

1994 USITT CONFERENCE & STAGE EXPO

AROUND AND ABOUT IN NASHVILLE

The 1994 USITT Annual Conference & Stage Expo in Nashville is just a couple of weeks away now. No doubt you've made your plans to travel to Nashville, but a review of access to the conference itself might be in order, with a reprise of information about facilities in the immediate area.

Nashville Convention Center and Stouffer Hotel

The Convention Center and the hotel are adjacent and connected, located in downtown Nashville on Commerce Street, between 7th and 5th Avenues. From I-40, take the Broadway exit east to 7th Ave., left 1 block to Commerce, then right. Or take the Church St. exit east to 7th Ave., right one block to Commerce, then left. In either case, the main entrance to Stouffer is in your right immediately

after the turn, under the skybridge. The Convention Center is just beyond.

Conference Registration

The Registration Area will be on the ground floor of the Convention Center, two floors below the Commerce St. entrance.

Holiday Inn Crowne Plaza

This site is located two blocks north of the Stouffer at 7th Avenue and Union. From I-40, take Church Street east to 7th, then left. The auto entrance is on right in the first block after turn.

Page 2 ▼

1
NASHVILLE
UPDATE

3
THE EXECUTIVE
REPORT

4
NEWS FROM
THE NATIONAL

9
COMMISSION
NEWS

11
CLASSIFIED
ADS

12
CHECK
POINTS



THE STOUTER NASHVILLE HOTEL AND THE ADJACENT NASHVILLE CONVENTION CENTER, SITE OF THE 1994 USITT CONFERENCE & STAGE EXPO

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. ●

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USITT SIGHTLINES

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EDITORS -

**ERIC FIELDING &
CECELIA FIELDING**

1994 USITT CONFERENCE & STAGE EXPO

AROUND AND ABOUT IN NASHVILLE

▲ Page 1

Nashville International Airport

Located off I-40, east of Nashville at Donelson Pike. To reach the conference area by car, follow the signs in the airport to I-40 west. Continue on I-40 into downtown (be careful to stay on 40 when the interstate divides) and follow directions above. The Downtown Airport Express provides frequent shuttle service to downtown hotels at a fare of \$8 one way and \$14 round trip. Cab fare is metered and is about \$13 to \$17 one-way regardless of number of passengers.

Tennessee Performing Arts Center

TPAC is the site of several conference events, as well as the national tour production of *Phantom of the Opera*. It is located just three blocks north of the Convention Center at Deadrick St. and 6th Avenue, with entrances on Deadrick St. A map will be provided in the conference program. TPAC has an office tower on top of it, so don't be fooled by the appearance.

Church Street Center

This downtown shopping mall is across the street from the Convention Center and accessible via the "sky-bridge" from the 3rd floor of the Stouffer. It includes a food court for quick, informal, inexpensive dining.

The District

"The District" is a lively business area centered along 2nd Avenue in Nashville's 19th Century business center, three blocks east of the Convention Center. Maps are available showing the locations of the various businesses in this area, which include fine restaurants (some moderately priced), exciting nightclubs, and interesting shops.

We're sure you will enjoy your stay in Nashville for the Conference & Stage Expo—whether you choose to stick close to the conference and enjoy the facilities and amenities close at hand,

or decide to range farther afield for Nashville attractions such as Opryland, The Grand Ole Opry, or Belle Meade Plantation.

And, by the way, a hint for our visitors from the North—"y'all" is a plural form of "you." ●

Leonard C. Harman
*Nashville Conference
Committee*

ENDOWMENT FUND

THEATRE ART AUCTION IN NASHVILLE

The Endowment Fund Committee of USITT will sponsor the 2nd Theatre Art Auction at the Annual Conference and Stage Expo in Nashville. The *Silent Auction* bidding will open at 9:30 am on Thursday, April 14, and continue through the close of Stage Expo on Saturday afternoon.

Scenic, costume, and lighting design renderings and plans will be auctioned through both silent and live auction. Among the 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.

The auction will occur right on the Stage Expo floor. To participate in the auction action, you must purchase a bid number in the auction area for \$5. Then write your bid and personal bid number on any of the 25 works of art. Forms on which to write your bid and personal bid number 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 auction close.

The *Live Auction* will take place at the annual banquet on Saturday night. A professional auctioneer will be on hand to make this a lively and entertaining event.

The auction promises to be fun and profitable for the Institute members and the USITT/Edward F. Kook Endowment Fund.

Don't miss it! ●

Tim Kelly & Valerie diLorenzo
Endowment Committee

INTERNATIONAL REPORT

REQUEST FOR PARTICIPANTS IN DESIGN INQUIRY

The Romanian Centre of OISTAT, UNITER (Theatres Union of Romania), and the Romanian Centre of the ITI are supporting Virgil Petrovici's initiative to set up an international inquiry concerning the role and trends of scenography (set design) and lighting design in the frame of contemporary theatrical and performing arts.

In this regard, we are asking for representative set designers (scenographers), directors, lighting designers, theatre scholars, and other theatre practitioners of your country to answer the following questions:

1. What would be your definition of set design (scenography) at the end of this century and millennium?
2. Due to the unprecedented development of lighting technique in the performing arts of the last decades, a new position made its appearance in the theatrical life of many countries: the lighting designer. Do you consider his/her participation in your activity and, in general, in the art of the theatre, to be timely and useful?
3. In case of an affirmative answer, what do you think should be the professional, technical, and artistic training of the lighting designer, and how could the effective collaboration between lighting designer, director, set designer and chief electrician be achieved?

We would very much appreciate it if those who participate in this inquiry would add to their answers a brief curriculum vitae and a photo.

Please send your answers (in French or English) by April 30 to:
Dr. Virgil Petrovici
Calea Dorobantilor nr. 168
Bl. 15, sc. B, et. IX, apt. 75
71232, Sector 1, Bucuresti 63
ROMANIA

or fax to: 011-40-1-312-09-13
(Attn: Dr. Virgil Petrovici-Margareta Barbutza).

Many thanks for your kind assistance. ●

Dan Jitiamă
Romania Centre OISTAT

THE EXECUTIVE REPORT

SOME
THOUGHTS
ON
COMMISSIONS

Most of our membership is aware that the commissions of the Institute develop most of the programming that is presented each year at our national conferences. Many are also aware that the commissions are the primary research arm of the Institute. But often, when I encourage members to contact their commissioners or to attend the meetings of their commissions at the national conferences, the response is at best hesitant. The most often heard replies are:

"I don't have a program to propose."

"I'm not involved in any research projects."

"I just don't know if I would be comfortable. I don't want to get in the way."

Or my personal favorite: "What benefit is there to me to take my time to attend yet another meeting?"

Well, if you will indulge me for the few minutes it will take to read this article, I would like to try to persuade you to take some of your valuable time to participate in commission activities and thereby enrich both yourselves and your profession.

First, the reason that most of us join a professional organization like USITT is that we wish to stay current within our field. The educated person never stops learning, and today's fast-paced world of technology moves so quickly that none of us can afford to become complacent. Certainly, attendance at program sessions that present the results of research projects or discuss the "state of the art" is informative. But how much more valuable would it be to know not only what has been investigated and completed to date, but also what might be in development?

The state of current thought is always enriched by the input of as many points of view as possible. How many times have you sat with colleagues, telling "war stories" only to discover that you had some piece of knowledge gleaned through your professional experience that provided someone else with that single vital

missing piece of information necessary to solve a critical problem? How many times have you had another person investigate a dilemma that had you stymied and discovered that a fresh perspective provided new insight?

The opportunity for interaction with one's colleagues is the essence behind the formation of professional societies. Some of you may feel that your experience is insufficient to effectively contribute. The reality is that simply your fresh perspective could be the missing link to an advance in our field. Remember the story of the emperor's new clothes...

A second reason to attend and participate in commission activities is to network with your colleagues. This process of becoming acquainted with others within your field and becoming known to them in turn is vital to your career. Whether you are job hunting now or might be some time in the future, we should all remember that it's who you know and what others know of you that most often connects us in employment situations. Likewise, when the time comes for you to hire staff it will be necessary to rely on the advice of others. It is always preferable to depend upon the advice of a colleague who we have come to know and trust, than to have to base our judgment upon the recommendations of a stranger.

On a personal note, I would recommend that all of you take advantage of the opportunity to meet and get to know members of our profession for social as well as professional reasons. I vividly remember my first USITT conference 15 years ago this month. The program sessions and exhibits were exciting and stimulating and of themselves made the trouble and expense of my trip worthwhile. But the fondest memory and most lasting influence of that first conference was the people of our Institute. I had the opportunity to meet and talk with such legendary colleagues as Harold Burris-Meyer, W. Oren Parker, and Richard Arnold. I cherish those memories and the friendships that I have developed. And I have gained the most profound sense of the heritage of our profession through the influence and association with my USITT colleagues.

Lastly, I would urge you to consider this final inducement. As you pass through the arc of your career, you will come to a point where your

knowledge and experience will reach such a level that you will be moved to teach as well as learn. You will have "found your voice" as a theatre artist and will wish to "repay" the profession you have worked within and come to love. The Institute and its commissions are the perfect vehicle for this work. Encouragement and support await your project proposals. Participation and input can be garnered from your colleagues to support your specific area of interest through program presentations at regional and national conferences. And the reporting of the results and conclusions of your work can be disseminated to the profession through the Institute's publications.

The entire apparatus exists, ready to swing into action, lacking only one essential element; you. I urge you to attend your commission meetings. I implore you to meet with your colleagues and to get involved with your Institute. I challenge you to think of your profession, its future, and your place within it.

I'll look forward to seeing you in Nashville! ●

Richard D. Stephens
Vice-President for
Commissions

NASHVILLE CONFERENCE

ANNUAL
MEMBERSHIP
MEETING SET
FOR APRIL 13

The Annual Meeting of the USITT membership will be Wednesday, April 13, in Ballroom E and C at the Stouffer Nashville Hotel during the Nashville Annual Conference and Stage Expo. The meeting will take place at 2 pm in conjunction with the Keynote Address. Everyone is welcome.

Members are also encouraged to attend the Institute Town Meeting on Friday, April 15, at 2:30 pm when USITT Officers and Board members will be available to discuss the status of events within the Institute and answer any questions from the membership. President Gates encourages all who would like to have input into the workings of the Institute and its future to attend. ●

Jean Montgomery
USITT Secretary

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NATIONAL OFFICE

NEWS FROM THE NATIONAL

Well, the snow is finally disappearing and things are busier than ever as we countdown to Nashville—have you all registered yet? Be sure to stop by the USITT Booth on the Stage Expo floor to say hello—I'll look forward to meeting you. Now onto the news—

- **ArtSEARCH** order forms are in. USITT members are entitled to a 10% discount on subscriptions to *ArtSEARCH*, the employment bulletin for the arts. You must use this form to receive your discount. Order forms are going out in all new member and renewal packets, but please give us a call if you want one sooner.

- Please make time to attend the **USITT Membership and You** session on Thursday, April 14 from 2:30–4 pm at the Nashville Conference. Attendees are invited to share their thoughts about existing benefits with the Membership Committee. Smaller group discussions will follow the general presentation, so committee members can hear your ideas about how USITT can more effectively serve its members.

- **Reminder to all USITT Contributing and Sustaining members:** Please be sure to attend a special breakfast in your honor to thank you for your support and service to USITT. It's on Thursday, April 14 from 8-9:30 am in the Stouffer Hotel Tennessee Room. If you did not receive your invitation, please contact me immediately.

- **High End Systems, Inc.** and **Lightwave Research, Inc.** of Austin, Texas are currently ramping up for a new product line for 1994—the **Lightwave Research LithoPattern**. Lithopatterns are patterns, designs, logos, or other custom artwork etched upon Lightwaves' range of dichroic color media or metal-coated glass substrates. According to photolithography designer Rebecca Kittrell, any kind of artwork—whether it be camera-ready art, computer-generated artwork, photographs, faxes, etc.—

can be used to produce an etched master plate that is then utilized to make the desired pattern on metal-coated glass. Among lithopatterns virtues are: finer pattern resolution, free form allowing creation of "floating" designs and non-continuous patterns, and greater durability than traditional metal gobos. Lithopatterns can be etched in "black and white" or, when dichroic filters material is used, colored gobo effects can be created, which in combination with colors in fixtures equipped with color wheels creates a huge new area of creativity. A library of stock LithoPattern artwork has been compiled by Kittrell, and initial production of these high resolution lithos will be used in the production of their new state-of-the-art moving light, **Cyberlight**. For more information, contact High End Systems marketing director John Addams at 512-836-2242.

- **Columbus McKinnon** recently announced the **CM Lodestar** electric chain motors designed specifically for the entertainment industry. Along with providing endless creative possibilities for lifting sets and backdrops or flying grids and sound equipment, CM Lodestar are also easy to handle, operate and maintain. Headquartered in Amherst, New York, Columbus McKinnon manufactures a wide variety of materials-handling products for national and international distribution. More information on the CM Lodestar can be obtained by calling the CM theatrical Products Division at 1-800-888-0985.

- Please welcome our new Sustaining Member: **Custom Electronic Industries** (CEI, Inc.). CEI was founded in 1988 as a low-volume electronic fabricator and manufacturer of equipment to operate telephones for stage and screen. CEI has developed techniques of electronic manufacturing that yield equipment that is reliable, affordable, and easy to use. CEI is best known for **Tele-Q**, a modular system that operates telephones as props. The system is modular so that producers don't have to buy more equipment than they need, and can upgrade at a later date. The system operates from batteries or an AC adapter. **Tele-Q** products employ surface mount technology which improves reliability while reducing

size.

Enclosures are fabricated from solvent-bonded acrylic offering durability at an affordable price. These procedures are all executed by hand and yield a product that is attractive as well as functional. **Tele-Q** products are available directly from CEI as well as most theatrical distributors. USITT members can now receive discounts on **Tele-Q** equipment when they purchase directly from CEI. Discount prices are in effect until 25 April 1994. For more information on CEI, Inc. and **Tele-Q**, call 319-382-5659.

- USITT sponsored its first annual **Architecture Awards Program** to honor excellence in the design of theatre projects. The program recognizes the resolution of the complex aesthetic, regulatory, technical, and operational challenges presented in the design of new and renovated theatres. USITT Architecture Commissioner Timothy Hartung, who originated the program and organized a call for projects, stated, "There was an excellent response from architects across the country with projects ranging in scale from small local theatre renovations to new performing arts centers." Jurors for this year's program were: James Stewart Polshek, FAIA, architect; Deborah Deutsch, editor-in-chief of *Architecture*, and Doug Taylor, technical director. The jury was very impressed with the response and quality of the submissions and selected seven for awards. Awards will be announced at the Annual Conference in Nashville. Watch the next *Sightlines* for the full list of winners!

- **Speaking of Architecture:** The Cooper Hewitt Museum presents a lecture series on *The Architecture of New York City Theatre*. Theatres in New York range from impermanent stages for street celebrations to grand edifices constructed specifically for opera, burlesque, vaudeville, or the movies. As form follows function, so the demise of certain kinds of theatrical entertainment spells an uncertain future for the buildings in which they were housed. The character and fate of this rich architectural legacy from off-Broadway to the Great White Way will be analyzed in this series of lectures. The series begins on April 21 for 5 consecutive Thursdays; all lectures begin at 6:30 pm. Discounts are

available for Architecture on Stage members and students.

• **I. Weiss & Sons** has completed its busiest season ever, with work on the Broadway Shows *Cyrano* and *Sunset Boulevard*. Permanent installations were completed at Queens Festival Theatres, which gained a new counterweight rigging system and drapery package, and at the new Yerba Buena Gardens Center for the Arts in San Francisco, where work was completed with **Leonard Auerbach** on a custom drapery package. They also furnished newest pieces for the San Francisco production of *Phantom of the Opera*. This season also brought I. Weiss's re-entry into the international market—They built large soft goods packages for two Latin American companies. I. Weiss also went back to Broadway by building the most intricate curtain of their 91 years for the Broadway production of Tommy Tune's *The Best Little Whorehouse Goes Public*. Imported velvet, paint, fiber optics, and more than 78,000 faceted beads have been used to create designer John Arnone's montage of the energy and excitement of Las Vegas. I. Weiss will spend hundreds of hours in the building and decorating of this curtain, which will set the mood for the evening as it will be the first thing patrons see as they enter the Lunt-Fontaine Theatre. Their next project will be working with Campagne & Russo Architects and owners of the Jujamcyn Organization on the restoration of Broadway's Eugene O'Neill Theatre. Plans include building a new house curtain, house valance, house drapes, wall upholstery, and rail capping. For more information about I. Weiss, contact Kathleen Griffin at 718-706-8139.

• **Theatrical Dealers Association** announces they will once again be offering the *Dealer Training Sessions* as an opportunity for manufacturers to get together with a group of their dealers and discuss new products, marketing ideas, etc. They will also sponsor their 4th Annual "Career Opportunities with Dealers and Manufacturers" panel at our Conference. This year will see the inclusion of sound and rigging companies as well as lighting systems. For more information on TDA and its activities, contact Lori Rubenstein at

212-865-7536.

• **Marc A. Scorca**, vice president of **OPERA America**, announced the latest recipients of grants from *Lila Wallace-Reader's Digest Opera for a New America*, a project of OPERA America. This program helps opera companies build lasting relationships with current and potential audiences through the production of new works and the implementation of audience development projects complementing these works. Some of the companies that received grants are the Santa Fe Opera, Brooklyn Academy of Music, Opera Pacific, Opera Theatre of Saint Louis, Utah Opera, and Virginia Opera. For more information, contact Laura Young at 202-347-9262.

USITT Regional Section News—

• **The Rocky Mountain Section of USITT** held its 2nd Annual RMUSITT Regional Conference on 28 January 1994. The program included workshops on: stage management, theatre lynx, period wig styling, interactive digital design, projections, and stage makeup. Conference keynote speaker was Andrew Yelusich, resident designer for the Denver Center Theatre Company. A design exhibition and individual portfolio reviews rounded out an exciting program of events. Stay tuned for a full report of the conference. For more information about RMUSITT, call 303-836-6365.

• **USITT Texas Section** held its symposium on March 5 and 6 at the University of Texas at Austin. The student chapter cosponsored the symposium this year. Teachers and students enjoyed two sessions exploring creative teaching and the timely subject of the role of production on the curriculum. There was also a report on the Ringling Bros./Barnum & Bailey Circus costume operations. The second session was an extensive demonstration and hands-on experience of the High End Systems' computerized lighting equipment.

• **The USITT Ohio Section's Spring Conference** was March 19 at the University of Toledo Center for the Visual Arts and the Toledo Museum of Art. Besides a roster of distinguished guest artists and outstanding workshops, the conference included a

guided tour of *The Age of Rubens*. Conference workshops included: portrait and mural painting for the scenic artist, costume dyeing and painting, and painting with light. Section Chair Keith Nagy reports that the section has extensively discussed its expansion and has motioned to change its name to the Great Lakes Section to eventually cover the geographical areas of Western New York, Western Pennsylvania, Eastern Indiana, Southern Michigan, and parts of Kentucky and West Virginia. The section will be hosting the USITT Annual Conference & Stage Expo in 1997. A. D. Carson is putting together a Planning Committee NOW. Find out how you can help by ringing him up at 412-322-6930.

Other News—

• "*How to Make A Brush-On Rubber Mold You Can Work With*" is a new video featuring Tim Maslyn. Sharing his years of experience as a **Master Sculptor/Mold Maker**, Maslyn takes viewers through the mold-making process in a step-by-step easy-to-follow format. The techniques shown have wide applications and are helpful for people involved in making sculptures, architectural restoration, concrete and fiberglass castings, special effects, prototypes, models, and a variety of hobbies. The video is concise, to the point, and is \$15 per copy plus shipping. For further information, call Smooth-On toll-free at 1-800-762-0744.

• **Art Drapery Studios** is now a division of **Grand Stage**. Grand Stage was founded in 1947 as a supplier of lighting and dimming control equipment to the theatrical community of Chicago. Art Drapery Studios was founded in 1910 as a scenic supplier to the small stock playhouses in Chicago. ADS grew to become a major supplier of draperies, window treatment, fabrics, and rigging throughout the country. The combined companies will continue the excellence each has achieved in the past to become the largest supplier of products and services to the entertainment industry in the Midwest. More expansion plans are currently under negotiation and will be announced shortly. For further

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NEW GAS MEMBERS

SIGHTLINES IS PLEASED TO WELCOME THE FOLLOWING NEW SUSTAINING MEMBERS: **CEI, INC.** ●

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

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NATIONAL OFFICE

NEWS FROM THE NATIONAL

▲ Page 5

information, contact Glenn Becker at 312-332-5611.

• **Midwest Audio/Video Exchange, Inc.** is a full service broker of previously owned broadcast, post-production, duplication, and industrial audio/video equipment. Their function as brokers is to provide potential buyers with an opportunity to acquire previously owned equipment at attractive prices. They also recently opened a new international export division, Midwest Lighting & Sound International. The function of this division is to provide overseas buyers and sellers with an opportunity to purchase and/or liquidate conventional/automated lighting systems and live application sound systems. For further information, contact their offices in Illinois at 708-251-0001.

• **San Francisco Opera Center** announces its *Wig & Makeup Training Program*—an intensive six-week program for theater and opera professionals from 5 July–14 August 1994. Participants will work directly with Paul Alba, San Francisco Opera wig master and noted guest makeup and wig artists. The program is designed to train participants in all aspects of wig and makeup artistry, working through the design process—from the concept to the final performance. Participants will work in the classroom and workshops, plus gain hands-on experience in selected San Francisco Opera Center productions. Tuition is \$1,500; applications will be accepted from persons working in professional/theatre/opera and in university programs. For further information and applications, please contact the San Francisco Opera Wig & Makeup Training Program, War Memorial Opera House, 301 Van Ness Avenue, San Francisco, CA 94102.

• *A Glossary of Terms* used by public assembly facility managers is now available from the **International Association of Auditorium**

Managers (IAAM). The 132-page IAAM glossary contains more than 2,000 terms organized featuring the following sections: general industry terms, accounting and finance, booking, scheduling, landscape and parking, HVAC, lighting, risk management, and stage and concerts. The IAAM glossary is a result of the Professional Development Committee under the direction of Dennis Finrock, now VP/general manager, Special Events Center, MGM Grand Hotel, Inc. in Las Vegas (*Home of the 1995 USITT Annual Conference & Stage Expo!*). Price is \$19.95 for IAAM members and \$39.95 for nonmembers.

• IAAM also recently adopted a position paper dealing with responsibilities for implementation of the requirements of the Americans with Disabilities Act (ADA) in public assembly facilities. IAAM initiated a task force to produce this paper in an effort to develop a consensus on ADA implementation responsibilities which should fall to the management of public assembly facilities, those which should be borne by facility users, and those which should be shared by both facilities and users.

IAAM is the world's largest association devoted exclusively to the management of public assembly facilities, including auditoriums, arenas, stadiums, convention centers, amphitheatres, and performing arts theatres. For more information, call IAAM at 214-255-8020.

On the International Front—

• **The British Council** is organizing an international seminar on initiating training programs for theatre technical staff. This is in response to the belief that there is very little training available to many professional technical staff overseas. Tony Bond, director of Theatre Technical Training Services Ltd. and technical advisor for the Royal National Theatre, will conduct this five-day seminar. The seminar will also include details of the new NVQ exams as well as the City & Guilds qualifications available. For further information about this interesting seminar, contact Sally Goggin at the British Council at 07-930-8466.

• **Theatre Projects Consultants** most recent project was the remodel-

ing of the Glyndebourne Opera House in Sussex England. There was a need for an increase in seating with the volumetric and acoustic shaping requirements of an enlarged auditorium, allied with a deep concern that the integrity of the space should not be compromised. The opening of the Opera House, scheduled for May 1994, marks the start of a new era for this internationally renowned centre of operatic excellence. For the past 25 years, Theatre Projects Consultants have worked all over the world and are one of the most established and highly regarded teams of multi-disciplinary theatre consultants in the world. Some of their work can be seen at the Blumenthal Performing Arts Center in Charlotte, NC; Singapore Arts Center, The Edinburgh Festival Theatre, The Ohio Center for the Arts in Cincinnati, and Cerritos Performing Arts Center in California. For more information, contact Madalaine Cooper at 071-482 4224.

• **The OISTAT General Secretariat** has moved from Prague to Amsterdam. Chris Lievaert was elected the new OISTAT General Secretary on 1 February 1994. His address is OISTAT Secretariat General, Lindengracht 93, 1015 KD Amsterdam, Netherlands, phone: 003-174-911-866, fax: 003-174-501-023.

• **The Costume Society of America** is pleased to announce the 1994 Annual Symposium, "*Costume Across the Disciplines - Montreal, Quebec and Hull/Ottawa, Ontario.*" Held at the Holiday Inn Crowne Plaza Downtown Hotel in Montreal, the symposium will provide costume professionals with the opportunity to discuss common interests, present juried papers, and participate in a publications fair and silent auction. Hosted by Region 1 and the McCord Museum of Canadian History, it will be from 1-4 June 1994. For more information and/or registration form, contact CSA at 410-275-2329.

• Artists in search of answers to legal questions will now find a variety of helpful resources at **The New York Public Library for the Performing Arts**, thanks to a collaboration between the Library and Volunteer Lawyers for the Arts. The resources available include publications relating

to such topics as not-for-profit incorporation, copyright, trademarks, licensing, business management and accounting, taxation, and funding. Also included are many sample contracts and legal forms which will guide artists through developing their own agreements. VLA provides free arts-related legal assistance and education to low-income artists and arts organizations. The New York Public Library for the Performing Arts houses the world's most extensive combination of circulating, reference, and rare archival collections in its field. Research collections include the Music Division, Dance Collection, Rodgers & Hammerstein Archives of Recorded Sound, and Billy Rose Theatre Collection. For further information, contact the Library at 212-221-7676.

• **The American Alliance for Theatre & Education (AATE)** in cooperation with The Association for Theatre & Disability (ATD), announces their next annual conference 4-7 August 1994 in Tempe, Arizona. The Radisson Tempe Mission Palms Hotels will be the primary site for the AATE/ATD gathering. Selected events also will be held nearby on the Arizona State University campus. The 1994 conference theme, *Reflections on the Past...Projections for the Future*, will give the attendees an opportunity to re-examine our roots as a profession. Preliminary programs with a detailed conference session outline, registration form, and hotel reservation information will be available in April 1994. For more information, contact Johnny Saldana, Conference Chair, at Arizona State University at 602-965-2661.

• The 41st Annual Convention of the **International Old Lacers, Inc.**, the American Lace Making Guild, will be in the Sheraton Gunter Hotel in San Antonio, Texas, August 14-20. Convention activities will include classes and workshops in over a dozen different handmade lace techniques, competitions, exhibits, and lacemaking demonstrations. The focus will be on Victorian lace and lacemaking. The IOLI Convention offers a unique opportunity to discover the world of handmade lace and meet with practitioners of this fine and delicate skill in the rich atmosphere of a vital and fascinating city setting. For

additional information, contact Pat Grummit at 210-896-4465.

• **The 31st International Thespian Festival** sponsored by The Educational Theatre Association, will be at Ball State University in Muncie, Indiana, 21-25 June 1994. More than 2,200 high school theatre students and teachers from the United States, Canada, New Zealand, and other countries are expected to participate. More than 50 full-length and one-act productions will be presented by high school students on three different stages, including 10 mainstage shows in full production in Ball State's 3,000-seat Emens Auditorium. Other Festival activities include daily hands-on workshops, training programs, auditions, and scholarship competitions. Debuting this year will be Thespian Playworks, the Doug Finney Incentive Program for Young Playwrights.

• **ETA** is also the sponsor of "*East Meets West—Gateways to Theatre Excellence*," their 1994 National Convention at the Fairmont Hotel in San Francisco August 4-6. This year's convention will feature extensive professional development opportunities, including activities, speakers, exhibits, and workshops in the areas of directing, acting, managing the theatre program, stage combat, and technical theatre. Convention registration fees range from \$125 to \$150. For further information about the International Thespian Festival, the ETA National Convention or the ETA, contact them at 513-559-1996.

• **The Association of Performing Arts Presenters** announces the 13 May 1994 project grant deadline for the *Lila Wallace-Reader's Digest Arts Partners Program*. This program is designed to develop well informed committed audiences for the performing arts through projects involving active collaborations between presenting organizations, artists and community groups. To accomplish this, the program supports in-depth audience development projects with a primary emphasis on adult audiences. Professional performing arts presenters are eligible to receive \$25,000 to \$150,000 in project grant funds. Guidelines and application forms are available from APAP at 202-833-2787.

• **The National Endowment for the Arts (NEA)** is sponsoring a conference in Chicago on 14-16 April 1994. Titled *ART-21: Art Reaches into the 21st Century*, the meeting will bring together artists, arts supporters, presenters and administrators, corporate and foundation executives, public policy makers, municipal officials, religious leaders, educators, and others to focus on issues which will affect the future role of the arts in America and their relationship to the mission of the NEA and the federal government.

• There is an open call for artists in all disciplines to show their work with the **Organization of Independent Artists (OIA)** at the upcoming exhibition, *The Spring Salon Show*. The OIA is a membership organization run by artists. For more information regarding the OIA and how to participate in the Spring Salon Show, contact their office at 212-219-9213.

• **Sonny Sonnenfeld** announces **Broadway Lighting Master Classes '94** on 6-9 October 1994 at John Jay College Theatre. Jules Fisher will again act as creative consultant and a major participant in the seminar. Early registration (before 1 June 1994) will be \$525; after that date it will be \$575. Included in the fee is a ticket to a major Broadway show for which Jules Fisher was the lighting designer. A partial list of faculty includes: Jules Fisher, Roger Morgan, Beverly Emmons, Peggy Eisenhaur, Danny Franks, and Natasha Katz. The tentative program will include: Ddesign philosophy for lighting a Broadway show and how to apply it to your theatre needs; special effects design and projections, design documentation, rhythm of cueing, adapting your show's lighting for television, computers and their expandable use in your theatre world; and a roundtable with Broadway lighting designers.

The first Broadway lighting master class received this enthusiastic response: "*I learned more about lighting in the four days than in three years of graduate school.*" For additional information and registration, contact Sonny Sonnenfeld at 212-645-4977. ●

Valerie J. diLorenzo
Manager, Marketing & Public Relations


**YOUR USITT
MEMBERSHIP
ENTITLES YOU
TO:**

National Car Rental Discounts

As part of your membership in USITT, you are eligible for savings at National Car Rental. These rates are 25% off National's daily business rate, and 5% off their weekend, weekly, and monthly rates.

To take advantage of these saving, you must use USITT's special recap number: 5204543.

To make a reservation, or to find the nearest National Car Rental nearest you, call 1-800-CAR-RENT.



**USITT
CONFERENCE
&
STAGE EXPO**

NASHVILLE

13-16 APRIL 1994

★

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

1994 CITT CONFERENCE

CITT PLANS MEETINGS IN STRATFORD

Cold temperatures and driving snow storms have not deterred the CITT Conference Committee—CITT is USITT's sister organization in Canada—from its goal of presenting a viable and entertaining conference in Stratford, Ontario. While 14-16 October 1994 seem so far away, plans are well under way to give you, our membership and sister organization a wide variety of useful and informative workshops.

Topping off the program are workshops with the Stratford Festival staff. In the carpentry shop we will see how festival carpenters use pneumatics and hydraulics to solve specific scenery problems in repertory theatre.

In the props department, we will learn the organization, forms, formats, and hierarchy of how to track stage properties in concurrent productions. This will be followed by a demonstration of nifty tricks from the season.

Over in wardrobe, the expert Festival staff will show off how they create the formats and forms, and how they use computers in the tracking of costuming in repertory theatre and the coordination with stage management through the rehearsal process and on to performances. Finally, a show and tell of the challenges faced during the season is scheduled.

We are planning a workshop in the process of wig-making and specialty prosthetic pieces, followed up by a showing of character make-up from the season. Another workshop on the construction of footwear, from beginning to end, is in the offing. In addition to new construction, we will learn how to modify existing footwear to meet the needs of the design.

A seminar in the utilization of "low-end automation" is being planned with the aid of instructors from Conestoga College. Converting analog to digital will be covered in an intensive audio workshop.

Other late-breaking programs: pyrotechnics for theatre; lighting protocols and interfaces: a look at what all these mysterious black boxes do without having to be a computer

genius; and lighting design for the non-theatrical venue (such as trade shows, displays, and architecture).

Currently we have three pre-conference seminars in the works: an advanced scenic painting course, an advanced audio course, and a production management/technical direction course. These will be two- or three-day courses designed for working professionals who want to update their skills or the advanced student or amateur who wants more training.

Due to cost limitations and irreconcilable logistical and scheduling problems, the master rigging course will not be offered at this time. CITT Ontario is currently discussing the development of a "home-grown" rigging course specific to Canadian situa-

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Conference.*

tions which can be offered in the near future.

As in previous CITT Conferences, a number of open forum discussions are being organized for this year's Conference. The topics will include: stage management, production management, lighting tips as used at the Festival, a props congress, multiculturalism in technical theatre, a job forum, and health and safety, with a look at the new Ontario Guidelines and Safety Basics from the National Office. Other forums may be introduced as the dates fast approach.

Over the next few weeks, the Committee will firm up these and other ideas, and the Conference

Brochure '94 will be available in April.

New this year, accommodations have been removed from the registration package. You must make your own reservations directly with the Victorian Inn. This was decided on in order to streamline the registration process and hopefully eliminate registration snafus. In the registration package you will find a reservation form from the Victorian Inn. Send this directly to the Inn, **not** the CITT office. Conference registration will be sent directly to the National Office in Calgary.

Since the October 14-16 dates are still high season for accommodations in and around Stratford, it is highly recommended that you make your reservations early. Rooms are being held for CITT until 14 August 1994. If you wait till after that date, you may find that you have to book lodgings away from the center of the action. In addition to the Inn, we will also provide a list of Stratford area bed-and-breakfast rooms should you wish to go that route.

The Committee is also investigating the availability of child care in the area should anyone require it. This information will also be included in the Package.

We are excited at the prospect of this Conference, and of bringing theatre practitioners from across the continent together for three days of learning, information exchange, and fun. The committee has tried to make the programming appealing to all theatre craftspeople, but we're only human. If you have an idea for an area we haven't covered or any suggestions, we are all ears. Please reply to any of the committee members listed below. An organization such as USITT and CITT can only survive and prosper by providing the services that its members desire.

For further information, contact one of the committee members: Bob Vernon (chair), 416-979-5000, ext. 6792, *rvernon; Colleen Pilger, 416-778-0748, *cpilger; Dieter Penzhorn, 416-363-0755, *dpenzhor; Jim Smagata, 905-828-3990, *jsmagata (*CallBoard IDs).

Take care, and we'll see you in Stratford! ●

Jim Smagata
CITT Conference Committee

NASHVILLE CONFERENCE

THEATRICAL DEALERS ASSOCIATION TO SPONSOR SESSIONS

The Theatrical Dealer's Association will sponsor five sessions during the upcoming USITT Conference & Stage Expo in Nashville. Topics include items of particular interest to working professionals:

Career Opportunities with Dealers and Manufacturers

An informational session for anyone considering a shift of career direction within the industry. Learn about the kinds of viable positions that exist in the supply side of the theatrical industry. Come hear about the kinds of skills you will need—and the skills you may already have—that will be very helpful in making this transition.

Insurance Requirements: The Business of Sho Biz

You are at risk! All those involved in theatrical production are being held responsible—and more importantly, liable—for their part of a production. What role should insurance play in your theatrical production? Discussions will include a wide variety of topics concerning technicians, rental houses, producers, and theatre venues.

Working with Moving Lights on Another Manufacturer's Console
Representatives of rental shops and equipment manufacturers will present a session for designers and technicians. The session will demonstrate how to control both conventional and moving light systems from one console. Professional operators will discuss their experiences with the various in rental today.

Credit: How to Get It and Keep It
Credit. You can't manage without it. How do you as a customer or dealer go about obtaining credit with an equipment supplier or manufacturer? As a vendor, what should you require of a customer before offering an open account? These issues and more will be discussed by industry professionals including representatives from Dunn and Bradstreet and the TDA Credit

Reporting Service.

Ground Supported Truss

Obtain the latest information from engineers, manufacturers, and suppliers on using safe and effective ground-supported truss systems. This hands-on session will include a demonstration of the assembly and erection of pre-rigged and self-climbing truss systems in use today.

These sessions will take place on Thursday and Friday (14-15 April 1994); please refer to the show program for times and locations. For more information, contact Rob Rowlands at 301-270-6666. ●

Rob Rowlands

Theatrical Dealer's Association

EDUCATION

PLANS FOR LAS VEGAS UNDERWAY

Since the 1993 National Conference in Wichita, the Education Commission has been talking about all of the things that you can expect to see and participate in during the 1994 Conference in Nashville, and we hope to see you there. However, now is the time to begin planning for the 1995 conference in Las Vegas! Yes, these things do take a considerable amount of planning time and if the programming and sessions are going to be what you will want to see then your input is very necessary. Shan Ayers and I currently have two session proposals for the Las Vegas conference but we are looking for a lot more, so if you are interested in submitting a proposal, please do so as soon as possible. Much of the programming and session proposals are locked in during the previous conference. That makes it exceedingly difficult for you to become involved if you aren't planning to attend the Nashville conference unless you let us know about your ideas now.

One final note: Due to the fact that programming will be limited to morning and afternoon sessions, the total amount of programming space for the conference will be limited as well. So get crackin' and we'll see you in Nashville. ●

Konrad Winters
Co-Commissioner

STANDARDS

JOB TITLE STANDARDS PROJECT NEEDS INPUT

Members needed to work on a new standards project: *Job Title Standards for the Performing Arts*. This project is headed by Amy Chisman, Production Manager, Washington State University School of Music and Theatre Arts, and is sponsored by Jerry Gorrell, Committee Standards Chair. Any interested person should contact Chisman at PO Box 2392 CS, Pullman, WA 00165; 509-335-4148. ●

Amy Chisman

Project Coordinator

COSTUME SOCIETY

CSGB PLANS EUROPEAN EVENTS

The Costume Society of Great Britain (CSGB) encourages overseas members and has an exciting lineup of events in the near future, including—June 4: A visit to Bury St. Edmunds, Manor House Museum, featuring textiles, embroideries, and beaded dresses; July 1-3: Creative textiles at West Dean, with hands-on experience in textile design and production at the famous college—a unique experience; October: Possible visit to dealer's fair in Stoke-on-Trent; November: A visit to the National Portrait Gallery Archives; Victoria and Albert Lecture Day on "Street Style"; and Easter 1995: A textile tour of Hungary.

The CSGB has much to offer: an illustrated journal, occasional publications, a newsletter, visits to public and private collections, lectures and collectors' meetings, and short courses. It is also an excellent way to meet costume museum curators, theatrical costumers and other professionals.

Dues for overseas members are £17 for ordinary or institutional membership and £15 for libraries.

For more information, send a stamped, self-addressed envelope to:

Zelma Weisfeld
1716 Charlton
Ann Arbor, MI 48103. ●

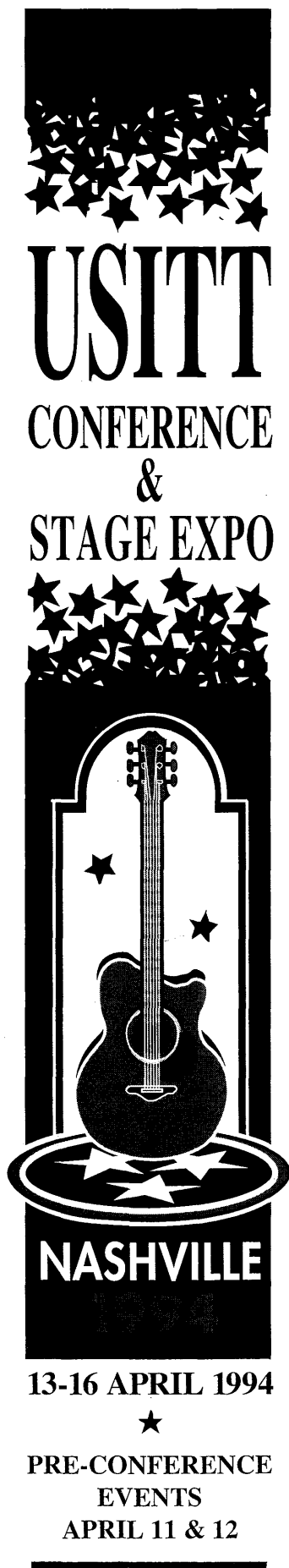
Zelma Weisfeld
CSGB Liaison



13-16 APRIL 1994



**PRE-CONFERENCE
EVENTS
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USITT
CONFERENCE
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PRE-CONFERENCE
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TECHNICAL PRODUCTION

CONFERENCES, PROJECTS NEED YOU!

Much of the focus of most recent issues of *Sightlines* has been the upcoming national conference in Nashville. For good reason, all of the commissions are focusing their attention on this major event. The Technical Production commission is no exception. In Nashville we are offering a variety of sessions on diverse topics. Representatives from Crosby and Nicropress will be discussing cable terminations. Vice-Commissioner Stan Abbott will again be presenting materials on stress management. Engineered Wood Products will be featured at a Thursday evening session. All of us can learn more about networking in a session titled: "If it's really who you know, how do you get to know them?" And as they say, there will be much, much more!

National conference is but one activity of the commissions of USITT. The Technical Production Commission sponsors several on-going projects in which you might become involved. Vice-Commissioner Roy Hoglund provides leadership for the *Technical Source Guide*. He is always looking for products and processes. Vice-Commissioner Happy Robey has provided excellent leadership in developing the Networking for Women directory. The commission will be looking for some new help in expanding this vital directory. Vice-Commissioner Alan Stalmah will be presenting a report at the conference as a continuation of the Job Satisfaction study. This important study has sparked much conversation among the membership and continues to be one of our hallmarks.

Many of you will be unable to attend Nashville. Please know that you will be missed; however, your absence does not prevent you from being involved in commission activities. If any of the projects cited interest you, or you have a project/topic that you think deserves commission attention and/or funding, call or fax Co-Commissioners A.D. Carson (O: 412-3226930, fax: 412-323-8550) or Mark Shanda (O: 614-292-0878, fax: 614-292-3222) today. ●

Mark Shanda
Co-Commissioner

IN MEMORIAM

WALTER 'BIFF' DEWEY, USITT OFFICER, DIES

Long-time USITT member, retired Northern Illinois University theatre professor, and nationally known theatrical lighting specialist Walter Dewey, 79, died February 22 at De Kalb Kishwaukee Community Hospital after a heart attack.

Dewey received a bachelor's degree in business administration from Antioch College, Yellow Springs, Ohio in 1938. Two years later he married Jean M. McElroy (Dewey and his wife celebrated their 53rd anniversary last summer). He served in the Southwest Pacific with the US Army Signal Corps during World War II. He subsequently earned two degrees from the University of Iowa, Iowa City: a master of fine arts in 1947 and a PhD in speech and dramatic art in 1952.

Dewey taught at the University of Iowa, 1946-57, and at Ohio State University, Columbus, 1957-66. In September 1966, he joined NIU's theatre faculty, which then was part of the speech department. Dewey's areas of expertise included stage lighting, stage technical work, and theatre architecture and facilities planning. He designed lighting for innumerable NIU theatrical productions, and was a consultant to a number of theatre facilities around the country.

"(Dewey) had hundreds of students over the years," says Richard Arnold, a long-time NIU theatre professor and a USITT past president. "When he retired, hundreds of students from the three universities where he taught wrote letters.

"He was a person who was very disciplined and all business when dealing with work. He made his students work hard to attain high standards, but he really cared about them and assisted them in any way he could.

"He had a very dry wit and a poker-faced sense of humor that ran through his conversation and made him warm and personable. When he worked in the lab, he always dressed in old work clothes; sometimes he was mistaken for the janitor."

After his retirement in 1981, Dewey spent a lot of time at the

Egyptian Theatre as a volunteer technical director and theatre consultant.

Dewey became a member of USITT in the mid 1960s. From the very beginning of his membership he made enormous contributions to the Institute. Biff was one of the founders of the USITT-Midwest Section and one of its first chairs. He served on the Executive Board, chaired and hosted the Helmut Grosser master class for the section, and contributed to many of the programs and activities of the section. He was elected Technical Secretary of the Institute in its early years, a member of the Board of Directors, and he was honored as a Fellow of the Institute. A world traveler, he attended many international meetings including Colloquium '67, the International Theatre Design Conference in Montreal, Canada. He served for years on the USITT International Liaison Committee and made numerous trips abroad visiting theatres where he sometimes represented the Institute. He served on the USITT Annual Conference Committee for the 1968 Conference in Chicago.

Those wishing to make memorial contributions in honor of Walter S. Dewey may send checks for the USITT New Century Fund to the national office. ●

IN MEMORIAM

DONALD H. SWINNEY, FORMER USITT PRESIDENT, DIES

Donald H. Swinney, USITT founding member, fellow, and past president, passed away on 4 March 1994. His tireless service to the Institute—technical secretary, director-at-large, and USITT president, 1965-1968—was recognized with a Special Citation in 1968 and the Founders Award in 1977.

Swinney was a professor at Hofstra University and director of the Joan Cranford Adams Playhouse in New York.

The Institute extends its deepest sympathy to his wife Mary, their children, and grandchildren. Funeral services were 6 March 1994. A more complete memorial will be published in an upcoming issue of *TD&T*. ●

CLASSIFIED AD

**EXPERIENCED
SALES PERSON**

Leading designer and manufacturer of portable staging, pit fillers, seating risers, and concert shells seeks sales person. Successful applicant will promote and sell to theatres and theatre consultants nationwide. Our impressive growth has twice prompted a nomination to the *Inc. Magazine*/Ernst & Young Entrepreneur of the Year Award. Salary negotiable. Send resume (no phone calls, please) to: StageRight Corp. Theater Division, PO Box 208, Clare, Michigan 48617-0208. ●

CLASSIFIED AD

**ASSISTANT
DIRECTOR/
PRODUCTION**

Assistant director for production. Twelve-month academic/professional position, supervise five production departments. Responsible for 20 productions yearly with a budget of \$370,000. Teach in and supervise grad/undergrad stage management degree program. 0% appointment as assistant professor of theatre. Master's degree/theatre production with five years professional production management and teaching experience required. Salary commensurate with training and experience. Start date 1 August 1994. Deadline: 22 April 1994. Apply to: Terrence Jones, Director, Krannert Center for the Performing Arts, 500 S. Goodwin, Urbana, IL; phone: 217-333-6700. UTUCA/EOE ●

DUE TO THE TIMING OF THE NASHVILLE CONFERENCE, THE DEADLINE FOR THE MAY/JUNE ISSUE OF SIGHTLINES WILL BE FRIDAY, 22 APRIL 1994. ●

CLASSIFIED AD

**MANAGEMENT
INTERNS**

Steppenwolf Theatre in Chicago seeks interns to work with the production manager and stage managers for the 1993-94 season. Our season includes *The Rise and Fall of Little Voice*, *The Mesmerist*, *Libra*, and one show yet to be announced. There are also opportunities to stage management for our Educational Outreach productions. Some experience in stage management is required. Qualified individuals should submit a letter outlining the reasons for requesting an internship, expectations of the internship, and eventual goals in theatre along with a resume and at least two references to: Leslie Holland, Director of Interns, Steppenwolf Theatre Company, 1650 North Halsted, Chicago, IL 60614. ●

CLASSIFIED AD

**ASSISTANT
TECHNICAL
DIRECTOR**

Northern Arizona University seeks a full-time assistant technical director to oversee all technical aspects of two performing spaces for college productions, community rentals, and incoming road companies. Maintenance of both theatres, equipment, and supervision of the student crew. Experience in lighting, sound, rigging, and set construction, with a B.S. in theatre required plus one to five years experience. Send letter of interest, references, and resume to: Northern Arizona University, Human Resources Dept., Box 4113, Flagstaff, AZ 86011 (Reference Job # CO 39-94.) EEO/AA. ●

ALTHOUGH THE ADVANCE REGISTRATION DEADLINE FOR THE 1994 NASHVILLE CONFERENCE HAS PASSED, ON-SITE REGISTRATION WILL BE AVAILABLE. ●

CLASSIFIED AD

**SCENIC
DESIGNER**

Scenic designer for theatre and television; assistant/associate professor. Teach scenic design, construction, drafting, and painting for theatre and television; develop TV production design curriculum; scenic design of two to three productions per year; MFA, MA or significant professional equivalent required; permanent, tenure-track, ten-month position. Begin 22 August 1994. Salary \$27,000 to \$30,000 negotiable. Review begins April 10. Send: letter of application and resume, three letters of recommendation (one from a supervisor), and an official transcript for terminal degree to: Dept. of Drama/Dance, The University of Montana, Missoula, MT 59812. Reps at USITT Conf. AA/EOE ●

CLASSIFIED AD

**PRODUCTION
DEPARTMENT
INTERNS**

Steppenwolf Theatre seeks interns to serve in all production departments (costumes, scenic design, sound design, and lighting). Qualified individuals should submit a letter listing the area or areas of interest and outlining the reasons for requesting an internship, expectations of the internship, and eventual goals along with a resume and two references to: Leslie Holland, Director of Interns, Steppenwolf Theatre Company, 1650 North Halsted, Chicago, IL 60614. ●

SIGHTLINES CLASSIFIED ADS ARE \$1 A WORD WITH A \$50 MINIMUM PER AD. FOR MORE INFORMATION ON ADVERTISING IN USITT PERIODICALS, CONTACT: DEBORA KINGSTON

**212-924-9088
FAX: 212-924-9343** ●

CLASSIFIED AD

**ADMINISTRATIVE
INTERNS**

Steppenwolf Theatre seeks interns for the 1994-95 season to serve in the areas of marketing, development, educational outreach, development, front of house, box office, business office, telemarketing, and general administration. Qualified individuals should submit a letter listing the area or areas of interest and outlining the reasons for requesting an internship, expectations of the internship, and eventual goals in theatre along with a resume and at least two references to: Leslie Holland, Director of Interns, Steppenwolf Theatre Company, 1650 North Halsted, Chicago, IL 60614. ●

CLASSIFIED AD

**THEATRE
MANAGER**

El Camino Community College District is currently accepting letters of interest/resume for the following anticipated job opportunity: theatre manager. Send letter of interest/resume to: El Camino College, Personnel Services, Administration Bldg., Room 217, 16007 Crenshaw Blvd., Torrance, CA 90506. EOE/MF. ●

CLASSIFIED AD

**TECHNICAL
DIRECTOR**

Technical director for new theatre in prep school. Experienced in set and light design, carpentry skills, teaching at college or secondary levels. Contact Dr. George Mengert, 966 West Paces Ferry Road, Atlanta, GA 30327; telephone: 404-262-1345. ●

HEALTH & WELLNESS
STRATEGIESCHECK
POINTS

The editor of this column will be presenting three back-to-back panels in Nashville at the annual Conference and Stage Expo. For those of you interested in the subject "How to Understand and Enjoy Stress" and are somewhat confused by the back-to-back format, you need to know that the three sessions are sequential and may be attended without getting duplicate presentations. However, if other constraints allow your attendance at just one session, rest assured that each will have worthwhile "stand alone" value. They are scheduled on Wednesday (13 April 1994) at 8 am, 10 am, and noon.

A preface to these sessions seems an appropriate subject for this month's newsletter. The title of the sessions is "How to Understand and Enjoy Stress." This title was chosen carefully.

The basic understanding of stress that must be confronted is that involvement in a programmed management of your *stress* can probably be to our medical benefit. This is based upon the principle that it is far better to actively master the stresses in one's life than to be oppressed and held back by them. Most of our lives have

been spent being attracted to the adventure, indeed, the *stress*, of our careers in the performing arts. This "adventure" is stimulating and makes the effort worthwhile. Our lives could have been rather boring without the joy of being involved in this stress-filled profession. We can't (and probably wouldn't want to) get rid of that basic enticement. But often we develop a dramatic and primitive "failure to cope." Something "dies" within us and we respond to daily events in ways we never did in the past. What are we doing wrong?

For one thing, we tend to think that our good health, our joy of participation, and a long "fun" career are acquired *passively*, and we ignore our health and wellness until something "breaks." However, in fact, they demand *active* participation. Secondly, we face complex and well-disguised new stresses today. These require a thoughtful, *informed* defense, and can no longer be left to our unthinking reflexes.

As a researcher and merchant of stress and wellness management, I have discovered some common threads. When someone falls ill with a heart attack, dies of lung cancer, or simply seems to be catching one virus after another, it is wrong blame "bad luck." A common factor often emerges in these cases of hardship: simple *mismanagement* of their own lives, usually in response to stress. The easi-

ly correctable nature of this mismanagement should not depreciate the reality of its terrible carnage. Under stress, mismanaged people do not *feel* at their peak. On the financial and job levels, they do not *perform* to the best of their abilities. On the health level, they are apt to be sick.

This does not mean to imply that all distress, death, and anxiety can be prevented, or—as in the case of childhood cancers—even explained. But a casino can thrive by stacking the odds just a *little* in its favor. You owe it to yourself, and to those you love, to stack the odds in your own favor.

It is the objective of this article (and the Nashville sessions) to help you turn the tables—to do your part in shattering the current statistics. You will need to review your basic anatomy. Under stress, certain physiological changes take place. Unless you understand these, they could be to your detriment. Second, you must identify and measure the stresses that are facing *you*. Many of them may be well hidden. Unless recognized, they cannot be conquered. Third, you need to learn how to rate your own *resistance* to your stresses. Find out if you are "bulletproof" or a "sitting duck." If you are the latter, you will need to learn how to make ten simple choices to maximize your resistance to the effects of stress. ●

Stan Abbott
Check Points Editor

INSTITUTE
BUSINESS
CALENDAR

APRIL 1994

- 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

JUNE 1994

- 15 CALL FOR REPORTS MAILED
- 30 CLOSE OF INSTITUTE'S FISCAL YEAR—ALL VOUCHERS AND RECEIPTS FOR 1993/94 ARE DUE TO THE TREASURER.
- 30 TRIENNIAL REPORTS DUE TO OFFICERS

JULY 1994

- 30 BOARD PACKETS MAILED

AUGUST 1994

- 1 COMMISSIONER MAILING TO SOLICIT PROGRAM IDEAS FOR FT. WORTH
- 11-13 SUMMER BOARD MEETINGS IN LAS VEGAS. BOARD OF DIRECTORS MEETING, SATURDAY, AUGUST 13.

SEPTEMBER 1994

- 12 BUDGET REQUESTS FOR 1994/95 MAILED

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