

NASHVILLE CONFERENCE

PAUL LIBIN, IRENE COREY HONORED

One of the joys of the annual USITT Conference is the opportunity to honor the significant contributions of theatrical professionals. The following are the acceptance remarks made by two of this year's honorees.

PAUL LIBIN, 1994 USITT AWARD:

To receive a lifetime achievement award while still vertical is a thrill!

It is also a once-in-a-lifetime opportunity to talk to so many members of Local 824 at one time and to receive an award that is not the pointed tip of a boot!

Like many of you, I fell in love

with the theatre and decided to become an actor. For me, the theater was acting. It was only after working as an actor that I realized that the theatre was an extraordinary *collaborative* art.

The magic of the theatre cast its spell over me and I became intrigued with directing, designing, and producing. While at Columbia University, I enrolled in a lighting course taught by Edward Kook, the president of Century Lighting and the inventor of the LEKO Light. In my final exam book he wrote A+, and the following instruction: "There's lots of room at the top!"

I called on Kook for advice, and he introduced me to Jo Mielziner.

Fresh out of Columbia in 1956, I was engaged by Jo Mielziner as an office assistant in his studio at the Dakota Apartments in New York City. Jo was

busy producing and directing *Happy Hunting* starring Ethel Merman and Fernando Lamas. Also in the studio was a director named Word Baker and an assistant designer named Ming Cho Lee. During our lunch breaks and evenings, we planned and undertook our first New York venture. Our show was Arthur Miller's *The Crucible*, directed by Word Baker, scenery and lighting by Ming Cho Lee, and costumes by Patricia Zipprodt. This production was a success and it launched many careers, including mine as a producer.

Page 3 ▼

USITT'S ARNOLD ARONSON (RIGHT) PRESENTS THE USITT AWARD TO PRODUCER PAUL LIBIN FOR HIS LIFETIME OF SERVICE TO THE THEATRE.

1	USITT HONOREES RESPONSE
2	NATIONAL LIAISON REPORT
4	NEWS FROM THE NATIONAL
8	CALLBOARD HONORED
9	COMMISSION NEWS
11	CLASSIFIED ADS
12	CHECK POINTS

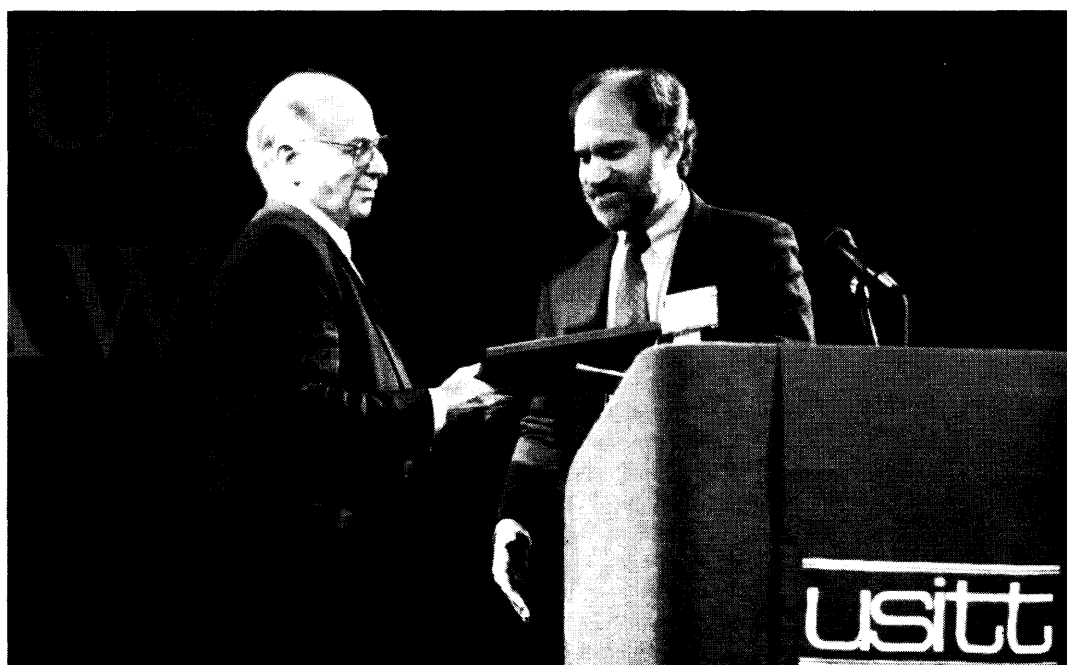


PHOTO: GARTH RUBIN

IN MEMORIAM

**GARY GAISER
DIES**

Long-time USITT member Gary Gaiser died on 7 July 1994 at Bloomington (Indiana) Hospital. He had been ill for two weeks. During the illness he contracted pneumonia, suffered a moderate heart attack, and finally succumbed to a second heart attack.

Gaiser is survived by his wife Hazel and his sons. There will be a memorial service during September. More specific information about the memorial can be obtained by calling the Department of Theatre and Drama, Indiana University, at 812-855-4502.

Gaiser was a Fellow of the Institute, a member of the original *TD&T* editorial board, and a long-time contributor to USITT. He will be missed. ●

Leon I. Brauner
USITT VP-Conferences

NATIONAL LIAISON

**INSTITUTE
LIAISON TAKES
NEW
DIRECTION**

On 1 July 1994, the Institute will begin a new fiscal year with a new President at the helm, Richard Durst. And in keeping with these new beginnings, the National Liaison Committee will feature a new look, new membership, and new agenda.

First, some background: At the November 1993 Board meeting in Orlando, discussions were conducted on what direction National Liaison activities should take in the coming year. Previous initiatives had been driven by the interests and affiliations of the appointed National Liaison Officer, along with Institute members who had volunteered to serve on the committee. Some valuable work has come from prior National Liaison initiatives—

USITT's presence at the highest level in discussions on tenure and evaluation and work load issues in higher education, conference sessions featuring the leadership of national organizations, and annual meetings of institutional representatives to discuss common areas of interest.

In analyzing the potential list of organizations relevant to USITT, it became evident that we could not hope to maintain contact with all of them. There are simply too many of them—more than 225 in our data base—for anyone to maintain regular contact. It was clearly a time to make some decisions and establish some priorities.

The consensus reached was:

1. Future Liaison activities should be more focused, strategically planned, and aimed at developing closer relationships with those organizations whose mission and interests were most closely aligned with the Institute.
2. Each year a group of organizations would be identified as receiving high priority in liaison activities.
3. Members of the National Liaison Committee will henceforth be identified or chosen to maintain contact with the high priority list of organizations, and would provide regular feedback to the National Liaison Officer who in turn would keep the Board informed.

As a result, the National Liaison Committee, formerly a volunteer body composed of members who also held membership in other organizations, will be reconstituted. We have communicated our thanks to the current committee membership for their service in the past year. The new committee will be composed of USITT members who will maintain active contact with the high priority organizations. Membership will be by appointment or invitation as appropriate.

To identify the high priority organizations for the coming year, an ad hoc committee made up of President Sarah Nash Gates, President-Elect Richard Durst, VP-Relations Norm Bouchard, and VP-Marketing Bill Byrnes and I met in Nashville to review a "short list" of 125 organizations and identify those who would receive high priority in the coming year. Listed below, in random order, are the organizations identified for 1994-95:

- League of Resident Theatres (LORT)
- Opera America
- Southeastern Theatre Conference (SETC)
- Canadian Institute for Theatre Technology (CITT)
- International Alliance of Theatrical Stage Employees (IATSE)
- International Theatre Institute of the United States (ITI)
- American Society of Theatre Consultants
- Arts America/US Information Agency
- Association of Theatre in Higher Education (ATHE)
- Black Theatre Network
- Stage Managers Association (SMA)
- Theatre Communications Group (TCG)
- Theatrical Dealers Association

Each year the total list of organizations will be reviewed and new priorities established. If there is an organization you feel should receive more attention from USITT, let us hear from you.

Another positive factor that allows National Liaison to become more focused and effective is the presence of Valerie diLorenzo, our manager of Marketing and Public Relations. Anyone who has read her "News from the National" column here in *Sightlines* knows that Valerie is already tuned in to many national organizations. Her knowledge and contacts will be a valuable commodity in the coming year.

In addition to the "high priority"

group, we also identified many organizations where liaison might best be carried out by the New York office staff or by our commissions. There is great sense and great potential in this approach, and in fact many commissions are already in regular contact with organizations whose work is highly relevant to their mission. Similarly, there are other organizations, regional in nature, who might be best contacted through our Regional Sections.

If you are familiar with any of the organizations on this year's priority list, and would like to become involved in the work of the new National Liaison Committee, please get in touch: Bill Flynn, National Liaison Officer, PO Box 191, San Marcos, CA 92079; 619-744-1150, ext. 2154. ●

Bill Flynn
National Liaison Officer

DMX CORRECTION

**MASTER COPY
OF DMX
STANDARD
CORRECTED**

It has come to our attention that a new master copy of the *DMX512/1990 Digital Transmission Standard for Dimmers and Controllers plus AMX192 Analog Multiplex Data Transmission Standard for Dimmers and Controllers* contained an error in the DMX portion of the document.

In certain paragraphs the character "MU" was omitted from the text, making the word "microseconds" appear as "seconds." These errors were in the text portion of the standard only and not in the timing diagram.

Unfortunately misprinted copies were shipped to individuals who received their copies of the standard between 19 April 1994 and 10 June 1994. The National Office has sent a corrected copy of the standard to everyone affected.

If you have any questions or believe you may have a misprinted copy of the standard, please contact the USITT National Office, 10 West 19th Street, Suite 5A New York, NY 10011; phone: 212-924-9088, fax: 212-924-9343. We regret any inconvenience this may have caused you. ●

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EDITORS •
ERIC FIELDING &
CECELIA FIELDING ●

NASHVILLE CONFERENCE

PAUL LIBIN,
IRENE COREY
HONORED

▲ Page 1

All these years working together with the world's greatest playwrights, directors, designers, composers, actors, stage managers, production staff, stage crews, and technical services companies has been an inspiring and rewarding journey.

Today, 151 productions later, it is thrilling for me to be a producer of Tony Kushner's *Angels In America*, directed by George C. Wolfe, sets by Robin Wagner, lighting by Jules Fisher, costumes by Toni-Leslie James,

course, a great backstage crew and wardrobe department.

I have identified the artists and companies and staff who together created the magic of *Angels In America* as a salute to you, the members of Local 824. All of you enhance the art of the theatre. Your extraordinary talent, skills, and services make the intricate collaboration more magical with each new production.

To be honored by you is an accolade I will cherish forever. It is especially heartfelt with the rich memories of my beginnings.

I only ask that you allow me to keep working with all of you, and if I am still here in 40 years time, after another 151 productions, I promise not to come back for a second lifetime achievement award! ●

IRENE COREY, 1994 DeGAETANI

AWARD: When Sarah Nash Gates called to tell me of this award, I said, "Are you serious?" Then when she described it as a *lifetime* achievement award, it seemed to have a kind of terminal quality to it. But time is a sneaky element at best, and I suddenly realized that it has been 20 years since I did my major theatre work. That was underlined for me recently in Dallas when a young costumer heard my name mentioned, and said, "You mean, she's still alive?"

So, it's nice to be remembered, particularly by an organization which has been so meaningful to me. Through the years, USITT has honored me, supported me, and best of all, awarded me with many friends. Ever since attending my first Costume Symposium, I have had access to a network of advice and information sharing across the nation. When non-theatre people ask what USITT stands for, I say it stands for "us sharing": sharing successes, questioning failures, seeking new ideas and techniques. I gratefully acknowledge the countless unpaid hours spent by the volunteers who provide this organization leadership.

In receiving this award, I am doubly honored to know that I am following the first recipient, Paul Baker, my mentor. He had a motto which I tried to follow: "You can do whatever you want to do—wherever you are." To that I added my own goal: "First, you state the vision, then you find a way to do it." And sometimes you find, if the vision is strong enough and if it is executed carefully enough, it will exceed the boundaries of a region, and you realize the fact that regions have no walls!

I am grateful, also, for the timing of this occasion. It marks a personal transition from theatre back into painting—which is where I came in. Perhaps there is time for a new career. Of course, the influence of my years in theatre will always be present. Just think: When I start a new painting, not only am I the designer, but I am my own director, my own lighting designer—I can even write the script!

And then there's Barney. Yes, I designed him. No, I don't write the scripts. Yes, we make Barney in our studio in Dallas—and Baby Bop and B.J. No, we don't get residuals. But I can say this most sincerely: I would rather be known for receiving this award with all it stands for than for releasing the "Purple Plague!" ●



with production stage managers Perry Cline and Mary Klinger, sound design by Scott Lehrer, music by Anthony Davis, and the phenomenal services and support of companies like Hudson Scenic Studio, Bash Theatrical Lighting, Sound Associates, United Theatrical Services, Barbar Matera Ltd. and many, many others—and, of

LEGENDARY COSTUME AND MAKEUP DESIGNER IRENE COREY (LEFT) RESPONDS TO AN INTRODUCTION BY USITT'S SYLVIA HILLYARD IN ACCEPTING THE THOMAS DeGAETANI AWARD AT THE 1994 NASHVILLE CONFERENCE.

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NATIONAL OFFICE

NEWS
FROM THE
NATIONAL

Ah summer—it certainly hasn't slowed down USITT members and the theatre world. This month is jam-packed with good stuff! Keep those cards and letters coming! And keep cool...

• Congratulations to our own **Sarah Nash Gates** who was recently named executive director of the School of Drama at The University of Washington in Seattle. Sarah has headed the costume design program since joining the faculty in 1983. Barry Witham, the School of Drama's previous director, has the pleasure of turning over a top-ranked program to Gates. The School of Drama was recently ranked third in the country for its master of fine arts programs by *US News and World Report*. With strong academic programs already in place, Gates is likely to turn her expertise toward the school's financial resources. As Immediate Past President and former finance committee chair for USITT, she brings formidable budget skills to the position, possessing a keen willingness to fund raise and seek grants and corporate sponsorships. "My work with USITT has been a fabulous internship, so to speak. Not only in budget matters, but because it's a volunteer organization, you have to build consensus all the time. You have to find ways of motivating people to work together," she said. One of the areas she will build upon is the music and dance program. Gates believes the directorship is similar to an artistic director and will guide the school's play selection with firm vision. She assumed her new position July 1.

• **The Theatrical Dealers Association** is pleased to introduce *Entertainment Services and Technology Association* (ESTA) as its new operating name. This important change is a result of their members' desire for a name that better represents both the variety of member companies and the fact that their business activities extend far beyond the realm of "theatrical." This change

was approved at their recent board meeting in Dallas. The new name will be phased in over the next several months. For further information, contact Lori Rubenstein at 212-8657147.

• **Vari*Lite** is pleased to announce the addition of Wayne Boehning to its current sales staff. Wayne previously had the position of lighting crew chief on many large international tours, including Paul McCartney, Genesis, and Whitney Houston. For more information, contact the Vari*Lite offices in Texas at 214-630-1963.

• **Sapsis Rigging, Inc.** played a major role in the success of The Fall Fashion Show Market Week this past April in New York City. At the New York Public Library, Sapsis provided technical production for 19 fashion designers and their respective shows. Production elements including lighting, scenery, staging, and sound were created in three venues within the Library's walls: the Celeste Bartos Forum, the Trustees' Room, and Astor Hall. Sapsis also created scenery for two galas at Grand Central Station, a dinner party for Brown University, and a special event for PEN. Both events were designed by Robert Isabell, Inc. Sapsis Rigging simultaneously completed a rigging renovation for the Penn Ridge High School in Pennsylvania. Sapsis Rigging, Inc. is a full resource company offering a complete line of products and services to the entertainment industry providing stage rigging and installation, custom scenery, and an extensive catalog of products for sale or rental. For more information, contact Bill Sapsis at 1-800-727-7471 or 215-849-6660.

• **Hugh Hardy**, a partner of the architectural firm Hardy Holzman Pfeiffer Associates (HHPA) and design principal for the New Victory Theater project, joined New York civic leaders, leaders of the *New 42nd Street*, performers, and other dignitaries May 17 to celebrate groundbreaking for the reconstruction of the historic Victory Theater. The \$9.2 million project to restore and rehabilitate "the oldest surviving theater" in New York City launches the long-awaited renaissance of popular entertainment in the landmark 42nd Street district. Renamed the New Victory, the 500-

seat theater will open its doors in October 1995 as New York City's first non-profit performing arts institution dedicated to year-round programming for young audiences and will include live theatre, dance, puppetry, music, and film. Hugh Hardy, USITT member and New Victory's architect, has directed numerous visual, performing arts, educational, restoration, and reconstruction projects throughout NYC as diverse as the Rainbow Room at Rockefeller Center and the Brooklyn Academy of Music's Majestic Theatre. For more information, contact Max M. Alvarez at 212-677-6030.

• **Entertainment Technology** is pleased to announce that two longtime "road warriors" have joined its staff. Mike Connell was recently appointed vice president-sales and Jim Crooks is the new vice president-marketing. Mike Connell is known to many as a NY-based manufacturer's rep and longtime employee of Kleigl Brothers Lighting. Jim Crooks, most recently with SECOA, was for years employed by Strand Lighting. Entertainment Technology customers can expect to benefit from Mike and Jim's combined 40 years of experience in the entertainment lighting industry. For further information, contact Entertainment Technology at 1-800-223-9477.

• Visit the **Studio School of Stage Design** at its open house on August 27 at 2 pm. This is the opportunity to meet with the school founders and directors, Disongh Scavo and Peter Allburn, as well as faculty for the fall 1994 courses. While a full schedule of upcoming classes is available by calling 201-451-1333, here's an overview of what will be offered—scene painting, lighting design, scenic design, costume design, drawing and painting, model making, props and crafts, drafting, figure drawing, fine painted finishes, and special effects. Be sure to read Robert Loncar's article on his visit to the Studio School with Sculptural Arts Coating in an upcoming issue of *Sightlines*.

• South Florida's Broward Center for the Performing Arts makes beautiful music—with a little help from **Bag End**. The crown jewel of the Broward Center is the 2,700-seat Au Rene

Theatre which recently installed a Bag End extended low frequency sub-woofer system. While at the USITT stage Expo last year, Richard W. Camuso, Jr., head sound technician for the Broward Center, heard "this incredible bass sound." What is it and who makes it? It didn't take long for James P. Wischmeyer, president of Bag End Loudspeaker Systems of Barrington, IL to answer both questions and take Camuso through several demonstrations of the Bag End ELF system. Bag End ELF systems are now being employed in several legitimate theaters across the country, including the Steppenwolf and Goodman in Chicago and the Theatre for a New Audience in New York City. Bag End Loudspeaker Systems has been manufacturing professional quality loudspeaker systems and components for nearly 20 years and has built an enviable reputation among professional musicians and sound reinforcement installation companies. For more information, contact Bag End at 708-382-4550.

• Theatre Arts Video Library

Recently released *Play It Safe: Introduction to Theatre Safety*. The video provides initial safety information for theatre workers and students and basic awareness of how to protect oneself from the many dangers and hazards found in the theatre. *Play It Safe* joins another safety video program, *Firearm Safety Onstage*, that Theatre Arts Video Library distributes as part of its complete line of educational theatre workshop videos. The safety video program is divided into six sections: Basic OSHA Regulations, General Safety Practices, Chemical Hazards and Personal Protection Equipment, Stage Lighting Safety, Costume Shop Safety, and Scene Prop Shop Safety. *Play It Safe* in VHS format comes with an instructional guide, which includes sources for additional information on safety regulations. A preview copy is available for reviewing by the media and for a trial period for schools, libraries, and theatre organizations by contacting Theatre Arts Video Library toll-free at 1-800-456-8285 or by voice/fax at 619-632-6355.

• *The New York Post* has created special nonprofit theatre rates for advertising for its Friday "Weekend

Plus" section. The new rate is \$140/column inch. A theatre company that advertises for four consecutive weeks will receive a fifth issue free. The Post wants to start a directory similar to the *NY Times* ABC listings. For rates and further information on either of these programs, contact Barry Kula at 212-815-8335.

• Karin Winkelsesser of the **OISTAT Secretariat General** announces the inception of an OISTAT bulletin this autumn. The bulletin will contain information on OISTAT activities, member news, internationally interesting projects related to the professions of OISTAT, and news on activities (conferences, publications, etc.) from the national centres and other countries. She has asked interested parties to send short articles and information, photos, and graphic materials related to the above mentioned themes. The first deadline for materials was in July, but why don't you give them a call or drop a line if you wish to participate? Please contact OISTAT General Secretariat, c/o Karin Winkelsesser, Halberstadter Str. 2, 10711 Berlin; telephone: +49-30-89-77-01-11, fax: +49-30-89-77-01-70.

• **Sound Associates, Inc.** in New York City is pleased to announce that Pro Rep in Houston, Texas will be the product representative for its Infrared Listening System 500 for the hearing impaired. Pro Rep will carry the states of Oklahoma, Louisiana, and Arkansas as well as Texas. Contact Sound Associates at 212-757-5679.

• **Adirondack Scenic, Inc.** along with Michael Hagen, Inc. has been commissioned by the Lyric Opera of Chicago to refurbish the New York City Opera production of *Candide*. In addition, Adirondack Scenic has completed the fabrication of scenic elements for two of ArtPark's summer productions—*Brighton Beach Memoirs* and *I Do! I Do!*—in Lewiston, New York. For further information, call 518-747-3335.

• **Smooth-On, Inc.** proudly announced that Donna Dobberfuhr of Converse, Texas is the 1993-94 recipient of their Sculpture Scholarship Competition for her bronze figure, *GANESHA*. Established in 1985,

Smooth-On, Inc. is located in Gillette, New Jersey and is the leading manufacturer of rubber and plastic products used by sculptors throughout the world for a variety of mold making and casting applications. The Smooth-On Scholarship Competition is an annual event and is open to full-time students at the undergraduate or graduate levels. For further information and an application for the 1994-95 competition (deadline 28 February 1995) call Smooth-On, Inc. toll-free at 800-762-0744 or 908-647-5800.

• **Wildfire** announced the new "long throw" Black Light 400 watt Ellipsoidal Spot/Flood Light. This new lighting fixture is a high intensity unit designed to powerfully illuminate fluorescent materials at distance up to 75 feet. It has a 20-40 degree adjustable beam spread and an adjustable shutter gate with gobo holder. All Wildfire fixtures are supplied with the highest quality heat resistant deep-violet colored filter-glass, which will not fade or scratch allowing potentially dangerous UV-B radiation through the filter. For further information, contact Wildfire, Inc. at its **new** address: 11250 Playa Court, Culver City, CA 90230-6150; telephone: 310-398-3831, fax: 310-398-1871.

• **Theatre Projects Consultants** is pleased to announce these new appointments to the "Ridgefield team": Brian Hall, member, Board of Directors, head of design for North America; Alan Kibbe, technical production director; Robert Long, principal consultant, David Taylor, senior consultant, Ridgefield.

• **BGr+A** has established a New York City office allowing Strand reps to work from a centrally located midtown Manhattan location. As the exclusive reps for Strand Lighting (originally established by Ed Kook in New York as Century Lighting), it seems only fitting that the base of operations for BGr+A be only few steps away from "The Great White Way." In addition, Marshall Spiller has joined the team as office administrator. With 25 years of experience from Strand Lighting, Spinner was trained at the Yale School of Drama,

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CALL FOR PARTICIPANTS

ENGINEERING COMMISSION PROJECT

The Engineering Commission wants *you*. The Engineering Commission is looking for people to assist with a number of ongoing projects, including the dimmer power consumption study, connection standards for pin connectors, 1999 National Electrical Code changes, or maybe there is a project you have in mind to improve some part of the working technician's life. Past projects include ASCII light cues and DMX512 and AMX192 dimmer protocols.

The Commission is also interested in finding facilities to participate in the dimmer power study. If you can help, contact John Zeloznicki, Phoenix Civic Plaza, 225 East Adams, Phoenix, AZ 85004; 602-495-5688. ●

NATIONAL OFFICE

NEWS
FROM THE
NATIONAL

▲ PAGE 5

is a member of USA, Local 829 and was also architectural product manager for Colortran. Contact Bill Groener for more information at 212-268-0264.

• **James Stewart Polshek and Partners** wishes to announce that on the occasion of its 30th year in practice, the name of the firm has been changed to *Polshek and Partners Architects*. USITT Architecture Commissioner Tim Hartung is one of the partners of this distinguished architectural firm.

• **The San Francisco Museum of Modern Art** has changed its address—the new location will be at 151 Third Street, San Francisco, CA. Museum Galleries and Museum Books at its present location will close to the public on September 4. The new Museum opens to the public on 18 January 1995 with a public dedication day. Effective immediately, its new phone number is 415-357-4000.

Non-Profit Member News

• **Ensemble Theatre of Cincinnati (ETC)** announces its ninth season—sponsored by the Lois and Richard Rosenthal Foundation—of presenting new works and artistic challenges in a unique, collaborative process. This year's season of five mainstage plays features two world premieres—Michael Welers' comedy *Help!* and *Find Me A Voice*; a Holocaust performance piece by Suzanne and Gabor Barabas; as well as the annual British pantomime, this year featuring *Snow White*, ETC's "classic with a twist"; William Shakespeare's *Hamlet*; and closing the season with the African-American musical *Hi Hat Hattie*. ETC is handicapped-accessible and offers audio description the third week of every production. For dates, times, and subscription information, contact ETC at 513-421-3555.

• Daniel Sullivan, artistic director of

the **Seattle Repertory Theatre**, has announced the 1994-95 Mainstage and Stage 2 seasons at The Rep. The Mainstage season, opening October 12, will include the world premieres of *London Suite* by Neil Simon and *Jolson Sings Again* by Arthur Laurents, the regional theatre premiere of Wendy Wasserstein's *The Sisters Rosensweig*, the Tony-award winning *Dancing at Lughnasa*, and Tom Stoppard's *The Real Inspector Hound*. Stage 2 will open October 26 in the PONCHO Forum with Bill Irwin's new adaptation of Moliere's *Scapin*, followed by the world premiere of *Voir Dire* by Joe Sutton. Subscription tickets are on sale now. For further information, contact The Rep at 206-443-2210.

• **Goodspeed Opera House** will feature *Shenandoah* as its 20th anniversary production through September 22. Goodspeed is located in East Haddam, Connecticut. Special theatre evenings at Goodspeed include dinners, meet-the-cast nights, and cabaret. For detailed information and tickets, call 203-873-8668.

• **Great Lakes Theatre Festival**, under the artistic direction of Gerald Freeman, announces its 33rd season for 1994-95. Lynn Redgrave will appear in *Shakespeare for My Father* (September 15–October 2); *A Midsummer Night's Dream* (October 13–November 29); *A Christmas Carol* (November 30–December 24); *The School for Wives* (January 26–February 11) and *The Bakkhai* (March 16–April 1). All performances are at the Ohio Theater in Cleveland. For prices, reservations, and further information, contact Great Lakes Theater Festival at 216-241-5490.

• **The McCallum Theatre** of The Bob Hope Cultural Center in Palm Desert, California has a very exciting new season covering the gamut of performing arts including *Stomp*, Alvin Ailey Dance Theatre, an evening with Cecilia Bartoli, Tommy Tune's *Grease, Crazy For You, Family Secrets*, The Oak Ridge Boys in concert, and seven shows for children. For a full color detailed brochure, contact the McCallum Theatre box office at 619-340-ARTS.

• **The Association of Performing Arts Presenters** introduces the Dawson Achievement Awards recognizing creative achievement in arts. Previous awards have gone to an arts advocacy handbook, support for local artists, and a unique collaborative publicity effort. All contestants must be organizational or business members of APAP. The competition covers achievements completed between 1 September 1993 and 31 August 1994. Interested parties should call APAP at 202-833-2787. Deadline for entries is 11 October 1994.

USITT Regional Sections:

• **USITT SoCal section** has been very busy—A hands-on session with the latest moving lights was hosted by SC/USITT and CSULB on May 22. Equipment was provided by Strand Lighting and Vari*Lite, California Stage & Lighting, and Oleon Lighting; its annual summer social was June 26 in San Juan Capistrano; it exhibited and hosted three sessions at the recent Show Biz Expo in Los Angeles (see Jon Lagerquist's report elsewhere in this issue); and presented an Electrical Safety Workshop on July 23. The workshop included an examination via closed circuit video of power supply and distribution systems in the Arlington Center for the Performing Arts and the Lobero Theatre. Panelists included Doug Fleenor (*Dr. Mux*) and John Davis, president of the Santa Barbara IATSE. For more information about the SoCal section, contact Jon Lagerquist at 714-9572602, ext. 150.

• **USITT Chesapeake section** will host its first *Tech Olympics* at the University of Maryland, Baltimore County on Saturday, October 8 from noon–6 pm. Awards will be presented to the best student and team in each category and best overall student and team. Tech Olympics are open to full- or part-time students in the Chesapeake section. Challenges will be presented in the following areas—costumes, design, electrics, management, and scenery. Additional information and/or registration can be obtained by contacting Terry Cobb at 410-644-5662 or Bill Jacobson at 610-436-3492.

Conferences & Symposia:

• **"Shakespearean Costume: Designed and Realized"** was the theme of the summer **USITT Costume Symposium** hosted by the Utah Shakespearean Festival July 21–23. The three-day symposium included presentations by mask maker Kevin Copenhaver from the Denver Theatre Center, Oregon Shakespeare Festival draper Laurie Kurutz, and fabric dyer and painter Christine Marriot. A highlight of the event was a hands-on workshop in painting and dyeing fabric. Look for a full report in the next issue of *Sightlines*.

• Papers on any aspect of drama or specific playwrights are invited for the **19th Annual University of Florida Department of Classics Comparative Drama Conference**. These may be comparative across disciplines, time periods, or nationalities; may relate drama and society; or may investigate character portrayal, methods of interpretation, nature of transition, or techniques of production. Papers are to be 15 minutes in length and should be accessible to a multi-disciplinary audience. Abstracts are due by 15 November 1994. For further information, contact Karelisa Hartigan, Department of Classics, Box 117435, 3-C Dauer Hall, University of Florida, Gainesville, FL 32611-2005; 904-392-2075.

• **The Association of British Theatre Technicians** sponsors *Lighting Design—The Works*, a five-day residential course from 8-12 August 1994 at Loughborough University Studio Theatre in England. The course will discuss color theory, choosing the right equipment, using standards effects successfully, text interpretation, plan drawing with CAD demonstrations, and lighting for different formats. The course will cost 150 British sterling. For more information, to register or request a transcript, contact Judith Greenwood, Department of English & Drama, Loughborough University, Loughborough, Leicestershire LE11 3TU, UK.

• Sonny Sonnenfeld reports that registration for the 1994 **Broadway Lighting Master Classes** is proceeding briskly. The seminar is from 6-9 October 1994 at John Jay College

Theatre. Jules Fisher will again act as creative consultant. Registration is \$575. Included in the fee is a ticket to a major Broadway show for which Jules Fisher is the lighting designer. The following manufacturers will also participate: Altman Stage Lighting, Electronic Theatre Contorls, Colortran, Strand, High-End, Great American Market, and Vari*Lite. 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. For additional information and registration, contact Sonny Sonnenfeld at 212-645-4977 or fax at 212-924-9817.

• University of Art and Design in Helsinki, Finland will host the **International Conference on Color Education** from 16-19 August 1994. The aim of the conference is to review the current state of color teaching and its role in art and design education and provide an international forum for the exchange of ideas on teaching color. The conference language is English. For more information on this important and exciting international arts event, contact Eeva Riitta Vartiainen, University of Art and Design/Helsinki, Hameentie 135 C, 00560 Helsinki, Finland; telephone: 358-0-7564-539, fax: 358-0-7563-537.

• **Western Alliance of Arts Administrators Foundation** will hold its 27th Annual Conference from 6-11 September 1994 at the Phoenix Civic Plaza & Hyatt Regency Hotel in Phoenix, Arizona. Session topics include: how to get grants, balancing the art of presenting with the business of the arts, organizing dance residencies, marketing, and the new media. For registration and information, contact WAAA Foundation at 44 Page Street, Suite 604-B, San Francisco, CA 94102; telephone: 415-621-4400, fax: 415-621-2533.

• **Scenofest** will be held 5-9 September 1994 at The Cochrane Theatre Lethaby Gallery on

Southampton Row in London. This is the first international forum of theatre design organized by the European Scenography Centres in London to inaugurate the new masters course in European scenography. For full information and registration, contact The Cochrane Theatre, Southampton Row, London WC1B 4AP; telephone: 44-71-242-7040, fax: 44-71-831-5476.

• **Wake up Mid-Atlantic States! The Northeast Performing Arts Conference (NEPAC)** will be in Baltimore from 28-31 August 1994. The conference will be held at the Hyatt Regency on the Inner Harbor and will offer a variety of showcases, educational seminars, red-eye sessions, and an exhibit hall. Registration information can be received by calling 1-800-498-5586.

• There truly is an event for everyone: **The Nightclub and Bar Expo** shows up in Chicago 1-3 August 1994, with a message to prospective exhibitors and attendees to "Show Up or Die." In this business, keeping up with the latest trends and concepts is a matter of life and death. This year's Expo marked the debut of its first-ever lighting pavilion. There is also *Nightclub & Bar Magazine*. Interested parties should contact John Payne at 1-800-247-3881.

• A noteworthy exhibition on the move—**The Theatrical Design of Tanya Moiseiwitsch: The Stage is the Whole World** has begun a tour of North America. It is currently at the Goddard Gallery in Toronto, Canada through August 27. Its next showing is at the Frederick A. Weisman Art Museum at the University of Minnesota in Minneapolis from September 29–December 4, after which it moves to the McNay Art Museum in San Antonio from 26 March–25 June 1995. A large portion of the exhibition is dedicated to the *House Of Atreus* from the Guthrie Theatre which Annette Garceau draped and supervised for the Guthrie.

On the publishing front:

• **R.L. Shep** is pleased to announce the publication of a new enlarged edition of *Victorian Needle-Craft Artistic & Practical from the*

Butterick Metropolitan Art Series of 1889, with additional material from *Household Elegancies of 1875*. There are more than 600 exciting illustrations of household articles, linens, dress accessories, interior decorating, children's articles, period alphabets, and practical period stitches and designs. Price is \$24.95 plus \$2 shipping (Californians add sales tax). It has 272 pages, 8 1/2 x 11, and is quality paperbound. Please call 707-937-1436 to place your order.

• With 200 new grants, 3,800 current funding programs, and more than 750 grants for artists' exhibitions, performances, and video/film production, the **Directory of Grants in the Humanities 1994/95, Eighth Edition** is the most complete and unique specialized directory of nonrepayable research and performance grants in the arts, humanities, and social sciences. The book also includes programs of the NEA and NEH and the arts and humanities councils of all 50 states. The directory is 720 pages and priced at \$84.50. To order, contact Oryx Press at 800-279-6799 or 602-265-2651.

• 1994-95 edition of the **Regional Theatre Directory** is hot off the press and has just arrived in drama specialty bookstores around the country. A valuable aid to performers, directors, designers, technicians, and staff, the new edition will help theatre professionals update their knowledge of the job market for the 1994-95 season. This unique employment guide offers specific information on hiring and casting procedures at 400 theatres across the country. It covers Equity, non-Equity and dinner theatres. The new update is one of a trio of publications edited by Jill Charles and published by Theatre Directories, Inc., a project of the nonprofit American Theatre Works, in Dorset, Vermont. The companion books are the *Summer Theatre Directory* and the *Directory of Theatre Training Programs*. For further information, contact Theatre Directories at 802-867-2223.

• **Skill Search** is a new international directory of all individuals in the entertainment industry. Published annually in September, *Skill Search* will be distributed free to more than

5,000 film, television, theatre, radio and video production, and post-production companies nationwide. Entries are available for all freelancers in the entertainment industry and will be classified by job category. The fee for listings is £6.50 per job category. For more information and an application form, please contact Pandarus Publishing Ltd., freepost, 215 Uxbridge Road, London W13 9AA, UK; 081-567-9772.

• **Arts Publishing International** announces the publication of *Music, Opera and Dance (MOD)*. It includes all relevant information for arts professionals wanting to work in or collaborate with colleagues in Canada, Mexico, and the United States. Ten sections list more than 4,000 professional organizations in North America. The sections are: national, state and local funding agencies, service organizations, performing arts companies, festivals, orchestras, recorded media, competitions, and awards. Publication date is October 1994. If you would like further information, contact Arts Publishing International Ltd., Subscriptions, 4 Assam Street, London, E1 7QS, England; telephone: 44-71-247-0066 or fax: 44-71-247-6868.

• The first cycle of guidelines for the **National Initiative to Preserve American Dance (NIPAD)** is now available. The program will address critical gaps in America's diverse dance legacy and assist the field in developing effective strategies to advance documentation and preservation efforts. Call or write NIPAD director Andrea Snyder to determine if your project is eligible. Write NIPAD, The John F. Kennedy Center for the Performing Arts, Washington, DC 20566; 202-416-8036.

• Available from **Education Theatre Association (ETA)** is *Your Guide to Expanded Drama Activities for Increased Financial Profits* written by Chris Bundy, sponsor of the Thespian Troupe in Sellersburg, Indiana. The booklet contains tips and ideas on fundraising. If you'd like a copy, contact the ETA home office at 3368 Central Parkway, Cincinnati, OH 45225; 513-559-1996.

NATIONAL OFFICE

NEWS
FROM THE
NATIONAL

▲ PAGE 7.

• **The Visionaries**, a television series profiling nonprofits, is looking for more groups who want to be considered for coverage. Selections are based on contributions made on a personal level. Contact Christine D'Entremont of W.R. Mosher Productions in Boston at 617-367-9116 for more information.

• **The International Association of Auditorium Managers (IAAM)** debuted its new *Crowd Management* magazine on July 15. The new quarterly publication will be geared toward providing practical information, critical analyses, and thought-provoking insights dedicated to advancing safety and security in places of public assembly. Topics addressed include: what is crowd management, festival seating-nfpa definition, World Cup—the planning, the reality and venues and violence, and how to combat gangs in facilities. *Crowd Management* is available by subscription for \$38 per year. For details, contact Carole Snyder, 616-345-3230.

Computer News:

• Next stop on the Information Superhighway—**Historic Costume!** Diane Barlow Close of Mountain View has created an Internet mailing list for people interested in historic costume. The new electronic mailing list focuses on the recreation of period elegance, from the Bronze Age to the mid-20th century. Its emphasis is on accurate historical reproduction of clothing, historical techniques for garment reconstruction, and the application of those techniques in modern clothing design. Diane reports that the list currently has 300+ members of varying levels of ability, interest, and education. To be added to the list, send electronic mail to h-costume-request@andrew.cmu.edu. A digest format is available upon request. For more information, contact Diane Close at 2309 Rick Street #21, Mountain View, CA 94043.

• **ATHE (Association for Theatre in Higher Education)** is offering a new computer bulletin board service to carry items of interest to theatre educators, students, and professionals. It's called **ATHENEWS ON _LINE**. There are more than 200 current subscribers from North America, Australia, the UK, Japan, and Russia. To subscribe, send an email message to LISTSERV@mailers.fsu.edu. In the body of the message type the following command: **SUBSCRIBEATHE_NEWS your name** (your name should be your real name, not your user ID or e-mail address). Do not put anything in the subject field. Questions or requests for information on **ATHENEWS ON _LINE** should be sent to Jim Thomas, jthomas@mailers.fsu.edu.

• **ARTSEEDGE, the National Arts and Education Information Network**, is currently under development through a cooperative agreement between the National Endowment for the Arts, the US 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. Its 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.

Other News:

• **The AIDS Initiative Project of The Actors Fund's** New York office is seeking members of the entertainment profession to join its family of volunteers. All volunteers participate in an introductory training session and receive follow-up support. Contact Joseph Ripple, volunteer manager, at 212-221-7301, ext. 119.

• Congratulations to **Carole Brandt**, president of **ATHE**, who was recently appointed dean of the Meadows School of the Arts at Southern Methodist University in Dallas. Carole was formerly head of the Department of Theatre Arts at Penn State University. Carole has been very active

in theatre arts over the years as president of the Florida Theatre Conference and Illinois Theatre Association as well as two-time chair for the Kennedy Center American College Theater Festival.

• **Pacific Textile Arts**, formerly known as Pacific Basin Center for Textile Arts, has moved from Berkeley to Mendocino, California. Its purpose and goals are to provide on-going classes and an open studio for all aspects of textile arts; and also to be a community resource through educational exhibits, a textile library, speakers, and lecturers. For more information, contact them at PO Box 74, Mendocino, CA 95460; 707-937-0228.

USITT Membership Benefits:

• **Universal Studios, Florida** offers all **USITT** members a 10% discount off all admission prices for up to six people. In addition, the card entitles you to 10% on all purchases made in Universal Studios gift shops. Discount cards are going out in all memberships mailings, but if you're planning a trip to Florida anytime soon, call us and we'll send you your **FAN CLUB** savings card.

• Anyone planning a trip to New York this summer? Let me remind you **The Paramount Hotel** offers **USITT** members a special rate of \$115 for a double room. Conveniently located in the heart of the theatre district, this beautiful and modern hotel has a TV and VCR in each room, a 24-hour health club, and much more. For reservations, call 212-764-5500 and ask for the **USITT** theatrical rate.

• **Alamo Rent A Car** is offering **USITT** members a 10% discount off regular retail rates on daily, weekly and international rates through 31 December 1994. Plus, there is no fee for additional drivers and you receive unlimited free mileage. In addition, Alamo and American Airlines have become travel partners. When you fly American Airlines and rent an Alamo car, you will receive an additional savings of \$10-\$15 off your rental, plus bonus mileage on your American Airlines Advantage members. For reservations, call Alamo at 1-800-354-2322 and request I.D. number

376074 and rate code BY.

• **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. ●

Valerie diLorenzo
Manager, Marketing & Development

CALLBOARD

HONOREES
SHARE
CITATION

The presentation of a "Special Citation" at the Nashville banquet came as a very unexpected and pleasant surprise, and I would like to thank you all very much.

While it is always gratifying to have one's work acknowledged, it is also a bit embarrassing, since projects such as **CallBoard** rarely result from the work of just one or two individuals. So I am pleased to accept the Special Citation on behalf of a number of individuals and organizations, including:

- Present and past Boards of Directors of the Alberta Section, **USITT**;
- Various individuals within the Department of Academic Computing Services at the University of Calgary, who have been unwavering in their support over the years;
- Past Deans of the Faculty of Fine Arts at University of Calgary, who have also been consistently supportive; and
- A number of other **CITT** and **USITT** member/users of **CallBoard**, including the Endowment Fund Committee.

I will pass on the content of the citation to as many of those named above as I can, and express to them your best wishes and gratitude. And, of course, in naming selected persons, I run the risk of offending by omission certain others who should be named.

Lastly, I hope that everyone involved will realize that **CallBoard** was (is) just a beginning, and that we are on the verge of a series of major new initiatives that should benefit the work of both **CITT** and **USITT**. ●

Ken Hewitt
CITT President

COSTUME COMMISSION

MEMBERS
MAKE
COMMISSION,
CONFERENCE
A SUCCESS

The Costume Design and Technology Commission is membership-driven. The success of costume programming at the Nashville conference was a result of many individuals who gave their time and expertise.

Dennis Parker, Vice-Commissioner of costume programming, deserves special thanks for his outstanding contribution of organizing and coordinating our programming in an effective and efficient manner. Herb Camburn, Betty Poindexter, and Barbara Cox put together an excellent preconference workshop on costume rendering featuring Freddy Wittop and Cletus Anderson.

Pat Martin chaired "Teaching Costume History and Design Research Projects" with Marie Chesley, Holly Cole, Rosemary Ingham, and Margaret Spicer sharing their projects. Georgia Gresham chaired "The Interactive Computer Model in the Costume Design Process" with Annie O. Cleveland, Howard Schmitt, Stacey Fleming, Richard Donnelly, and Sandria Reese serving as panelists. Kevin Seligman and Betty Poindexter volunteered their time to guide a tour of the Expo floor.

Chair Barbara Cox's panel explored "Non-Toxic Costume Craft Products: Sculpt or Coat and Thermoplastics." Thanks go to Bob Croghan, Steve Elsenberg, John Saarl, and Connie Furr for serving on that panel. Jeff Phipps, chair, along with panelists Kathie Brookfield and Gwen Nagle, discussed "How to Ensure Your Costumes Are Insured Adequately." In the session "How to Establish a Small Commercial Costume Business," chair Bob Haven called on members Ann Carnaby, Jeff Gillies, and Julane Sullivan to share their experiences.

Colleen Muscha, chair, and Kaye Pope shared techniques of "Fabric Modification: Weaving, Re-Weaving, and Applique." LaDonnie Lehman chaired "Costume Issues Forum" with members Rondl Hillstrom Davis, M.L. Baker, Maribeth Hite, Claremarie Verheyen, and Doug Koertge each

leading small group discussions on a particular issue. Joy Emery, chair and project director, led panelists Kevin Sellgman, Dan Pugh, and Betty Williams in discussing the status of the "Commercial Pattern Archives."

Maribeth Hite along with Greg Robbins organized a blockbuster double session to honor the unique collaborative art of Annette Garceau, world class draper. Joining Hite and Garceau on stage for the "Annette Garceau: A Retrospective" were Lewis Brown, Bill Barton, and Desmond Heeley. Sandy Bonds circulated a book for those who had worked with Annette Garceau to write a note to her.

Pam Knourek chaired the biennial "Costume Technicians' Portfolio Review." Bill Barton, Lewis Brown, Maribeth Hite, and Jeff Lieder served as reviewers for two professional and three student portfolios. Costume designer Greg Horton chaired the session "Black Designers on Design" with panelists John Harris, Felix E. Cochran, and Kathy A. Perkins. In the final session, Alexandra Bonds shared her research of "Costumes and Masks of Balinese Dance Drama."

Ron Gloekler met with the *Cutters' Research Journal* department editors. About 75 new members attended the New Members' Orientation and around 200 attended each of the Commission meetings. I applaud all who attended, presented reports, and/or shared ideas and information.

Thanks are in order for Suzy Campbell and those who volunteered as program assistants: Judith Cronk, Pat Doherty, Bobby Ann Loper, Elizabeth Lowendowski, Gretchen Sears, Joan St. Germaine, and Amy Trompeter. In addition, thanks go to Betty Blyholder, Susan S. B. Brown, S. Robin Donnelly, Yvette Weaver Greene, Bob Haven, Rosemary Ingham, Margaret Mitchell, Gwen Nagle, Beverly Nocross, Kerri S. Packard, Robyn Poritz, and Cathy Woerner for taking notes at the sessions in Nashville. Both Monica Weinzapel and Virginia Donnell deserve recognition for helping to secure supplies needed for various sessions. D. Barlett Blair and Ann Jarous coordinated Commission members to review student portfolios. ●

Diane R. Berg
Commissioner

SOUND DESIGN

THE 'GOOD
OLD DAYS'
TO COME

Way back in April we held our National Conference in Nashville. Although it's taken me some time to get these thoughts out to you, one can always hope that my memory has not grown sour in the meantime.

As I recall, it was a wonderful conference! Who could doubt that getting a bunch of sound designers together in Nashville would be an energizing, stimulating, and altogether delightful experience? Hey, I wasn't even sick this year! Special thanks to Eileen Smithemer and Raul Gonzalez who worked so hard to make all of the programming come off so well. Also, once again, Brian Cline and Kirkegaard and Associates deserve a very special mention for his (and their) work in getting (what has come to be an annual event) the Manufacturer's Reception and Exhibition to happen so beautifully! It was so exciting hearing so many of the industry leaders, not only in the theatre sound but in the larger world of sound, at our convention. Many of them expressed to us what a wonderful time they had, and we, in turn, let them know how much we appreciated their willingness to share with us what they are up to these days. No doubt about it, if you didn't find something to suit your interests at this year's convention, then you're probably not doing theatre sound design!

For me, perhaps the highlight of the conference was the superb listening session, "The Future of Music," in which Paul Lansky and Perry Cook left a lot of us breathless with some of most wonderful computer music played over a stunning sound system provided (and even tweaked out) by JBL, with the added delight of the Lexicon LARES surround sound system. Now, I know that I promised many of you to come up with a list of the music played, but after wandering around Nashville most of Saturday morning looking for an open copy shop, I realized I would have to wait until a future issue of *Sightlines*. However, the list has sat on my desk all this time, and without further ado,

here it is:

Silicon Valley Breakdown by David Jaffe (available in some record stores);
Sketches for Invisible Man by Dexter Morrill (yet unreleased, but lots of Dexter's music is available)
Duo Improv by Dexter Morrill and Chris Chafe (CDCM series)
The Virtuoso in the Computer Age (Volume 4 or 5, says Perry)
Daisy (Current Directions in Computer Music Research, MIT Press)
Daisy Duet (Soundpage from *Computer Music Journal*, Physical Models Issue, 1993)
Greek Sheila (unreleased; one of Brad's!)
Homebrew, by Paul Lansky (Bridge Records BCD 9035).

Check your local esoteric CD store or their catalogs, etc. for these. Well, there you have it! Now I can get this &#%* paper off my desk!

On to other news: Our commission continues to grow! We have made a couple of changes in our Vice Commissioner group since the last report. Tom Mardikes has agreed to serve as Vice Commissioner of Portfolio Reviews. David Budries has agreed to serve as International Committee Liaison. John McFadden and Mark Putman will serve as *TD&T* jury members and assistant editors for the Sound Commission. Finally, Greg Mackender will serve as Vice-Commissioner of Composition.

We are well under way with plans for Las Vegas and are also starting to get ideas for Pittsburgh. For the first time, we regretfully could not schedule all of the programs for Las Vegas that everyone wanted! (So, naturally, we had to cut the program that I wanted to do!) Hopefully, we'll be able to get them going for Pittsburgh.

I continue to get feedback from our members. This is great, although my response time to them would certainly not result in a published spec in the microsecond range.

Nevertheless, keep those cards and letters coming in and I'll get to them just as soon as I can—next issue, in fact! ●

Rick Thomas
Sound Commissioner

THEATRE & PRODUCTION
MANAGEMENTCOMMISSION
ACTIVITIES
OUTLINED

Many of you have heard about USITT's Theater and Production Management Commission (TPM), but perhaps, some have not. Here we are! Following is a list of the TPM "admin" group:

Michael Gros, Commissioner
David Will, Vice-Commissioner/
Programming Nashville Conference
Richard Peterson, Vice-Commissioner/
Communications
Elynmarie Kazle, Vice-
Commissioner/Stage Management
Robbi Lepré, Vice-Commissioner/
Programming Las Vegas
Adrian Durlleste, Vice-
Commissioner/Projects
Melissa Schwartz, Vice-
Commissioner/Programming Fort
Worth

You ask, "How do I find these people?" Please cross reference your directory. You most recently read a column from Elynmarie Kazle discussion the wonders and merriment of the Stage Management Project. Elynmarie has really gotten this project off and running these past few years. The students and mentors have achieved a super level of success and it is a valuable project for USITT and the Commission.

Another project of this Commission has been the Road House (big one and small ones) Information Project. Some of the punch for this project was absorbed by Callboard as there is a "meeting" for road house and over-the-road show information on Callboard. Michael Heafy of UCLA and Adrian Durllester have been working on this Road House Project for TPM Commission the past few years, with Michael coordinating the large theaters and Adrian working with the smaller venues. Walter Thinnies, director of operations at Philharmonic Hall in Naples, Florida, has established an excellent list of tour and road house information for theaters located throughout Florida. (Anyone who has toured throughout Florida knows how often you get caught in the Florida Loop, routing-wise.)

In the future issues of *Sightlines*

you *will* hear more about the Theater and Production Management Commission. For now, if you have an interest in helping us with the programming and session work for Las Vegas, contact Robbi Lepré. Some of our Las Vegas topics are: Midi Show Control for Stage Managers, the Management and Leadership Academy (the DO IT! button group!), TQM in Practice, Co-Producing Partnerships: A Marriage Made in..., Management Interfacing: Taping for Broadcast—The Live Event, plus more. Contact Robbi Lepré, Entertainment Area Manager, Busch Gardens, Tampa PO Box 9158, Tampa, FL 33674-9158; fax: 813-987-5180.

The Theatre and Production Management Commission would like to thank all of you who helped us in Nashville. Those of you wearing DO IT! buttons are getting the Leadership Academy word out! To all that helped and assisted with our cooperative sessions discussing the American Disabilities Act (ADA) and all the rest: Thanks a lot! Now lets pitch in, get things rolling, and finish up programming for "Vegas"! ●

Richard Peterson
Vice-Commissioner

SECTION NEWS

SOUTHERN
CALIFORNIA
MAKES A
SHOWING

The USITT Southern California Section, with the assistance of the National Office, had a booth at the Show Biz Expo 11-13 June 1994. An excellent location provided lots of traffic and a great deal of exposure for USITT. Information on publications, conferences, commissions, and local sections was distributed. The Southern California Section also hosted three sessions in the Theatre Conference.

"Ellipsodials Together, Fresnels and Par Cans Apart: Stage Lighting" addressed the process of making lighting instrument selection and was moderated by Bob Mumm, author of *The Photometrics Handbook*. The panelists included Paulie Jenkins of Light Design Associates, Doc Ballard, Mike Case of Premier Lighting, and David Palmer of the Alternative Repertory Theatre.

Disposal of hazardous waste was the subject of "You Can't Throw it Away: Hazardous Material Management for the Theatre" moderated by Duncan Mahoney of the Odyssey Theatre. A large amount of practical information on handling waste and dealing with government agencies was presented by Joalyn Mushin of the California Department of Toxic Substances Control, Skip Hines of the Research and Instructional Safety Office at California State University Fullerton, Randy Davidson of Risk International, and Richard Johnson from the Health and Environmental Controls Office at California State University at Long Beach. Skip Hines showed a device for emptying spray cans so they can be disposed of like an ordinary tin can.

The most popular of the sessions was "Liability Issues for Theatre Management" moderated by Richard Thompson of Thompson Associates.

Richard presented a scenario of a rigging failure during a tour show performance. The members of the panel then filled the roles of the various parties of a legal action that resulted. The panelists were: Browne Greene from Greene, Broillet, Taylor & Wheeler; Stephen Moloney from Gilbert, Kelly, Crowley & Jennett; Stephen Austin, scene shop supervisor, USC School of Theatre; Reid Neslage, vice president of H & H Specialties; Dean Robert Scales of the USC School of Theatre; Robert A. Trombetta, business agent for IATSE Local 33; and Randy Davidson, president of Risk International. The importance of training, insurance and documentation were stressed.

The Southern California Section also hosted a day-long workshop on electrical safety on July 23 in Santa Barbara. The session covered the latest information in the National Electrical Code relating to temporary power hookup and distribution for the entertainment industry. Generators, single conductor feeds, distribution boxes, safety, and test equipment were also discussed. The panelists included: Doug Fleenor of Fleenor Design, Ted Ferreira of Kipco, Herb Graham of the Association of Electrical Inspectors, Tim Reed of Electro Test, and Richard Thompson of Thompson Associates. ●

Jon Lagerquist
Chair
Southern California Section

SCENE DESIGN

USAA
REQUIREMENTS
CLARIFIED

A roundtable discussion with the provocative title "What is the USAA and is it for me?" at the Nashville convention this past April proved to be a thought-provoking session with excellent participation by an attentive and diverse group of theatre professionals.

USAA members Tom Bliese and Jessica Hahn and Chicago USAA business representative John Derald presented information and responded to discussion regarding the United Scenic Artists Union. First-time conference attendees and USITT veterans alike attended the discussion, with the majority of the questions focusing on requirements for the qualifying exam.

The exam, which the Union prefers to call the "membership process," can be taken in one of two ways: *Track A* or *Track B*. *Track A* requires a portfolio review, an interview, and a variety of recommendations from working professionals who, preferably, are members of USAA. *Track B* requires a portfolio review and a six-week "Home Project." Derald pointed out that most members who go through the "membership process" enter by *Track B*.

Extended discussion focused on how one could prepare for this "membership process" and the financial obligations involved in membership. Get your pen and calculator ready! First, there is a filing fee of \$50. Secondly, there is a "membership process" fee of \$100, making the total non-refundable cost \$150. Then, if you are accepted into the Union, you pay the \$3,000 initiation fee. The big "savings" comes if you are admitted under *Track B*. You will receive a \$1,500 rebate, making your total cost \$1,650.

We are working on finding out USITT members' involvement in USAA.

Derald's handout detailing the membership process can be obtained from USAA business office in your region—*Chicago*: 176 West Adams, Chicago, IL 60603; *New York*: 16 W. 61st St., New York, NY 10023; *Los Angeles*: 5410 Wilshire Blvd., Suite 401, Los Angeles, CA 90036. ●

Michael J. Riha
Program Chair

LIGHTING DESIGN

NASHVILLE
EVENTS PROVE
POPULAR

Now that you've returned from your conference travels and most likely are back into your regular schedule I want to take a moment to report on the success of the Nashville Conference. The Vari*lite pre-conference workshop was a huge success with many participating in the full-day session. We have decided to explore the opportunity of offering yet another pre-conference workshop in moving lights at next year's conference since we didn't have enough room for all of you who wanted to attend the Vari*lite session. Keep watching future *Sightlines* for details on this event.

The Lighting Commission's evening reception once again was a hit—with many new and old members in attendance. We also recognized the contributions of outgoing Lighting Commissioner Cindy Limauro. Cindy has served our commission faithfully and with distinction for the last five years. At our regular commission meeting we were able to discuss a number of new ideas and to begin preliminary work on several new projects. We also discovered a number of new members who are willing to get involved.

Many of you have indicated to either Craig or me the popularity of our sessions at Nashville. The entertaining delivery by Ken Billington, the success of the Light Lab programs, and the challenging promises of the various computer visualization sessions were just a few of the popular lighting sessions this year. This conference had something for everyone, from student to veteran, in the area of lighting. My many thanks to all the session chairs, to Ellen Jones for her diligent work with the lab, and finally to all of our members who participated in various presentations.

The success of this conference—along with so many before it—lies in the strong active participation of our members. Please keep this in mind as we work on the preparations for the Las Vegas conference next year. Don't hesitate to contact Marc Riske, Vice-Chairman for Vegas Programming, to offer your expertise and services. ●

Rich Dunham
Vice-Commissioner

LIGHTING DESIGN

LIGHT LAB
SUCCESSFUL
AT NASHVILLE

The Lighting Commission wants to acknowledge all the companies and individuals who made the Light Lab such a success at Nashville. Their contributions represent a significant commitment to the Institute and our commission. We hope that our members took the time to thank those dealers and manufacturers whose names we posted in the lab for their various contributions.

In addition to those Sustaining and Contributing USITT members who donated fixtures, control and dimming equipment, and an enormous amount of consumables, we also wish to acknowledge the significant contributions of the Theatrical Dealers Association members who provided both needed equipment and personnel.

A special thank you to TDA representatives Rob Rowlands and Kinetic Artistry; John Cooke and Stage Works, Inc.; Gary Justesen and Oasis Stage Works; and all the people at Thomas Engineering, Inc. and Tomcat, USA. These individuals contributed an extraordinary amount of time and energy to the project. USITT members Altman Stage Lighting, Inc., Colortran, Inc., and Strand Lighting were especially generous in not only lending equipment to the rig, but in making special arrangements for its transportation. Finally, thank you to Charlie Mingous for not only supplying Clear-Com Intercom Systems for the ballroom after an eleventh hour phone call, but for actually carrying the equipment to Nashville packed in his personal luggage.

The Lighting Commission also wishes to acknowledge the contribution of its student volunteers—Nils Becker, Cory Monk, Dave Favorita, Scott Folby, Jennifer Griffin, Amy Schmidt, Mike Williams, Mike Frohling, and Dan Hibbing—who worked the load-in and load-out of the rig and served as electricians and board operators for all the scheduled lab sessions. We apologize to anyone who we accidentally left off. ●

Ellen Jones
Chair of Lab Sessions
Rich Dunham
Vice-Commissioner

ENGINEERING

STANDARDS
COMMITTEE
REPORT

The Engineering Commission is forming a group to update the USITT standards related to the interconnection of pine connectors. Persons interested in participating should contact Jerry Gorrell, 15514 East Bumblebee Lane, Fountain Hills, AZ 85268.

The USITT Engineering Commission in cooperation with the Professional Lighting and Sound Association (PLASA) of the United Kingdom are forming a working group to review the DMX512/190 Digital Data Transmission Standard for Dimmers and Controllers. Persons interested in an application to join this working group should contact George Thompson, Standards Officer, PLASA, Chalfont Lodge, 1 Riverside Court, Kinslingbury, Northampton NN7 4AF, United Kingdom.

Anyone currently working to develop a standard or who would like to form a group to develop a standard should contact Jerry Gorrell.

The USITT Standards Committee acts as the coordinating body between USITT and other groups that create standards, codes, and related materials. The committee also acts as the coordinating body for the creation of USITT standards. The Committee's work include coordination of our members who represent us on committees working on the National Electrical Code and the Life Safety Code..●

Jerry Gorrell
Commissioner

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FAX: 212-924-9343**

CLASSIFIED AD

ESTA
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The Entertainment Service & Technology Association, formerly 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 ESTA members seeking qualified employees. For an application, send a SASE to ESTA, Box C, 755 West End Avenue, Suite 9B, New York, NY 10025. ●

CLASSIFIED AD

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NEEDED

Experienced engineer needed by rigging manufacturer. Competitive salary and benefits. Send resume to SECOA, 2731 Nevada Ave. No., Minneapolis, MN 55427. ●

CLASSIFIED AD

EXPERIENCED
RIGGING
INSTALLER
NEEDED

Need experienced rigging installer. Travel required. Benefits available. Send resume to SECOA, 2731 Nevada Ave. No., Minneapolis, MN 55427. ●

**THE DEADLINE FOR THE
NEXT SIGHTLINES —
THE SEPTEMBER ISSUE
— WILL BE FRIDAY,
5 AUGUST 1994. ●**

HEALTH & WELLNESS
STRATEGIES**CHECK
POINTS**

We know that motivational payoffs help us maintain professional energy. How do you keep "burnout" from creeping up on you just when you feel at the top of your form? How do you maintain your professional enthusiasm if you are between motivational payoffs?

"You may not be fully aware of what you are experiencing," say Herbert J. Freudenberger and Gail North in *Woman's Burnout*. "You may only know that you went into your job (or studies) with exuberance, ambition, and optimism, and now you feel somewhat disgruntled, used up, disenchanted, or worse, and that your professional life has, without warning, become hollow and meaningless."

Here are some possible antidotes they propose (and maybe you can think of more):

- *Set up a project for yourself that really means something to you.* The main value of this is to reconnect yourself to the reason you entered your field in the first place. You don't burn out because of overwork and stress in general; you burn out because the particular work you're doing has begun to seem wrong for you or because too much of what you do doesn't mean much to you. There are people who can hardly get enough of the kind of work

they are physically, mentally, and spiritually in tune with. Satisfaction increases when the things you do fit your unique personality, both in terms of your life values and the maximum use of your greatest talents and assets. If you cannot arrange this in your work place—do it as "government work" for yourself.

- *Give some work away.* Let go of some of the work that drives you crazy. It is one of the easiest cures for overwork. Go ahead—delegate. Relax your perfectionism. If you look around, you can probably find someone in your organization for whom the task you find onerous is a chance for them to excel, to show off, to shine, and to advance themselves.

- *Collaborate more.* Team up with a co-worker on a project. This is a constructive way to get some companionship in your enterprises. And while you are at it, cut down on your time spent with disgruntled co-workers who complain about how miserable you all are. This type of exchange rarely accomplishes anything except making you both feel worse. The truth is, enthusiasm loves company. The real reason two heads are better than one is that someone's always there to laugh at your jokes and vice versa. Learn some good, dumb jokes.

- *Get one unpleasant task out of the way and throw one irrelevant task away.* It helps if you do two things in tandem. First, take one of your least favorite tasks on your "to-do" list—something important you put off and

put off because it is so mind-numbing but something you really *have* to do and something you can't delegate—and get it over with, no matter what. Come in early and stay late. Just get it out of your life! Secondly, pick out some stuff that's ostensibly in your pile of things to do but is of such a low priority and such a tangential relationship to the objectives of your area, that if it goes undone only your overactive conscience would notice. Put your conscience on hold and toss it in the trash!

- *Take care of your body.* You know this by now, but it's well worth a reminder: Don't let the demands of your career come between you and your fitness! Eat right. Exercise regularly. Practice professional relaxation techniques. Get enough sleep. You can't feel good about your work—or much else, for that matter—if you feel chronically crummy. Avoid toxic materials!

- *Have something else important to do with your life.* Even a wonderful career, job, or assignment cannot be expected to give all the meaning to your life. Someone who has competing interests tends to have a better perspective on work life than one whose nose is always to the grindstone.

You will pass this way just once, and you have just one chance to make a difference. You can love what you do more when it makes it possible to do other things that you love. ●

Stan Abbott
Check Points Editor

**INSTITUTE
BUSINESS
CALENDAR****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
- 14 BUDGET REQUESTS FOR 1994/95 DUE TO OFFICERS

NOVEMBER 1994

- 4 BOARD PACKETS MAILED
- 17-19 WINTER BOARD MEETINGS, PROBABLY IN RENO. BOARD OF DIRECTORS MEETING, SATURDAY, NOV. 19. DRAFT VERSION OF VEGAS CONFERENCE PROGRAM MAILED TO COMMISSIONS FOR CORRECTIONS, DELETIONS, ADDITIONS

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