available to provide assistance.

Employers participating in TCES may interview a large pool of highly qualified applicants at prearranged times designed for your convenience. We schedule all interviews and regularly provide you with applicant names and appointment updates.

Candidates are sent to you with job description in hand, prepared to discuss their qualifications for the position. Condensed vita indexed by applicant skills and complete credentials files are available for quick reference or in-depth review in the TCES operations center.

A pass allowing entry to the employment service areas is provided each interviewer. Interview tables will be reserved on a first-come/first-served basis. Pre-registration is strongly recommended.

Applicants seeking full-time employment, internships and summer theatre positions registered for TCES are given an appointment to meet with the staff to review job listings and schedule interviews, and are notified of that time by return mail. Your condensed vita, created from information supplied on the registration form, is available to all employers and you have the options of providing a complete set of credentials. On site, you are loaned a notebook containing complete descriptions of all available positions, which you may peruse at your own pace.

When you decide which positions you wish to schedule for interviews, one of our staff will work with you and the computerized information network to arrange your appointments. A copy of your interview schedule showing the job ID numbers, interview times and places, along with a complete description for each position, is printed for you to take with you when you depart. This process takes about 20 minutes.

Pre-registered applicants are assigned the first appointments for scheduling interviews. You may choose to have a set of credentials made available, and you should bring several copies of a short resume and a manageable portfolio representative of your best work.

Applicants are advised to call

Patricia Angotti at 812-474-0549 to discuss the employment service and current job market. Registration forms will be included in the January 1994 issue of USITT *Sightlines*, the February 1994 issue of *THEatre Joblist*, or you may fax or write THEatre SERVICE, PO Box 15282, Evansville, IN 47716-0282; fax: 812-476-4168. *Pre-registration is strongly encouraged!* ●

Patricia Angotti  
THEatre SERVICE

### BOARD OF DIRECTORS

## 'GET INVOLVED! SAYS BOARD MEMBER

When I was called and asked to be on the election slate in the Director-at-Large category for the USITT Board of Directors a few years ago, I said, "Oh no! No more meetings. I left full-time teaching because of meetings! But... if you want to put my name on the list... go ahead. No one knows who I am."

I said and did this because I thought I would never be elected and I didn't like to keep saying no.

This was my *first* mistake. I did not realize how few members took the time to vote! So, I got elected and set off to the first round of meetings—dragging my toes behind me.

My *second* mistake was in not reading or asking exactly which meetings I *had* to go to. I went to most of them. I learned a lot!

Because of my two mistakes, by the time I got to the actual Board Meeting, I had a much better understanding of why I was there and what I was voting on. The amount of time the working members commit to this volunteer organization is amazing. I gained a great deal of respect for USITT as an organization.

I am now at the end of a three-year term and would like to encourage all members of the Institute to be more involved in the committee workings of USITT, and for heaven's sake, *vote!*

I have had a most enjoyable time and will continue to recruit new members as I pursue my freelance career. ●

Carolyn L. Ross  
Director-at-Large

QUALITY STAGE DRAPERY  
RICHMOND SOUND DESIGN, LTD.  
RIGGING INNOVATORS  
ROSE BRAND THEATRICAL FABRICS  
SACRAMENTO THEATRICAL  
LIGHTING  
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SLIDE & SOUND CORPORATION  
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I. WEISS & SONS, INC.  
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## NEW G&S MEMBERS

SIGHTLINES IS PLEASED TO WELCOME THE FOLLOWING NEW OR RETURNING CONTRIBUTING AND SUSTAINING MEMBERS: **THE GREAT AMERICAN MARKET, THE STUDIO SCHOOL OF STAGE DESIGN, AND DESIGNLAB CHICAGO, INC.** ●

## PLANNING & PRIORITIES

### USITT GOALS, OBJECTIVES CLARIFIED

The planning process for the Institute has entered a new phase. At the November meeting, the Board of Directors adopted a series of long-term goals and objectives which will serve the Institute for the next five years (*see right*). We also developed a timeline which moves the planning and budgeting process into two year cycles, beginning with 1995-97.

Part of that timeline is regular input and feedback from the Institute membership about the goals and objectives and the implementation strategies that we will use to achieve those goals and objectives. We ask that any ideas you have be forwarded to the chair of the Planning & Priorities Committee. We will also be seeking input on planning at the annual conference Town Meetings. I will take the information received and forward it to the officers and the P&P Committee, who will formulate the strategies into an operational plan for the given period of time. Midway through each planning cycle we will evaluate our progress and success and modify the plans as necessary.

The "Goals and Objectives" document includes six major goals, each of which includes a number of objectives. We feel these cover the current interests of the Institute and its membership. The goals and objectives are not necessarily in priority order; however, we will be prioritizing the strategies in the operational plan for each two year cycle. Having identified what we are about, we hope to now be able to develop more effective strategies to achieve our goals and improve the Institute and its operations.

Thanks to all current and former members of the Planning & Priorities Committee for their hard work over the years. I think we have developed a workable system for planning, and I am excited at the prospect of really putting it into place. Please forward all suggestions, ideas and feedback to me at 18161 Sundowner Way #923, Santa Clarita, CA 91351. •

**Stephanie Young**  
Committee Chair

### USITT GOALS & OBJECTIVES:

*Adopted 13 November 1993*

**MISSION:** Actively promote the advancement of the knowledge and skills of its members and the performing arts profession.

#### I. IMPROVE MEMBERSHIP COMMUNICATION AND SERVICES.

- A. Improve and enhance the regular communication with all categories of membership.
- B. Improve and enhance *Sightlines*.
- C. Improve and enhance *TD&T*.
- D. Enrich and improve other publications.
- E. Increase accessibility and use of electronic communication.
- F. Encourage awareness of the variety of ideas and populations within the membership.

#### II. DEVELOP, IMPLEMENT AND MAINTAIN MARKETING AND FUNDRAISING PLANS.

- A. Increase the membership base.
- B. Expand Stage Expo.
- C. Increase ad sales.
- D. Develop new revenue streams.
- E. Increase annual and planned giving programs.
- F. Increase the endowment fund.

#### III. IMPROVE AND ENHANCE CONFERENCE ORGANIZATION, PROGRAMMING, AND EXHIBITIONS.

- A. Review the programming process.
- B. Review the conference organizational structure.
- C. Improve the quality and expand the range of presentations and exhibitions.
- D. Increase international participation in programming.

#### IV. IMPROVE AND ENHANCE NON-CONFERENCE SYMPOSIA, WORKSHOPS, EXHIBITIONS, AND PROJECTS.

- A. Stimulate and advocate research.
- B. Develop standards for the performing arts.
- C. Improve and enhance national symposia, exhibits, and workshops.
- D. Encourage international activities.
- E. Explore new project ideas.

#### V. INCREASE THE VISIBILITY AND AWARENESS OF USITT AND ITS PROGRAMS, PROJECTS, AWARDS AND PUBLICATIONS.

- A. Develop and maintain an ongoing public relations plan.
- B. Maintain and encourage development of Regional Sections.
- C. Maintain and enhance links with OISTAT and other national and international organizations.
- D. Increase arts advocacy.
- E. Maintain and encourage development of Student Chapters.
- F. Preserve the heritage of USITT and its members and advocate for preservation of the heritage of performing arts design and technology.

#### VI. MAINTAIN AND ENHANCE THE OPERATIONAL EFFICIENCY AND EFFECTIVENESS OF USITT.

- A. Maintain budget accountability.
- B. Develop, implement and evaluate a long-range strategic plan.
- C. Maintain and enhance the current management structure of USITT.
- D. Evaluate personnel and management resources.
- E. Update and publish manuals, policies, and procedures.

## NATIONAL OFFICE

### NEWS FROM THE NATIONAL OFFICE

*Happy New Year to one and all!* With the business of the holiday season behind us, all of us are now charged up and preparing for the **USITT Annual Conference & Stage Expo** in Nashville this April. Members will be receiving their registration and information packs very soon. And remember, please call us in the National Office if you have any questions.

• Thanks to all of you who helped staff our booth at the recent **LDI'93** in Orlando. It was an exciting show and certainly a very positive experience for the Institute—We signed up new members for USITT and new exhibitors for the Annual Conference & Stage Expo. On behalf of the National Office, kudos to Delbert Hall, Molly Lind, Hiram Perez, and Konrad Winters for being such wonderful Booth Staff. *Watch out, we just might recruit you for every trade show now!* And thank you to all the USITT ambassadors who kept the USITT name in the flow of conversation on the show floor.

• **Lighting Dimensions International** announced that the recent **LDI'93** held in Orlando, Florida, broke attendance records with a total 8,000 visitors. On November 12-15, 275 companies from around the world displayed their new products and latest product enhancements. The **LDI'93** Workshop program included sessions on ellipsoidal spotlight photometrics, fundamentals of show control, and using DMX to get data around a theatre. **LDI'94** will be held in Reno, Nevada, 18-20 November 1994 with exhibits and workshops at the Reno Sparks Convention Center. **LDI** is sponsored by USITT Contributing Member *Lighting Dimensions* Magazine. For more information, please contact them at 32 West 18th Street, New York, NY 10011 or call 212-229 2965.

• Welcome to our new Contributing Member, **The Studio School of Stage Design**. Located in Jersey City, New Jersey, the Studio is a center where individuals can develop their skills as designers, technicians, or

# usitt

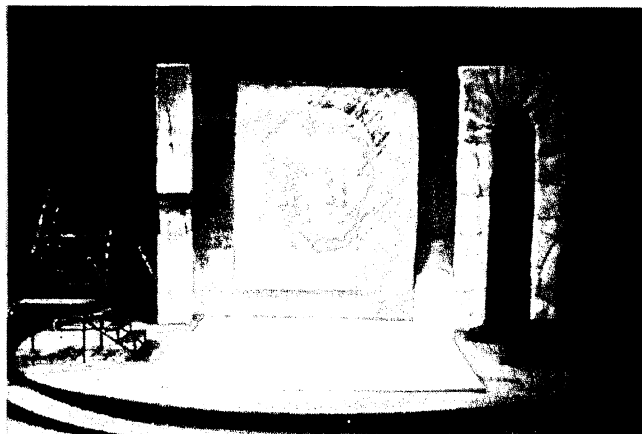
THE AMERICAN ASSOCIATION OF DESIGN AND PRODUCTION  
PROFESSIONALS IN THE PERFORMING ARTS

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.  
THE AMERICAN ASSOCIATION  
OF DESIGN AND PRODUCTION PROFESSIONALS  
IN THE PERFORMING ARTS  
invites your participation in...

## THE 8TH BIENNIAL DESIGN EXPOSITION

A JURIED EXHIBIT OF SCENERY, COSTUME AND LIGHTING  
IN THE PERFORMING ARTS  
DISPLAYED AT THE USITT ANNUAL CONFERENCE & STAGE EXPO  
NASHVILLE  
APRIL 14, 15, 16, 1994

**Design Exposition '94** is a biennial project of the United States Institute for Theatre Technology. The 1994 Design Exposition will include costume, scenery and lighting designs by students, educators and working professionals. Design work will be adjudicated at the conference by a team of professional designers and directors. The adjudication team will identify outstanding design work for inclusion in the Design Exposition Catalogue which will appear in the 1994 summer edition of TD&T.



Julius Caesar—Colorado Shakespeare Festival—Designed by Robert N. Schmidt

## RULES CONCERNING THE EXHIBIT

1. Designers may enter no more than one design in each category (costume, scenery, lighting).
2. Designs may be either realized or project designs. All work must have been produced since March 1989.
3. Each entry will be displayed on one side of a 4'X8' white particle board panel.
4. At minimum, designers will be expected to include renderings and sketches, a brief statement of intent or concept (100 words max), and photographs of the realized productions.
5. Design presentations may be formatted in any way the designer wishes to use the display panel. Designers will be expected to provide all labeling and title blocks for their presentations.
6. Small three-dimensional work may be included but all 3-D work must be attached to the Panels. **Design Expo committee reserves the right to disallow any 3-D work which obstructs another designers panel or which interferes with a free flow of traffic.**
7. Small models measuring no more than 15" deep by 24" wide may be displayed on a shelf which will be provided by the Design Expo Committee. There will be an additional registration charge for models.
8. Designers will be responsible for transporting their work to and from the exhibit hall and for mounting and removing their display during assigned hours. For Designers not attending the conference, a representative may be designated to transport, mount, and remove the exhibit during established setup and removal times.
9. Designers will be responsible for providing any protective covering for art work and display materials. Normal Exhibit Hall security will be provided. Design work will not be covered by insurance and USITT assumes no liability for damaged, lost or stolen design materials.
10. Designs may not be removed from the exhibit prior to the close of the exhibit floor Saturday April 16th at 5:00 pm.
11. Designers selected for inclusion in the exhibit catalogue will be asked to provide 3 slides of their work no later than 3 weeks following the national conference.

**QUESTIONS? Contact Bruce Brockman at 208-885-6465 or E-mail [bruceb@thadept.bitnet](mailto:bruceb@thadept.bitnet)**

(Detach here) -----

### DESIGN EXPO 94 REGISTRATION FORM

Name \_\_\_\_\_ Home Phone \_\_\_\_\_

Home Address \_\_\_\_\_

Business Address \_\_\_\_\_ Business Phone \_\_\_\_\_

\_\_\_\_ I will be attending the Conference \_\_\_\_ I will be designating \_\_\_\_\_  
(specify name) to bring my design, mount, and remove the design at the Conference

I plan to arrive at the conference in Nashville \_\_\_\_ Tues. \_\_\_\_ Weds. Morning \_\_\_\_ Weds. Afternoon

Name of Production Entered \_\_\_\_\_

Produced By \_\_\_\_\_ Prod. Dates \_\_\_\_\_

Category (circle) Costumes Scenery Lighting Project Other (Specify) \_\_\_\_\_

Entry Fees: \_\_\_\_\_ \$20.00 Student Design  
\_\_\_\_\_ \$30.00 Member/Non-Member Design  
\_\_\_\_\_ \$ 5.00 Model Stand  
\_\_\_\_\_ Total Enclosed

I understand that USITT assumes no financial responsibility for lost or stolen artwork and that I agree to the conditions of the exhibit described on this registration form.

**Make all checks payable to USITT/Design Expo 94**

Signature \_\_\_\_\_

**U.S. Funds Only**

Fee payment information:

Return completed entry form no later than  
**February 21 to:**

☐ Check/Money Order

☐ Master Card ☐ VISA

Expir. Date \_\_\_\_\_

USITT Design Expo  
10 West 19th Street Suite 5A  
New York, NY 10011-4206  
212-924-9088 Fax: 212-924-9243

Card Number \_\_\_\_\_

Authorized Signature \_\_\_\_\_

# TECHNICAL SOURCE GUIDE

## KRYOLAN TWO-PART COLD FOAM SYSTEM

by Natalie Leavenworth, University of Wisconsin-Oshkosh

• Two products are available for creating facial and body prostheses for the stage: (1) foamed latex, or hot foam, and (2) polyurethane, or cold foam. Hot foam has been in use since Jack Dawn, the head of the make-up department at MGM in 1939, used it for the Cowardly Lion and many others in *The Wizard of Oz*. Three-part hot foam is mixed much like two-part cold foam and then is poured into a plaster mold and allowed to stand undisturbed until jelled. It is then baked in the oven for four to five hours for proper curing.

• The cold foam process, which does not require the use of an oven or a lengthy cooling period, consists of A and B components which must be measured on a gram scale and mixed together thoroughly in order to begin the chemical reaction. In the Stage Make-up II class at the University of Wisconsin Oshkosh, we have found that using a wire loop in a variable speed drill, as recommended by Kryolan, worked well in mixing the two chemicals together. The foam starts to set as soon as it is completely mixed, so it is important to have everything ready, and you should be prepared to work quickly.

• Positive and negative plaster molds, which must be completely dry, are coated with the cold foam release agent. (It has been our experience that not enough release agent is supplied with the kit, requiring an additional purchase.) The cold foam mixture is then poured into the negative half of the mold and the positive half is placed onto it, using a 20 lb. stage weight to hold it in place. A weight or some kind of securing device is necessary because the cold foam mixture will expand as it completes its chemical reaction. It needs the compression to create a fine-textured foam and if mixed properly will set in about 10 minutes.

• The goal with a molded foam prosthetic is to have a piece that fits the actor's face exactly and is a flexible, soft and accurate character feature. It is also important that the piece can be used for repeated performances and can be cleaned without destroying or altering it. The Kryolan Company has recently changed the formula for its two-part cold foam product to make it safer and easier to use. It is self-skinning, which gives it a natural look with make-up, and holds up to repeated washings. Unlike the previous formulation, it can be worn immediately after it comes out of the mold. Before the change in formula, it was recommended that you wait 12 hours before putting it next to your skin. The chemicals are affected by exposure to air and light. Therefore, purchasing just prior to its use and doing several batches at once is recommended. Clean-up can be done with soap and water while the mixture is still liquid.

• Tim Santry, in Research and Development at Kryolan, stated that the product was over two years in development and is improved in several respects from the previous formula. He stated that "one in a million people" may develop a skin rash but there have been no breathing or respiratory side effects thus far. Mr. Santry does suggest the use of latex gloves to protect your hands when working with the chemicals. However, an article published in the July 1993 issue of *Arts, Crafts and Theatre Safety* (ACTS) states that Polymeric MDI, which is in Part B of the cold foam, is listed as hazardous under OSHA Standards. "Manufacturers have modified the isocyanates by adding various chemical groups or by 'prepolymerizing' them (adding urethane units). These new chemicals usually are unstudied for toxicity and their materials safety data sheets (MSDS) often list no hazards and indicate that air-quality regulations do not apply to them. Artists can be misled by these MSDSs into believing that the new chemicals are safe. However, in order to function, each chemical must contain a reactive isocyanate group. It is this reactive group that makes them all toxic. The EPA designated 43 of the isocyanates for assessment and data reporting. It is unlikely that any of them will be found safe . . . . Meanwhile, artists should use all two-component urethanes in local exhaust ventilation or with air-supplied respirators." (ACTS FACTS, July 1993, Vol. 7, No. 7.)

• With this information in mind, users of the cold foam product would be wise to err on the side of safety by not only using latex gloves to protect your hands but also ensuring proper ventilation while using this product, until more conclusive information becomes available.

• The two-part cold foam urethane system can be purchased from Kryolan for \$36.40 and the release agent for \$9.70.

• Kryolan Corp., San Francisco, CA 94103-2603

## SHARE YOUR SOLUTIONS WITH THE "TECHNICAL SOURCE GUIDE"!

your name

company/institution

address

city/state/zip

telephone

Name of product/technique:

Date the product/technique was  
used:

Name, address and telephone  
number of product manufacturer:

(continue on reverse)

## TECHNICAL SOURCE GUIDE

• A Project of the USITT Technical  
Production Commission

### #13 - Flexible Cold Foam

Editor: Roy Hoglund

Associate Editors: Elbin Cleveland,  
Jonathan Darling, Martin Gwinup

Technical Source Guide

514 West Parkway Boulevard

Appleton, WI 54911

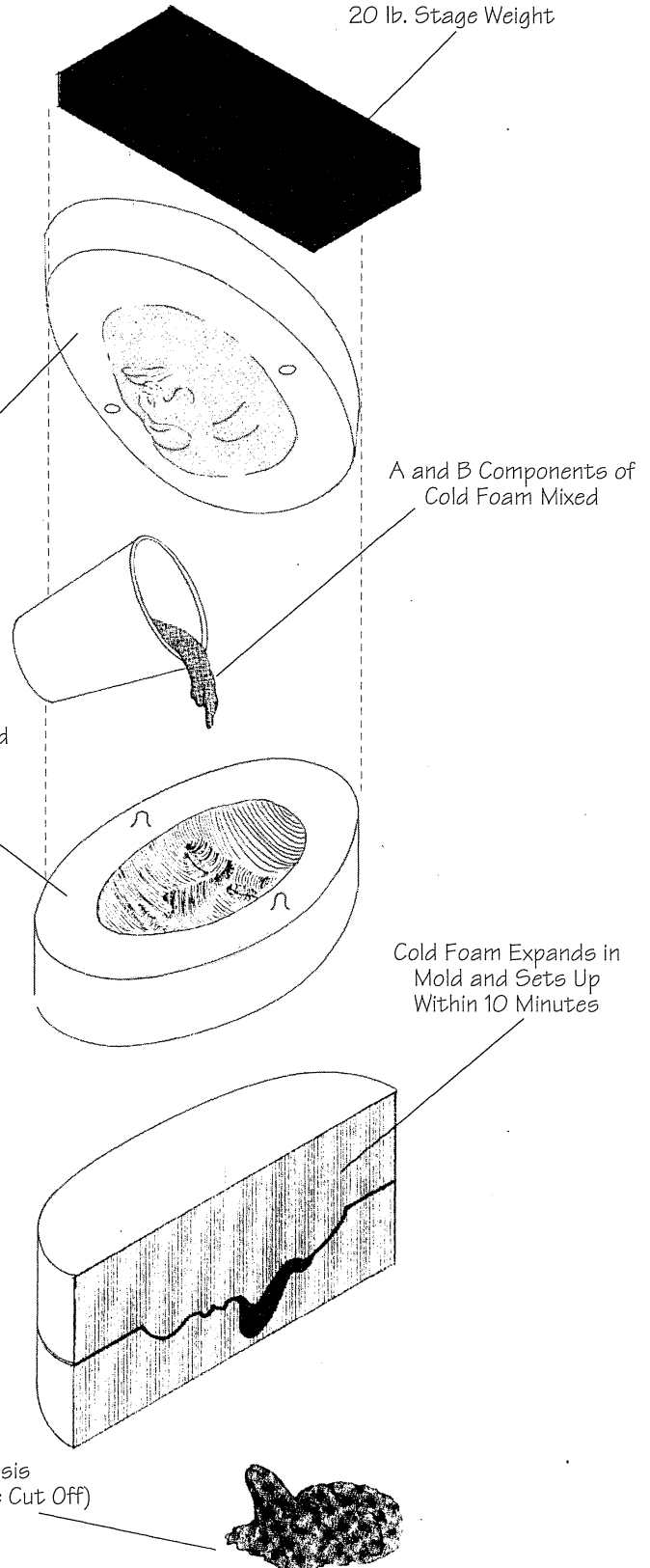
414-424-7051

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any product presented.

Please give description of product/technique—take into account length of time, special materials used in conjunction with product/technique, manpower needed, safety requirements, etc.:

Thank you for your participation in the "Technical Source Guide!"

Finished Prosthesis  
(Over-Seepage Can Be Cut Off)



# TECHNICAL SOURCE GUIDE

## THE CONCRETE PRAIRIE

by Jeff Taylor, Northwestern College, Orange City, Iowa

- Although concrete is commonly used in permanent construction, it is rarely used for theatrical scenery. However, in solving the problems presented to me in our Spring 1993 production of *Quilters*, it appeared to be the perfect solution. The design required a river bed with an 18" high mud bank, a hillock sloping down stage, and another embankment with steps dug out of it. Under normal exterior conditions, sand would be landscaped and a thin concrete shell would be poured over the top. But within the limits of our theatre facility, this would not be possible.
- Five major considerations confronted us: (1) creating contours that were load-bearing; (2) weight; (3) delivery and mixing; (4) removal; and (5) cost. The muddy cut-away embankments with terraces for steps required a construction technique similar to stucco walls. Old plywood touring cases were used for the principle weight-bearing supports, and plywood contour pieces were screwed on their tops for the uneven edge of the terrace. Over that, 4 mil plastic sheeting was stretched to approximate the steep slope of the embankment, and 1" chicken wire netting was then stapled in place over the sheeting. The chicken wire and plastic sheeting were enough to hold a somewhat dry mix of concrete in place. It proved to be quite sturdy. All concrete used for the embankments and hillock was reinforced with Fibermesh, a chopped fiberglass-like product added during mixing and available at ready-mix plants. We used 1/3 bag of Fibermesh per 74# bag of pure mason's cement.
- The hillock had a substructure of platforms and borrowed styrofoam covered with sand landscaped like a rolling hill. Over this was poured a covering of 1" thick concrete. The main concern was that the dry sand would trickle through cracks in the styrofoam or work through the stage/concrete seams and create cavities under the concrete. This was prevented by first completely covering the platforms and styrofoam hill core with 3 mil polyethylene sheeting, overlapping all the seams. Also, 18" chicken wire netting was added around the perimeter of the hillock where the concrete would be the thinnest. Even with shrinkage cracks, the hillock proved to be extremely stable, capable of many more performances. The Fibermesh probably gave the concrete the ability to flex a fair amount over the plywood platforming and not crack. We did allow 7 days for curing prior to rehearsal use, since concrete achieves 70% of its maximum strength in the first week.
- The stage floor load would have been 20+ tons for our 38' x 14' set if sand was the only substructure. This was far too heavy for our converted church's stage floor, which is rated at 100 lbs./square foot maximum. The solution was to displace most of the sand with 5 conventional 4 x 8 stock platforms, 20 2" x 4' x 8' sheets of styrofoam borrowed from the local lumber yard, and scrap styrofoam. This reduced the weight to an evenly distributed maximum of 50 lbs./square foot. For additional support, posts and beams were added in the basement under the stage.
- The delivery of sand and concrete to the stage could be backbreaking labor, since the theatre floor was 1/2 story above ground level. The skid loader which delivered the sand from the nearby ready-mix plant drove up the front steps and dumped its scoop load outside the front doors on the landing which was at theatre-floor level. For mixing concrete, a "small" contractor-size cement mixer was winched up the steps and parked on plastic sheeting in front of the stage. Our theatre has movable seating, which made this maneuver possible.
- All crew members wore dust masks, and several fans were set up in the auditorium windows, which provided excellent cross-ventilation. Even though the 176 seats were covered by plastic, they still became quite dusty; however, our cooperative maintenance department vacuumed all seats prior to dress rehearsal. During strike, the maintenance department removed seats to the lobby and covered them there. Still, the floors needed about 6 wet moppings.
- The dust from mixing bagged cement and the weight caused by people filling the buckets too full with wet cement were also concerns. Rubber gloves were necessary, as latex exam gloves weren't heavy enough. All crew members suffered from badly chapped hands, necessitating the use of hand cream.
- Innumerable jokes were made about getting the city to bring in its jackhammers for strike. But actually, the strike progressed smoothly and quickly. Once an initial hole was chipped in the concrete, it would crack into pieces when pried up with a heavy iron bar. The disposal of the concrete was handled again by our helpful ready-mix plant, at no charge. I later learned that some farmer friends could have also used the concrete slabs in muddy areas around their buildings.
- The cost of this project was well within even moderate budgets. The local ready-mix company agreed to give us three pickup loads of sand and deliver it without charge. That left the cost of about 17 bags of mason's cement and 6 bags of Fibermesh. Those basic ingredients came to about \$150. Total cost of the hillock, including mixer rental, was approximately \$220.
- As the designer, I was quite pleased with the organic look of the hillock and the crumbly muddy embankments. As the technical director, I was pleased with the way the entire project involved many unskilled "Introduction to Theatre" students. And of course I was pleased with the high strength and low cost of this concrete prairie.

### SHARE YOUR SOLUTIONS WITH THE "TECHNICAL SOURCE GUIDE"!

your name

company/institution

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city/state/zip

telephone

Name of product/technique:

Date the product/technique was  
used:

Name, address and telephone  
number of product manufacturer:

(continue on reverse)

## TECHNICAL SOURCE GUIDE

• A Project of the USITT Technical  
Production Commission

### #14 - The Concrete Prairie

Editor: Roy Hoglund

Associate Editors: Elbin Cleveland,  
Jonathan Darling, Martin Gwinup

Technical Source Guide

514 West Parkway Boulevard

Appleton, WI 54911

414-424-7051

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## C

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C

## (

Concrete with "Fibermesh"

Sand to Create Subtle Elevations

Polystyrene Foam

3/4" Plywood Contour Pieces

Road Boxes Used as a Substructure

Chicken Wire Staped Over Clear Plastic

4 mil Clear Plastic Staped to Contour Pieces



# THEatre Conference Employment SERVICE

## Professional Positions

### EMPLOYER REGISTRATION

Organization \_\_\_\_\_

Interviewer/Contact \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_

**Positions(s)** - List the job(s) for which you will be interviewing by position title:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**Attach Complete position description including:**

- |                 |                     |                |
|-----------------|---------------------|----------------|
| 1) Position     | 4) Starting date    | 7) Employer    |
| 2) Rank         | 5) Responsibilities | 8) Interviewer |
| 3) Salary range | 6) Qualifications   |                |

**Table reservation** - Circle the hours you will need a table each day for interviews. (Available 8:00 a.m. - 6:00 p.m.)

Thu., April 14: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.

Fri., April 15: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.

Sat., April 16: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.

(If more than one table is required include request on a separate sheet.)

**Interview length** - Check the amount of time to be allotted for each appointment: ☐ 15 minutes; ☐ 30 minutes

We are Organizational Members of ☐ USITT\*; ☐ ATHE.  
☐ We are not Organizational Members.

### **EMPLOYMENT SERVICE REGISTRATION FEES**

Pre-registration (postmarked by March 25, 1994)

Organizational	\$ 65.00 (1st job)	\$ _____
Member	\$ 45.00 (2nd-4th jobs ea.)	\$ _____
Non-Members	\$ 90.00 (1st job)	\$ _____
	\$ 70.00 (2nd-4th jobs ea.)	\$ _____

On-site Registration

Organizational	\$ 85.00 (1st job)	\$ _____
Member	\$ 65.00 (2nd-4th jobs ea.)	\$ _____
Non-Members	\$ 110.00 (1st job)	\$ _____
	\$ 90.00 (2nd-4th jobs ea.)	\$ _____
Purchase Order billing	\$5.00	\$ _____
Credit Cards add 7% handling-\$3 minimum		\$ _____

**TOTAL AMOUNT DUE** \$ \_\_\_\_\_

(Special rates for employers with five (5) or more positions will be negotiated on an individual basis. Call THEatre SERVICE.)

**Full payment** must accompany all pre-registrations. Institutions issuing purchase orders add \$5.00. Return this form with remittance and position description to:

**THEatre SERVICE**

P.O. Box 15282

Evansville IN 47716-0282

Phone: 812/474-0549 • FAX: 812/476-4168

\*USITT Organizational Membership categories are Not-For-Profit, Contributing and Sustaining.

### APPLICANT REGISTRATION

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_

Estimated arrival date: \_\_\_\_\_ Time: \_\_\_\_\_

Highest degree held/expected: \_\_\_\_\_ When: \_\_\_\_\_

Where: \_\_\_\_\_

Availability: \_\_\_\_\_

Specialties:

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

Years experience: \_\_\_\_\_

Present position: \_\_\_\_\_

Rank order your areas of greatest competency below, marking them 1 thru 3. Areas will be cross-referenced so employers can scan you condensed vita.

- ☐ Costume Design/Costuming
- ☐ Engineering
- ☐ Lighting Design/Technology
- ☐ Scenic Design/Technology
- ☐ Sound Design/Technology
- ☐ Administration/Arts Management
- ☐ Production Management/Technical Theatre
- ☐ Teaching

☐ I plan to have a set of credentials forwarded to reach THEatre SERVICE no later than April 1, 1994, to make them available to employers at the conference.

☐ Refer me to prospective employers thru June 30th.

I am an Individual member of ☐ USITT; ☐ ATHE.

### **EMPLOYMENT SERVICE REGISTRATION FEES**

Pre-registration (postmarked by March 25, 1994)

Individual Members \$ 40.00 \$ \_\_\_\_\_

On-site Registration

Individual Members \$ 55.00 \$ \_\_\_\_\_

Credit Cards add 7% handling-\$3 minimum \$ \_\_\_\_\_

**TOTAL AMOUNT DUE** \$ \_\_\_\_\_

**Payment** - Full payment must accompany all pre-registrations. (Check, money order, Visa, MasterCard or American Express)

Return this form with remittance to **THEatre SERVICE**.

☐ MasterCard; ☐ Visa; ☐ Am. Express. Exp. date: \_\_\_\_\_

Name on Card \_\_\_\_\_

Card # \_\_\_\_\_

Signature \_\_\_\_\_

scenic artists in classes taught by recognized professionals. The Studio's faculty includes award-winning designers and specialists who work throughout the industry including: Broadway, off-Broadway, regional theatre, television, and film. In addition to their classroom work, instructors often invite students to observe their current works in progress, enabling students to see the professional processes finished. They also have a Saturday Evening Lecture series and Saturday Video Forum.

The Studio's course offerings include: Scenic Design, Costume Design, Rendering for the Theatre, Drafting, Drafting for Lighting Design, Special Effects, Model Making, Scene Painting, Lighting Design, Figure Drawing, and Faux Finishes. In addition to classes, they require all students to partake of a field project in an off-Broadway show, summer stock job, film, or video production or a workshop production in a school or community theatre. The Studio will help place students in these working situations. The School maintains a resource library, picture collection, and design collection. There is also a video collection that shows the process and actualization of design and scene painting techniques through time-lapse photography.

For further information, please contact the school's directors, Peter Allburn and Dishongh Scavo, at 359 Monmouth Street, Jersey City, NJ 07302; 201-451-1333 (phone and fax). Watch future issues of *Sightlines* for more information about our new members.

• Just a reminder—*News From the National* is a forum for and about USITT members. All members are encouraged to regularly send news about themselves, their companies, their theatres, etc. You don't even have to be doing anything ground-breaking or cutting-edge. So, if you've sent in a press release, send another, and if you haven't sent anything, what are you waiting for?

• Congratulations to Arnold Aronson who was recently elected Chair of the OISTAT History and Theory Commission. As many of you may already know, Arnold is also Chair of the Prague Quadrennial '95 Steering Committee.

• **Box Office Management International (BOMI)** will hold its 15th Anniversary Annual Conference—"Setting the Stage for Tomorrow's Opportunities"—24-28 January 1994 at The Sheraton New York Hotel and Towers. This educational conference promises to keep delegates informed, updated, and apprised of new developments in ticket operations. For more information about the conference or BOMI, contact them at 250 West 57th Street, Suite 722, New York, NY 10107 or please call 212-581-0600.

• **Theatre Communications Group (TCG)**, the national organization for the nonprofit professional theatre, has announced a 31 January 1994 deadline for the 1994-95 NEA/TCG Designer Fellow Program. The program will award six \$15,000 fellowships in 1994-95 to exceptionally talented early career scenic, costume, and lighting designers who seek a career in America's nonprofit professional theatre.

The fellowships offer recipients opportunities to spend six months developing their design skills and expanding their knowledge of the field by working with one or more senior designers and other freelance or institutionally based artists.

Among the eligibility requirements are that candidates must be citizens or permanent residents of the United States, they must be prepared to relocate during the fellowship period if necessary, and they must have designed professionally for a minimum of two years and no more than five years. The full application package will provide all the necessary details. The application deadline is 31 January 1994.

Fellowship assignments will commence no earlier than 1 October 1994 and conclude by 30 September 1995. Guidelines and applications can be obtained by contacting—NEA/TCG Designer Fellows Program, c/o Theatre Communications Group, 355 Lexington Avenue, New York, NY 10017.

• The Theatre History Focus Group of **The Association of Theatre in Higher Education (ATHE)** has issued a call for papers for the July 1994 ATHE conference in Chicago. Submission categories include "competitive"—for those who have previously published or presented work at a

national conference, and "debut"—for younger scholars who have not yet presented their work through presentation or publication. Submission are welcome in all areas of theatre history and especially addressing the conference theme, "Creating Change: Vital Struggles, Vital Signs." Papers should be no more than 10 pages.

Deadline for submissions is 4 February 1994. Address submission and inquiries to Landis K. Magnuson, Vice-Chair, ATHE Theatre History Focus Group, Saint Anselm College, 100 Saint Anselm Drive, Manchester, NH 03102; 603-641-7037.

• **Theatrical Dealers Association (TDA)** recently conducted elections for its Board of Directors. The new slate of officers includes: President—Paul Vincent, Vincent Lighting Systems; Treasurer—Frank Stewart, Associated Theatrical Contractors; Dealer Directors—Gary Jestesen, Oasis Stage Werks, Rob Rowlands, Kinetic Artistry, Rachel Tawil, Bradfield Stage Lighting; and Associate Director—Larry Nelson, L.E. Nelson Sales Corp. For further information, contact Theatrical Dealers Association at 755 West End Avenue, Suite 9B, New York, NY 10025; 212-865-7147.

• **The Costume Society of America (CSA)** will sponsor two upcoming events which may be of interest to you: CSA 1994 Symposium in Montreal, Canada 1-4 June 1994. The symposium will address *Costume Across Disciplines* and review traditional and innovative methods in costume-related studies. The Study Tour to Germany from 11-25 June 1994 features five cities: Berlin, Dresden, Bamberg, Nuremberg, and Munich, with expert guides and deluxe accommodations. Land costs will be \$3,145 per person, double occupancy (excluding airfare), single supplement, \$490. Early registration is recommended. For more information, please contact CSA at 410-275-2329.

• USITT will be participating in the upcoming **Show Biz Expo East/The Theatre Conference** 6-8 January 1994 at the New York Hilton. The event provides a forum for the legitimate theatre industry, including for profit and non-profit organizations. USITT will be exhibiting in a section with other leading theatrical organizations including

IATSE, TDF, and SSDC. As an exhibitor, we are entitled to VIP passes and show guides for our members. If you would like to receive a pass and/or guide, please contact me in the National Office.

• **Applause Theatre Books** on West 72nd Street in Manhattan is offering great books at great prices through 20 January 1994. Among the titles included in this special offer are: *Broadway Theatre—From the '20s to the '90s*, David Merrick, *The Abominable Showman*, *The Collected Works of Harold Clurman*, and many more! USITT members can call the National Office to receive your discount catalogue today!

• The KU Concert, Chamber Music, and New Directions Series of **The University of Kansas** has moved and has a new name—The Lied Center of Kansas is the new home of The Lied Center Series. It is located at The University of Kansas School of Fine Arts in Lawrence, KS 66045-0502; 913-864-3469.

• **Did you know???**—The National Office has several functions, one of the most important being that of an informational clearinghouse. That is, many arts and theatrical organizations and individuals send notices of events, applications, publications, and other information to the National Office.

So, if you misplaced the dates of the conference you don't want to miss, forgot the title of that new costume book, or need some information about gender issues, please give me call. We also receive copies of commission and regional section newsletters.

The National Office also maintains mailboxes for the executive committee, publications editors, commissioners and committee chairs, international liaison, conference committee members—*You name 'em, we got a mailbox for 'em*. Should you need to send something to one of these fellow USITT'ers and can't find their addresses, send it to us and we can forward it on or give us a call and we'll get the address for you. ☺

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

## STUDENT CHAPTERS

## USITT STUDENT CHAPTERS ENJOY NEW GROWTH

At the Board of Directors meeting in November, the first High School Student Chapter in the history of USITT was awarded a charter. The students of **Episcopal High School** of Houston, Texas, came to the attention of the members of the Institute at the Wichita Conference when they became the first high school team to compete in the Tech Olympics, taking a 5th in the team competition and a 2nd (by Charles Hamilton) in the Thimble and Crosby event. Now, with Kareem Al-Bassam as the Chair and Lyn F. Caliva as faculty sponsor, **Episcopal High** has made history again as the first High School Student Chapter.

Other Student Chapters were also chartered or rechartered at the Board meeting. A couple of history-making chapters in Texas were rechartered. The **University of Texas at Austin** was, under the faculty sponsorship of the late John Rothgeb, the first Student Chapter chartered by the Institute in about 1971. The **Southwest Texas State University** Student Chapter, chartered in about 1972 with Fred March as sponsor, has the record of being the longest continually operating Student Chapter—21 years.

The State of Texas has always had the greatest number of Student Chapters. With the rechartering of the **Tarleton State University** and the **West Texas State University** Student Chapters, Texas holds the lead with five chapters.

Of the other chapters which have been rechartered, three more were history-making groups. The **Webster University Chapter**, with Chuck Williams as sponsor, established a record in about 1982 of having earned and banked the most money of any chapter (\$1,400). The **Northern Arizona University** Chapter, under the late Steve Hild as sponsor, held the first student party at a national conference in Phoenix in 1978. The **San Jose State University Chapter**, under Randy Earle as sponsor, hosted, set-up, and won the team competition at the first Tech Olympics at the Oakland National Conference in 1986. The other equally important rechar-

tered chapters are at **Baker University**, **Brigham Young University**, **Cornell University**, and **West Chester University**.

All of us who are involved with the student members of the Institute heartily welcome the newly chartered chapters at **Ball State University**, **Kean College of New Jersey**, and **Episcopal High School**. We look forward to seeing them at Nashville and watching them in the Team competition of the Tech Olympics against teams (of two to five members) from other Student Chapters and other schools. All of the student members of USITT, even those not members of a Student Chapter, who attend the Nashville Conference will have the opportunity to compete in the individual events of the Olympics.

For those who may be interested in starting a Student Chapter, please write David G. Flemming, 915 Cheatham Street, San Marcos, TX 78666; or phone, 6pm to midnight CST, 512-396-2325. ☺

David G. Flemming  
Student Liaison Officer

## IN MEMORIAM

## BERNEICE PRISK AND RICHARD J. SANDERS DIE

*Sightlines* has learned that two of our theatre colleagues recently passed away.

Berneice Prisk, who became one of the first professors of costume design died of kidney failure on 4 November 1993 in San Jose, California at the age of 87. Prisk taught at San Jose State University for 22 years before retiring as emeritus drama professor in 1971. She was the subject of a retrospective at the 1986 Oakland USITT Conference.

We were also saddened to learn in November of the death of long-time USITT member and supporter Richard J. "Dick" Sanders, Sr., president of Sanders Lighting Templates of Chicago.

On behalf of the Institute, we extend our deepest sympathy to the family and friends of these two valued colleagues. ☺

## PUBLICATION NOTES

## THEATRE SAFETY GUIDE, INTERNSHIP DIRECTORY AVAILABLE

*The Pocket Guide to Theatre Safety: A Compilation of Laws, Codes, Regulations, and Standards Relating to Health and Safety in the Performing Arts* is available once again from the National Office. Published by Risk International, Inc. in 1990, this popular 69-page reference is divided into five parts: Worker's Rights Concerning Workplace Safety; Regulations Relating to Safety Information and Practices; Regulations Relating to Facility and Building Standards; Regulations Relating to Workplace Safety; and Regulations Relating to Human Needs. Price: \$3.50 for USITT Members; \$7 for Non-Members.

The 1994 edition of the *USITT Internship Directory* contains more than 500 internships with 106 theatres/companies nationwide. The Directory contains listings for internships in all areas of theatre design and technology as well as theatre administration. A project of the USITT Education Commission, the *Internship Directory* is updated and edited by David G. Flemming every two years. Get a jump on an internship for the Summer or Fall of 1994 and order your copy today: \$10 for USITT Members; \$14 for Non-Members.

To order either the *Internship Directory* or the *The Pocket Guide to Theatre Safety*, send a check or money order in U.S. funds to USITT, 10 West 19th St., Suite 5A, New York, NY 10011; or call 212-924-9088 to charge your order to your Visa or Mastercard.

Please specify which publication(s) you are interested in. Include \$3 for the first and \$0.75 for each additional book to cover the shipping and handling.

A reminder: International shipping is \$5 for the first and \$1.50 each additional book. ☺

Debora Kingston  
Manager, Finance & Operations

## SOUND DESIGN

## SOUND PORTFOLIOS REVIEWED IN NASHVILLE

Greetings from the Education Liaison Vice-Commissioner! It is a pleasure to address you as for the first time. I am looking forward to Nashville's program with much anticipation. Once again, we will be reviewing portfolios this year. Having had mine reviewed last year, I can say that it is a very worthwhile experience and would be good for any level of designer or technician, whether undergraduate, graduate, or working professional. However, this year, in addition to educational and professional designers, we would like to try and expand our panel of reviewers, possibly drawing in an artistic director or two. This seems logical, since they're usually the ones who ultimately "review" our portfolios! I'll keep you informed on our progress and more than likely hit some of you up to be reviewers.

I am also very interested in hearing from you about suggestions for future programming and projects in the area of sound education. It is a field that is growing by leaps and bounds information-wise as well as interest-wise, and any ideas you have about educating theatre students and professionals about any area of audio would be great. Also, any intercommission programming or project ideas that you have can be addressed through me to the Liaison Committee.

One final note before I close: I was looking through the 1993 membership report the other day and saw that as of June 30, there were 843 student members in USITT. That number is up 36.6% over last and is just under half the number of individual memberships. This reinforces to me the educational mission and value of both USITT and the Sound Commission.

Once again, I'm looking forward to seeing you all (or more appropriately, y'all) in Nashville. And, of course, all of you educators will be really talking up the conference to your students, won't you? ☺

Barry Funderburg  
Education Vice-Commissioner

## SOUND DESIGN

## LAS VEGAS PROGRAMMING NOW BEING SCHEDULED

Las Vegas is coming up sooner than you may think! It's time to start getting ideas for programming for Las Vegas.

Last year we did a really good job of generating ideas early for the Nashville Conference and this will hopefully translate into more and better programming this year. However, there were a lot of people at the Wichita Conference who had programs that they wanted to see happen at Nashville, but couldn't because they were too late to get them in the scheduling process.

This year we expect the same thing to happen, only it's possible that the problem might be worse because of the limited number of programming sessions that will be available to us in Las Vegas. The conference hotel only has 12 meeting rooms, and we will probably be lucky to get our own sound room like we've had in both Wichita and Nashville.

This doesn't mean that we won't get it, but it does mean that if you have an idea for something that should be put in it, you should make sure that you let me know well in advance of the Nashville workshop.

Also, you might want to note that the conference is scheduled to run Monday through Thursday instead of Wednesday through Saturday, and there is a pretty good possibility that we won't be able to schedule any pre-conference workshops due to the difficulties of getting weekend space.

I have tentatively arranged for Matt Booty, head of the sound department at Williams Systems, to come and talk about new developments in arcade games that may have some stunning possibilities in theatre sound score designs.

John Bracewell is trying to organize some programming related to computers and audio. Other than that, the possibilities are wide open.

So, keep those cards and letters coming! ☼

**Rick Thomas**  
*Commissioner*

## COMPUTER LIAISON

## RANDOM ACCESS AT NASHVILLE CONFERENCE

It's time once again to ask for your help with the computer room at the Nashville Conference. Since a principal reason to have the facility is to allow people to walk in and try out software and hardware, often for the first time, we need volunteers to hang out in the room and help fledgling computer people learn the ropes. Please bring your favorite (and *legal* only, please) software to load onto the hard disks and sign up for a slot or two (or more...) during the conference. We (the resident computer dinks) and those members fortunate enough to encounter you will really appreciate it. To sign up, call John Wolf (office: 919-334-5212 or home: 919-282-1002).

Another of the primary tasks of Computer Liaison has been to assist the commissions with obtaining computer equipment for conference sessions. Everyone who is planning a session that involves computers should call me or one of the computer liaison vice-commissioners and let us know what you need so we can make sure that the equipment will be there. We compile a list of needed equipment that goes to the local committee to be put out for bid. When listing computer equipment on a session form, please be specific; "a fully equipped IBM computer" does not tell us nearly all that we need to know to help you. "A 486/66 IBM PC with 16 mb of RAM, a 500mb hard drive, super-vga color monitor and the ability to project output from the machine onto a large screen" allows us to better meet your needs.

The vice-commissioners for computer applications are: **Kim Hartshorn**, vice-commissioner for programming, 124 MFA, SUNY Plattsburgh, Plattsburgh, NY 12901; office: 518-564-2478, home: 518-563-8574; Internet: hartshwk@splava.cc.plattsburgh.edu; CallBoard, wkhartsh. **W. Jeffrey Hickman**, vice-commissioner for DOS applications, Department of Theatre Arts, CSU Long Beach, Long Beach, CA 90840; office: 213-985-7893, home: 714-846-7491; Internet: jhickman@beach1.csulb.edu; CompuServe: 72167,274. **Michael**

**Reese**, vice-commissioner for Macintosh applications, 105 Cultural Education Center, Johnson County Community College, 12345 College Blvd., Overland Park, KS 66210-1299; office: 913-469-8500 ext. 3768, home: 913-722-4260; Internet: mreese@kuhub.cc.ukans.edu.

Wouldn't it be wonderful if all of the members of your production team could gather for a design meeting with the director and, in addition to verbal descriptions and instead of traditional graphics and fixed models, explore an easily altered and complete production concept that included three dimensional scenery, costumed actors, and realistic lighting and sound? In Nashville on Wednesday evening a double session, "The Interactive Computer Model in the Collaborative Design Process" sponsored by Computer Liaison, presents design teams and directors from four theatre companies who are using interactive computer models as tools to visualize design.

During the days following this session, there will be breakout sessions in the Scenic, Costume and Lighting Design Commissions with the representatives of those design disciplines from the four teams and their directors further exploring the application of these technologies in each area of design. These pioneers are working with the future today, so please plan to attend this exciting and provocative glimpse of the direction of performing arts design in the 21st century!

Kim Hartshorn will chair two sessions on communications: "Navigating the Internet: Voyages in Cyberspace," and "Electronic Communication Strategies for USITT." Tim Clinton will chair a session, "Callboard for Everyone." Mike Reese, Jeff Hickman, and Otis Sweezey will chair a session for Amiga, DOS, and Macintosh platforms, "3D Modeling: Hardware and Software Buying Guide," and Mike and Jeff will conduct basic DOS and Macintosh user clinics in the computer room on Wednesday and Thursday evenings. Another basic computer clinic for costumers will be taught by Georgia Gresham on Friday evening. Signup for these clinics will take place in the registration area.

Bill Browning and Mary Tarantino are cooperating on a project to establish a public domain database of DOS and Macintosh theatre design and technology applications, files, and images

available to members on hard disks in the computer room. So, bring your floppies to Nashville and sample some of this sure-to-proliferate collection.

If you are a software developer and you want to demo your application in the computer room, you should be aware that sales are not allowed except from a trade show booth, and commercial software can only be demonstrated if the software company has a booth or if the demonstrator is a volunteer who legally owns the software and has no affiliation with the company. For information on booth space in the newly established Computer Center section of the trade show, call Rick Dolson at the National Office, 212-924-9088, or fax him at 212-924-9343.

Last year in Wichita, for the first time, Apple Computer all but promised to make an appearance on the trade show floor, and then canceled. This year we are making every effort to bring them to Nashville but we need your help. If having Apple at our trade show is important to you and you have a higher education or business rep from Apple that you deal with, call them and ask if Apple will be coming to the USITT Nashville Conference and give the dates. By making it apparent that participation in the trade show at the one major conference that most of us attend each year will have an influence on our purchasing (as well it should if having adequate information that includes hands-on demonstrations of something is important in your decision to buy), then the manufacturers will come.

In addition to those companies that have already committed to the show, some software developers that we are working to bring to Nashville are: Adobe Systems (*Dimensions, Illustrator, PhotoShop, Premiere*); Aldus- Silicon Beach (*Freehand, Gallery Effects, Intellidraw, Superpaint*); Claris Corporation (*Brushstrokes, ClarisCAD, MacDraw Pro, MacPaint*); Deneba Software (*Canvas, artWorks*); Fractal Design Corporation (*Painter, X2, Sketcher*); GraphSoft (*MiniCad+, Blueprint*); Hufnagel Software (*Roomer 3*); Macromedia (*Director, Three D, Swivel 3D*); Pixar (*Renderman, MacRenderman, Showplace*); Strata (*StrataVision 3D, Studio Pro*); Virtus Corporation (*Walkthrough, VR*). If you deal with these companies, contact

## COMPUTER LIAISON

### RANDOM ACCESS AT NASHVILLE

▲ PAGE 9

them and ask for their attendance.

It seems almost certain that Compaq Corporation will be in Nashville. In order to keep them coming back, please make an effort to stop by the Compaq booth in the Computer Center on the trade show floor.

For information on this reunion or any item in this column, please contact: Patrick Gill, Intercommission Liaison for Computer Applications, 121 Center for Theatre Arts, 430 College Avenue, Ithaca, NY 14850; office: 607-254-2716, home: 607-277-2403, fax: 607-254-2733; Internet: pg14@cornell.edu; CallBoard: pgill; CompuServe: 71600,15; America Online: PatrickG16. ●

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

## INSTITUTE FELLOWS

### NEW CENTURY FUND SET

At its November meeting, the Board of Directors of the Institute established the new **USITT New Century Fund**.

This new fund is intended for unrestricted contributions to the Institute. This includes voluntary gifts, planned giving and estate gifts, and contributions in memory of individuals who have been active in the Institute. The fund will be managed by a five-member committee composed of Fellows of the Institute elected by the Fellows, with the Vice President for Marketing and Development serving as chair. The committee will be responsible for the investment, growth, and management of the fund and for grants to various projects, funds, and activities.

It is expected that this new fund will play a valuable role in service to the Institute and its goals. USITT members are urged to consider this fund in their annual program of giving. A contribution to the fund is an ideal way to honor past members of the

Institute who have dedicated their time and energy to the Institute during their lifetimes. Due to the increase in tax rates, the deduction for gifts to charity is more valuable than ever before. What an excellent way to strengthen the activities of the Institute! ●

**Richard Arnold**  
*Fellows Chair*

## LIGHTING DESIGN

### LIGHTING SOFTWARE R&D NEWS

About three years ago, at some bar, during some conference, I remember remarking to a scion of the lighting industry that, since DMX is a serial protocol and personal computers were becoming faster and cheaper, software would soon dominate lighting control.

"No way will it ever happen!" he insisted.

This year at LDI, Strand Lighting announced the GSX entry level memory console with not one but three separate software packages: *Genius* (with the Einstein logo), *Communique*, and *Kaleidoscope*. (Move over Apple Computer with your "Carl Sagan" and "Cold Fusion" Power PCs) Each package offers different attributes like MIDI show control, ASCII cue translation, extended effects, and DMX scroller control from the console.

(It kind of makes you wonder what will happen when the Power PC hits the scene and make RISC processing affordable for all...)

Meanwhile, Colortran, Inc. also unveiled its latest prototype at LDI: ColorNet, an EtherNet protocol connection for remotes, designer workstations, etc., for their high-end Medallion console. Rumor also has it that the success of ETC's Source 4 has prompted an update of their 650 series ERS with coated optics and reflectors and a rotating body.

An unimpeachable source reveals that Rosco is experimenting with a heat-resistant colored glass gobo, soon to be available. Also, their Omega XT fog machine which was big hit at LDI now supports DMX protocols for console control. (A little

known "secret" is that the Omega can emulate a fairly realistic gunshot and that this also happens to be a nifty way to clean the heat exchanger...)

On the 3D photorealistic rendering scene, Strata, Inc. will release version 3.0 of its popular *StrataVision* 3D software for DOS, Windows and the Macintosh—perhaps in time for stocking stuffers. Also, its much-acclaimed *Studio Pro* software will soon be available for the Power PC. Rumor has it that they are also working on an application called *Virtual* that will allow "fly throughs" of 3D environments created in modelers and exported in an acceptable file format.

Claude Heintz Design has version 1.2 of *MacLux Pro* in beta testing as we go to press and will probably be shipping as you read this. The big news is that version 1.2 exports RIB (Renderman Interface Byte stream) files to popular 3D rendering applications and imports USITT-approved ASCII cue description information.

A new version of *MacLux Pro* that will incorporate Apple's Quickdraw GX technology and run on the PowerPC platform and under Windows is planned for as early as next year. Meanwhile, all registered users will receive upgrades to version 1.2.

Ellen Jones reports that the light lab and live designer's sessions will be held in the ballroom of the Stouffer Hotel and that this facility will also serve as the Theatrical Dealers Association session room and sound presentation room.

All of the equipment for the light lab is being donated by manufacturers or vendors at little cost to us. Ellen is looking for volunteers to help setup and strike the facility and crew the designer's sessions: "Cueing the Moment: Live Lighting Designers," "Lighting Lab in Education," and "Photographing Your Show," all on Friday. Call Ellen at her Loyola University office at 312-508-3843, her home at 312-262-4189, or fax her at 312-338-5212.

While this is certainly not all that is happening in R&D for our industry, I predict that there will be some very cool things to see on the trade show floor in Nashville. ●

**Patrick Gill**  
*Vice-Commissioner for R&D*

## STATEMENT

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1. Office use, left over, unaccounted, spoiled after printing	121	125
2. Return from News Agents	0	0
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## CLASSIFIED AD

**PRODUCTION  
MANAGER,  
SHOP  
FOREMAN****Production Manager:**

Supervise/coordinate operations of production departments of theatres at University of Iowa Theatre Arts Department. Supervise/direct large technical staff. Coordinate work with faculty and guest artists. Schedule facility usage/operations. Prepare budgets and monitor expenses. Provide course instruction in area of specialty. Stage manage productions. Requires MFA in theatre with specialization in production management, or an equivalent combination of education/experience, and a minimum of two years experience as a production stage manager for a regional, university, or professional theatre. Desire demonstrated communication skills, and team management experience.

**Shop Foreman:**

Supervise and execute construction/finishing/rigging of scenery. Maintain shop/stage equipment. Train/schedule/supervise/evaluate assigned staff. Provide course instruction in area of specialty. Requires MFA in theatre with specialization in technical direction, or an equivalent combination of education/experience. Desire demonstrated commitment to shop organization and safety, and experience in stage carpentry/rigging and shop tool maintenance.

Both positions begin 1 August 1994. Screening begins 21 February 1994. Send letter of application and resume to: Search Committee, Theatre Arts, 107 TB, Iowa City, IA 52242. The University of Iowa is an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply. ●

HAPPY  
1994!

## CLASSIFIED AD

**ORCHESTRA  
SHELL  
FOR SALE**

For Sale—Cheap—Wenger Orchestra Shell. Never been used.

This fine "Stagemaster" shell is 16'D x 30'W x 18'H with two cloud units. It sets up in minutes and easily rolls into a corner for storage.

For additional information and complete specifications, please contact 212-772-5207. ●

## CLASSIFIED AD

**FACULTY  
SCENE  
DESIGNER**

The University of Illinois at Urbana-Champaign seeks an assistant or associate professor to head scene design programs; 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 programs, 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 by 19 February 1994 to receive full consideration; phone number is 217-333-2371.

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

## CLASSIFIED AD

**ASSISTANT  
PROFESSOR,  
DESIGNER**

Assistant professor of theatre (scenic design emphasis). Teach scenic design and related courses, design or supervise student designs for all University theatre productions. Management of stage properties and crews. Participate in introduction to theatre course. MFA with emphasis in scenic design or MA with professional experience required. Women and minorities are encouraged to apply. Salary competitive. Tenure track. Begin Fall 1994. Applications received after 2 February 1994 may not be assured full consideration. Send letter, resume, and at least three letters of reference to: Gary Stewart, Department of Theater, Indiana State University, Terre Haute, IN 47809. AA/EOE. ●

## CLASSIFIED AD

**DESIGNER,  
VISITING  
ASSISTANT  
PROFESSOR**

Design or supervise design for five mainstage theatre and dance productions and teach courses in scene design, costume design, or history. MFA required. Anticipated one-year replacement position for academic year 1994-95. Send letter, resume, and three references to Elaine Williams, Director of Theatre, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. Do not send portfolio until requested. Women and members of minority groups are especially encouraged to apply. ●

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IN  
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## CLASSIFIED AD

**TECHNICAL  
DIRECTOR**

Technical director to organize and run the scenery shop, theatres, tool, and equipment maintenance and inventory control; oversee and assist in the construction; supervise student work crews for productions; participate in the development and implementation of the production calendar; teach courses at all levels in scene technology, drafting, and new developments in technology; advise and share supervision of students and shop laboratories. MFA in technical theatre or equivalent professional experience; record of teaching/technical direction for BA/BFA and/or MFA programs; background in all aspects of technical direction with knowledge of stage rigging, metals, plastics, carpentry, and computer literacy; willingness to investigate and utilize new technologies and materials. For all faculty appointments effective communication in English is required. Rank: Assistant Professor. Salary: Competitive. Terms of Employment: 12-month position beginning 1 July 1994. Deadline: 15 February 1994. Send application, three current letters of recommendation, resume, and 10 slides of your work to: Chair, Technical Director Search, Department of Theatre Arts, Northern Illinois University, DeKalb, Illinois 60115. An Equal Opportunity/Affirmative Action Employer. ●

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HEALTH & WELLNESS  
STRATEGIES**CHECK  
POINTS**

This month we will deal with DUI/DWI—driving impairment through consumption of alcohol. At any time in the United States, one out of every 50 drivers on the road is not just impaired but illegally intoxicated. On weekend nights between 11 pm and 2 am, it is closer to one in 10.

What does it take to become illegally intoxicated? It takes enough drinks to bring your BAC (Blood Alcohol Content) to whatever your state's illegal BAC happens to be. In my state the illegal BAC is .10%. For my age and weight that amounts to about one drink per one-hour time period. One drink is equivalent to one 12 oz. beer or one 5 oz. glass of wine or 1.5 oz of 80 proof distilled spirits. I am lucky enough to have the body weight and metabolism which will allow me to remain legal when I contain my drinking to one drink per hour. It takes a healthy liver one hour to eliminate one drink. If I drink more than one drink per hour I can figure that I am no longer legal.

Most states have an Implied Consent Law. This means that a person who drives, operates, or has actual physical control of a vehicle on a public roadway gives implied consent to a chemical test for intoxication. A law enforcement officer may request a chemical test if there is reason to believe that a driver is intoxicated.

In my state (and if you drink and drive you had better check your state's laws) if I do not submit to a chemical test I face an *automatic* one-year suspension of driving privileges as they have the authority to confiscate driver's license immediately. If I take it and fail (over .10%), driving privileges will be suspended 180 days (six months). If you do the same in Finland, you face one year at hard labor. In Bulgaria—probation on the first offense, and on the second offense you are shot. The worst is El Salvador, where you are shot on the spot for the first offense. If you drink and drive—know where you are!

At .10% BAC, the chances of having an accident are 7.5 times greater than when sober. These chances increase to 25 times greater if BAC reaches .15%. Insurance companies know these statistics. Insurance companies are suffering from these statistics. My insurance company is State Farm. I

asked them what would happen to my premiums if I became classified as a high risk driver (one BAC episode). You do NOT want to know—but you SHOULD know. Most of us could never afford insurance after a BAC episode.

So why do people drink and drive? Pride and self-awareness (not wanting to admit weakness) are major culprits. Brains have nothing to do with it as the more educated people are, the more likely they are to drink and drive. Men are twice as likely to drink and drive as women. People 30-39 years old are the most likely to drive after drinking. But it does not matter as to your education, age, or sex: Alcohol WILL affect your judgement, vision, response time, and awareness.

There is **no** way to sober up quickly. A person will only become sober through the passage of time. Coffee only makes a wide-aware drunk. Exercise makes a hot, sticky drunk. A cold shower only makes a cold, wet drunk. And going for a swim could result in a dead drunk. All states have tough laws against driving while intoxicated. Don't drink and drive! ●

**Stan Abbott**  
*Checkpoints Editor*

**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

**MARCH**

- 1 TRIENNIAL REPORTS DUE TO OFFICERS  
29 BOARD PACKETS MAILED

**APRIL**

- 11-12 PRE-CONFERENCE EVENTS  
12 BOARD OF DIRECTORS MEETING 1 7 PM  
13 NASHVILLE CONFERENCE BEGINS

# sightlines

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