

THE EXECUTIVE REPORT

USITT BOARD ACTION TAKEN IN NASHVILLE

The USITT Board of Directors met in Nashville on April 12 and 15. In addition to receiving the customary reports, several action items were voted upon:

- A change to the By-Laws was approved which will allow the Institute to engage in discussion and possible engagement in advocacy activity if we wish. Some of you will remember that this issue was discussed at length in Wichita and our attorney advised us that the By-Laws did not permit such activity. The change enacted in Nashville permits

USITT to engage in activities as permitted under current IRS regulations for 501(c) (3) corporations.

- Several other changes to the By-Laws were enacted. Several are "housekeeping" in nature, while others reflect that USITT has grown and matured as an organization. The word "training" was added to the list "of theatre planning and design, construction, equipment, aesthetics, presentation, operations," wherever this list of activities and concerns appears in the By-Laws. I believe this change is significant in that it affirms USITT's concerns with quality training in all areas.

The change to Article II, Section 1 is significant enough to warrant including the complete new text. Please refer to your *Membership*

Directory for the previous wording.

Article II.
PURPOSES AND LIMITATIONS
Section 1. PURPOSES. The primary function of this organization is to actively promote the advancement of the knowledge and skills of its members and to facilitate communication among individuals and organizations engaged in all aspects of design and production in the performing arts.

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COSTUMER BETTY WILLIAMS (CENTER) IS VISIBLY MOVED UPON RECEIVING A SPECIAL CITATION FROM FORMER COSTUME COMMISSIONER KEVIN SELIGMAN AND USITT PRESIDENT SARAH NASH GATES. SEE PAGE 4 FOR COMPLETE LIST OF AWARDS PRESENTED IN NASHVILLE.

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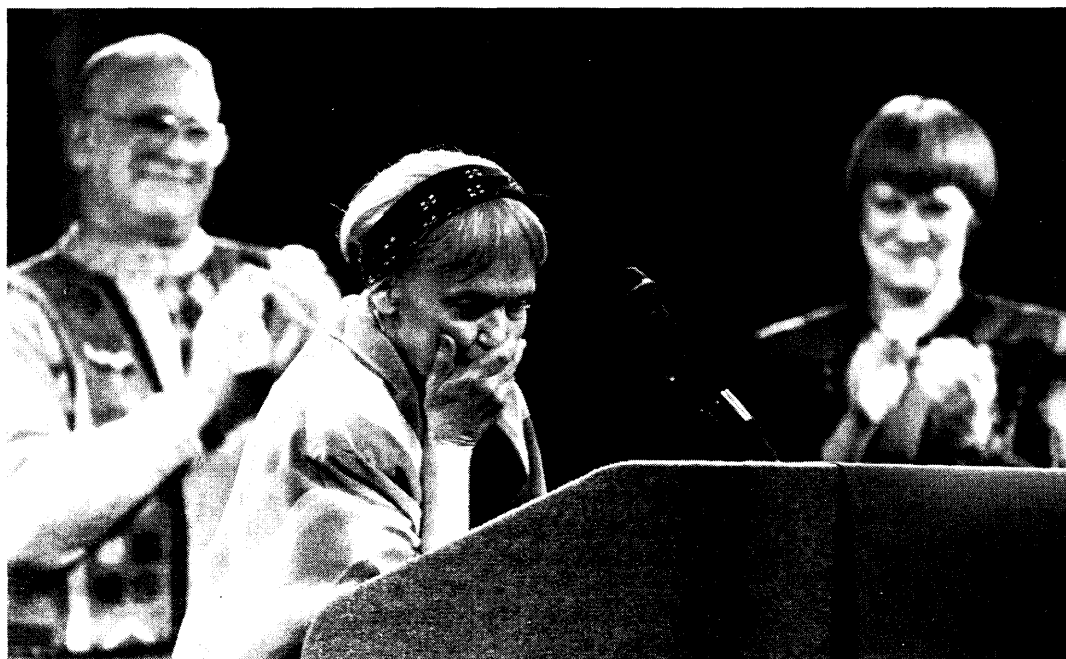


PHOTO: GARTH RUBIN

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

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EDITORS •
ERIC FIELDING &
CECELIA FIELDING •

NASHVILLE CONFERENCE

PRESIDENT- ELECT PLANS FOR FUTURE

This is the text of the address by President-Elect Richard Durst presented at the Awards Banquet at the 1994 USITT Conference & Stage Expo in Nashville on 16 April 1994.

For the past year, I've thought about what this address should be—what I need to say to you and what you expect to hear from a new USITT President. I have to tell you that there's a real danger in that, since I could talk about my goals forever.

Sarah put me last in the agenda and told me to end the banquet and conference on an upbeat, positive note. Given the financial woes that many of us educators face, I'm not sure my faculty believe that stimulating, positive words are even available in my vocabulary. But USITT is in a different situation, I believe. We have the capability for growth and financial stability—not without challenges, but the opportunity is within our reach.

Our first challenge is membership. We need to expand the ranks of individual members and both of our corporate membership categories and continue to build on the excellent growth in professional and student members. Bill Byrnes and Valerie diLorenzo are both superlative at what they do to increase and enhance membership in USITT, but the three of us need your help. USITT is not about the Executive Committee or the Board of Directors—it's about you, the members. You are our best membership resource. When I got out of the Navy in 1971, fresh from 21 months in Vietnam, without a clue as to what my life should or could be, I met a guy named Charles Grimsley. Charles is in his 30th year of teaching; is a TD/designer, like many of us; has always worked for small schools, like many of us; has never designed a Broadway show, like most of us; and has never been a USITT officer or commissioner. But he hasn't missed more than a couple of these conferences in 20 years. He told me in 1971 that I really ought to join this organization—this is where you learn the craft, the art, and the future of this field. Twenty-three years later, I believe you are still right, Charles: USITT is the future of design and technology in the performing arts—but we, the members, have to promote it to others.

Charles, I thank you for your contribution to USITT and to my career.

We also have to put our energies into Stage Expo. This conference is where it all comes together: Emerging technology blends with traditional solutions and the membership comes to see and learn from both. The trade show is so important in this process and you have to help us. Talk to the exhibitors on the show floor, tell them that your feelings are no different than mine: We need and want the exhibitors at the USITT Conference. For 15 years I bought Rosco paint, not because I thought it was much better than other brands, but because I saw them at USITT and they took the time to talk to me. Long before Chris Kaiser became one of my good friends, we bought from Syracuse Scenery, halfway across the US, because they came to USITT and seemed to be pleased to take the time to talk with us. I may not come here with a check in hand to buy \$100,000 in lighting equipment, but when we bid the renovation of our control system, I knew who we were going to send those bid requests to—those people we knew and trusted from USITT! When you buy something, tell them why.

I am not an autocrat; I believe in assembling a good team, then trusting their opinions and judgement. I could care less about who gets the credit for doing something worthwhile or innovative. Chris Kaiser says we must do something for the small commercial members and new exhibitors in USITT, both as a membership category and in providing for them at Stage Expo at a cost that is commensurate with the size of their organization, so we will.

I am heading a task force to evaluate the location of the USITT National Office. We pay an enormous amount for the privilege of being on the island of Manhattan and we will decide within the next two years if we, as an organization, wish to continue that expense. You will read more about this in *Sightlines*.

Those of you who know me well are aware of my personal convictions regarding international cooperation and exchanges. I have helped organize and promote our university exchange programs with four countries, lived abroad for 14 months, and continue to believe we promote artistic goals and play a role in world peace, by knowing and understanding other cultures. The USITT presence in world theatre is crucial; I will actively promote our involve-

ment with OISTAT and the Prague Quadrennial. A nuestros estimados amigos de Latino America y el Caribe, les brindo todo mi apoyo y esfuerzo, en expandir nuestra mi tua cooperacion [To our friends from Latin America and the Caribbean, I pledge every effort to support and expand our cooperation].

Our good friend, Bernardo Tromper from Chile, rightfully chastised us last fall in Caracas, saying USITT was very anxious to promote East-West relations in theatre, but had forgotten that the world globe has four directions on it. Our Latin/South American project, under the direction of Hiram Perez, will continue to correct that oversight.

Relationships with other groups will be strengthened. Sarah began the effort to lead us to cooperation with them, and I will continue that direction. We have an excellent resource in our liaison efforts headed by Bill Flynn and all the others who serve USITT as liaisons with sister organizations. As one voice, we are not heard, but as a collective, we can't be ignored.

I am goal oriented. I believe my real strength is in making things happen. We have virtually completed the long-range plan for USITT and are developing the implementation strategies to make it come to life. My job is to execute what you want for USITT. Be active—let Stephanie Young and the Planning Committee know what USITT should be doing.

There are two groups I would like to thank: my family for their understanding during the times I must be away from them during work for USITT. Karen, my wife, is so supportive of my work for this organization and always provides excellent counsel for me. The second group is the Northern Boundary section of USITT. Since the mid-'80s, this group has developed an incredible relationship, in work and in socializing. That network of friends that is one of the real rewards of membership.

Lastly, I have worked as a Board Member and officer for USITT for eight years, and I am proud now to be a spokesperson for the Executive Committee. They are phenomenal representatives of this organization. Together—Executive, Board, you, and I—we can and will make all this happen. I'm proud, honored, and humble to represent you. Thank you. •

Richard Durst
USITT President-Elect

THE EXECUTIVE REPORT

USITT BOARD
ACTION TAKEN
IN NASHVILLE

▲ Page 1

This is a not-for-profit corporation organized and operated exclusively for charitable, educational, and scientific purposes, and in furtherance thereof and for no other purpose shall:

- a. Disseminate information about aesthetic and technological developments in the performing arts;

- d. Advocate safe, efficient, and ethical practices in the performing arts and work in cooperation with allied organizations to ensure that the interests of the members of the corporation are represented nationally, regionally, and locally;
- e. Develop and support industry standards to encourage good practices in all aspects of performing arts design and technical production as well as facility design and engineering;
- f. Sponsor national and international exhibits of scenery, costumes, lighting, sound, stage technology, and architectural designs;
- g. Present awards for excellence and

Rick Stephens tendered his resignation effective June 30. Rick will continue to work with the Institute on both the Las Vegas and Fort Worth Conferences. While I am sorry to lose him as a Vice-President, it is good to know that USITT will still benefit from his energy and expertise.

- The Board of Directors has appointed **Bruce Brockman** (long-time chair of Design Expo) to become Acting Vice-President for Commissions on July 1. Rick and Bruce have already been working closely together to ensure a smooth transition.

- The Board approved a request from the Ohio Section to change its name to the **Ohio Valley Section** and for it to actively recruit members in Western Pennsylvania.

- The Operating Budget for 1994/95 was also approved.

This is my last report to you as President. On 1 July 1994, Dick Durst will assume the office of President and I have no doubt that he will lead USITT wisely and well. We have been and will continue to work closely together to ensure a smooth transition.

I want to thank Debora Kingston and Valerie diLorenzo and the rest of the National Office staff for their support, patience, and excellent good humor over the past two years.

The entire Executive Committee is an amazing group of dedicated individuals who spend countless hours working on behalf of USITT. All of them do their jobs with great skill and attention to detail. Words cannot express my deep appreciation of their counsel and support.

Before I slip into the "best job in the Institute"—that of Immediate Past President—I want to thank the founders and leaders of USITT who created an organization that has given me myriad opportunities to grow both as a professional and as a person.

Some of you may want to look into the "on-the-job training" opportunities that exist within USITT. In my case, they have paid off well! ☺

Sarah Nash Gates
USITT President

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CHICAGO SPOTLIGHT, INC.

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CLEAR-COM INTERCOM SYSTEMS

COLOR FILTERS CORP.

PHOTO: GARTH RUBIN



Members of the Theatrical Dealers Association and our Stage Expo exhibitions provided valuable assistance to USITT in Nashville with generous donations of equipment. They made it possible to have a stage in the Stouffer's Hotel Ballroom for the entire Conference which served both programming and ceremonial needs beautifully. USITT wishes to extend special thanks to the Theatrical Dealers Association and our exhibitors. Their support made this one of the best USITT Conference and Stage Expos ever.

- b. Sponsor and participate in national and international projects, programs, conferences, expositions, research, and symposia;
- c. Promote research, education, training, innovation, and creativity in the performing arts;

USITT wishes to thank Hiram Perez for his dedicated and successful work as the leader of the USITT International Liaison Committee's Latin American Project. His efforts enriched the programming at Nashville and brought us new friends.

recognize the contributions made by individuals and organizations to promote research, innovation, and creativity in the performing arts.

- Two new Student Chapter Charters were approved, one for Texas Tech University and another for Western Michigan University. On behalf of the Institute, I extend best wishes for their success.

- Vice President for Commissions

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NSI CORPORATION
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OLESEN, DIV. OF ENTERTAINMENT RESOURCES

NASHVILLE CONFERENCE

USITT GRANTS AWARDS IN NASHVILLE

The following are the texts of the awards presented by the Institute during the course of the recent Nashville Conference:

Special Citation

Timothy Clinton & Kenneth D. Hewitt

In recognition of your visionary leadership in communications technology that has enhanced the productivity and capabilities of USITT and CITT. Callboard has electronically united us, and we cannot imagine life without it. Thank you for leading the way and helping us stay on line.

Special Citation

Betty Williams

For her dedication to costuming and costume research. Through her relentless energy, enthusiasm, and indomitable spirit, she has benefitted countless young designers. She pioneered the study of the American commercial pattern industry, establishing a major research resource. Her work provides a major contribution in the costume field.

Thomas DeGaetani Award

Irene Corey

For a lifetime of creative energy which constantly expands the boundaries of design and technology. Your written works provide enduring inspiration while your creations have dazzled, amazed, and moved us with their imagination and beauty.

USITT Award

Paul Libin

Noted New York producer for more than 35 years, a founder and long-time president of the League of Off-Broadway Theatres and Producers, he was instrumental in the formation of the School at Circle-in-the-Square Theatre which pioneered the concept of training actors in association with a professional theatre company. As producing director for Jujamcyn Theatres, he is known as a tireless advocate for excellence in production and encouraging young theatre artists.

USITT Award

Robert L. B. Tobin

USITT recognizes his lifelong support of the art of stage design, his endowment of new productions, his encouragement of young designers, and his creation of a premier collection of scenic art.

Founders Award

Joy Spanabel Emery

You have brought a good-natured and intelligent approach to problem solving and a diplomat's sensibility to the positions of Costume Commissioner and Vice-President for Communications. Behind the scenes, many individuals benefit daily from your generosity of mind and heart. Your presence has enriched the Institute immeasurably.

Golden Pen Publications Award

Lynn Pecktal

In recognition of the excellence of his work *Costume Design: Techniques of Modern Masters*. This is a significant addition to the body of literature in theatrical design. He has truly captured the voices of the modern masters.

Herbert D. Greggs Publications Award

Michael Mullin

For writing excellence in the performing arts in recognition of his outstanding article: "Design for Hamlet: The Motley Productions" published in *Theatre Design & Technology*. ●

NASHVILLE CONFERENCE

REPORTS OF THE ANNUAL MEETING

Note: The annual meeting of the membership continues as a prelude to the Keynote Speech at the Conference. A separate session entitled "Institute Town Meeting" was held where members with concerns and suggestions were encouraged to meet with the Officers of the Institute.

Minutes of Meeting No. 34, Nashville Convention Center, Nashville, Tennessee, 13 April 1994.

Delbert Hall, Nashville Conference Chair, welcomed the membership to Nashville and introduced the committee whose efforts produced an excellent conference. He also acknowledged and thanked the commissions for their work on conference programming. Delbert spoke eloquently of the conference as an opportunity to attend programming sessions and Stage Expo to rejuvenate our various interests in technology and design, to attend Design Expo and the various design exhibits to rejuvenate our ideas, and to meet and form new friendships as well as rejuvenate old ones through the various interlocking activities of the conference. Through a happy coincidence of programming, we were indebted to members of the Theatrical Dealers Association and several Stage Expo exhibitors for the excellent staging, rigging, lighting, and sound for this event (and others throughout the conference). More than 200 student volunteers helped to make it a success.

Sarah Nash Gates, president of USITT, welcomed the membership to the 34th Annual Conference. A moment of silence was held in memory and recognition of three of the Fellows of the Institute: Ned A. Bowman, Donald H. Swinney, and Walter S. Dewey. On behalf of the Institute she expressed appreciation and gratitude to the Conference Committee and all the other people involved in making the conference work.

Joel Rubin, chair of the International Liaison Committee, introduced the international guests attending the conference from the Dominican Republic, Trinidad, St. Thomas, and Venezuela. There was also a delegation of 17 visitors from the Hong Kong Academy of Dramatic Arts, two guests representing PIASA in Great Britain, the president and associate secretary general of OISTAT, and a noted author from St. Petersburg, Russia. All in all, some 50 to 60 international guests were registered for the conference representing eight countries.

President Gates introduced the Officers of the Institute to the membership and asked for the following reports:

Vice-President for Marketing and Development Bill Byrnes thanked the membership for their continued support of the Institute. He reported that as of June 1993 the combined USITT/CITT

membership was 3,458, a new high. He thanked USITT Manager for Marketing and Public Relations Valerie diLorenzo for her efforts in achieving significant expansion of membership benefits and improving our visibility as an organization. Several fundraising programs have been recently introduced through the auspices of the Fellows and Endowment Committees. Bill reminded members that as a "card-carrying USITT'er, you are our best membership recruitment tool. Please carry the message home."

Treasurer Christine Kaiser reported that the state of the Institute finances was fine. But we need your dues, we need your endowment support, and we need your involvement in the Institute to keep us going.

The results of the recent USITT election (terms of office to begin July 1) were announced:

VP-Relations

Normand Bouchard

VP-Conferences

Leon Brauner

VP-Communications

Joy Emery

Treasurer

Christine Kaiser

Directors at Large

Kathy Perkins

Jim Moody

Richard Hay

Hiram Perez

Debra Krajec

Dennis Dorn

The business portion of the meeting being concluded, Leonard Harmon introduced Keynote Speaker John Frohnmayer whose excellent address was enthusiastically received. (The text of his speech will appear in the summer issue of *TD&T*.) The Thomas deGaetani Award was then presented to Irene Corey. She thanked the membership most eloquently: When she is asked what USITT stands for, she replies that it stands for US—us sharing our successes and exploring our failures. "The Institute has honored me, supported me, and rewarded me with many friends...I would rather be known for this award than for having released the purple plague..." (Irene designed everyone's favorite dinosaur, Barney.) ●

Jean Montgomery
USITT Secretary

STAGE EXPO

STAGE EXPO HUB OF CONFERENCE ACTIVITY

Stage Expo—filled with our commercial and non-commercial exhibitors, Design Expo, Design Southeast, design work of Irene Corey and the St. Petersburg School, the USITT Endowment Art Auction, and a book signing by Lynn Pecktal—offered a full range of activities for our conference attendees. This winning combination rewarded the Stage Expo participants with a steady stream of interested and delighted attendees.

USITT is appreciative of the continuing support of our exhibitors, many of whom contribute their expertise to programming and commission work and to the business of USITT. Many other exhibitors donated equipment both to the first USITT Conference Light Lab and to setting the stage for the keynote address and banquet.

The Las Vegas Advance Space Selection was a grand success. More than 50% of our Nashville exhibitors signed up for their Las Vegas space. In the listing of Nashville exhibitors below, those with a * appearing before their names participated in the Las Vegas space selection. If your favorite exhibitors do not have a * before their names, let them know you'd like to see them in Las Vegas too!

AVAB America, Inc.

Acoustical Design Group, Inc.

*Alcone Div. of Mutual Hardware

*Altman Stage Lighting Co. Inc.

Amek/Technology Group PLC

Ashley Audio

*Automatic Devices Company

BMI Supply

*Baer Fabrics

Barbizon

Ben Nye Company, Inc.

Bradfield Stage Lighting

Broadway Press

*Bulbman Inc.

*J.R. Clancy, Inc.

Claude Heintz Design

*Clear-Com Intercom Systems

Cobalt Studios

*Color Filters Corp.

*Colortran, Inc.

*Columbus McKinnon Corporation
Community Professional Sound System

Compaq Computer Corp.

*TDF Costume Collection

The Crosby Group, Inc.

Crouse-Hinds Molded Products

DePaul University

Demand Products

Designlab Chicago

Dove Systems

*Drama Book Publishers

*Drama Book Shop

*Duff-Norton Company

*Electronic Theatre Controls

*Entertainment Technology

Fox-Rich Textiles, Inc.

*Gala Div. of Paco

*Gothic Ltd.

*The Great American Market

Greenville Stage Equipment Co.

Group One, Ltd.

*H & H Specialties, Inc.

I.A.T.S.E.

InterAmerica Stage Inc.

*Irwin Seating Co.

JBL Professional

Jeamar Winches, Inc.

Joyce/Dayton Corporation

The Juilliard School

Kent State University

Kinetic Artistry, Inc.

*Kryolan Corp.

*Lee Filters

*Leprecon/CAE, Inc.

*Limelight Productions, Inc.

LuxArt Conception Engineering

*Lycian Stage Lighting

M.B.I. Products Company

Le Maitre Special Effects, Inc.

Mann Brothers Paint

Mehron, Inc.

Meyer Sound Laboratories, Inc.

*N & N Productions

*Norcostco, Inc.

North Carolina School of Arts

Olaf Soot Associates

Orlando Special Effects

Penn State University

Phonic Ear

*Protech Theatrical Services

Richmond Sound Design, Ltd

Rock-It, Inc.

*Rosco Laboratories, Inc.

*Rose Brand Theatrical Supplies

Fabrics & Fabrication

*Sapsis Rigging, Inc.

Sennheiser Electronics Inc.

Sculptural Arts Coating, Inc.

Single Candle Software

Sound Associates

Southern Illinois University

*StageRight Corp.

*Staging Concepts, Inc.

SUSTAINING MEMBERS

POOK DIEMONT & OHL, INC.

PRODUCTION ARTS LIGHTING, INC.

PROTECH THEATRICAL
SERVICES, INC.

QUALITY STAGE DRAPERY

RICHMOND SOUND DESIGN, LTD.

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.

STAGWORKS PRODUCTION
SUPPLY, INC.

STRONG INTERNATIONAL, INC.

SUNBELT SCENIC STUDIOS, INC.

SYSTEMS DESIGN ASSOCIATES, INC.

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TEXAS SCENIC CO., INC.

THEATRE PROJECTS
CONSULTANTS, INC.

JAMES THOMAS ENGINEERING

TIFFIN SCENIC STUDIOS, INC.

TMB ASSOCIATES

TOBINS LAKE STUDIO

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UNION CONNECTOR CO., INC.

UNITED STAGE EQUIPMENT, INC.

UNNATURAL RESOURCES

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WALT DISNEY IMAGINEERING

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OR A SUGGESTIONS? IDEA?
CONTACT THE USITT NATIONAL
OFFICE AT 10 WEST 19TH
STREET, SUITE 5A, NEW YORK,
NY 10011; 212-924-9088 OR
FAX: 212-924-9343. ●

STAGE EXPO

STAGE EXPO
HUB OF
CONFERENCE
ACTIVITY

▲ PAGE 5

*Strand Lighting, Inc.
Strata, Inc.

*Strong International, Inc.

*Syracuse Scenery & Stage Lighting
Co., Inc.

TCI / Lighting Dimensions

*Theatre Arts Video Library

*Theatrical Dealers Association

Theatrical Lighting Systems

*James Thomas Engineering

*Tomcat USA, Inc.

Towson State University

Union Connector Co., Inc.

United Stage Equipment, Inc.

University Resident Theatre Association

University of California, San Diego

University of Connecticut

University of Iowa

University of Kansas

University of Massachusetts

University of Missouri, Kansas City

University of Montana

University of Wisconsin, Milwaukee

Water Fountain Software

*Wenger Corp.

Yale School of Drama

*Exhibitors not in Nashville who
signed up for the Las Vegas Bash:*

Olesen Entertainment Resources ●

Christine L. Kaiser
Stage Expo Liaison

NATIONAL OFFICE

NEWS
FROM THE
NATIONAL

Well, I'm back reporting from a warm and sunny New York! I sincerely hope Nashville was as rewarding an experience for you as it was for me. It was great to finally connect so many names with faces. There's been a lot of moving and shaking going on among USITT members as you are about to read:

• **Colortran, Inc.** is pleased to announce the addition of Hiram Perez to its International Sales Division. Hiram will be assuming the

newly created position of Director of International Sales. He will be working with Paul Sherbo, the VP of International Sales, covering their International markets. Hiram comes to Colortran from the staff of Washington State University in Pullman, Wash. He is currently chair of USITT's Membership Committee and also heads the Latin America/Caribbean Project. Hiram can be contacted at 818-843-1200. Congratulations, Hiram!

• **Dove Systems** has assumed the assets of WestStar, including the MicroStar, ProStar, and TechStar products, and has agreed to provide technical support and service for all WestStar products. This will give WestStar customers an outlet for parts, service, and repair. Dove will continue to produce the StarCard, Tech Pro, and Techmaster 60 PC-based memory lighting control products. For further information, contact David L. Smaw at Dove Systems at 805-541-8292.

• **Richard S. Peterson** was named assistant director of ONCENTER, Onondaga County Convention Center/War Memorial Complex. Peterson was formerly technical operations manager for the Cultural Resources Council in Syracuse before joining ONCENTER. He has a vast array of theatrical and technical expertise. He was also production manager for HarborFest in Oswego, New York, and was tour manager for Universal Ballet Company tours of the Far East, Italy, and Austria.

• **Limelight Productions, Inc.** has announced the appointment of Brad Rogers as rental manager. A freelance lighting designer and stage technician for the past 8 1/2 years, Brad Rogers brings extensive touring experience to his new position at Limelight Productions, Inc. As rental manager, Rogers will oversee the functions of the Rental Department as well as production coordination and tour development.

• **James Thomas Engineering, Inc.** is pleased to announce its forthcoming move. The new and larger facility is located at 10603 Lexington Drive, Knoxville, TN 37932; 615-671-2885 and 615-671-2886.

• **Mehron, Inc.** has moved to its new quarters to Chestnut Ridge, New York. Due to an ever-increasing demand for Mehron's products, the company has found a new manufacturing and distribution center. Mehron has a rich background in theatrical makeup, having been founded in the New York City in 1927. The new address is 100 Red Schoolhouse Rd. Bldg. C, Chestnut Ridge, NY 10977; 914-426-1700, fax: 914-426-1515. The toll-free number is 1-800-332-9955.

• **Vari-Lite, Inc.** is pleased to announce that High Output, Inc., with offices in Massachusetts, Maine, and Connecticut, has been named as an Authorized Dealer. As a Series 300 Dealer, High Output, Inc. will have a Boston-based inventory of Vari*Lite equipment which currently includes the VL5 wash luminaire. High Output will provide rental services and customers in its local and regional markets. They can be reached at 617787-4747.

• **A. J. Bernadini, president of VEAM Division of Litton Systems, Inc.,** addressed the proposed Underwriters Laboratories UL 1691A Standard. The major points of controversy have been related to lack of adequate cable strain relief and the ability to cross-plug connectors with different current ratings. In particular there has been concern around the CAM-LOK Series E1016 and ECT's equivalents. VEAM's "L-Series" provides a cable strain relief/seal plus it also has keying to prevent cross-plugging—not only of different current rated connectors, but ground, neutral and any of the phases as well. For more information, call 203-274-3339.

• **High End Systems, Inc.** of Austin, Texas, is pleased to announce that former Peavey product manager Peter Cutchey, has been hired as marketing director. Cutchey, who hails from the UK, brings to High End more than 27 years of experience within the professional lighting industry. Peter's task at High End will be to further define and focus the company's marketing efforts. Also on the move within High End Systems are John Adams who will assume the position of

international operations manager, and domestic sales manager Richard Cadena. These two gentlemen will spearhead the company's efforts latest sales moves within the Asian marketplace.

High End Systems and Lightwave Research of Austin, Texas, are beginning initial production of their latest automated luminaire, Cyberlight, and the Status Cue lighting console. The computer-aided optical design was engineered to deliver maximum power and intensity. Cyberlight's color palette is tremendous: an eight-position color wheel with seven richly saturated dichroic colors plus white. Cyberlight's gobo system is versatile as well. Four variable speed rotating gobos feature forward and reverse rotation and all projections are fully positionable and programmable. The new Lightwave Research Status Cue is the definitive lighting console for tapping into the potential of Cyberlight and other Lightwave Research products. Engineered and manufactured by the design professionals at Lightwave Research, Cyberlight and Status Cue are backed by High End Systems with a two-year parts and labor warranty. For more information, contact High End Systems at 512-836-2242.

• **Synergetic Audio Concepts** (Syn-Aud-Con) is in its 22nd year of training audio professionals. Its three-day audio engineering seminars will be in Norman, Indiana May 18-20, June 23-25, July 21-23, August 18-20, September 15-17, and October 13-15. Pat Brown of ProSound Audio in Greenville, Indiana, has joined the staff at Syn-Aud-Con and will join Don and Carolyn Davis in teaching the classes. Syn-Aud-Con has trained more than 9,000 grads during the past 21 years and has received worldwide attention for their textbook, Sound System Engineering, written by Don and Carolyn Davis. For more information, call 812-995-8212.

• **Theatrical Lighting Consultants, Inc.** (TLA) announce the release of an English translation of *Computer Aided Optical Design of Illuminating and Irradiating Devices* by Oleg Kush. The book was originally published in Russia in

1991 by the All-Union Lighting Technology Research Institute in Moscow. It has been translated into a 192-page English publication by the author's son, Vladimir Kush.

The book considers methods of calculation of radiant beam characteristics and the shape of mirror reflectors in lighting and radiant energy devices. The book is meant for scientists and engineers working in the field of lighting technology, thermal engineering, and other industries where the radial methods of geometrical optics are used. This paperback is now available from TLA for \$32.50 prepaid, which includes shipping and handling. Send orders to TLA-Lighting Consultants, Inc. at 7 Pond Street, Salem, MA 01970; or call 508-745-6870.

• **ARTSEEDGE**, the *National Arts and Education Information Network*, is currently under development through a cooperative agreement between the National Endowment for the Arts, the U.S. Department of Education, and the Kennedy Center. ARTSEEDGE will soon connect you with artists and educators from around the nation and the world via computer. Their mission is to provide information resources that will help artists and educators accomplish their goals. ARTSEEDGE will disseminate the broadest possible range of innovative ideas, from historical reenactments to multicultural dance programs to artists in schools and other settings. Please call Andi Oster at 202-416 8817 for more information.

• **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.

• **ETA** is also the sponsor of "*East Meets West—Gateways to Theatre Excellence*"—its 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 indepth 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.

• **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: design 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.

• **The International Association of Auditorium Managers (IAAM)** is accepting applications for the college scholarship program. The program is designed to encourage students to pursue careers in public assembly facility management. IAAM will be offering four four-year scholarships. Students who complete and return applications to IAAM in Irving, Texas by 16 May 1994 will be considered for the 1994-95 school year. Selected students will receive up to a \$1,000 grant during each year of a student's college education. Applications are available by contacting IAAM headquarters, 4425 W. Airport Freeway, Suite 590, Irving, TX 75062.

CBS News correspondent Charles Osgood will be the featured speaker at the opening ceremonies for *IAAM's 69th Annual Conference and Trade Show* in Minneapolis, Minnesota 31 July -3 August 1994. IAAM will mail out preliminary program information in May. For further information, contact IAAM at 215-255-8020.

• **The American Society of Theatre Consultants** has elected a new slate of officers for 1994. The elections were conducted during the Society's annual winter business meeting earlier this year in Chicago. The new president of ASTC is Robert Benson of Knudson-Benson Associates in Seattle. The Society, headquartered in St. Louis, Missouri, is a national organization made up of full-time professional design consultants specializing in theatres, studios, and places of public assembly. For further information, contact 314-843-9218.

• On 14-18 June 1994, **The League of Historic American Theatres** will convene a national conference to examine some of the nation's most valuable non-renewable resources: historic theatres. The conference will discuss the dynamic historic theatres of Los Angeles and Southern California and discuss ways to make theatre rehabilitation viable in the '90s. For further information, contact LHAT at 202-783-6966.

• **USITT's Southeast Section**

announces the Fall Master Classes at Florida State University in Tallahassee 16-17 September 1994. These classes will include an all-day computer lab session on the 17th. The chapter is currently in the process of electing State Representatives and collecting nominations for 1994 Founders' and Educators' Awards recipients. If you would like to make a nomination, contact Delbert Hall at 615-929-5826.

• Please note the new address for **United Scenic Artists, Local 829 Central**: 176 West Adams, Suite 1712, Chicago, IL 60603; 312-857-0829, fax: 312-857-0819.

• **The Association of Theatrical Artists and Craftspeople** announces that Sourcebook Press, Inc. will be the new publisher of the next edition of *The New New York Theatrical Sourcebook*. The directory was begun as an "in-house" work to help members find vendors quickly and efficiently. The 270+ categories provide information on supplies and services ranging from adhesives to military supplies to special effects. For more information, contact ATAC at 604 Riverside Drive, #6E, New York, NY 10031.

• **Art & Science Collaborations, Inc.** announces *Robotics to Rigoletto: High-Tech Meets High Art at the Opera House*. Tony Giovanetti, award-winning lighting designer and head of electrical construction at the Metropolitan Opera, will show slides and talk about the multi-faceted, state-of-the-art technical capabilities of the Met, where 17th century stage machinery coexists with 21st century technology. The seminar will be in the Great Hall of Cooper Union on 2 May 1994 at 7 pm, with a \$5 admission. For further information, contact ASCI at 818-816-9796.

• **William J. Byrnes**, VP-Marketing and Development of USITT and Fellow of the Institute, announced that he will leaving Oberlin College as of June 30 to assume the post of associate dean for production at the School of Theatre at Florida State University in Tallahassee. Byrnes will

NATIONAL OFFICE

NEWS FROM THE NATIONAL

▲ PAGE 7

be working with Gil Lazier, dean of the FSU School of Theatre, in the areas of school governance, production, operations, budgeting, and planning. Congratulations, Bill!

• **The Studio School of Stage Design** is hosting a product introduction workshop with **Sculptural Arts Coating, Inc.** for sculpting or coat plastic varnish and its new line of paint. The workshop will be on Saturday, May 21, from noon-6 pm. There will be six lecture demonstrations, one each hour. The workshops will take place at the School and are open to the public. To reserve your space, call Sculptural Arts Coating at 1-800-743-0379.

• **Debra Hammond** has been invited by the Russian National Theatre to be a guest scenic designer for an as yet unnamed play for the Maxim Gorky Theatre in Vladivostok, Russia. It is scheduled to open in Fall 1994. Well known in Northern California, her designs have been seen at numerous theatres including B Street Theatre, The Foothill Theatre Company, and the University of California at Davis. Preliminary discussions of play titles with the National Theatre centered around *The Cherry Orchard* as the leading possibility. For further information about Debra Hammond, contact 916-366-7400.

• Did you know??? **The Set Recycling Hotline**, run by Performing Arts Resources (PAR) aims to help two groups: those who need set materials, and those who have materials they don't need anymore. Here's how it works: If you have pieces you would like to donate (platforms, flats, props, etc.), call PAR at least two weeks before your planned strike time. Those not-for-profit theatres who wish to obtain set elements may call the Set Recycling Hotline to acquire information on strikes and deadlines. The Hotline operates 24 hours a day. Recipient

theatres must call the donating theatre directly to arrange to view materials and are responsible for transporting all scenic elements to their own space. After the swap has taken place, both theatres contact PAR. The number for PAR and the Set Recycling Hotline is (212) 966-8658.

• **Theatre Communications Group (TCG)** has announced the 31 May 1994 deadline to submit Intent to Apply Cards for the third round of *National Theatre Artists Residency Grants* initiated by a major grant from the Pew Charitable Trusts and developed and administered by TCG. Completed application forms must be received by 30 June 1994. In 1994, up to 10 grants of \$100,000 each will be awarded to foster artistic partnerships between individual theatre artists and theatre institutions. The program is targeted toward providing substantial support for independent artists with considerable experience who have created a significant body of work, and toward exemplary theatres that have the organizational capacity to build upon the outcome of the program in their long range institutional planning. For guidelines and applications, contact: National Theatre Artists Residency Program, TCG, 355 Lexington Avenue, New York, NY 10017.

• **Metallica**, a new line of 20 architectural design glass products, will be featured in the Cesar Color Inc. exhibit in the *American Institute of Architects National Convention EXPO '94* at the Los Angeles Convention Center May 13-15. Metallica enables designers to introduce metallic colors to decorative elements formerly limited to neutral tonalities. Ten of the new colors are semitransparent for use with interlayered patterns, graphics, or photographic images; ten matching opaque hues are designed for solid surfaces and wall cladding. Metallica glass is color-fast and durable and is produced with crisp and consistent graphic clarity. Further information about Cesar Color's architectural graphic glass products is available from Cesar Color, Inc., 880 Hinckley Road, Berkeley, CA 94010; 1-800-275-7272, fax: 415-259-9701.

• **The Association of Performing Arts Presenters** hosts "Presenting the Performing Arts" workshop 5-11 August 1994 at Bates College in Lewiston, Maine. The workshop delivers practical information and resources to assist you in running a presenting organization. You'll learn how to plan a season, select artists, develop audiences, and create a funding base for your work. The workshop has been scheduled during the first week of the Bates Dance Festival to provide opportunities to attend performances and encourage informal discussion with artists. For further information and registration form, call Arts Presenters at 202-833-2787. Scholarships are available!

• **On the Gender Issues front**—check out the new book, *Upstaging Big Daddy: Directing Theatre as if Gender and Race Matter*, Ellen Donkin and Susan Clement, editors. It features essays on issues faced by those working to create a truly multicultural theatre. It costs \$16.95 plus \$3 shipping and handling from University of Michigan Press, PO Box 1104, Ann Arbor, MI 48106-1104; 313-764-4392/4393.

• **The Cooper-Hewitt Museum in New York City** serves as a point on entry for design professionals who seek involvement in education. In 1992, the museum instituted a mentoring program through which graphic designers team up with city high school students. Plans are now afoot to expand the effort to architecture, fashion, product design, landscape architecture, and other areas of design. Designers can take part by leading workshops at the museum, by offering internships, or conducting visits to their studios. To learn more, contact Dorothy Dunn at Cooper Hewitt Museum, 2 East 91st St., New York, NY 10128; or call 212-860-6871.

• **Saratoga Springs** will be the site of a Summer Institute on **Learning and Assessment in the Arts**, with a focus on the portfolio approach to assessment. Portfolio assessment is based on student portfolios of work and reflective interviews. The week-long Institute will take place June 25-July 1. The fee is \$250; lodging

and meals are available for an additional \$325. For details, contact Roger E. Hyndman, NYS Education Dept., Curriculum and Assessment, Room 681 EBA, Albany, NY 12234; 518-474-5932.

Don't forget that the next issue of *Sightlines* is also a combined issue, so if you have news for July and August, please send it in before July 5. ●

Valerie diLorenzo
Manager, Marketing & Public Relations

DEGAETANI AWARD

IRENE COREY HONORED

USITT named Irene Corey, founder of Dallas-based Irene Corey Design Associates (ICDA), as recipient of the 1994 Thomas DeGaetani Award. The honor is bestowed on Corey for her lifetime contribution to the performing arts community. She received the award on April 13 at USITT's Annual Conference in Nashville, Tennessee.

"The first recipient of the DeGaetani Award was Paul Baker, founder of the Baylor Theatre and the Dallas Theatre Center. He also was my mentor. His being a predecessor in receiving the DeGaetani Award makes the honor even more meaningful to me," said Corey.

For more than 40 years, Corey has interwoven the worlds of fantasy and reality through theatrical design. During her years in the theatre, Corey co-founded and designed for an international touring group, Everyman Players, authored two books on theater design, and taught at the university level. Her designs have been included in many theater textbooks around the US.

Corey began her career in the theater but founded ICDA 10 years ago to bring this fantasy to the business world. At ICDA, she creates custom-ordered, custom-make costumes and props for local and national businesses. The purple dinosaur Barney and his sidekicks Baby Bop and BJ are just three of the most recent characters created by the company. ICDA is known for "making the impossible possible." ●

NATIONAL OFFICE

NATIONAL OFFICE LOCATION NOW BEING STUDIED

The Board of Directors of USITT have charged an ad-hoc committee with evaluating potential geographic locations for our National Office and returning a recommendation to the Executive Committee and the Board prior to the expiration of our existing lease in Manhattan. The current lease is prohibitively expensive, using money that is sorely needed to fund other priorities of the Institute.

The committee (Bill Byrnes, Chris Kaiser, Tim Kelly, Craig Martin, and Dick Durst) took information from a study by Van and Linda Phillips and has developed the criteria shown below that will be used to evaluate potential office locations. The committee has no preconceptions as to the final recommendation and is soliciting the assistance of the membership.

Please review the criteria and, if you have suggestions for cities that we should consider, please forward them to us. The timeline shown will indicate the process we will be following.

If you have suggestions for cities or any questions for the committee, please send them to: Dick Durst, 4851 Caribou Lake Road, Saginaw, MN 55779; or via electronic mail to rdurst@ua.d.umn.edu or Durst on Callboard. The deadline for receipt of suggestions is June 15.

USITT National Office Location Evaluation Timeline

April 1994

Present interim report on suggested Timeline and Criteria for Site Evaluation to Board at Nashville Conference.

April-August 1994

Solicit input for potential cities from BOD, National Office staff, general membership; evaluate suggested cities using established criteria; mail RFP-type information request to cities that meet criteria. Interim report to Board in August in Las Vegas.

November 1994

Reno Board meeting: report on solicitations to cities.

November 1994-March 1995

Review solicitations and replies; narrow potential office sites to manageable number.

March 1995

Las Vegas Conference BOD meeting: review narrowed list of potential locations with the Board.

March-August 1995

Do on-site investigations of selected locations.

August 1995

Ft. Worth summer BOD: Report on inspections to BOD.

August -November 1995

Continue investigations of sites and accept specific proposals.

November 1995

Winter BOD meeting at LDI: present finalist recommendations to BOD for approval.

November 1995-March 1996

Do final site negotiations, committee evaluation, and formulation of recommendation on national office location.

March 1996

Ft. Worth Conference BOD meeting: seek BOD approval for all necessary actions regarding the location of the national office.

March -August 1996

Complete negotiations on office location and initiate contracts.

August 1996

Pittsburgh summer BOD meeting: status report to BOD.

September-November 1996

Move to new location (or stay in present one).

November 1996

Winter BOD meeting at LDI: report to BOD on move.

Criteria For Evaluation Of Sites For USITT National Office Location

I. Expenses:

A. Cost of Operating a Business:

1. Unemployment insurance, average rate
2. Unemployment wage base
3. Average payroll taxes
 - a. FICA
 - b. Medicare
 - c. SUTA
 - d. Workers' Compensation
4. Average rental price, per square foot, for Class A, B,

and C office space

Average purchase price, per square foot, for Class A, B, and C office space

5. Average utilities costs:

- a. electricity (1500 kwh per month)
- b. telephone (5 lines, 2 rollovers)
- c. cleaning service, 1,600 square feet, once per week
- d. trash removal, five cubic yards per month

B. Cost of Living for Personnel

1. State Income Tax on income of \$35,000
2. Percentage of state and local sales tax
3. Monthly rental rate for a two bedroom apartment
4. Median value, family dwelling (owner-occupied housing)
5. Cost of homeowner's insurance on \$80,000

II. Access to Services

A. Access to Air Transportation

1. Time from airport to central business district.
2. The major area airport and the number of air carriers servicing it.
3. Number of scheduled flights per day

B. City classification for UPS and Federal Express

- C. Local colleges/universities (access to interns)

III. Staff Input

- A. Reactions of current staff to particular locations.

IV. Site Data (for information only):

1. Population of metropolitan area
2. Population with high school diploma
3. Population with college degree
4. Median household income
5. Percentage of households earning over \$100,000
6. Crime rate
7. Runzheimer Daily Business Expense rates for the city
8. Climate data
9. Special Considerations ●

Richard Durst
USITT President-Elect

GENDER ISSUES

MISSION STATEMENT APPROVED

At the Nashville convention, the Board of Directors approved *The Gender Issues Committee Mission Statement* which reads:

The Gender Issues Committee shall address perceived concerns of gender issues by members of USITT in areas such as employment, pay equity, sexism, harassment, dignity, and underrepresentation of gender in areas of performing arts design and technology. With these objectives, the goals of the Gender Issues Committee shall be:

- To serve as a sounding board for concerns of members on gender issues.
- To create opportunities in the areas of programming and policy making to address issues related to gender equity.
- To coordinate commission activities which focus on gender issues.
- To disseminate information about gender issues.
- To influence policies both in the Institute and in the profession to promote gender equity.
- To mentor and nurture members to overcome gender discrimination.

The Committee will continue to initiate activities which will address the objectives and goals as outlined in the Mission Statement.

As one means to serve as a sounding board, the committee has established a clearing house for members to write for assistance in areas where they perceive gender issues have adversely affected their lives and performance in the theatre. Valerie diLorenzo at the USITT National Office will head this project and serve as the person through which members can seek counsel. Of course, neither Valerie nor any member of the committee is a qualified expert in this field. The intention is to identify possible professional resources to assist those with difficulties and/or to provide personal experiences to address issues. Questions might even be aired through *Sightlines* for other members to respond.

All members of the Institute are encouraged to participate. ●

Steve Gilliam
Committee Co-Chair

NEW CENTURY FUND

**KM FABRICS
ENDOWS NEW
USITT AWARD**

Following is the text of remarks presented by Bill Byrnes, USITT VP-Marketing & Development, and Richard K. Heusel, president of KM Fabrics, Inc., at the Fellows Reception in Nashville:

It is my pleasure to introduce Richard K. Heusel, president of KM Fabrics, Inc., a long-time contributing member to USITT. Located in Greenville, South Carolina, KM Fabrics employs 83 people working in three shifts to create the fabrics that are eventually turned into the stage drapes most of us have in our theaters. Heusel's announcement of his endowment of a new USITT award supports one of the main purposes of the Institute: education. I now turn the microphone over to Dick Heusel so he can outline the details of this first major gift to the New Century Fund:

In the Spring of 1979 KM Fabrics was born and if it hadn't been for the patience, support, and confidence displayed by many members of USITT, our customers and friends, we would not have survived. In the Spring of 1994 after shipping more than 20 million yards of stage curtain velour, it's payback time. To show our appreciation and gratitude, we would like to create an ongoing award to be given each year to the individual who's life objective is to concentrate his or her efforts in the field of technical direction or production management.

Several months ago I questioned Chris Kaiser as to who in the vast field of theatre technology would be the most deserving recipient of our award and without hesitation she replied "the technical director or production manager."

In our business—the manufacturing of pile fabrics—as in any other industry or business or institution, there is a catalyst that makes things happen. It can be a person, an event, a machine, or a small part of a machine. In textiles there are mills, raw materials, high tech machinery, highly paid executives, and well-trained work forces. But if you do not have a "shuttle" you have nothing. All

the shuttle does is transport filling yarn from one side of the loom to the other, up to 600 times per minute. But without it, no fabric would ever be woven.

In the arts there are magnificent performing arts centers, visionary theatre consultants, glamorous patrons and sponsors, highly talented directors and producers, professional designers and artists, outstanding casts, and fine-tuned orchestras. But the catalyst that brings all these elements together is the technical director or production manager.

I asked Bill Byrnes to give me a brief job description of a technical director or production manager and I was astonished at the qualifications necessary!

Each year (beginning in 1995) a person will receive financial support to assist him or her in achieving a career in technical direction or production management. The recipient will also receive a shuttle as a reminder that "Hey, I am important in the scheme of things."

It is my distinct honor—and it is with great pleasure—that I present to Sarah, our president, a check in the amount of \$15,000 to fund the "KM Fabrics Technical Production Award." In so doing, I wish to thank the many customers and close friends in the room—as well as all those attending the conference—for enabling our small company to reach the age of 15, and to give back a portion of what it has received.

In closing, I'd like to again express my deepest thanks on behalf of USITT and all of its members to KM Fabrics for their generous support. It is our plan to announce the first winner of the "KM Fabrics Technical Production Award" at next year's Fellows Reception in Las Vegas. I hope all of you will be attending that reception so we can celebrate this wonderful gift with our award winner. As we express our thanks to KM Fabrics let me also use this opportunity to urge our other Contributing and Sustaining members to think of USITT. We are ready, willing, and able to work with you if you want to set up a scholarship or make a gift to the New Century Fund.

Thank you. ●

William J. Byrnes
VP for Marketing and
Development

INTERNATIONAL NEWS

**GUESTS COME
TO NASHVILLE
FROM AROUND
THE WORLD**

The Nashville Conference of USITT drew registered international guests from Trinidad, the Dominican Republic, St. Thomas, the United Kingdom, and Bermuda; a delegation of 17 students and instructors from Hong Kong; and guests from Germany, Venezuela, Norway, Sweden, Taiwan, and Japan. Additional invitees from Chile, Argentina, Brazil, and Mexico supplied last-moment regrets but coupled those with the greatest interest in collaborating with the ongoing work of International's Latin American/Caribbean project. Approximately 60 international delegates registered for the Nashville Conference.

It is expected that one great success of the Caribbean/Latin meetings during the course of the conference will be the formation, almost immediately, of a Caribbean Regional Section of USITT. Concomitant with increased USITT identification in the Caribbean and Latin America regions will be the need to identify North American professionals who wish to participate in training, education, further conferences, and interchanges with fellow professionals in these areas. USITT members should express their interest to Hiram Perez, Director, USITT Latin America/Caribbean Project, at the fax of the Colortran Corp. in Burbank, California: 818-954-8520.

Approximately 150 fortunate conference attendees were able to squeeze into each of the Nashville international sessions. These were wonderfully frank interchanges helped along by perhaps the most gracious and outgoing guests that USITT has ever hosted as a group. It would be hard to select the most outstanding paper from those delivered, but among those guests whose work was unknown from previous conferences, one could certainly turn to the presentation of Peter Minshall of Trinidad. Minshall showed how his "dancing mobiles" had sprung from the Trinidad Carnival, and were developed in subsequent work, for example, the opening ceremonies of the Barcelona Olympics. Minshall himself is unfor-

gettable, simply speaking from his soul, and his audiences could not get enough of him in the brief conference sessions. Minshall must come back to further conferences; he is a world class scenographer, and now, a USITT "discovery."

International Liaison also announced plans for a world costume congress (designers and technologists) in conjunction with the Las Vegas Conference of USITT and co-sponsored by USITT's Costume Commission. This will be an official meeting of the OISTAT, the first-ever OISTAT meeting concerned solely with the costume area. Delegates are expected from perhaps some 20 OISTAT member countries. Express your interest in participating to Diane Berg, USITT Costume Commission Chair; 919-765-2263. ●

Joel Rubin
International Liaison

INTERNATIONAL NEWS

**SWEDISH
SCHOOL
FOR THEATRE
CRAFTS SEEKS
U.S. DATA**

A colleague in the Swedish Center of OISTAT is starting a project for the training of craftspeople for theatre, TV, and museums. It is a basic education for the people in workshops and studios such as carpenters, blacksmiths, propmakers, shoemakers, and upholsterers. Training programs already exist in the lighting and sound fields.

The school is supposed to be two years long and on a university level, starting within the next 18 months. Gustav Kull requests that should we have information on similar programs in the United States he would be very glad to have the name of someone who could tell him more about those programs.

Respond to: Gustav Kull at Volontarvagen 5, S-871 62 Harnosand, Sweden; fax: 611 21312. ●

Joel Rubin
International Liaison

INTERNATIONAL NEWS

SCENOGRAPHY
SYMPOSIUM
IN BEIJING

The Chinese Center of OISTAT and the Stage Design Department of the Central Academy of Drama in Beijing are jointly sponsoring a meeting, "Beijing '94 Stage Design—The Challenge of the Future" 5-9 December 1994 in Beijing. This conference will be coupled with a meeting of the OISTAT Scenographic Commission. The official United States delegates will be Ralph Funicello and Susan Tsu, the official Canadian delegate will be Ron Fedoruk. Richard Durst (who will be USITT President at that point) will also attend.

The Chinese Center is limiting their official guests to a total of 12 (additional invitations have apparently been issued to designers in Germany, Great Britain, Japan, Netherlands, Finland, Switzerland, France, Australia, Finland, and Chile.) The Chinese Center has recently indicated that other guests will be welcome to attend the meetings, although these "others" will be requested to pay their own expenses.

The Chinese Center will try to offer a package which includes hotel, meals, sightseeing, and conference attendance at a set fee which they currently estimate may be in the \$500-\$650 range. Of course, the cost of airfare is additional, probably at the time of year in the \$1,350-1,500 range on United Airlines servicing Beijing through Tokyo.

The United States Center will serve as a clearing house to forward requests to Beijing for US designers who may wish to attend. Contact Joel Rubin, Chair, US Center OISTAT, at Artec Consultants in New York; 212-242-0120 or fax: 212-645-8635.

You should try to respond immediately since we must shortly provide some idea of the number of designers who may be interested. Also, please note that the Canadian Center of OISTAT (now housed within CITT) should be contacted for any Canadian requests. ●

Joel Rubin
International Liaison

INTERNATIONAL NEWS

CITT'S
STRATFORD
MEET UPDATE

CITT is pleased to announce its annual conference for theatre practitioners *everywhere*. This year's conference will be held in the idyllic setting of Stratford, Ontario 14-16 October.

Centered in the Victorian Inn-On-The-Park and the renowned Stratford Festival, this year's event promises to be the CITT's most informative.

Two pre-conference events are being offered. The first is an advanced scenic painting workshop under the direction of noted scenic artists Richard Gordon and George Schloegl. Taking place 11-13 October 1994, it makes use of the fantastic shops of the National Ballet Company in Toronto. The second is a workshop on management techniques geared not just to production managers and technical directors, but also of extreme interest to department heads as well. Lead by Graham Frampton of Sheridan College in Oakville, Ontario, the workshop will deal with group dynamics and developing a team approach to production. This event takes place concurrently in Stratford 12-13 October.

Of course, no conference can be without the famous Trade Show, this year featuring CITT's corporate membership and located in the beautiful Franklin Room of the Victorian Inn.

The outlines of the various activities were detailed the previous newsletter. Suffice to say that we at the CITT office are working day and night (as all good theatre people do) to bring you an event to be remembered and cherished for the rest of your life. Well, remembered anyway.

Brochures and booking forms will be sent out in early May to all sections in Canada and the US, so we hope that you will keep those dates open; ask your boss —no, TELL your boss (unless you are the boss)—that you *have* to attend.

Until next time, keep your eyes peeled for the info package. For information, contact: Bob Vernon [rvernon], 416-979-5000, ext. 6792; Jim Smagata [jsmagata], 905-828-3990. ●

Jim Smagata
CITT Conference Committee

ARCHITECTURE

ARCHITECTURE
COMMISSION
MAKES STRONG
SHOWING IN
NASHVILLE

The newest hit in Nashville is: "I Kissed My Sweetheart Goodbye, When I Saw that USITT Architect Walk By."

The Architecture Commission was well represented at the USITT Conference in Nashville. Programs focused on the complexity of design efforts, outdoor theatre design, the rejuvenation of 42nd Street in New York City, and the restoration of historic theatres.

The role of the architect and the interdependence of all consultants (architect, light, sound, theatre, management, etc.) was stressed noting that we each harbor a stupendous wealth of intelligence, experience and enterprise that if harnessed, shared and built upon could help transform the way theatres are designed and built.

The Commission was honored with the presence of numerous renowned architects in theatre design at this conference:

Richard Blinder

Partner, Beyer Blinder Belle Architects

Pat Harrington

Partner, BOORA Architects

Blake Middleton

Associate partner, Polshek and partners Architects

Barton Myers

Principal, Barton Myers Associates, Architects

Kurt Schindler

Associate partner, ELS/Elbasami & Logan Architects

Paul Westlake

Partner, van Dijk, Pace, Westlake & Partners Architects

The emphasis of the Commission meeting was programming for Las Vegas 1995 and how to get more architects interested in and involved in USITT. The Architecture Commission is interested in emphasizing the cross connection of pro-

fessionals in all commissions and how USITT should be viewing the design process from a more holistic approach versus a profession-specific agenda, which seems to have been more the theme in recent years. Architecture hopes to have more of a presence in other Commission programs and to begin to sponsor joint sessions. The first of these will be with Scene Design in 1995 on "Restaurant Design as Set Design/Eating the Scenery" where an architect, set designer, and restaurateur will lead a panel discussion on the goals, process, pitfalls, and homeruns of this unique design challenge.

The 1995 Conference will also feature programs on floating theatres/showboat design, a presentation of current designs for theatres on cruise ships and other floating venues; a tour and discussion of the MGM Grand with project designers and users; and the presentation of the 1995 submissions for the Architecture Design Awards program. This survey of the 38 projects submitted for 1994 was a great success in Nashville providing visual and factual data and insight into each project.

To kick off the Conference for the Architecture Commission, we are fortunate to have Steven Izenour, architect and partner at Venturi Scott Brown and co-author of "Learning from Las Vegas." Steven will initiate our Las Vegas experience with his insights of the latest developments in Las Vegas and their linkage to the origins of the Las Vegas design theme.

Finally, the first USITT Awards Ceremony was a huge success. Award certificates were presented to clients, architects, theatre, and acoustic consultants for seven projects that were recognized by this year's jury for exceptional design.

The showing of these fine architectural projects to the diverse membership of USITT in Nashville was significant in that it began to re-establish the role of the architect in the design process of a very complex building type that we all love, the *theatre*. ●

Tim Hartung
Commissioner



USITT CONFERENCE & STAGE EXPO



TECHNICAL PRODUCTION

TPC SUCCESS IN NASHVILLE

We appreciate the excellent work of the host committee and the national officers who made the Nashville Convention a thoroughly delightful affair. Great facilities—my two favorite spots were the bridge bar, where I watched the thunderstorms roll through on Thursday, and the public stairwell of the convention center, which was constantly buzzing with music and friends. Great town and smooth work from all concerned. Thank you.

The Technical Production Commission was active in Nashville with sessions on "enjoying stress," "networking," and "LORT job opportunities." We had several sessions in technical subject matters as well, adding our part to excellent programming from all the commissions. Mark and I would like to thank all our presenters. To John Darling—a round of sincere applause for your excellent work in organizing TPC programming.

Even before Nashville, Dan Culhane started the job of gathering programming for the Las Vegas and Fort Worth Conventions. He and we were aided in this effort by a spirited discussion from you at the Commission meeting Thursday night. The Las Vegas Convention will give us unique opportunities to see production on a scale rare for most of us. The Las Vegas committee has promised us an intricate look at what goes on there. We look forward to sessions there from our members on computer use (non-CAD), cardboard construction, the TD as artist, bartering for staff and facilities, and possibly a slide "tour" of facilities from the LORT theatres. Several important programs are already on the list for Ft. Worth—but there is room for your ideas as well. Please contact Dan, Mark, or myself anytime.

The TPC is working with the Intercommission Liaison for Computers on a project to collect, store, and distribute to members computer files of use in technical production. Certainly CAD files top the list, but this library will include text and database files, public domain programming, and overlays for popular programs. Folks with an interest in helping or contributing should contact Bill Browning or Patrick Gill.

Again, our thanks for a terrific convention in Nashville!

Commission contacts are:

A.D. Carson, Co Commissioner
Pittsburgh Public Theater
Allegheny Square
Pittsburgh, PA 15212
H: 412-734-1858
O: 412-322-6930
Fax: 412-322-3126

Mark Shanda, Co-Commissioner
667 E. Beechwood Blvd.
Columbus, OH 43214
H: 614-267-4842
O: 614-292-9878
Fax: 614-292-3222

Dan Culhane, Vice Commissioner for Programming
Children's Theater Company
2400 Third Ave. South
Minneapolis, MN 55404
H: 612-825-8575
O: 612-874-0500
Fax: 612-874-8119 ●

A.D. Carson
Co-Commissioner

STAGE MANAGEMENT

GREAT YEAR FOR STAGE MANAGEMENT

The Stage Management Project of the Theatre and Production Management Commission has had a great year culminating in a most successful USITT Conference in Nashville. Very well-attended sessions included "Stage Manager/Director Relationships" chaired by Travis DeCastro. This session featured three pairs of director/stage managers including Tennessee Rep's resident PSM Elli Agosto and artistic director Mac Pirkle; and a very informative session on "Theme Parks and Non-traditional Venues" chaired by Jon Newstrom. Two SM roundtables chaired by Dan Carter (chair of the Theatre Department at Illinois State in Normal) included lively discussions led by Evelyn Plummer, Mary Susan Gregson, Cindy Poulson, Tom Oseransky, and Ira Mont. And, once again, a very successful Directors Roundtable was led by Stephen Rothman featuring (among others)

artistic directors Josie Abady and Susanne Baraza and producing directors Robin McKee and Richard Devin.

The SM Mentoring Project was again successful in assisting the Nashville Conference Committee with the various production events and in the office. Twelve students participated this year: Sue Bartelt/USC, Cynthia Chalker/SW Texas State, Leslie Csokasy/Hope College, Darren Cole/Old Dominion, Lisa Derian/Indiana University, Terre Haute; Rainbow Greenwood/University of Wisconsin, Whitewater; Mindy Renae Gulley/Shannon Miller/Tyler Tackett/Marshall University; Carrie Kennedy/Bradley University; and Kathryn Lightcap/Heather Yerrick/Western Michigan University. In addition to spending 20+ hours working on production events such as the Banquet and Tech Olympics and spending time with their own professional mentor, each participant was invited to attend a tech rehearsal of *Phantom of the Opera* at TPAC hosted by Kurt Wageman, production supervisor.

The Stage Management University Affiliation survey was launched in Nashville this year. It is hoped that the data collected on stage managers, professional programs, and small theatres wishing affiliation will be published as a resource list under USITT Publications. This project will be headed by Evelyn Plummer from Seaton College.

Finally, I would like to thank the Nashville Conference Committee, the Institute, and the professional mentors for their support and participation in this project. The professional mentors who participated this year were stage managers Travis DeCastro, Rachel Durkin, Mary Susan Gregson, Ira Mont, Tom Oseransky, Cindy Poulson, and Evelyn Plummer; fight choreographer Dan Carter; directors Steve Rothman and Robin McKee; lighting designer Jim Moody; and production supervisor and president of the Stage Manager's Association Kurt Wageman. The depth of experience shared at this year's conference was truly phenomenal.

For further information on our projects, please write to Elynmarie Kazle, Vice Commissioner (TPM) for Stage Management co/Actors Alley, PO Box 8500, Van Nuys, CA 91409; fax: 213-258-9678. ●

Elynmarie Kazle
Vice Commissioner

RIGGING

RIGGING STANDARDS COMMITTEES REPORT

The fourth annual meeting and working session of the Rigging Standards Committee took place at the Nashville Conference. A copy of the minutes of the meeting is available from Harvey Sweet. Leave your name and mailing address at 618-985-9646 between 9 AM and 4 PM PDT.

Subcommittee progress reports:

Wire Rope Terminations. Charles Grimsley, Chair; Scott Atherton, Secretary. The canvass of this standard has been completed. Comments received from the canvass will be addressed and responded to according to the Standards Canvass Procedures. The completed standard will then be sent to the USITT Standards Committee for approval. They will then forward it on to the Board of Directors for final approval by the Institute. The goal is to submit the standard to the Board for the August meeting.

Counterweight. John Burgess, Chair; Rod Kaiser, Vice Chair. Draft No. 3 is being revised and sent to the editors. The edited draft will be sent out for canvass before the Las Vegas Conference. To participate in the canvass, contact Rod Kaiser, J. R. Clancy, 7041 Interstate Island Road, Syracuse, NY 13209.

Powered Flying Systems. Jon Lagerquist, Chair. Currently in draft 3.0. Chair seeks more input and plans one more draft before final canvass. Contact Jon Lagerquist for copies of the draft at South Coast Repertory, P.O. Box 2197, Costa Mesa, CA 92628.

Firecurtains. Bill Conner, Chair. Current draft needs minor revision and then will go to the editors. Expect to canvass by Las Vegas Conference. For a copy of the current draft or to participate in the canvass, contact Bill Conner, Jerit/Boys, 1116 Lake Street, Oak Park, IL 60301.

Rope And Sandbag Flying Systems (formerly Hemp Systems). Robert Field, Chair. Current draft is ready to

send to editing committee in preparation for canvass. Contact Robert Field, University of Tennessee, PO Box 66, Maynardville, TN 37807-0066.

Flying Performers. Delbert Hall, Chair. This standard is with the editors and will then be ready for canvass. To participate in the canvass, contact Delbert Hall, East Tennessee State University, 148 Groom Pond Road, Johnson City, TN 37604. ●

Rod Kaiser
Vice Chairman
Harvey Sweet
Secretary

COSTUME

SHAKESPEARE COSTUME AT SYMPOSIUM

The Utah Shakespearean Festival and Southern Utah University invite you to the 1994 USITT Costume Design and Technology Commission's annual symposium, *Shakespearean Costume: Designed And Realized*, in Cedar City, Utah, 21-23 July 1994.

The Utah Shakespearean Festival celebrates its 33rd season with William Shakespeare's *As You Like It*, *Richard III*, and *Love's Labour's Lost*, Thomas Decker's *The Shoemaker's Holiday*, Georges Feydeau's *A Flea in Her Ear*, and Tennessee Williams' *A Streetcar Named Desire* presented in two world-class theatres. The Festival is located in the center of the nation's largest concentration of national parks, along with state parks, forests, and lakes. It is the central beginning point for visits to Bryce Canyon and Zion National Parks, Lake Powell Recreation Area, Brian Head Ski and Summer Resort, and a host of other attractions.

Featured presenters at the Symposium include:

- Christine Mariotti of Textile Resources will present new ideas for painting and dyeing fabrics, and surface treatment techniques for texturing and distressing costumes. Christine will offer three half-day hands-on workshops for small groups during the symposium after her introductory lecture and demonstration.

- Kevin Copenhaver, crafts supervisor at the Denver Center Theatre, recently returned from studying at Donato Santori's Mask School and Workshop in Padua, Italy. Kevin will present many age-old *comedia dell'arte* mask-making techniques used at the Italian school as well as contemporary solutions to theatrical needs.

- Laurie Kurutz, draper at the Oregon Shakespearean Festival and faculty member at the University of Washington, will present sessions on bombasting, peascod bellies, and body padding for Shakespeare's plays.

In addition, a panel of costume designers including Bill Black, Janet Swensen, and Elizabeth Novak will participate in a discussion of the challenges and joys of designing costumes for Shakespeare's plays.

We invite you to bring or send your renderings, photographs, and actual costumes and/or accessories from your recent Shakespearean production for a "Cover the Walls" exhibit during the Symposium. There are no rules for the exhibit; it is meant to provide inspiration, discussion, and excitement to the weekend.

Symposium registration (\$225 members, \$175 student member) include all sessions, workshop materials, and supplies, tickets to your choice of three evening performances, a backstage tour of the growing technical facilities at the Festival, and all local transportation. Also included is a mountain dinner party, daily continental breakfasts, two luncheons, and the Royal Feaste with Henry VIII.

A special "spouse or companion" registration is being offered which includes tickets to three plays, a backstage tour, a mountain dinner party, and the Royal Feaste. There are lots of non-costume activities available in the town and region during the daytime. Bring your friends and family with you to this summer symposium.

For registration information and forms, please contact Jeffrey Lieder, Symposium Coordinator, at 414-332-1159; or Barbara Berrett, education director, at 801-586-7880; address is Utah Shakespearean Festival, Cedar City, UT 84720. ●

Jeffrey Lieder
Symposium Coordinator

SCENE DESIGN

NASHVILLE EVENTS GREAT SUCCESS

Kudos and many thanks to all of those who provided so much of their time and energy this past year to make Nashville a terrific conference, particularly for the Scene Design Commission. A number of particularly exciting events took place which got our members energized.

David Reppa provided a fascinating and informative talk about the history of design at the Metropolitan Opera. The day before, our Latin American guests gave us a stimulating view of their work. There were some rather healthy discussions of the value of USAA and designing in theme parks. The debate on how designers can best use the computer as a tool continued.

Some terrific information about using scenic painting talents in other venues was provided, including suggestions about getting started as well as legal issues that must be addressed. As a follow-up to our pre-conference watercolor workshop, a double session of alternative techniques was held. With an attendance of well over 250, this also provided a great deal of discovery.

If you were one of the over 300 people who attended the second year of new materials for the scenic artist and designer (or more to the point, new and unusual uses of materials), you know how much fun it was. Several companies not only provided representatives to demonstrate their products, but sent so much materials for us to play with that we were able to have a give-away. Fifteen-plus lucky souls walked away with products including paint, matte cutters, watercolor paper and scenic brush kits. Remember to write to these companies and tell them you saw their products at the conference. We hope to see some of them on the exhibitors' floor next year.

And speaking of next year, we have some very exciting plans for the conference in Vegas already in the works.

As always, we are looking to get more people involved. Please contact me at 412-268-7219; e-mail: rblock@andrew.cmu.edu. ●

Dick Block
Co-Commissioner

CLASSIFIED AD

**TDA
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The Theatrical Dealers Association (TDA) represents more than 175 of the country's leading suppliers of entertainment technology. Dealers, manufacturers, production, and service companies are looking for people with skills like yours to fill a variety of permanent positions. For a \$15 application fee, make the connections you need to work in this exciting industry. We'll introduce your resume to TDA members seeking qualified employees. For an application, send a SASE to the Theatrical Dealers Association, Box C, 755 West End Avenue, Suite 9B, New York, NY 10025. ●

APPRECIATION

**OUR GRATITUDE AND
SINCERE THANKS TO
ALL THE CONTRIBUT-
ING AND SUSTAINING
MEMBERS OF USITT
WHO DO SO MUCH
TO SUPPORT THE
CONTINUING
GROWTH OF THE
INSTITUTE. ●**

**NEW AND
RETURNING**

SIGHTLINES IS PLEASED TO WELCOME THE FOLLOWING NEW OR RETURNING CONTRIBUTING AND SUSTAINING MEMBERS: **ELECTRONIC THEATRE CONTROLS, INC.;** **STAGING CONCEPTS, INC.;** **COLOR FILTERS CORP.;** **DOVE SYSTEMS;** **ELECTRONIC THEATRE CONTROLS, INC.;** **HOFFEND & SONS, INC.;** **MANN BROTHERS;** **OLESEN, DIV. OF ENTERTAINMENT RESOURCES;** **AND STAGERIGHT CORP. ●**

CLASSIFIED AD

**USED SEATS,
CURTAINS,
CARPETING**

The University of Iowa is accepting bids on approximately 2,600 used theatre seats manufactured by the Ideal Seating Company; a lined house curtain consisting of two panels, each measuring 38x35 feet; and 3,500 yards of red wool carpeting from Hancher Auditorium on the UI campus in Iowa City, IA. Bids on the theatre seats should be made in minimum increments of 100-seat lots and may be placed on any number of lots from one to 26. Interested bidders should send or bring offers to the University Surplus Equipment Pool before 4:30 p.m. on 31 May 1994. Successful bidders will be responsible for removing their purchases between 13-30 June 1994. Arrangements may be made to inspect the items being offered during regular business hours by calling Gerry Miller at 319-335-6084 or Gary Nagle, 319-335-1227. Bid forms will be available through UI Surplus Pool, University of Iowa, Room 616 Jefferson Bldg, Iowa City, IA 52242; or by calling Gerry Miller. ●

SIGHTLINES ARE

**SIGHTLINES CLASSIFIED
ADS ARE \$1 A WORD
WITH A \$50 MINIMUM
PER AD.**

**FOR MORE
INFORMATION ON
ADVERTISING IN USITT
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CONTACT:**

**DEBORA KINGSTON
USITT NATIONAL OFFICE
10 WEST 19TH STREET
SUITE 5A
NEW YORK, NY 10011
212-924-9088
FAX: 212-924-9343 ●**

CLASSIFIED AD

**TECHNICAL
DIRECTOR**

The Wichita State University seeks a technical director for the performance facilities unit of the College of Fine Arts. Performance facilities personnel are involved in more than 420 performances per academic year in four venues located in three buildings. The technical director reports to the performance facilities technical manager. The technical functions include but are not limited to performance calls, creating crew calls, rigging, lighting, sound, and stage management. Additional responsibilities include: acting as technical director for opera theatre, serving on campus committees as required, inventory and maintenance of equipment in the performance venues, reporting safety concerns to the performance facilities technical manager. Requires MA in theatre or an equivalent combination of education; and a minimum of five consecutive years experience as a professional technician in a "road-house" setting. Desire demonstrated communication skills. Application deadline is 20 May 1994 or the 20th of each month thereafter until the position is filled. Position begins 18 June 1994 and is a 12-month appointment. Salary competitive. Resume and three letters of reference should be sent to: Office of Human Resources, Box 15, Wichita State University, Wichita, KS 67260-00115. AA/EOE/ADA ●

DON'T FORGET TO COMPLETE AND RETURN THE INFORMATION UPDATE FORM INCLUDED WITH THIS ISSUE OF THE NEWSLETTER. THIS WILL INSURE THAT YOUR LISTING IN THE UPCOMING EDITION OF THE USITT MEMBERSHIP DIRECTORY WILL BE ACCURATE AND UP-TO-DATE. ●

CLASSIFIED AD

**TECHNICAL
DIRECTOR**

Two-year position as technical director for Drama Department and instructor for technical production course. Accomplishes or oversees the scenery construction including implementation of associated rigging configurations and scene shifting. Supervises master carpenter, student employees, and volunteers. MFA in technical theater with at least two years of relevant professional and teaching experience or the equivalent. Ability to plan and prioritize work. Ability to supervise others. Hands-on technical skill in at least the following areas: drafting, carpentry, welding (metal working), plastic fabrication, plumbing, basic electricity, basic electronics, rigging, sewing (hand and machine), inventory control, sound engineering and design, prop construction, and special effects. Please submit resume, cover letter, and the names and telephone numbers of three references to: Technical Director Search, Drama Department, Hopkins Center, Dartmouth College, Hanover, NH 03775. An Affirmative Action/Equal Opportunity Employer. ●

**LOAD GROUP
SOLVE PROBLEMS**

THE LP90 USER'S GROUP IS SOLICITING CONTRIBUTIONS FOR A DEFAULT MACROS DISK. STRAND LIGHTING'S SOFTWARE V. 2.0.0 HAS GREATLY ENHANCED THE OPERATOR'S ABILITY TO USE MACROS. UNFORTUNATELY, MACROS DON'T SURVIVE COLD RESTARTS AND YOU CANNOT LOAD THEM FROM A DISK USING A LOAD PARTIAL SHOW COMMAND. THE LP90 USER'S GROUP IS SEEKING TO CREATE A SYSTEM DISK THAT THE OPERATORS CAN MODIFY TO THEIR THEATRE'S NEEDS AND LOAD IN A HANDY SET OF MACROS. CONTACT ALAN CRAWSHAW, 5637 46TH AVENUE SW, SEATTLE, WA 98136; 206-938-8449 FOR MORE INFORMATION. ●

CLASSIFIED AD

PRODUCTION POSITIONS

Arena Stage seeks experienced assistant costume shop manager/craftsperson, first hand/stitcher, wardrobe supervisor, wig assistant, and electrician for 1994-95 Season. Deadline for application: May 20. Send letter, resume, and references to Dennis A. Blackledge, Arena Stage, 6th and Maine, Ave., SW, Washington, DC 20024. EOE. ●

CLASSIFIED AD

LIGHTING DESIGNER / TD LECTURER

Opening in strong undergraduate training program for individual to design or supervise lighting for three mainstage theatre and two mainstage dance concerts annually and to organize and supervise student crews and student technical assistants in scene shop, lighting, and sound areas. Teach intro to design and lighting design. Expertise should include all aspects of technical production including lighting, sound, rigging, drafting, construction, and welding. MFA required. 10 month renewable position; salary competitive. Starting date: 15 August 1994. Deadline for applications: 6 May 1994. Please send letter of application, resume, and three letters of recommendation to Gary Grant, Search Committee, Dept. of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. Women and members of minority groups are especially encouraged to apply. ●

THE DEADLINE FOR THE NEXT SIGHTLINES—THE JULY/AUGUST ISSUE—WILL BE TUESDAY, 5 JULY 1994. ●

CLASSIFIED AD

SCENIC DESIGNER

Dartmouth College seeks a visiting scene designer for a three-year appointment. The scene designer holds one of three essential teaching/design positions in the Drama Department. Responsibilities include: teaching, advising, and designing three major faculty-directed productions per year. Qualifications include: MFA in scene design or an appropriate terminal degree or equivalent professional experience; at least three years of experience beyond the MFA in academic and/or professional theatre with comparable teaching experience. Salary DOE. Send letter, resume, and names and phone numbers of references to: Chair, Visiting Scenic Designer Search Committee, Department of Drama, Dartmouth College, 6204 Hopkins Center, Hanover, NH 03755-3599. Please do not send portfolios until requested. Review of applications will begin on 2 May 1994. Position available September 1994. DEqual opportunity/affirmative action employer. Women and minorities are encouraged to apply. ●

CLASSIFIED AD

TEACHER / DESIGNER

One year-contract beginning August 1994 with possibility of tenure-track. Assistant professor or instructor DOQ. MFA required. Teach set and costume design and stagecraft at small undergraduate liberal arts college with strong theatre major. Commitment to teaching and advising excellence. Principal design responsibility for active production season. Ten productions a year in two theatres. Credential review to begin May 1. Position open until filled. Send vita, transcripts, and three letters of reference to Nancy Simon, Harper Joy Theatre, Whitman College, Walla Walla, WA 99362. Equal opportunity employer. ●

CLASSIFIED AD

LIGHTING DESIGNER / COORDINATOR

Dartmouth College seeks a full-time, tenure track lighting designer/production co-ordinator. MFA or equivalent professional experience required; teaching experience preferred. Teach courses in lighting design and stage management; design and execute lighting for three mainstage productions, supervise student lighting designers and technicians; serve as production coordinator for all department productions. Salary DOE. Send letter, resume, and names and phone numbers of references to: Paul Gaffney, Chair, Lighting Designer/Production Coordinator Search Committee, Department of Drama, Dartmouth College, 6204 Hopkins Center, Hanover, NH 03755-3599. Please do not send portfolios until requested. Review of applications will begin on 2 May 1994. Position available September 1994. Dartmouth is an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply. ●

CLASSIFIED AD

ASSISTANT TD

University of Kansas Lied Center seeks full-time assistant technical director. Bachelor's degree or three years professional experience in technical theatre required. Prefer experience in supervision, excellent interpersonal skills, team approach, and flexibility in problem solving. Salary range: \$18,000-\$19,500. Starting date July 1. Send letter of interest, resume, and three letters of recommendation to: Lee A. Saylor, Lied Center of Kansas, University of Kansas, Lawrence, KS 66045; or call 913-864-3469 for further information. First review on May 10; applications accepted until position is filled. EOE/AA. ●

CLASSIFIED AD

VISITING ASSISTANT PROFESSOR

University of Regina Department of Theatre. Applications are invited for a term sabbatical replacement at the rank of assistant professor. Applicants should have an MFA in stage management or equivalent professional experience. The position requires someone to teach at all levels in the BFA stage management program, including technical theatre courses in lighting and sound. Familiarity with computer techniques, including CAD and lighting programs, is preferred. The successful applicant will also serve as the production manager and supervising stage manager for the department's 1994-95 season of plays.

Please submit applications with curriculum vitae and the names of three referees who have been asked to send letters by 31 May 1994 to: Mary A. Blackstone, Dean, Faculty of Fine Arts, University of Regina, Regina, Saskatchewan S4S 0A2.

The University of Regina is committed to employment equity in accordance with Canadian immigration regulations. This advertisement is directed to Canadian citizens and permanent residents. ●

SIGHTLINES ADS

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FOR MORE INFORMATION ON ADVERTISING IN USITT PERIODICALS, CONTACT: DEBORA KINGSTON

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FAX: 212-924-9343**

HEALTH & WELLNESS
STRATEGIESCHECK
POINTS

The key to surviving and thriving on stress is *control*. Since stress is often an integral part of our lives in the performing arts, we all need to learn how to continue our enjoyment of the stresses which attracted us to the profession in the first place—it was fun! Some of us still remember that initial thrill of involvement.

An interesting piece of research demanded tasks of concentration by two groups of workers. Both groups were exposed to very distracting background noises of machinery, horns honking, and people talking loudly in languages unknown to the workers. One group had a button placed on their desk so that they could shut off the background noises anytime they wanted to. The other group had no such button.

The productivity of the group with the control button was as expected: consistently and remarkably higher than that of those without control. The interesting point is that *no one* actually pushed the control button. Just knowing it was there seemed to be enough.

The lesson here is an important

one: It is essential to have some "control buttons" in your own life. They help you live satisfactorily with the stresses around you. If you have very little control, the stresses will surely get to you.

The media tends to bombard us with spectacular disasters, bad news, and frustrations, all beyond our control. This is likely a commercial recognition of the realities of human nature; most people just love to slow down to see roadside disasters in real life.

As a stress-reducing strategy, try to avoid all stories of sensational violence in the media, and instead spend your time on the more productive stories. This is an example which leads to one of the most important guiding principles of stress management: *Learn to ignore what you can't control, and learn to control what you can.* Management of stress can fall into two tidy categories. In the first category we learn to practice prophylactic procedures—those which protect us in the *long run*. In the second category we can learn to practice techniques which are of immediate use in crisis situations. Here are three principles which are of use in either situation.

Principle No. 1: *Pamper yourself* (within your budget). Frequent small rewards are far more effective than one big reward after years of sacrifice.

We all know how this relates to raising children and pets. Those who ignore this principle totally underestimate the importance and value of their spare time. Frankly, too many people use poor lifestyle choices to act as these small rewards: overeating, smoking, excessive alcohol consumption, gambling, etc. Using such choices as rewards is guaranteed to make matters worse. Seeing friends, enjoying your children, enjoying your housing arrangement, taking a trip to the zoo, library, or art gallery are examples of much better selections. Such rewards are best taken during the course of each *day*.

Principles No. 2 and No. 3: *Stop stonewalling and face the truth.* With reflex swiftness, people in difficulty "stonewall," or place the blame for their problems and stresses on the nearest uncontrollable excuse, usually something they can't change. But if you train yourself to look behind this comforting stone wall, you will find the *true* cause of your problems (often painful to face), which you *can* control *if* you face them. Energy and time spent on worrying about the uncontrollable are totally wasted.

It bears repeating—*Learn to ignore what you can't control, and learn to control what you can.* ●

Stan Abbott
Check Points Editor

INSTITUTE
BUSINESS
CALENDAR

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
- 20 CALL FOR REPORTS MAILED

OCTOBER 1994

- 1 VEGAS CONFERENCE COMPLETE PROGRAMMING INFORMATION DUE (BIOS, EQUIPMENT REQUESTS, TRAVEL REQUESTS, ETC.)
- 5 TRIENNIAL REPORTS DUE TO OFFICERS

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