

ANNUAL CONFERENCE

SPECIAL EVENTS PLANNED FOR NASHVILLE CONFERENCE

Among the many special events and programs planned for the Nashville Conference, this year's Keynote Address promises to be of special interest. The Keynote Speaker will be John Frohnmayer, former head of the National Endowment for the Arts. Now associated with the Freedom Forum First Amendment Center in Nashville, Frohnmayer was at the center of a bitter controversy over freedom of expression in government-funded art, and was ultimately dismissed by President Bush during the 1992 primary

campaign. While this issue has cooled somewhat under the current administration, the passions which fueled it continue to simmer under the surface; and our Keynote Speaker has a unique perspective on this controversy.

While the Keynote Address and Annual Membership Meeting (2 pm on Wednesday, April 13) is the formal "kick-off" for the conference, the

Annual Banquet on Saturday evening, brings it to a close. This year's banquet promises to be a real event, complete with country music, lights, and special effects, plus plenty of time to enjoy a good meal and visit with friends both old and new. It promises to be a festive and fun way to cap off a great conference in Nashville.

This year's conference will again feature an Art Auction, which gives the opportunity to purchase design renderings and plans by top professionals including Ming Cho Lee,

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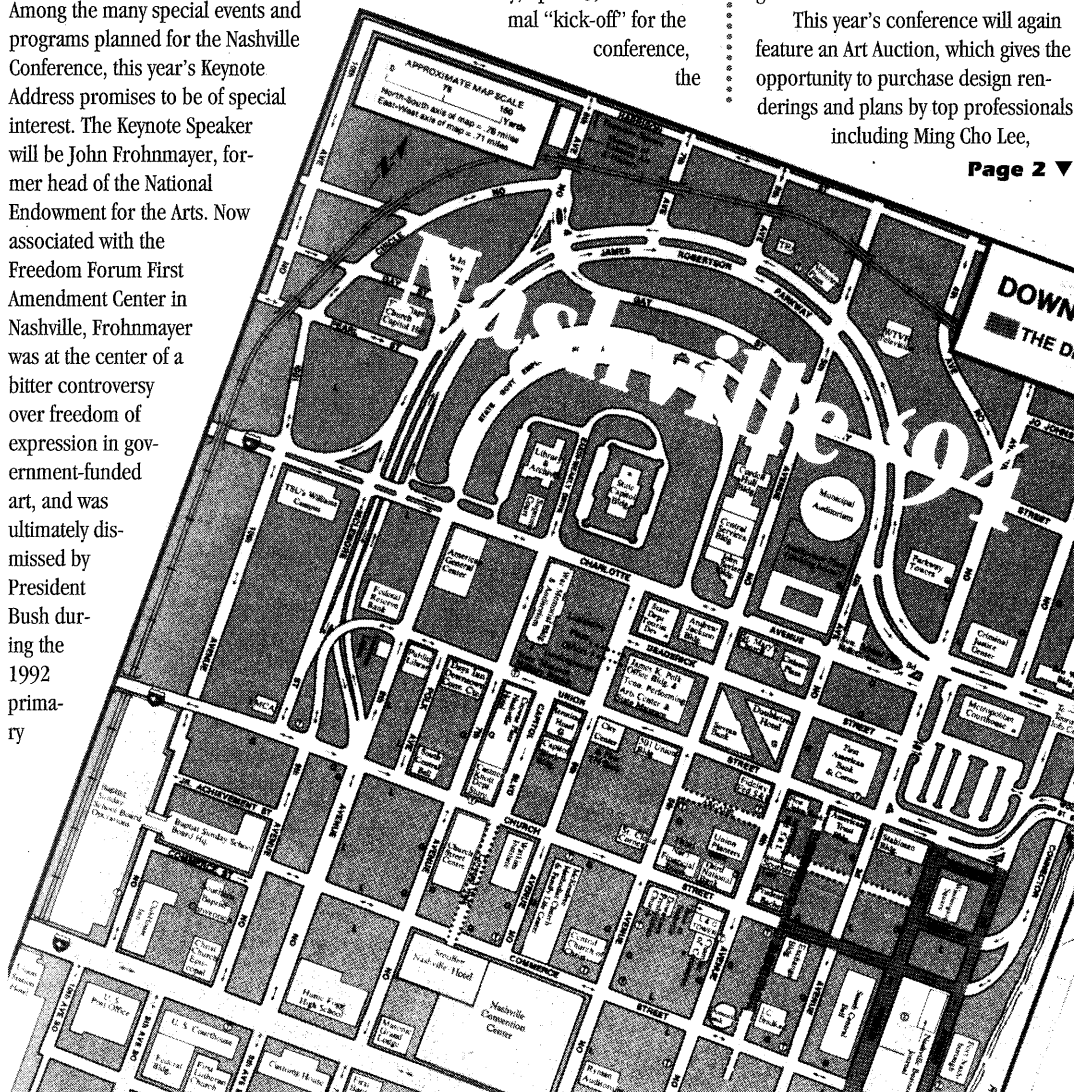


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NOTICE

INSTITUTE CLARIFIES POLICY ON COMMERCIAL ENDORSEMENT

USITT is very proud of its commercial members and the constant improvements of products and services used by USITT members in performing arts design and technology.

USITT encourages the research and development of new and improved products and is pleased to announce and report on these developments as well as reporting on the projects and success of its members.

USITT does not recommend or endorse specific companies or products. ●

SIGHTLINES

VOLUME XXXIV NUMBER 2

USITT SIGHTLINES

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EDITORS •

**ERIC FIELDING &
CECELIA FIELDING ●**

NASHVILLE '94

SPECIAL EVENTS PLANNED FOR NASHVILLE CONFERENCE

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Jennifer Tipton, and John Conklin. Proceeds of the Art Action go to the USITT Endowment Fund, which is used to fund research projects by members.

Several special programs are especially for students. Portfolio Reviews are open to all student designers on a first-come, first-served basis and are held in private half-hour sessions. In the Young Designer's Forum, pre-selected students discuss their work with professional designers and directors, after which there is a public session showing the work of student designers selected from the group. In the Stage Manager Mentoring Project, students are paired with a professional with whom they work in staging some of the major events at the conference. The always-popular Tech Olympics gives students a chance for some (usually) friendly competition in the basic skills of the technical trades.

One of the great benefits of attending the Conference & Stage Expo is the opportunity to keep up with the state of the art in equipment and technique. Several programs provide live demonstrations of equipment and products. In the New Products Showcase, Stage Expo exhibitors present live demonstrations of new products introduced in the past year. The Audio Manufacturer's Demonstrations provide live demonstrations of all sound-related equipment. And the Lighting Laboratory explores the use and value of the lighting laboratory in the educational theatre.

These special events and programs are but a small fraction of the programming at the Nashville Conference. Sessions are planned for just about every interest. Some are very specialized; some are very broad in their appeal. But one thing you can count on — there'll be a lot to interest you! ●

**Leonard Harman
Nashville Conference
Committee**

THE EXECUTIVE REPORT

MEMBERSHIP AT NEW HIGH IN 1993

Each year we update you on the overall membership totals for the Institute. We are happy to report that at the end of the 1992-93 fiscal year USITT membership totals set a new record high. As you see in Graph 1, our combined USITT and CITT total membership reached 3,458. This represents a 6.2% increase over the 1991-92 year.

A more detailed breakdown of the data may be found in Chart 1. As you can see, we had our ups and downs in 1992-93. The number of US Contributing and Sustaining members declined this last year. We are disturbed that this decline has been continuing over the last four years. The combined efforts of Rick Dolson, Valerie diLorenzo, Debora Kingston, and members of the Executive Committee are being directed toward turning this slippage around in 1994.

There also were small declines in the number of Not for Profit and Individual members last year. Increases were posted in all other US membership categories. There was a significant increase in the number of Student members last year. The 38% increase in Student members bodes well for the future of USITT if the students become Individual and Professional members in a few years. We were also pleased to see the steady increase in members electing to join at the Professional level. We appreciate your willingness to give USITT your extra financial support (see Chart 1).

New Benefits: During 1993 we were able to secure several new benefits for USITT members thanks to the hard work of Valerie diLorenzo, our new Manager of Marketing and Public Relations. In addition to the many benefits currently offered members, new special USITT discounts are available on:

- *ArtSearch*, the employment newsletter published by TCG
- Subscriptions to the *Technical Briefs* newsletter published by Yale
- Car rentals from Alamo
- Hotel rooms worldwide at the Holiday Inn

- Tickets to Anheuser-Busch Theme Parks (SeaWorld, Busch Gardens, etc.)

We are also planning to make an Automatic Membership Renewal System available to members who wish to save steps renewing their membership. You simply let us know you want to participate in the plan and we will automatically bill your credit card or checking account once a year. A confirmation notice will go out with your annual renewal pack from the National Office. We anticipate that not only will the new renewal system save you postage and time, but it will reduce our costs to maintain our membership base. In the long term, we think this new system will help reduce our operating costs and thereby allow us to keep future dues increases further apart.

Speaking of the future, we are also investigating other future benefits for USITT members: financial services and hotel discounts at the Ramada and Marriott chains. We are also evaluating our health insurance offering. Our current plan, as with many plans provided by membership organizations like ours, will no doubt need to be adjusted pending Congressional action on a new national healthcare plan in the United States. Please look for updates from Valerie diLorenzo in future issues of *Sightlines*.

Future Membership Goals: We want your help with our current membership drive. Can you take a little time out from your busy schedule to do a little recruiting for USITT? The future of the Institute depends on it. USITT simply does not have the resources to engage in expensive mailing and advertising campaigns to recruit members. We think supporting our publications, Commission work, Conference & Stage Expo, Exhibitions, Research, and Regional Sections is where you want us to use your dues support. You are therefore an integral part of our overall recruitment effort. All of the advice we receive about maintaining and strengthening an organization like USITT tells us our existing members are our best resource. Here is how you can help. There are people you work with on a daily basis who may not be members in USITT. Why don't you take a few minutes to show them the Directory issue of *TD&T* and explain a

Graph 1.

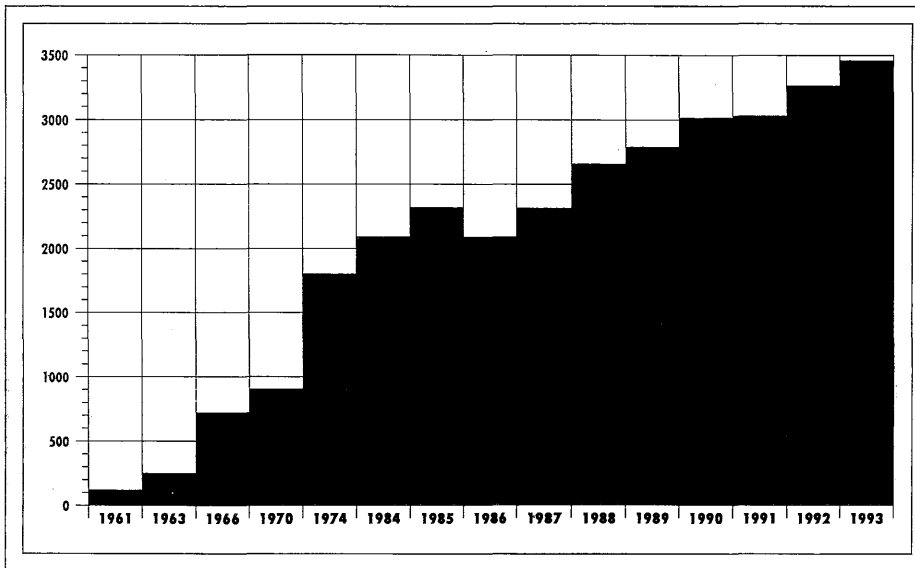
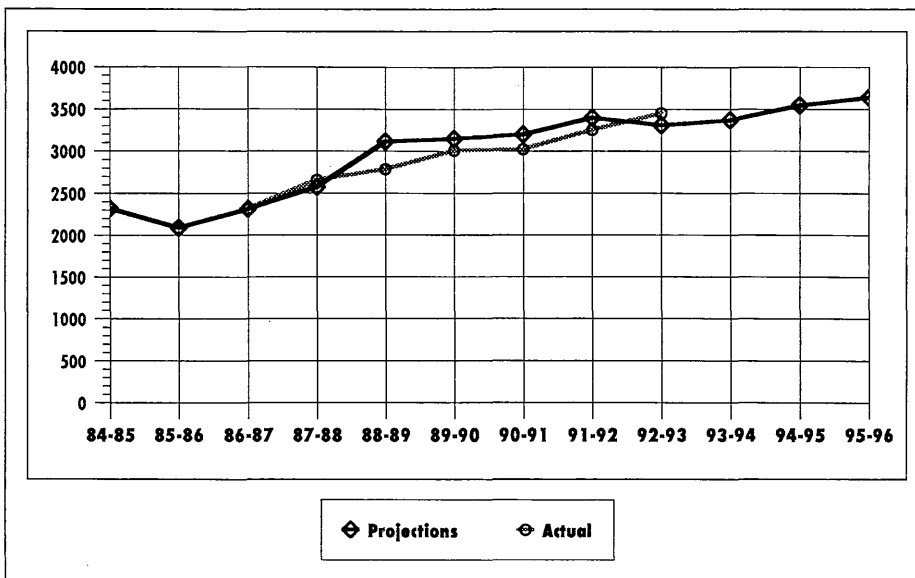
**USITT MEMBERSHIP TOTALS
1961-1993**

Chart 1.

**USITT MEMBERSHIP TOTALS
1989-1993**

CATEGORY	June 30th 1988-89	June 30th 1989-90	June 30th 1990-91	June 30th 1991-92	June 30th 1992-93	+/- Last Year	% Change Last Year
USITT							
Contributing	25	31	22	15	11	-4	-26.67%
Sustaining	122	118	111	95	92	-3	-3.16%
Not For Profit	301	321	285	288	280	-8	-2.78%
Individual	1853	1794	1830	1763	1732	-31	-1.76%
Joint	43	38	52	49	50	1	2.04%
Student	415	576	555	617	850	233	37.76%
Professional	29	133	153	142	170	28	19.72%
Senior	0	0	20	30	39	9	30.00%
Lifetime	0	2	1	1	1	0	0.00%
USITT TOTAL	2788	3013	3029	3000	3225	225	7.50%
CITT							
Contributing				1	1	0	0.00%
Sustaining				3	5	2	66.67%
Not For Profit				40	49	9	22.50%
Individual				154	136	-18	-11.69%
Student				48	27	-21	-43.75%
Professional				10	15	5	50.00%
CITT TOTAL	0	0	0	256	233	-23	-8.98%
GRAND TOTAL	2788	3013	3029	3256	3458	202	6.20%

Graph 2.

**USITT ACTUAL MEMBERSHIP
& PROJECTIONS****LIFETIME
MEMBERS****SAMUEL H. SCRIPPS****CONTRIBUTING
MEMBERS**

COLORTRAN, INC.

THE GREAT AMERICAN
MARKET

IATSE LOCAL 58

KM FABRICS, INC.

KRYOLAN CORPORATION

ROSCO LABORATORIES, INC.

SAPSIS RIGGING, INC.

SAMUEL H. SCRIPPS

STRAND LIGHTING

THE STUDIO SCHOOL OF
STAGE DESIGNSYRACUSE SCENERY & STAGE
LIGHTING CO., INC.TCI/LIGHTING DIMENSIONS
MAGAZINES

WENGER CORPORATION

**SUSTAINING
MEMBERS**

ALTMAN STAGE LIGHTING, INC.

AUTOMATIC DEVICES COMPANY

BN PRODUCTIONS, INC.

BAER FABRICS

BARBIZON DELTA CORPORATION

BARBIZON ELECTRIC
COMPANY, INC.

BASH THEATRICAL LIGHTING, INC.

CAL WESTERN PAINTS, INC.

CANVAS SPECIALTY COMPANY

CENTRE THEATRE GROUP

CHICAGO SPOTLIGHT, INC.

J. R. CLANCY, INC.

CLEAR-COM INTERCOM SYSTEMS

CROUSE-HINDS/CAM LOK
PRODUCTS

W. H. "DEACON" CRAIN

THE CROSBY GROUP, INC.

CUSTOM RIGGING SYSTEMS

DARCOR CASTERS

SUSTAINING
MEMBERS

DESCO THEATRICAL
EQUIPMENT, INC.
DESIGNLAB CHICAGO, INC.
DOVE SYSTEMS
EAST COAST THEATRE SUPPLY
ELECTRONICS DIVERSIFIED, INC.
ENTERTAINMENT
TECHNOLOGY, INC.
FOY INVENTERPRISES, INC.
GALA, A DIVISION OF PACO CORP.
W. GERRIETS INTERNATIONAL, INC.
GIS SYSTEMS, LTD.
GLANTRE ENGINEERING LIMITED
GRAND STAGE LIGHTING
H & H SPECIALTIES, INC.
A. HAUSSMANN INTERNATIONAL
HOLLYWOOD LIGHTS, INC.
HUDSON SCENIC STUDIOS, INC.
INDEPENDENT THEATRICAL
INSTALLATIONS, INC.
INTERSTATE CONSOLIDATION
SERVICE
IRWIN SEATING COMPANY
JCN
JOEL THEATRICAL RIGGING
CONTRACTORS, LTD.
JOYCE/DAYTON CORPORATION
KING WIRE & CABLE CORP.
R. L. KIRKEGAARD &
ASSOCIATES, INC.
LEHIGH ELECTRIC PRODUCTS CO.
LEPRECON/CAE, INC.
LIGHTING ASSOCIATES TEMPLATES
LIGHTING & ELECTRONICS, INC.
LIMELIGHT PRODUCTIONS, INC.
LINDSEY & CO.
LITTLE STAGE LIGHTING CO.
LYCIAN STAGE LIGHTING
THE MAGNUM COMPANIES, LTD.
MAINSTAGE THEATRICAL
SUPPLY, INC.
MOLE-RICHARDSON COMPANY
MOTION LABORATORIES, INC.
MUSSON THEATRICAL, INC.
MUTUAL HARDWARE CORP.
NSI CORPORATION
NORCOSTCO, INC.
POOK DIEMONT & OHL, INC.
PRODUCTION ARTS LIGHTING, INC.
PROTECH THEATRICAL
SERVICES, INC.

EXECUTIVE REPORT

MEMBERSHIP
AT NEW HIGH
IN 1993

▲ Page 2

bit about the various Commissions they could join.

Graph 2 shows you where we want to go with our membership growth over the next few years. Our research shows there are thousands of people out there in the performing arts who do not belong to USITT. Help us break the 4,000 level by the year 2000 and make USITT a more diverse and multifaceted organization by recruiting a new member today. Thank you. ●

Bill Byrnes

*Vice President for Marketing &
Development*

NATIONAL OFFICE

NEWS
FROM THE
NATIONAL

Greetings from a chilly and snowy Big Apple! While we're all busy preparing for the Annual Conference & Stage Expo, take a peek at a few of the news items we've received:

- Congratulations to Dick Devin, Eric Fielding, and Sarah Nash Gates who were recently elected members of the National Theatre Conference at their annual meeting held in New York City in December. The NTC is a cooperative association of leaders of nonprofit theatres in America including university, community, and professional. The membership of the conference—admitted by invitation only—is limited to 120 members.

- Please join me in welcoming PERA—Production Equipment Rental Association—to USITT. PERA is a recently formed trade association whose members are the companies that rent equipment to the production industry. One of their goals is to promote the use of the latest state-of-the-art equipment. For further information about PERA, please call Ed Clare, executive director, at 818-906-2467.

- The Association of British

Theatre Technicians (ABTT)

announce the 16th ABTT Trade Show of Backstage Equipment, Services and Supplies to be held at The Royal Horticultural Halls in Westminster 21-22 April 1994. More than 100 British exhibitors will display theatrical equipment, hardware, and more. For more information about the show, please call ABTT at 071-403-3778.

- Also on the show front is SIEL '94—the 12th International Trade Show of Equipment and Technology for Entertainment and Leisure Venues and the 9th Theatrical Services Exhibition. This major international event will take place 13-16 February 1994 at Porte de Versailles in Paris. For more information, please contact Aube Cheymol-Jeanbart of Groupe Blenheim at 33-1-47-56-5076.

- The Society of Illustrators is sponsoring a juried exhibition of the "Best of Fashion & Beauty Illustration" in May 1994. Anyone can submit entries. All published or unpublished work done in the last five years is eligible. To receive a "Call for Entries," contact the Society of Illustrators at 128 E. 63rd St. New York, NY 10021; 212-838-2560. Deadline is 1 March 1994. ●

Valerie diLorenzo

*Manager, Marketing &
Public Relations*

USITT ELECTIONS

NOMINATION
SUGGESTIONS
SOUGHT FROM
MEMBERS

As required by the USITT by-laws, the Committee on Nominations will meet in April at the annual conference in Nashville to propose a slate of nominees for the next election of directors at large and officers which goes to the membership for voting in December. The nominating committee would appreciate hearing from individual members, corporate members, or regional sections with suggestions of current members to be considered by the committee for any of the positions.

The December 1994 election slate will include the following offices: President-Elect, Vice-President for Commissions, Vice-President for

Programming, Vice-President for Marketing and Development, Secretary, and one third of the directors at large. The by-laws state that the slate will include one or two candidates for each vacancy, so up to 12 nominees may be included for the six vacant board positions. The nominating committee is charged with reflecting the regional, occupational, gender, and racial makeup of USITT.

If you have names to suggest, please contact any member of the Committee on Nominations (see p. 16 of the 1993 *USITT Directory*), or send them to: Richard Devin, Chair, USITT Committee on Nominations, c/o Colorado Shakespeare Festival, CB-261, Boulder, CO 80309-0261.

Your suggested nominees must be current USITT members and you should include a short description of the person's contributions to the Institute at the national and/or regional level, address and phone number, and occupation. You might also wish to include your rationale for the nomination if it is not obvious in the bio.

The committee usually discusses up to 150 proposed nominees in a thorough and difficult selection process. We hope that you will get involved in placing names of deserving active members on the list. ●

Dick Devin

Nominations Committee Chair

SOUND DESIGN

ANOTHER
TAKE ON THE
AGE-OLD
QUESTION

In case you haven't noticed, I have been including articles from our Vice-Commissioners for the last few months. This seems as good an indication as any of how the Sound Commission in USITT has grown over the last couple of years. This month, I'm including an article written by Carolyn Davis as a special supplement to the *Synergetic Audio Concepts (Syn Aud Con) Newsletter*, Vol. 21 No. 1. Why? Last year Carolyn and I made an agreement that I would host a Syn Aud Con Theatre Sound Workshop at Purdue if Don and Carolyn would host a similar workshop at USITT in Nashville. I've been

trying to get Don and Carolyn involved in USITT for years, as they are truly pioneers in audio and audio education specifically oriented to theatre sound. Well, so far it has worked out wonderfully—but not at all as expected! I'll let Carolyn pick it up from here:

• • • • •

Why did we hold the Theatrical Sound Design Workshop? Because Mark Miceli said that the industry needed such a workshop. I quoted from the questionnaires in advance of the workshop to show the diversity of people attending; a diversity that I didn't expect. As it turned out, I didn't even know what was meant by theatrical sound design! I thought it meant the design of the sound system for the theater.

I called our friend Ted Jones in the music department at IU (a specialist in rigging and lighting as well as many other things) to discuss the workshop and get his ideas. Since I was using two titles for the workshop as I discussed it with him, Theatrical Sound Design and Theatrical Sound Reinforcement, he asked which we were planning. I had to ask him what he meant. Wasn't I talking about one and the same?

It is a little painful to admit to such ignorance now that I know a bit more about the subject. When sound design was mentioned I thought of sound designers like Abe Jacob and the design of sound systems for Broadway-type shows. It never occurred to me that there were sound designers to whom sound design meant creating sounds that underscored the action of the play in much the same way as a film composer does.

It was to learn more about the needs of the theatrical world that brought so many consultants and manufacturers' personnel to the workshop. After the workshop Rick wrote about the workshop for a USITT newsletter (Summer 1993 Volume 4) and gave us permission to print it here:

It was late and we had just finished a long, grueling, and ultimately exhilarating workshop in Theatrical Sound Design with Don and Carolyn Davis of Synergetic Audio Concepts. We were loading the last remnants of manufacturer cut sheets, audio gear, etc. into the freight elevator in

Stewart Center at Purdue. The doors slowly closed and the elevator began its slow descent to the ground floor where the loading docks were. Carolyn broke the essential silence of any elevator trip by turning to me and asking, in the poignant way that only Carolyn knows how, "Do you think it's a good idea to mix aesthetics and technology in a workshop?" I mumbled incoherently and prayed the elevator wouldn't get stuck.

I've been thinking about the question ever since. There are many simple answers to the question, but there are some realities of human behavior that need to be examined in order to fully appreciate the dilemma. As I thought about the question that night I was once again aware of the differences between those who primarily do reinforcement in the theatre and those who create sound scores. My observation was that people who were involved in creating sound scores felt very comfortable slipping into a conversation about aesthetics, and going back and forth between aesthetics and technology in the same discussion. Questions of aesthetics were seldom raised by those engaged in reinforcement.

The reasons for this are not difficult to understand. Reinforcement designers are often not considered an intimate part of the creation of a show in the same way that score designers are. The person who creates the music that underscores a scene has a lot of input on what the scene is fundamentally trying to communicate. The first function of the reinforcement person is to make sure that everything is heard clearly.

In the days that followed the workshop, I got some letters and phone calls from some of the participants. All of them were from professionals who were primarily involved in the technical side of sound, and whose experiences were primarily associated with reinforcement. Some just wanted to say thanks, others wanted to talk about how they had been taken back into a time in their lives when they had been more involved in the fundamental meaning of the production.

None of this, of course, answers Carolyn's question. But it does point out that those who are or have been

involved in theatre do have a strong desire to be involved in the most important part of playmaking—the part that has a potential to change the way the audience thinks about the world. The sad problem is that theatre has often become so fragmented that the arts who provide intelligibility and a whole lot more are kept out of the fundamental process of creating. They are treated like the frosting on the cake—something that must be there for the cake to taste good, but something that doesn't get added on until the cake is finished.

What were the benefits from the Workshop? Much appreciation was expressed by those attending for the opportunity to bring together so many professionals to share: manufacturers, consultants, sound contractors, touring mixers, designers of sound systems, and theatrical sound designers. I realized that my confusion in advance of the workshop came from designers of sound systems being misnamed sound designers. Professor Thomas is a theatrical score designer. Workshop staff member Abe Jacob is theatrical sound reinforcement designer though he is officially called a sound designer.

—Carolyn Davis

• • • • •

Fortunately for members of USITT, the next part of this exploration comes during the National Conference in Nashville. This time Don and Carolyn are teaming up with Techtron to conduct a pre-conference workshop on "Sound System Design and Measurement using Time Energy Frequency Analysis (TEF)." Hopefully, we'll be able to get them to hang around for the rest of the conference to share some of their considerable experience with the rest of us, and to continue to explore the many diverse fields that make up this thing we all affectionately refer to as Sound Design.

By the way, I'm starting a pool to see who can guess the first session where somebody in the audience will stand up and ask the inevitable question, "What is sound design, anyway?" I never think it's an official USITT convention until this happens. ●

Rick Thomas
Sound Commissioner

SUSTAINING MEMBERS

QUALITY STAGE DRAPERY
RICHMOND SOUND DESIGN, LTD.
RIGGING INNOVATORS
ROSE BRAND THEATRICAL FABRICS
SACRAMENTO THEATRICAL LIGHTING
SECOA
SHOPWORKS INCORPORATED
SICO, INC.
SKJONBERG CONTROLS
SLIDE & SOUND CORPORATION
SPOTLIGHT, S.R.L.
STAGECRAFT INDUSTRIES, INC.
STAGE EQUIPMENT & LIGHTING, INC.
STAGERIGHT CORPORATION
STAGWORKS PRODUCTION SUPPLY, INC.
STRONG INTERNATIONAL, INC.
SUNBELT SCENIC STUDIOS, INC.
SYSTEMS DESIGN ASSOCIATES, INC.
TECHNICAL SUPPLY JAPAN CO., LTD.
TEXAS SCENIC CO., INC.
THEATRE PROJECTS CONSULTANTS, INC.
JAMES THOMAS ENGINEERING
TIFFIN SCENIC STUDIOS, INC.
TMB ASSOCIATES
TOBINS LAKE STUDIO
TOMCAT USA, INC.
UNION CONNECTOR CO., INC.
UNITED STAGE EQUIPMENT, INC.
UNNATURAL RESOURCES
VEAM
VINCENT LIGHTING SYSTEMS CO.
WALT DISNEY IMAGINEERING
WEBER LIGHTING SERVICE, INC.
I. WEISS & SONS, INC.
WYBRON, INC.

GOY A QUESTION?

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

COMPUTER LIAISON

**UPDATE:
RANDOM
ACCESS AT
NASHVILLE**

On 21 December 1993, Vice President Al Gore's address to the National Press Club presented the Clinton administration's position on the development and management of what has been called the "information highway." One of the five principles outlined by the Vice President was the need to prevent monopoly of information access and dissemination through federal enforcement of appropriate anti-trust legislation.

I believe that this principle describes the most important aspect of electronic communication over the conglomeration of public and private computer networks now known as the internet. That is, many small independent information users and providers, existing on an equal basis with large institutions and major corporations, sharing control of the flow and direction of information and by doing so, minimizing limitations on the free access to that information.

Some members, myself included, feel that USITT is uniquely situated to organize information services for the entire performing arts industry. My personal belief (also shared by other members) is that such a large group would be best served through a diversified group of sites, connected through the internet, that would perform specific tasks and thereby better meet the needs of ours and other organizations than any single computer mediated entity can.

The internet makes this not only possible but desirable since funding could be found in the same way many of our expenses are met, through cooperative volunteer action. Since this model mirrors the USITT commission framework, it could also allow for much more efficient handling of information by placing such "server" sites under the projects structure already in place within the commissions.

For example, CallBoard could continue as a mail server, providing electronic mail for many more subscribers than it can now handle. This would probably solve the "internet bottleneck" problem that now plagues

all the other areas that CB attempts to cover. The functions performed by the "discuss" forums could be expanded into another custom interface running on a server at another site. File transfer—perhaps an online version of the project to establish a public domain database of DOS and Macintosh theatre design and technology applications, files, and images being worked on by Bill Browning and Mary Tarantino—could be handled by a server at yet another site, and so on.

Even a year ago, limited access to the internet for a large portion of our online members would have precluded consideration of such a plan. However, recent developments in public access through commercial online services like America Online,

**"USITT IS
UNIQUELY
SITUATED TO
ORGANIZE
INFORMATION
SERVICES FOR
THE ENTIRE
INDUSTRY."**

Compuserve, and Delphi have or shortly will effectively remove that obstacle. And, since these are commercial services, they are open to group rate proposals. It is also plausible that an arrangement could be made with one of the number of universities that are exploring reciprocal agreements to provide each other with guest accounts and so make local phone access to the internet at considerably reduced rates a real possibility.

If the individual site costs could be kept reasonably low (and there is no reason why they could not) and if member access were included in and financed by USITT membership fees, we would be able to furnish the numbers of initial users that would make such a plan work as well as eventually providing these services to other performing arts design and technology professionals.

To consider this and other approaches to structuring computer

mediated communication for USITT, Sarah Nash Gates has appointed a committee, chaired by Ken Hewitt, to study the future of electronic communications for USITT. As with all USITT committees, member input is sure to be welcome; you can contact Ken on the internet:

kdhewitt@acs3.acs.ucalagry.ca.

This is the next to last call 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, we need volunteers to help fledgling computer people learn the ropes. So, please bring your favorite (and *legal* only, please) software to load onto the hard disks for demonstration purposes and sign up for a slot or two (or more...) during the conference. 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).

Also, please remember 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.

This is first call for all alumni and former and current faculty from the University of South Carolina (that's the original USC) who will be attending the conference. We are trying again to organize a reunion on Thursday evening and we need your help! Everyone who is a friend of USC is invited, the cost is \$7.50 per person. Y'all come!

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.

Next month: Last-minute, late-breaking news about who's coming to Nashville from the electronic frontier! ●

**Patrick Gill
Intercommission Liaison for
Computer Applications**

LIGHTING COMMISSION

**PROMISING
SESSIONS
READY FOR
NASHVILLE**

Now that you've returned from your travels and the holidays are behind us it is time to once again make serious plans for attending the annual conference. The Lighting Commission has been extremely busy working out the details of the sessions that we have slated for Nashville. Once again we feel that we have something for everyone with an interest in lighting. From student to senior faculty, professional to novice, entertainment lighting to lighting engineering—there are sessions that cover a wide spectrum of interests. Although there isn't space here to accommodate a description of all our sessions, a couple of highlights are given below.

First, the light lab will be back!! This year three lighting sessions are planned in the lab. Two sessions include watching a range of designers create lighting for scenes that include use of actual actors in the lab. After the slated panelists light and discuss their designs, the floor will be open to other creative individuals who care to try their hand in the lab. The lab is slated to have more than 70 units this year—including several moving fixtures. The third session will involve educational demonstrations of the lab. For you student members who want a great way to lower your costs of attending the conference, we can still use several volunteers to help with the load-in and operation of the lab during the various sessions. If you want to get involved as a student volunteer with the lab, contact the session chair, Ellen Jones, at 312-262-4189 immediately.

Saturday promises to be a full day. Highlights include the continuation of our Master Designer Series. This year we will be hosting Ken Billington as our featured designer. In a career that has now spanned more than several decades, he has been involved in numerous venues from Broadway to video and his designs have earned many prestigious awards. We are all looking forward to his presentation. If you want to explore lighting that is a bit farther out of this world, we encourage you to attend the "Lighting The Space Station" session. Renowned researcher Craig

Bernecker will discuss the long-term psychological effects of lighting in space. Although his research is connected primarily to his consulting on the NASA space station project, those of you who believe in writing minimal cues for a production might want to attend this session! A final highlight of Saturday's sessions includes a presentation on lighting design for Dollywood and Opryland.

Computer lighting sessions include four different lighting designers who will present methods of incorporating the computer into their design and production work while our ever popular series of computer visualization with Rob Shakespeare and Gary Gaisner will once again offer an update into the latest in the field of computer rendering and visualization.

For lighting educators a session, "Lighting 101: What's Your Angle?," should offer an exciting comparison of introductory lighting courses. Another session is planned relating to assisting for lighting designers. The light lab sessions should also be of interest to you. For the first time a method of exchanging various course materials among lighting educators will be available at the Nashville Conference. Anyone interested in contributing materials to the collection should contact Mary Tarantino at 614-292-0906. For those of you who want to make personal copies of course materials we will have them available at the computer center throughout the conference. If you're interested in copying these files you should plan on bringing your own floppy disks.

Still other sessions are planned relating to non-traditional dimming and instrumentation in lighting design, comparisons of several design projects by notable lighting professionals, as well as continued work on the portfolio guidelines project. Special tours that emphasize the lighting displays on the Expo floor have also been planned throughout the week.

So...go ahead and pencil out April 13-16 on your calendar! We've got lots of action for everyone...and don't miss our famous Lighting Commission Reception on Thursday night! Hope to see you there!!! ●

Rich Dunham
*Vice-Commissioner Nashville
Programming*

CLASSIFIED AD

PRODUCTION MANAGER, TD, SHOP FOREMAN

Three Positions Available

Production Manager—Supervise/coordinate operations of production departments of University theatres. Supervise/direct large technical staff. Coordinate work with faculty and guest artists. Schedule facility usage/operations. Prepare budgets, 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.

Technical Director—(Possibly two positions, second subject to availability of funds.) Plan, supervise, and coordinate technical aspects of assigned theatrical productions. Advise production personnel in schedules, budget, personnel, safety, structures, materials, and methods. Order, inventory, and maintain equipment and supplies. Build scenery/props, rig/focus lights. Provide course instruction in area of specialty. Train/supervise/evaluate assigned employees. Requires MFA in theatre with specialization in technical direction, or an equivalent combination of education/experience. Desire scene/light/prop/sound shop management and equipment maintenance 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.

All 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. ●

CLASSIFIED AD

SCENIC, COSTUME DESIGNER, PROFESSOR

Scene and Costume 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. ●

THE ADVANCE REGISTRATION DEADLINE FOR THE 1994 NASHVILLE CONFERENCE IS FRIDAY, MARCH 11. SEND IN YOUR REGISTRATION TODAY AND SAVE!

CLASSIFIED AD

COSTUME DESIGNER, ASSISTANT PROFESSOR

Costume Designer. Assistant Professor. Tenure Track. MFA required. University and/or professional experienced preferred. Ability to work comfortably in undergraduate program; expertise in design, construction, makeup; management of student designers, shop assistants, and crews; budgeting skills required.

Salary competitive. Summer employment option. Start date: 16 September 1994.

Send application letter, resume, telephone numbers, and addresses of at least three references to Patricia D. McAdams, Costume Search Committee, Department of Theatre, 211 Telfair Peet Theatre, Auburn University, Auburn, AL 36849-5422.

Do not send portfolio at this time. Committee will begin review of materials upon receipt and continue until suitable candidate is found.

Auburn University is an affirmative action/equal opportunity employer. Women and minorities are encouraged to apply. ●

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HEALTH & WELLNESS
STRATEGIESCHECK
POINTS

This month is a good time to get back to basics concerning stress. Coping with stress demands commitment.

Techniques to increase our daily effectiveness are not difficult to learn. The reason most people suffer from the distress of reduced coping powers related to our stresses is, quite simply stated, misunderstanding and inaction.

Stress is your body's response to pressure, strain and threats. Stress can be pleasant and productive (like falling in love or winning a contest) or unpleasant and harmful. Some common sources of stress are major life changes, challenging deadlines, illness, injury, fear, anger, pressure from yourself or others, noise, and pollution.

The symptoms of too much stress are headaches, muscle tension, irritability, loss of appetite, loss of motivation, or inability to enjoy yourself.

This column has discussed over the past months ways to handle stress in the long run. The R.E.A.D.Y. plan is an easy strategy to remember: R = Relaxation; E = Exercise; A = Attitude;

D = Diet; Y = Yield. A much-too-terse but illustrative summary includes the following hints. Exercise regularly and get as much sleep as you need. Learn a relaxation technique like meditation, biofeedback, or deep breathing. Develop a hobby or activity you enjoy. Find a favorite place to escape like a cabin in the woods, a sandy beach, maybe just a room in your house where you can lock the door and not be disturbed. Schedule regular times to relax and have fun. Find people you can talk with about things that bother you. Reduce or eliminate the use of tobacco, caffeine, alcohol, sugar, and salt. When possible, try to eliminate the source of your stress, or change your attitude toward it. Go easy on yourself. Try not to be too self-critical.

Here is a quick overview of ways to handle stress head on. Practice deep breathing in tight situations. Exhale slowly as far as you can and then slowly fill your lungs. Hold for six seconds while saying (to yourself), "I feel better." Or you could close your eyes, talk your muscles to a relaxed state and visualize yourself in a pleasant situation. Take a break, get a bit of exercise, or get some fresh air. Ask yourself how important the situation is that is causing you stress. If someone has been rude to you, for example, does it really matter?

You *can* decide not to let it bother you. If the problem *is* important, confront it directly whenever possible, especially if it is likely to recur. If you can't confront the problem directly, talk it out with a sympathetic listener. Or write it out in a journal or in an angry letter you will throw away later. Work off steam—take a fast walk, smash a pillow, lift weights, find a place to yell or cry.

It is important that you do something. Don't let it fester. *Don't* use alcohol or drugs (they don't help), and don't worry about how your stress levels compares with others.

You may expect measurable and immediate success at stress management if you do four things: (1) Work out a set of goals and objectives. (2) Be willing and able to schedule and use the time necessary to work on those goals and objectives. (3) Gain the resources and learn and practice techniques and strategies for coping. (4) Be motivated and desire to do it.

A short burst of well-intentioned enthusiasm followed by regression into your current habits (if they are indeed bad) is *not* the answer. Remember—you will be forming *new* habits, and that will take time! ●

Stan Abbott
Checkpoints Editor

INSTITUTE
BUSINESS
CALENDAR

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 I, 7 PM
- 13 NASHVILLE CONFERENCE
BEGINS
- KEYNOTE AND ANNUAL
MEMBERSHIP MEETING
AT 2 PM
- 15 BOARD OF DIRECTORS
MEETING II, 4:45 PM
(PROVISIONAL)

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