

## '94 COSTUME SYMPOSIUM

### SHAKESPEARE FESTIVAL SITE FOR COSTUME CONFERENCE

The Utah Shakespearean Festival hosted this year's Costume Symposium July 21-23 in Cedar City, Utah. Approximately 40 people attended the sessions conducted on the Southern Utah University campus. The Symposium's coordinator was Jeffrey Lieder, costume director for the Utah Shakespearean Festival. He was assisted by Barbara Berrett and the USF Education Department. This group put together three wonderful days of activities which included three USF productions, luncheons, and presentations covering commedia masks, painting/dyeing, and Elizabethan costume construction.

Each morning began with continental breakfast in the Whiting Room of the SUU Hunter Conference Center. This lovely room had huge windows which overlooked the festival buildings and the mountains. Two luncheons with guest speakers were also served in this room. Douglas Cook, producing artistic director at USF, welcomed us and discussed USF's history and present format. The governor of Utah, Michael Leavitt, welcomed us the second day and described his early connections with USF and his love of the festival.

The first morning session on paint-

ing and dyeing was presented by Christine Mariotti of Textiles Resources, a retail shop in Long Beach, Calif. Christine is a textile artist/fabric manipulator who works not only on on yardage of fabric but also wearable art which includes ice skating costumes. Christine's lecture on the first day was followed with a hands-on workshop the second day. Samples of shibori, discharge dyeing, quick silk screening, quick block printing, and her "scrunch & run" process were done. Christine is available to do dye/paint workshops. Contact her at: Textile Resources, Ltd., 5866 Naples Plaza, Long Beach, CA 90803; phone: 310-434-1522.

At the afternoon session on the first day, Kevin Copenhaver, costume crafts director for The Denver Center Theatre discussed his summer in Italy studying at Donato Sartori's Mask School in Padua. He took us step by step through the age-old commedia mask-making processes. He followed with an afternoon session on the third day discussing other techniques for building masks, showing us examples made with thermoplastic, felt, cold foam, foamed latex, leather, etc. Kevin is also available for workshops. Contact him at: Denver Center Theatre Co.,

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**ELABORATELY DETAILED  
COSTUMES FROM THE ROYAL  
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## SIGHTLINES

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

## COSTUME SYMPOSIUM

### SHAKESPEARE FESTIVAL SITE OF COSTUME CONFERENCE

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1050 13th Street, Denver, CO, 80204; phone: 303-893-4000, ext. 2279.

The afternoon concluded with a Costume Commission meeting, chaired by Diane Berg, Costume Commissioner. Following this we were transported to a mountain cabin retreat where dinner was served. After dinner came a trip further up the mountain to Cedar Breaks, a breathtaking view very similar to Bryce

Canyon which is northwest of Cedar City. The Green Show at USF began at 7:30 pm and each of the three nights had a special theme. On our last night at the festival, the Green Show included a visitation by Queen Elizabeth along with a master falconer who showed three birds (including an eagle).

Six USF productions—two per night with at least one matinee—is the current repertory which runs from late June to early September.

These productions, the Green Show, and The Royal Feaste were produced by the festival costume shop which consisted of 49 staff member and six designers. Two of these designers, Bill Black and Janet Swenson, were on hand for the symposium. They presented a session the last day on "Designing Shakespeare," describing the design process at USF.

Costume designs by the 1994 Utah Shakespearean Festival designers were on exhibit in the Braithwaite Fine Arts Gallery on campus. The exhibit included the work of Bill Black (*The Shoemaker's Holiday*), Janet Swenson (*Richard III* and *A Streetcar Named Desire*), Dean Mogle (*As You Like It*), Holly Cole (*Love's Labour's Lost*), Linda Roethke (*A Flea in Her Ear*), and Kimberly L. Instenes (*The Green Show*

and *The Royal Feaste*).

During our second day, backstage tours were conducted. USF hopes to expand its facilities by the end of the 1990s. The new center will include the Randall Theatre, the Adams Theatre, and one additional small performance facility as well as a bookstore, an ale house, new costume and scene shops, office and storage space, and a Renaissance Study Center, "where scholars and the general public will find resource material to further the world's understanding of Shakespeare and his times."

The second day also brought a session on ruff construction, "Ruffs aren't Rough," presented by Jeffrey Lieder and Bill Black. Bill gave the

Dean Mogle method for step-by-step patterning and building whisks. Jeff presented his technique on building the perfect ruff by first constructing and tacking the outer "figure eight."

On the last day, Laurie L. Kurutz, draper at the Oregon Shakespeare Festival and faculty member at the University of Washington, presented two sessions on

Elizabethan costume construction. Her morning session discussed patterning and constructing an Elizabethan doublet with peascod belly. Her afternoon session concluded with trunk hose and panes.

Our three-day symposium concluded at USF's Royal Feaste. Here we were guests of and entertained by Henry VIII and his court. It was a perfect finale to a perfect symposium.

The 1994 Costume Symposium was very successful and many thanks go to Jeffrey Lieder and his staff.

Next summer (8-12 August 1995), the Symposium will be in New York City. Everyone save your money and mark your calendar to join us in the "Big Apple." ●

**Gwen Nagle**  
**Costume Commission**

LAS VEGAS, 1995

### REGISTER NOW FOR LAS VEGAS CONFERENCE AND SAVE!

As our fall and spring calendars begin to take shape, it seems an opportune time to think about one of the important spring events, the USITT Annual Conference & Stage Expo. In order to assist our members as they plan for their entire year, we are initiating a *Very Early*

*Registration* plan. For most of us who have to plan around productions, classes, important meetings, and projects—this should be a welcome means of ensuring a well-planned spring. *Very Early Registration* will also help us make better use of our office resources. The heaviest registration traffic usually occurs in the four weeks immediately prior to the opening of the conference. Because of this heavy last-minute registration, we are often forced to hire temporary labor. If you can assist us in making better use of our labor resources and helping keep the lid on extra labor costs, you should reap some of the savings. As you can see, there are several good reasons to register *early*. You will find a *Very Early Registration* form in the *Sightlines* insert. The deadline for *Very Early Registration* is 30 November 1994.

**This year we shall again make use of a Convention and Visitors Bureau Hotel Reservation service.**

While having to mail or fax your housing request form may require pre-planning, the benefits to you and the Institute are enormous. Since each city's Convention and Visitors Bureau wants to be able to promote the use of their city and its services, they keep excellent hotel usage statistics. Their weekly housing reports help us plan and also help us in our future hotel and convention center negotiations. We must be able to "prove" room usage to potential future Conference venues. With proven room usage comes free or low-cost meeting rooms. The only credible room use statistics come from a Convention and Visitors Bureau. Without tangible evidence of room usage, we are placed in a very difficult negotiating position.

Direct reservations with a hotel (even when you identify yourself as a

USITT member) frequently do not find their way to our room block count and can deny you the rate we have negotiated with the hotel (often the best rate available and always less than the published "rack rate"). We must make use of our Reservation Service in order to ensure competitive and reasonable future room rates and ample Stage Expo space and Conference Session meeting rooms. If you are concerned about the cost of future conferences and room rates, please *always* use the Conference Housing Reservation service and book your rooms within the conference room block.

*Very Early* Conference registrants will be kept abreast of all changes and additions to the Conference by way of *special Very Early Registration* mailings. More complete information concerning the Conference will be mailed to all USITT members in October.

Please take a look at the **1995 USITT Annual Conference & Stage Expo Insert** in this issue of *Sightlines*. The Las Vegas Conference is going to be one of our most exciting meetings in recent years and your key to the "Event of the Year" is right here in the current issue of *Sightlines*. ●

**Leon I. Brauner**  
*USITT VP-Conferences*

## 1995 STAGE EXPO

### LAS VEGAS CONFERENCE TO BE 'GRAND' EVENT

As the new sales manager for Stage Expo & Advertising, I feel privileged to be working with a dedicated group of volunteers and staff to help USITT achieve its goal of expanding and diversifying Stage Expo.

The Grand Garden Exhibition Center at the MGM Grand Hotel & Theme Park will be the site for Stage Expo '95 from 21-23 March 1995. The largest hotel, casino, and theme park in the world is an appropriate venue for what promises to be the best Stage Expo in USITT history. An extraordinarily strong pre-sale of exhibit space at Stage Expo '94 in Nashville, we expect to welcome well more than 100 exhibitors to the MGM Grand in March.

In addition to the "traditional" exhibitors you expect to see at Stage Expo, this year we are exploring new markets to broaden the array of products and services offered to USITT members. We will be offering small companies, who may not need a 10'x10' booth, the opportunity to purchase table space on the exhibit floor. Table spaces will continue to be available for non-commercial organizations as well.

As a USITT member, you can help by identifying companies and organizations which you would like to see at Stage Expo. Tell your suppliers that they should exhibit at Stage Expo, and forward their names to me for follow-up. I can be contacted in the USITT Sales Office by phone: 315-461-9088; fax: 315-461-9087. A new Stage Expo/Advertising packet is available which provides a comprehensive list of marketing opportunities for prospective exhibitors and advertisers.

Many of our Stage Expo exhibitors are Contributing or Sustaining Members of the Institute. In order to recognize these members who support the Institute at the highest levels, USITT established the *Member Advantage Program*. This new program offers special services and discounts on advertising and exhibit space to Contributing and Sustaining Members. Details on the benefits of the *Member Advantage Program* are available from Valerie diLorenzo in the National Office, 212-924-9088, or from me in the USITT Sales Office, 315-461-9088.

One of the primary goals of the Conference & Stage Expo marketing plan is to improve communications. We will publish an exhibitor newsletter to strengthen the flow of information to that important group, and plan to survey exhibitors annually to solicit their feedback.

I will ALSO write a monthly *Sightlines* column, and hope to initiate a dialogue with USITT members to insure that the Annual Conference & Stage Expo meets your expectations.

Please call me in the USITT Sales Office at 315-461-9088 if you have any questions or comments about Stage Expo '95. I am looking forward to meeting many USITT members at the 1995 Conference & Stage Expo in Las Vegas. ●

**Helen Willard**  
*Sales Manager, Stage  
Expo/Advertising*

## STRATFORD '94

### CITT PLANS CONFERENCE, TRADE SHOW AT FESTIVAL

As chair of the 1994 CITT Conference Organizing committee, it is my pleasure to introduce you to the variety of interesting, informative, and fun activities planned for this year's conference and annual general meeting.

You may already read of this CITT event through *Sightlines* or from CITT members who have already received their registration package. The Conference runs from 14-16 October 1994. Centered in the Southwestern Ontario community of Stratford, Ontario, and utilizing the facilities of the world-famous Stratford Festival, this year's conference offers a unique opportunity to network with other professionals in the entertainment arts. Two pre-conference courses are offered Oct. 11-13. USITT members are welcome and encouraged to attend.

Heading off the week's activities is the **Scenic Painting Course** in Toronto. Presented by Canadian scenic artists Richard Gordon and George Schloegl, this course is ideally suited for both practicing painters wishing to upgrade their skills and senior students interested in pursuing a career in scenic art. However, those with little or no previous painting experience are also welcome to attend.

This same week, in Stratford, the **People Skills Toolbox** begins the first of many events planned for the conference venue. This course is designed for anyone who wishes to understand human dynamics in the work environment. Some of the topics to be covered are: personal behavioral styles assessment, team dynamics and team building, effective communication, networking skills, conflict resolution, and personal organizational skills.

Space for the pre-conference courses is limited, send in your registration to avoid disappointment.

The conference starts on Friday, Oct. 14, with technical workshops in props, costuming, scenery control and movement, lighting, and a tour of the

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## STRATFORD '94

CITT PLANS  
CONFERENCE,  
STAGE EXPO  
AT FESTIVAL

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backstage facilities of the festival. The computer room opens to give the delegates a change to pump the computer whizzes for the latest in computer applications for theatre, CADD and communications. The Trade Show opens its doors at 1 p.m. in the Franklin Court of the Victorian Inn, the headquarters of this conference.

After the first full day of conference activities, we have scheduled all programs to complete by 6 p.m. to allow people time to return to the hotel in time for the Trade Show Reception, hosted by the corporate members of CITT to welcome the delegates to this year's conference.

This year's conference sees workshops in every area of technical theatre. Workshops involving the expert festival staff, augmented with professionals from across the province, are aimed at providing maximum exposure to new ideas and technologies. From staging to wardrobe, computers to lighting equipment, and a host of management tips and tricks, no one will come away from Stratford without learning something new or making new friends.

On the lighter side, the Conference offers a number of social events. Tours of the festival's facilities are scheduled for Friday and Saturday mornings. Conference delegates are invited to watch the festival staff "perform" the change-overs. CITT has booked a limited number of tickets to the festival performances of: *Cyrano*, *Pirates of Penzance*, *Othello*, *Alice Through the Looking Glass*, and a Moliere double bill.

On Saturday night is the big conference banquet with the keynote speaker, architect Peter Smith, designer of the Princess of Wales Theatre in Toronto, who will speak on the process of designing a space to meet the needs of the production team. At the close of conference activities on Sunday, what

has become a CITT tradition is a post-conference tournament. Join your fellow duffers and hackers for a round on the Stratford Golf and County Club's course adjacent to the Hotel.

The Canadian Institute for Theatre Technology is an organization born of the need to provide a vehicle for information and interaction of, for, and between the membership. To this end, a number of forum discussions are scheduled throughout the conference weekend. CITT has lead the way in identifying the needs of production managers, technicians, and designers in such fields as: health and safety, computer applications, Canadian standards for luminaires, and occupational standards. In our desire to grow and seek new frontiers, we are now the Canadian Centre for The *Organization Internationale du Scenographie,*

*Theatre Architects et Technicians,* and this year's conference introduces a forum on multi-

cultural dimensions of technical theatre. Such forums can only succeed with your participation. The resulting conclusions serve to guide the Institute in activities on behalf of the membership. Your opinions are important and these forums provide the opportunity to let them be known.

CITT looks forward to welcoming you at our Annual Conference. The Stratford location for this year's CITT Conference makes it ideal for easy access from anywhere in Southern Ontario—a leisurely two-and-a-half hour drive from Toronto via Highways 401 and 8, 45 minutes from London, and three hours from Windsor. Daily train service is available as Stratford is on the Toronto/Windsor rail corridor, and there is also Greyhound bus service (consult your local Greyhound Bus Lines office for details).

For further information on this year's exciting CITT Conference, contact the CITT National Office, 2500 University Drive, Calgary, Alberta T2N 1N4; telephone: 403-220-4905, fax: 403-282-7751; CallBoard: cjensen. Or contact: Bob Vernon, Conference Chair, telephone: 416-604-0483, fax: 416-979-5275, CallBoard: rverson. ●

**Bob Vernon**  
*CITT Conference Chair*

## SECTION SHOWCASE

ALBERTA  
SECTION  
REORGANIZES  
FOR FUTURE

CITT Alberta has undergone a structural reorganization, bylaw revision, and a name change in the late months of 1993. Although still a Section of the USITT, the name change recognizes Alberta's part in the new Canadian Institute for Theatre Technology. CITT Alberta boasts a membership of 103, and continues to be a centre of activity for both regional and National CITT activities.

In 1994/95, we at CITT Alberta will continue the course of established programs and services for the performing arts in Alberta. We will be holding our annual general meeting in late September. Unconfirmed rumour has placed the AGM date on Sept. 30 in beautiful downtown Edmonton. (This is unconfirmed at the time of publishing and interested parties should contact the CITT Alberta section office for more details.)

Calgary, Alberta is the electronic hub for CITT's communication show piece, CallBoard. From its humble beginnings as a local BBS, CallBoard has grown to become a phenomenon serving the international theatrical community with advanced electronic mail, conferencing, and public forums. One of the principal services of CITT Alberta, CallBoard now plays an important role in the day-to-day operation of USITT and was a factor in the establishment of CITT Ontario and in the formation of CITT BC (British Columbia).

On a more exciting note, a proposal by CITT President Ken Hewitt and Callboard's original designer and "Sysop" Tim Clinton to develop "an electronic cultural information clearing house" as part of the Canadian Information Superhighway was approved by CANARIE Inc.

The project is called "CultureNet" and is cosponsored by the Canadian Conference for the Arts (CCA), The University of Calgary, and the Canadian Institute for Theatre Technology. CITT Alberta's Callboard is the basic model for CultureNet and



**STRATFORD FESTIVAL**



will continue as part of the new system expected to launch in April 1995.

CITT Alberta also administers the "Workshops by Request" program for the Alberta Government. This is a CITT Alberta educational outreach program where communities are linked up with guest lecturers, professional technicians, and crafts people, all in a workshop environment. In the last fiscal year ('93/94, ending on June 30), CITT Alberta hosted 22 highly successful workshops around the province of Alberta. Already, CITT Alberta has bookings for two workshops in the township of Hanna dealing with theatrical makeup and costume design.

Sadly, our CITT office is bidding farewell to Curtis Jensen as he exits the CITT office and moves on to "bigger and better things." As office manager, Curtis has done much of the day-to-day work to keep both our national and provincial organizations running.

We wish Curtis all the best in his future endeavors. On a happier note, we are pleased to welcome Kathy Paterson who will act as our new office manager commencing 15 August 1994.

Through another successful proposal, this time to the CCA's Training Initiatives Program (TIP), we will be hosting the CITT's Western Canadian CADD workshops at the University of Calgary this December. The CCA's TIP program is designed to improve and enhance the skills and employment opportunities of cultural workers in Canada. Enrollment will be limited to qualified individuals for this two-week intensive CADD training workshop. Registration information will be advertised in early September.

On a final National note, CITT Alberta's members are eagerly awaiting the National CITT conference in famed Stratford, Ontario. Preconference events take place October 11th to 13th with the conference scheduled for Oct. 14-16. Information regarding registration can be obtained through the CITT Alberta office. (See p. 4 of this issue for additional information.) ●

**Leo Wieser**  
CITT Alberta

## NATIONAL OFFICE

### NEWS FROM THE NATIONAL

Ah, Fall! A time of renewal... a welcome relief from the sweltering heat of summer. As we embrace that cool, crisp air, most of us will head back to school, embark on our theater seasons, or start up some sort of exciting project. Here are some of the interesting happenings among our members and the performing arts world—

- **Upright, Inc.** handled the scaffolding and scissor lifts for the world's largest footrace recently conducted in San Francisco. *Bay to Breakers* is a combination of the largest footrace in the world with more than 80,000 participants, including thousands of costumed entrants. Matt Malone, race coordinator, called on Upright, Inc. to set up the aluminum scaffolding at the race's finish. They also placed 18 pairs of UpRight scissor lifts throughout the race course. All of this equipment had to be placed in less than 24 hours.

UpRight, Inc. is a leading manufacturer of aerial work platforms including self-propelled lifts, portable personnel lifts, and aluminum scaffolding. For more information, contact UpRight, Inc. at 1-800-926-5483.

- **BMI Supply** located in Glens Falls, New York, has announced the opening of its Southern branch, BMI Supply South in Greenville, South Carolina. This office will serve the Southeastern United States. The new office is located at 60 Airview Drive, Greenville, SC 29607; 803-288-8983.

- **Stagecraft Industries, Inc.** recently announced the move of its Portland, Oregon headquarters. The new facility on Portland's Swan Island boasts a sewing room capable of fabricating drapes more than 80 feet tall. While the mailing address remains the same (PO Box 4442), their new street address is 5051 North Lagoon Avenue, Portland, OR 97217. In addition, Ted Ross has joined the sales staff of Stagecraft Industries, Inc. and will work out of the Bellevue, Washington branch office. And Kevin Adams recently opened a New Mexico branch of Stagecraft at PO Box 23338, Albuquerque, NM 87192; 505-299-0933.

For information about Stagecraft Industries, Inc., contact Jeffrey Smith at 503-286-1600 or fax 503-286-3346.

- The Academy of Television Arts & Sciences recently announced that **Vari\*Lite, Inc.** will be honored with a 1994 Primetime Emmy Award for Outstanding Achievement in Engineering Development. The award specifically recognizes the Vari\*Lite VL5 wash luminaire and its key inventors—Jim Bornhost, Tim Stacy, Time Terleski, and Rick Hutton. They along with Vari\*Lite CEO Rusty Brutsche, will be formally acknowledged with Emmy statuettes at the Creative Arts Emmy Awards on 20 September 1994. The Engineering Development Emmy is awarded for developments in engineering that are either so extensive an improvement on existing methods or so innovative in nature that they materially affect the transmission, redoing, or reception of television. The Vari\*Lite VL5 wash luminaire combines an incandescent lamp with a motorized dichroic filter color changer in a convection-cooled housing. It extends the dynamic range of color and improves recording capabilities by significantly reducing noise pollution to tape and listener.

In addition, Vari\*Lite, Inc. is pleased to announce that Westsun International, Inc. with offices in Toronto, Vancouver, and Winnipeg has been named as the Authorized Canadian Dealer for Vari\*Lite Series 300 equipment. For more information, call David Alley at 818-507-0700.

- **Silkpaint Corporation** presents *Fiber-Etch* Fabric Remover, a new product designed to remove "plant" fibers (cotton, linen, rayon). *FiberEtch* removes only the plant fibers, leaving decorative patterns etched in the remaining fibers. For more information, please contact Silkpaint Corporation in Waldron, Missouri at 816-891-7774.

- The **ESTA/TDA** office is moving! Effective Aug. 1, the new address and phone is 875 6th Avenue, Suite 2302, New York, NY 10001; 212-2441505, fax: 212-244-1502.

- Claremarie Verheyen announces the

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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. ●**

## NATIONAL OFFICE

NEWS  
FROM THE  
NATIONAL

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**Fifth Annual Working Membership's Design Portfolio Review Session.** This review is intended to serve the needs of costume designers who (1) are working within or have been connected to an educational surrounding, and (2) have been in the workplace (out of school) for at least five years. Participation is open to USITT members only. If you are interested in being considered for review, contact Claremarie Verheyen, Session Chair, University of Houston, School of Theatre, Houston, TX 77204-5071.

**Organizational member news—**

- More than 40 technical and production specialists representing more than 25 professional companies gathered in Milwaukee, Wisconsin June 2-5 for **OPERA America's 8th Technical/Production Meeting.** Hosted by Skyline Opera Theatre with assistance from Florentine Opera Company of Milwaukee, the meeting afforded participants an opportunity to combine intensive workshops on management issues with specific sessions addressing the unique aspects of producing opera today. The technical/production area is one of the few professional specialties that is not represented by a staff member within the OPERA America office. Part of the meeting yielded suggestions of ways that OPERA America can improve services to this vital area of opera management through arrangements with other organizations, such as USITT. For information, contact Eve Smith at 202-797-9262.

- **The American Council for the Arts** has selected Louisville, Kentucky, as the site of its upcoming national conference entitled: "Arts Education for the 21st Century American Economy." The gathering takes place Sept. 16-18 at the Kentucky Center for the Arts. The conference will focus on partnerships between arts and business organizations. Panels and presentations will include experts in the fields of education reform, arts and cultural develop-

ment, business, labor, industry, and government. Theatre will be the topic of at least one of the sessions. For registration information, contact Cathy Zambetti, 914-779-3709.

- The Lila-Wallace Reader's Digest Arts Partners Program, administered by the **Association of American Arts Presenters**, is designed to help presenters develop well informed, committed adult audiences for the performing arts through projects involving active collaborations between presenting organizations, artists, and community groups. Two types of grants are available. Planning grants are intended to assist presenters in developing partnerships with artists and communities while creating specific plans for an adult audience development project. Project grants provide substantial funding for the implementation of a well-planned audience development project involving an extended residency. For guidelines, call APAP at 202-833-2787.

- *The 1994 Directory of Outdoor Historical Drama in America*, the annual guide to historical dramas, religious plays, and Shakespearean festivals published by the **Institute for Outdoor Drama**, lists seasons, dates, addresses, and phone number for 93 theatres, and features a locator map and plot summaries for each of the 49 historical dramas, 10 religious plays, and 37 Shakespeare festivals. To receive a copy of the 20-page guide, send a check or money order for \$5 to: Institute of Outdoor Drama, CB# 3240 Nations Bank Plaza, Chapel Hill, NC 27599-3240.

**Competitions & Awards—**

- **The Department of Theatre Arts and Dance at the University of Minnesota-Twin Cities** is pleased to announce the endowment of a new scholarship. Through the generosity of a long-time friend to the University Theatre, the *Paul Joncas Technical Theatre Scholarship* was created to assist a student who would like to attend the USITT Annual Conference & Stage Expo. Theatre arts majors (undergraduate or graduate) specializing in the area of design/technology are asked to write a one-page request indicating how attending the conference would benefit their careers and educational goals. These applications are reviewed by the Design/Tech Faculty who choose a year-

ly recipient. Students must have completed 90 credits and maintained a 3.0 grade point average in all theatre courses in order to be eligible. The address for the school is University of Minnesota-Twin Cities, 231 Pillsbury Drive SE, Minneapolis, MN 55455-0213; 800-752-1000.

- **The Nuckolls Fund for Lighting Education** was established in 1988 to facilitate the *development of courses and curricula in architectural lighting design*. The mission of this not-for-profit fund is to support educational programs that provide students with an understanding of lighting and the possibility of a career in the lighting community. For more information about the Nuckolls Fund, please write to 70A Greenwich Avenue, No. 411, New York, NY 10011; 212-420-0377.

- **Southern Illinois University at Carbondale** announces an *International Competition* for a new play about an environmental issue. First prize is \$500 and there will be two honorable mention citations. Plays must be postmarked by 1 December 1994; the award announcement is 15 February 1995. For requirements and application forms, write: Director, 1994 International Play Competition, Department of Theater, Mail Stop 6608, Southern Illinois University -Carbondale, Carbondale, IL 62901-6608.

- **The American Antiquarian Society (AAS)** announces the inauguration of a new program of *visiting fellowships for historical research* by creative and performing artists, writers, film makers, journalists and other persons whose goals are to produce works dealing with pre-twentieth century American history that are intended for the general public rather than for the academic or educational communities. The fellowships will provide the recipients with the opportunity for a period of uninterrupted research, reading, and collegial discussion at the society, which houses the world's preeminent and most accessible collection of American material printed before the twentieth century. The society's goal is to multiply and improve the ways in which an understanding of history is communicated to the American people.

At least three fellowships will be awarded for residence of from four to eight weeks at the Society at any time

between 1 January to 31 December 1995. The stipend will be \$1,200 per four-week period plus an allowance for travel expenses. Please contact AAS at 185 Salisbury Street, Worcester, MA 01609-1634; 508-752-5813, fax: 508-754-9069. Deadline for receipt of applications is 17 October 1994.

**Upcoming conferences and industry events—**

- **OYE 2000** is proud to announce *Expo Musical '94* and *Tecno Escena '94*—two show business industry trade shows in Quito, Ecuador, South America, from 20-25 October 1994. These shows are excellent opportunities for international industrial and technicians to reach the rapidly growing South American market. For more information on these shows, please contact Hugo Buros Y, Chief of International Operations at Arroyo Del Rio #513 Y Jose Correa, Quito-Ecuador SA; 5932-464-809-461-878, fax: 5932-254-422-436-324.

- **Common Ground** is New York State's annual conference for artists, educators, parents, and community art professionals involved in the arts and humanities. This year's conference theme is *Trends & Visions: Managing Change*. Specifically, how do artists, arts service organizations, and schools manage changes in demographics, new technology, and the information superhighway, national efforts toward education reform and issue of censorship? Common Ground will take place in Hauppauge, Long Island from October 16-18 at the Marriott Wind Watch Hotel. For a conference brochure and further details, contact Alliance of NYS Arts Council at 914-352-7193.

- *The Artistry of the Theatre: On Stage, Off Stage and in the Classroom* has been selected as the theme of the 1994 annual Fall Conference for the **Southern California Educational Theatre Association (SCETA)**. The conference will be 7-9 October at the Hanalei Hotel in San Diego, California. For registration fees and information, contact Myrna Winer at 805-985-8764 or Ellis Jordan at 714-760-2670.

- **The 48th National Preservation Conference—Preservation, Economics & Community Rebirth**—will be held at the Boston Park Plaza

# 1995 USITT ARCHITECTURE AWARDS PROGRAM

*The USITT Annual Architectural Awards Program brings public and professional recognition to architectural projects chosen for their design excellence in finding resolution for the myriad of aesthetic, regulatory, technical and operational challenges presented in the design of large and small projects for old and new theaters.*

## ELIGIBILITY

Architects practicing in the United States or Canada may enter one or more submissions. Proposals may be for any location, but construction must have been completed after 1 January 1987.

## JUDGING

Each entry is judged for the success with which the project has met its individual requirements. Entries are weighed individually with special attention to: Creative Image, Contextual Resonance, Community Contribution, Explorations in New Technologies and Functional Operations. The size and location of a project in no way limits its eligibility.

## JURY

Barton Myers, FAIA FRAIC  
*Architect*

Leon Whiteson  
*Architectural Critic*

Jeff Muskovin  
*Production Manager/Technical Director*

## SCHEDULE

7 November 1994  
*Submit Entries*

17 November 1994  
*Jury Meeting*

23 March 1995  
*Presentation of All Entries, Awards Banquet  
USITT Conference & Stage Expo, Las Vegas, Nevada*

## SUBMISSION REQUIREMENTS

Submit a soft cover binder, 8.5 x 11", with acetate sleeve pages containing site plan, floor plans, sections, color or black and white photographs showing exterior and interior views and not less than four 35mm color slides. A narrative description of the project, including how this project responds to the stated judging criteria must be submitted on a single typewritten sheet placed in the first acetate sleeve. The last acetate sleeve should contain the slides (identified by project name) and a blank envelope containing the identify of the architect, client, and consultants listed in the manner desired to appear on a citation or photo caption. Address all submissions to:

Architecture Commission  
USITT  
10 West 19th Street, Suite 5A  
New York, New York 10011-4206

All questions should be directed to Tim Hartung:

Phone: 212-807-7171  
Fax: 212-807-5917

## PUBLICITY

Architect and owners of recognized projects will be notified immediately following the jury meeting. Awards will be presented at the USITT Conference in Las Vegas on 23 March 1995. The drawings, photographs and slides of each entry will be used for unrestricted publicity. Each entrant must clear all credits, drawings, photographs and slides included in submission for future re-use and reproduction by USITT. All materials submitted will be retained by USITT.

**ASCII TEXT REPRESENTATION** - *ASCII Text Representation for Lighting Console Data Version 3.0*. This USITT standard specification describes a manufacturer independent method for communicating the theatrical lighting control data normally stored in lighting consoles.

\$15 members, \$20 non-members

**THE BACKSTAGE HANDBOOK** - by Paul Carter. An illustrated almanac of technical information. An invaluable resource. A special from Broadway Press.

\$12 members, \$15 non-members

**DMX512/1990 & AMX 192 STANDARDS** - *DMX512/1990 Digital Data Transmission Standard for Dimmers and Controllers plus AMX 192 Analog Multiplex Data Transmission Standard for Dimmers and Controllers*. An updated version.

\$12 members, \$17 non-members

**THE DROTTHINGHOLM PORTFOLIO** - A unique collection of 29 painstakingly accurate and beautifully rendered drawings by Gustav Kull, depicting the Drottningholm Court Theatre outside Stockholm. (Shipping charges are \$5 Continental US and \$15 to Alaska, Hawaii, Puerto Rico and Canada. Overseas orders by special arrangement only. All Portfolio orders are sent via UPS.)

\$150 members, \$225 non-members

**GREENING UP OUR HOUSES: A Guidebook to an Ecologically Sensitive Theatre Organization** - Larry K. Fried and Theresa J. May compiled 128 pages of useful information and recommendations for successful ecological management of a theatre organization.

\$24 members, \$30 non-members

**INTERNSHIP DIRECTORY** - The 1994 edition, edited by David O. Flemming, provides listings and contact information for internships in all areas of theatre technology and design.

\$10 members, \$14 non-members

**PQ '87 CATALOG** - The catalog for the Golden Triga Award-winning American exhibit in the 1987 Prague Quadrennial.

\$4 members, \$7 non-members

**POCKET GUIDE TO THEATRE SAFETY** - A comprehensive guide to theatre safety practices by Randall Davidson and Paul Vierra published by Risk International.

\$3.50 members, \$7 non-members

**PROMOTION AND TENURE GUIDELINES** - *Promotion and Tenure Evaluation of the Theatrical Design & Technology Faculty: Issues and Recommended Guidelines*.

\$8 members, \$12 non-members

**PRACTICAL PROJECTS IN LIGHTING DESIGN** - *Practical Projects for Teaching Lighting Design: A Compendium* (2nd edition) contains a series of lighting design projects from designers/educators to aid in the teaching of introductory courses.

\$18 Members, \$24 Non-Members

**SCENIC MODELER'S SOURCEBOOK** - *A Bibliography and Supplier Listing for Scenic Modelers*, edited by Elbin L. Cleveland. A wealth of information for scenic modelers including a bibliography of books, periodicals and videos, as well as a complete listing for suppliers of equipment, tools and miniatures.

\$15 members, \$20 Non-members

**SOFTWARE DIRECTORIES III & IV** - *A Directory of Software for Technical Theatre* is a survey of the available products for the technical theatre

\$11 each members, \$16 each non-member

**STAGE RIGGING & MACHINERY** - *Recommended Guidelines for Stage Rigging & Stage Machinery* - Specifications and practices developed by the USITT Engineering and Health & Safety Commissions. A reprint from *TD&T*.

\$5 Members, \$8 Non-Members

**TD&T Index** - An index of articles from *Theatre Design & Technology* from 1965-1988.

\$10 members, \$14 non-member

**THEATRE TECHNOLOGY EXHIBIT CATALOGS 1991 and 1993** - Contains step-by-step instructions and techniques for the exhibits as seen at the Boston Conference in 1991 and the Wichita conference in 1993.

\$6 each members, \$9 each non-member

**THE TD IN EDUCATIONAL THEATRE** - A reprint from *TD&T* of Dr. Willard Bellman's position paper on the status and stresses of technical director's in education.

\$5 members, \$8 non-members

**ALSO AVAILABLE FROM USITT:** Back issues of *TD&T* from 1982 - present; advertising rate sheets for *TD&T* and *Sightlines*, USITT's newsletter; USITT membership mailing list rentals (for members only) and membership information. Call the USITT National Office for details - (212) 924-9088.

### PUBLICATIONS AVAILABLE ORDER FORM

Title	Qty.	Price

Shipping Charges: Domestic - One Book - add \$3.00, each add'l book add \$.75  
International - One Book - add \$5.00, each add'l book add \$1.50

\*Please see listings for special shipping charges for DROTTHINGHOLM PORTFOLIO.

Subtotal \_\_\_\_\_ Shipping & Handling \_\_\_\_\_ Total Order \_\_\_\_\_

PLEASE NOTE: Checks should be made payable to USITT. U.S. Funds only; Orders from countries other than USA or Canada can only be processed by credit card; Prices and availability subject to change. Prices effective 8/94.

PLEASE ALLOW 4-6 WEEKS FOR DELIVERY.

Payment Method (select one): Check \_\_\_\_\_ Visa \_\_\_\_\_ Master Card \_\_\_\_\_

Account # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip Code \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_

Country \_\_\_\_\_ Member # \_\_\_\_\_

Detach order form and return with payment to:  
United States Institute for Theatre Technology - USITT  
10 West 19th St., Suite 5A, New York, NY 10011-4206 or fax (212) 924-9343.



# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## CALL FOR PROPOSALS

The USITT Endowment Fund was established in 1978 to support significant research and development in performing arts design and technology. It is the only such fund in the United States.

In 1991 Edward F. Kook's name was added to the Fund's title in recognition of his role in creating the Fund (he made the first donation) and out of respect for his work in the industry and the Institute. As one of the founders of Century Lighting, Mr. Kook was a key figure in the movement to bring innovative new technologies to the service of the arts. He died in September 1990.

The Fund has received generous support from individual and corporate members of the Institute, which, together with its judicious investment policy, will allow it to offer support during 1995/96. Grants seldom exceed \$3,000 and are typically less.

All applications to the fund are reviewed by a Committee of the USITT Board of Directors. The members of this group, which is also responsible for the management of the fund, are: Timothy Kelly, William J. Byrnes, Sylvia Hillyard, Richard Devin, Richard Arnold, Randy Earle, Samuel H. Scripps, and Donald Shulman.

## STATEMENT OF PURPOSE

**The Goal of the USITT/Edward F. Kook Endowment Fund is to further original and imaginative research, investigation and development in performing arts design and technology. To achieve its goals the Fund offers financial support to members' projects.**

## PROJECT SUPPORT

Any individual member of USITT, or any group of USITT members (student chapters, commissions, committees, etc.) may apply for support for a complete project or for seed money for a specific project. To be considered for support a project must:

- Seek new knowledge through experimentation, research, or the collection of resources for research or study.
- Show originality, creativity and innovation.
- Directly relate to the goals and purposes of USITT

and directly benefit members and the industry in general.

- Provide results which are made available to members of the Institute through direct presentation, demonstration, publication or visitation.
- Qualify in one of the four award categories; theoretical research, applied research, statistical survey or historical research.

It is also expected that the applicants will demonstrate their ability to initiate and complete the project.

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## RESTRICTIONS

Support will **not** be offered for:

- Activities for which academic credits are being sought.
- Scholarships or tuition.
- Bad debts.
- Investments of any kind.
- Projects which only perpetuate

available information.

- Prepublication expenses for books which will be published by other than USITT.
- Capital expenditures unrelated to a specific project.
- Computer hardware and software purchases, unless said

equipment is returned to USITT after project completion.

- Creation of new organizations.
- Expenses incurred before the start date of the grant period.
- Projects that do not begin and end within the grant period.
- Receptions and refreshments.

## TIMETABLE

Deadline for Applications ..... **January 31, 1995**

Grant Award Announcement..... **March 23, 1995**

(at the USITT Annual Conference)

Project Begin Date ..... **April 1, 1995**

Project Completion Date ..... **April 30, 1996**

## HOW TO APPLY

Please use the current application form, which appears on the reverse of this page, to apply for support from the Endowment Fund. When completed, and not later than January 31, 1995, the application together with four copies should be sent to:

USITT National Office  
10 West 19th Street, Suite 5A  
New York, NY 10011  
(212) 924-9088

Additional copies of the application forms and further information are available from this office.

One final note on applications. While the Committee needs a clear statement about your project, it also has a lot to read. Brevity is encouraged where it does not compromise the application.

## AFTER AN AWARD IS MADE

The Institute will announce the 1995/96 awards at the 1995 Annual Conference. The successful applicants will be informed by letter and appropriate contracts signed. The starting date for the projects will be April 1, 1995 and the ending date will be no later than April 30, 1996. A final narrative and financial report must be produced by all award recipients within 60 days of the end of the project.

All award recipients must include the following credit line in all advertising, news releases, reports, publications and printed programs:

"This program/event/project (or whatever) was made possible (in part) through a grant from the United States Institute for Theatre Technology/Edward F. Kook Endowment Fund."



# USITT CONFERENCE & STAGE EXPO

## SPECIAL VERY EARLY REGISTRATION

- ★ SAVE OVER 28%
- ★ PLAN YOUR SPRING SCHEDULE NOW
- ★ GET YOUR FIRST CHOICE OF PRE-CONFERENCE EVENTS

REGISTER NOW  
GO  
BEYOND  
THE  
NEON  
EXPLORE  
DESIGN AND  
TECHNOLOGY BEHIND  
THE SCENES IN THE  
ENTERTAINMENT  
CAPITAL OF THE  
WORLD

The 35th Annual  
USITT Conference &  
Stage Expo  
at the MGM GRAND  
RESORT HOTEL AND  
THEME PARK and THE  
TROPICANA HOTEL

AS A **VERY EARLY**  
**REGISTRANT** YOU WILL  
RECEIVE SPECIAL  
UPDATES ABOUT THE  
1995 CONFERENCE

*All program information is subject to change.  
All efforts have been made to assure the  
accuracy of the information presented herein,  
however USITT can not be held responsible  
for omissions or changes.*

## PRE-CONFERENCE EVENTS

**Computer Controlled and Automated Stage Equipment**  
*Saturday, March 18 8:00 AM - 5:00 PM*

Louis Bradfield of Bally's heads a panel of computer automation experts as they discuss the importance and analyze the operation, interconnection and maintenance of various types of equipment in the high-tech entertainment field.

**Management and Leadership Academy #10 - 1995**

*Saturday, March 18 & Sunday, March 19*

This structured 12 hour program (Saturday evening and all day Sunday) includes the Personal Profile and Case Studies from the Management Skills Workshop, in addition to new modules on Quality Management and Leadership Training, as well as role playing and small group problem-solving sessions. Participants may choose tracks on Quality Management, Leadership Development or Managing Personnel.

**Computer Aided Design and Production Process**

*Leave Las Vegas Friday evening, March 17 - Sessions Saturday, March 18 & Sunday, March 19*

A unique opportunity to get "hands-on" instruction in the use and application of Cad, Strata Studio-Pro and MacLux Pro in the design and production process in 3 - 8 hour interrelated sessions. The sessions are held at Dixie College in St. George, Utah. Transportation is included.

**Hands-On Moving Lights PART 1 - Clay Paky**

*Sunday, March 19 8:00 AM - 12:00 NOON*

This "hands-on" moving light workshop provides participants with a demonstration of the equipment and an opportunity to gain first-hand experience in the operation of Clay Paky equipment. Problem solving and the development of effects producing techniques are highlighted. Participants may elect one or both parts of the Hands-On Moving Lights Workshop sessions.

**Hands-On Moving Lights PART 2 - Intellabeam**

*Sunday, March 19 1:00 PM - 5:00 PM*

This "hands-on" moving light workshop provides participants with a demonstration of the equipment and an opportunity to gain first-hand experience in the operation of Intellabeam equipment. Problem solving and the development of effects producing techniques are highlighted. Participants may elect one or both parts of the Hands-On Moving Lights Workshop sessions.

**SHOW CONTROL Intensive Workshop**

*Sunday, March 19 9:30 AM - 4:30 PM*

Workshop covers all aspects of Show Control, with emphasis on making choices appropriate for ALL disciplines, under a variety of show scenarios. Included are an overview of basic technology in plain language; types of protocols, and proper usage. Work through actual show applications and example problems. Workshop is directed at stage and production managers; sound, scenic and lighting designers. Participants will receive a demonstration of the system, workbook and instruction.

**Risk Management Guidelines for Hazardous Chemicals in the Entertainment Workplace**

*Saturday, March 18 & Sunday, March 19, 9:00 AM - 5:00 PM*

This workshop provides the latest (1995) information about hazardous chemicals used in the Entertainment workplace, exposures to these chemicals, the specific laws governing the use and disposal of these chemicals, ventilation requirements, how to read Material Data Safety Sheets, and compliance with the Federal Hazard Communication Act. Also included is demonstration and handling of required Personal Protective Equipment and demonstration of new computer programs for hazardous chemical information.

## PRE-CONFERENCE EVENTS

Saturday, March 18  
Sunday, March 19

## CONFERENCE ACTIVITIES

Monday, March 20 -  
Thursday, March 23

**STAGE EXPO**  
Tuesday, March 21 -  
Thursday, March 23

BEYOND  
THE  
NEON

*Las Vegas*  
'95

# 1995 USITT ANNUAL CONFERENCE & STAGE EXPO

## VERY EARLY REGISTRATION FORM

Please return this registration form together with full payment. You may photocopy this form for additional registrants. Please complete a separate form for each registrant other than spouse/guest. Please print or type information below as you would like the information to appear on your badge.

☆ **VERY EARLY REGISTRATION DEADLINE**

**Postmark by NOVEMBER 30, 1994**

First Name										Middle Initial										Last Name																			
Title																																							
Company/Affiliation																																							
Street Address																																							
City										State/Province										Zip/Postal Code										Country									
Home Telephone Number															Office Phone																								
Spouse/Guest Name (if registering)																																							
Spouse/Guest Title																																							
USITT Membership Number										<b>Membership Category:</b> Individual Student Professional Senior Joint Non Profit Sustaining Contributing (circle category)																													

Are there changes above in your membership information? Yes ☐ No ☐ Is the address above your home \_\_\_ or work \_\_\_ ? (please check)  
 Is this your first USITT Conference? Yes ☐ No ☐ Do you or your spouse/guest require special assistance to participate in  
 conference activities? Yes ☐ No ☐ What is your intended arrival date? \_\_\_\_\_

### A. CONFERENCE REGISTRATION

#### FULL CONFERENCE

	12/1 - 2/28	VERY EARLY Before 11/30
1. Member	\$225	\$175
2. Student Member *	\$145	\$95
3. Non Member **	\$295	\$245
4. Non-Member Student * **	\$180	\$140
5. Spouse/Guest	\$175	\$125
6. ONE DAY ONLY ***	\$150	\$100
7. STAGE EXPO ONLY ***	\$25	\$20

\* Students must provide copy of Student ID.

\*\* Non-member FULL CONFERENCE fee includes a one-year USITT Individual or Student Membership.

\*\*\* Admission to Stage Expo is included in all FULL CONFERENCE and ONE DAY registrations.

### B. PRE-CONFERENCE EVENTS

- |   |       |
|---|-------|
| 8. Computer Controlled and Automated Stage Equipment Saturday, March 18             | \$100 |
| 9. Management and Leadership Academy #10 Saturday-Sunday, March 18 - 19             | \$125 |
| 10. Computer Aided Design and Production Process Saturday-Sunday, March 18 - 19     |       |
| Member  | \$200 |
| Student Member  | \$100 |
| 11. Hands-On Moving Lights Part 1 - Clay Paky Sunday, March 19 8:00 am - 12:00 noon |       |
| Participant   | \$100 |
| Observer  | \$65  |
| 12. Hands-On Moving Lights Part 2 - Intellabeam Sunday, March 19 1:00 pm - 5:00 pm  |       |
| Participant   | \$100 |
| Observer  | \$65  |

- |  |       |
|--|-------|
| 13. SHOW CONTROL Intensive Workshop Sunday, March 19 1:00 pm - 5:00 pm   | \$140 |
| 14. Risk Management Guidelines for Hazardous Chemicals in the Entertainment Workplace Saturday - Sunday, March 18 - 19 | \$125 |

### C. BANQUET

A BANQUET TICKET ORDER FORM will be mailed to all VERY EARLY registrants.

### D. MEMBERSHIP RENEWAL

You may renew your USITT membership together with registering for the conference. Renewals only, please.

Individual	\$70	Student	\$35	Professional	\$110
Senior	\$56	Joint	\$100	NonProfit	\$100
Sustaining	\$400	Contributing	\$800		

### FEES SUMMARY

REGISTRATION	\$ _____
PRE-CONFERENCE EVENT	\$ _____
MEMBERSHIP	\$ _____
TOTAL	\$ _____

### METHOD OF PAYMENT

\_\_\_\_ Check or money order enclosed (US funds only). Please make check payable to USITT.

\_\_\_\_ Charge my MasterCard or VISA.

Name on card \_\_\_\_\_

Card number \_\_\_\_\_

Expiration date \_\_\_\_\_

Signature (required for charge orders) \_\_\_\_\_

IF YOU ARE PAYING BY CHECK - MAIL THIS FORM TO: USITT 10 West 19th Street - Suite 5A New York, NY 10011-4206  
 IF YOU ARE PAYING BY CREDIT CARD - MAIL OR FAX THIS FORM FAX NUMBER: 212-924-9343



**&  
STAGE EXPO**

**Las Vegas  
March 20-23, 1995**

**Reservation Deadline  
February 27, 1995**

After this date, room availability and rates at discretion of the hotel

All exhibitor Suites and Meetings/  
Events subject to approval by  
USITT 1-800-398-EXPO

The Conference Housing Bureau  
will make all room assignments on  
a first-come, first-served basis.

**ROOM TYPES**

**(S) Single**

1 Person, 1 Bed

**(D) Double**

2 Persons, 1 Bed

**(D/D) Double-Double**

2 or more Persons, 2 Beds

**OFFICIAL HOTEL RESERVATION REQUEST FORM**

**ALL HOTEL RESERVATIONS must be made using this form. The form must be sent by mail or fax to the USITT Conference Housing Bureau by February 27, 1995. Reservations will not be accepted by phone. Hotels will not accept direct reservations. This form may be copied for additional reservations.**

AFTER February 27, 1995 telephone reservations may be requested by calling LVCA Hotel/Motel Reservation Division (702) 892-0777. This is a telephone reservation service only and does not process forms. Prices and availability are not guaranteed. No calls will be accepted before February 27.

Upon receipt of the completed Housing Form, the Bureau will send you an acknowledgment and forward your request to your requested hotel. Subsequently, the hotel will send you an Official Confirmation. Please allow 4 weeks for processing. If you do not guarantee your reservation(s) by credit card on this form, the Hotel will ask you to guarantee within 14 days of confirmation date.

**DEPOSIT REFUNDS MUST BE HANDLED IN WRITING DIRECTLY WITH THE HOTEL. CHANGES AND CANCELLATIONS MUST BE MADE BY CONTACTING THE HOTEL.**

Mail Confirmation(s) To: *(To insure accuracy, please type or print clearly)*

Name

Phone

Company/Organization

Address

City

State

Zip

Please check your preferred hotel

☐ **MGM GRAND RESORT HOTEL**

Single/Double \$72.00

Extra Person \$10.00

☐ **TROPICANA**

Single/Double \$65.00

Name	Name(s) of Person(s) Sharing Room	Room Type	Arrival Date	Departure Date

One night's deposit is required for each room to guarantee a reservation. **DO NOT SEND A CHECK WITH THIS FORM.** The Hotel will notify you of required deposit if the following credit card authorization is NOT completed. **FAILURE TO SEND A DEPOSIT PRIOR TO CHECK IN WILL RESULT IN RESERVATION CANCELLATION.** Advance deposit is refundable from the confirmed hotel if the reservation is cancelled within the required time as stated on the hotel confirmation.

**MAIL OR FAX  
Completed Form To:**

**USITT Conference  
Housing Bureau  
3150 Paradise Road  
Las Vegas, NV 89109-9096**

**FAX 702-892-7565  
No Phone Calls Accepted**

Credit Card Authorization (Deposits for all reservations requested on this form will be drawn from the following credit card unless otherwise instructed.)

Charge:

☐ American Express

☐ Visa

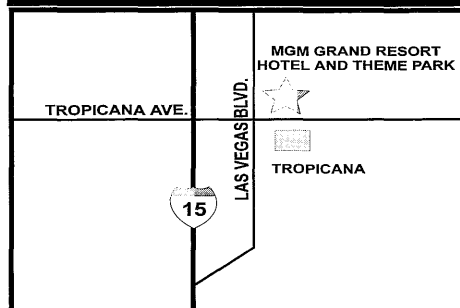
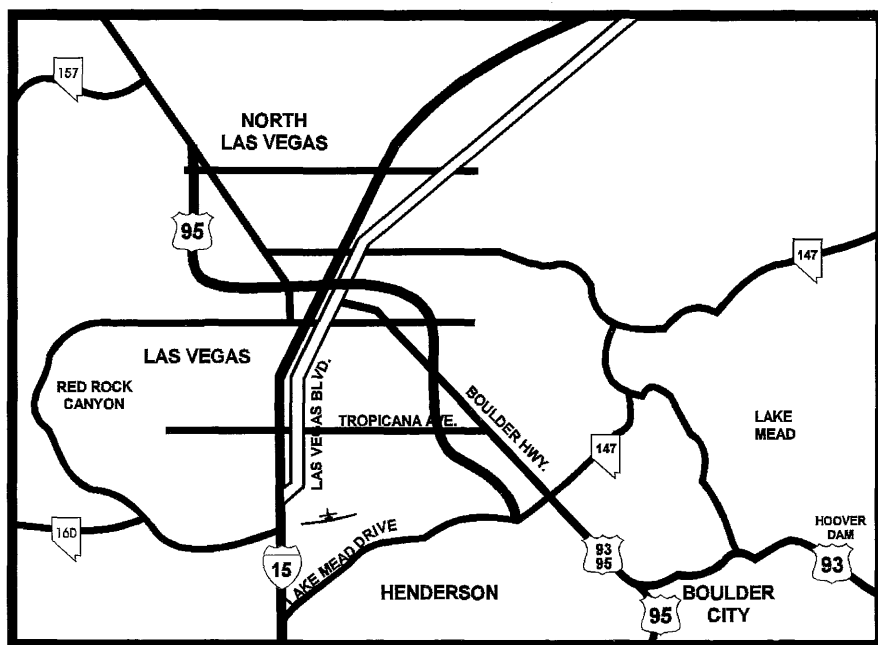
☐ MasterCard

Credit Card #

Name on Card

The Assigned Hotel is authorized to use the above credit card/authorization for deposit for room reservations(s), unless otherwise instructed. Also, I understand that one night's guest room charge per reservation will be billed through this card if I or others fail to arrive for my/their assigned housing on the confirmed arrival date unless the reservation is changed or cancelled with the Hotel and within the Hotel's established Cancellation Policy.





## A Few (of many) Las Vegas Attractions

**CIRCUS CIRCUS** Thrilling circus acts in the big top, carnival games, trapeze artists, and stunt cyclists

**FUNTAZMIC** Indy cars, bumper boats, go-carts, power wheels, trampoline & 3-story playground

**GRAND SLAM CANYON** Grand Canyon theme park, with rollercoaster, water rides & laser tag area

**A.J. HACKETT BUNGEE** Rocket lift ride to the 201' tower & bungee over the strip

**KIDD MARSHMALLOW COMPANY** Free tours of marshmallow factory & free samples

**LAS VEGAS ART MUSEUM** Visit 3 galleries featuring local & national artists

**LIBERACE MUSEUM** World's largest rhinestone, custom automobiles & famous wardrobe

**MOTION PICTURE MUSEUM** Memorabilia from Golden Age of Hollywood, set pieces & costumes worn by stars

**TREASURE ISLAND** Pirates battle the British Navy in Buccaneer Bay

**WHITE TIGER HABITAT & DOLPHIN DISPLAY** See live dolphins swim and visit Siegfried & Roy's White Tigers

## Highlights of Commission Programming Activities

*All program information is subject to change. All efforts have been made to assure the accuracy of the information presented herein, however USITT can not be held responsible for omissions or changes.*

### ARCHITECTURE

The Design of the MGM Grand Hotel and Theme Park  
Restaurant Design as Stage Set - Eating the Scenery

### COMPUTER APPLICATIONS

Multimedia in the Theatre Production Classroom  
The Computer-aided Design and Production Process: MiniCad  
Hands-on experiences in the Computer Resource Room

### COSTUME

Wardrobe Management: Starlight Express  
Building the Perfect Beast  
Perspectives on International Costuming  
Las Vegas Show Tours and Discussion

### EDUCATION

Censorship in the Arts  
Teaching Design with Computers  
Non-academic Professional Staff - Surviving Academia

### ENGINEERING

Computer Controlled and Automated Stage Equipment  
Buccaneer Bay - Pyrotechnics  
Loads and Reactions in Stage Rigging

### HEALTH & SAFETY

*Whose Life is it Anyway?* Saying No & Staying Sane and Employed  
Personal Protective Equipment

### LIGHTING

Distinguished Lighting Designer Series: Jules Fisher  
Computer Visualization  
Las Vegas Show Tours and Discussion  
The Dennis Size Show

## Hotel Information

### Conference Headquarters Hotel

MGM GRAND RESORT HOTEL AND THEME PARK  
3799 Las Vegas Boulevard South  
Las Vegas, NEVADA 89109

**Single/Double \$72.00 Extra Person \$10.00**

*No charge for children under the age of 12 years when sharing same room with adult and using existing bedding.*

### Additional Hotel

LAS VEGAS TROPICANA  
3801 Las Vegas Boulevard South  
Las Vegas, Nevada 89109

**Single or Double \$65.00**

Hotel rates are subject to an 8% room tax. Please call USITT Sales Office (315) 461-9088 for Suite details

## Travel Information

Travel Information will be provided as soon as USITT has signed an agreement with a travel service provider.

### SCENE DESIGN

Las Vegas Show Tours and Discussion  
Walking the Plank - Las Vegas style  
Las Vegas Scene Design - a retrospective  
New Products & Unique Applications of Materials for the Scene Designer

### SOUND

A Computerized Orchestra Recreates EVITA!  
Basic Audio Maintenance  
Las Vegas Tours and Discussion

### TECHNICAL PRODUCTION

Las Vegas Show Tour and Discussion  
The Technician as an artist  
Computers and the T.D. - Beyond Drafting  
Plasma Cutting Applications for Metal Working

### THEATRE PRODUCTION & MANAGEMENT

Customer Service: Who is the Customer?  
Magicians, Tumblers & Jugglers ...Oh My!  
- Managing the Specialty Act  
New Technologies for Accessibility  
Co-producing Partnerships: A Marriage made in ....

## For Additional Information

Conference Registration, Conference Programs, USITT Information  
**USITT National Office (212) 924-9088**

Stage Expo exhibition information  
**USITT Sales Office (800) 398-EXPO**

Las Vegas Information  
**Las Vegas Convention and Visitors Authority (702) 892-0711**

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## PROJECTS PREVIOUSLY FUNDED

- Modernization of Design and Construction Practice for Theatre Staging
- Developing New Systems for Position Metering & Control in Moving Scenery
- National Flat Pattern Exchange
- CallBoard II: Database Development
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic collection
- A Marshall Plan of USITT Assistance to the Socialist Countries
- Canadian Institute for Theatre Technology
- Production and Design in the Scottish Rites
- A Life-Size Virtual Reality Interface as a Scenographic Tool
- 20th Century Theatre Design by African American Artists

## APPLICATION PROCESS

All applications **must** include the following elements:

**NOTE: GRANT APPLICATIONS NOT FOLLOWING THE OUTLINE BELOW WILL NOT BE CONSIDERED FOR FUNDING.**

### 1. Summary

Please attach a completed Project Summary Sheet to your application. (No more than 50 words.)

### 2. Project Narrative

This should describe your project, including:

- a. What activities are proposed and project timeline.
- b. Project methodology.
- c. What results or effects you expect the project to produce.
- d. How the project will benefit USITT and the industry.
- e. Who will be involved in the project; what their qualifications are and what their contributions will be.
- f. Where the project will take place and what facilities will be used.
- g. How original is the project and if not original, how does it differ from similar projects.

### 3. Budget

This should be a complete budget for the whole project; when appropriate please use notes.

It must include:

- a. All expenditures involved in the project.
- b. All sources of funding for the project (and describe whether or not that funding is confirmed.)
- c. Which expenditure line items would be funded by any USITT grant.

### 4. Resume(s)/Vita(e) for Project Director(s) (Maximum of two pages per individual)

All applications must arrive at: USITT National Office

10 West 19 Street, Suite 5A

New York, NY 10011-4206

**By the deadline: January 31, 1995**

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## PROJECT SUMMARY SHEET

To be completed and attached to all applications

FOR OFFICE USE

Last Name

Project Category

Project Number

1. Project Title \_\_\_\_\_
2. Project Director(s) \_\_\_\_\_
3. Address \_\_\_\_\_
4. City, State, Zip \_\_\_\_\_
5. Telephone: Day \_\_\_\_\_ Evening \_\_\_\_\_
6. Membership Type \_\_\_\_\_ No. \_\_\_\_\_
7. Project Dates: Beginning \_\_\_\_\_ Ending \_\_\_\_\_
8. Total Project Cost \$ \_\_\_\_\_
9. Sum Requested From Fund \$ \_\_\_\_\_
10. Project Category (check one)  
☐ Theoretical      ☐ Applied      ☐ Statistical Survey      ☐ Historical

I/We certify that the information contained in this application is true.

Project Director(s) \_\_\_\_\_

Date \_\_\_\_\_

# **THEATRE TECHNOLOGY EXHIBIT '95**

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## **SCENERY, PAINTING, PROPS, COSTUMES, LIGHTING, & SOUND**

The next Theatre Technology Exhibit is scheduled for the 1995 USITT Conference in Las Vegas (21-23 March 1995). This year the Exhibit will be located directly in the center of the Stage Expo floor!

The objective of this biennial event is to recognize developments by practicing theatre technicians in all technical areas: scenery, painting, props, costumes, lighting, and sound.

The Exhibit coordinators would expect that all entries will display a level of finish suitable for exhibition. Nevertheless, the primary focus of this Exhibit is inventiveness. Thus, an appropriate submission would reveal ingenuity in the design of a new device, the creative use of a material new or old, or the development of a particularly useful process or technique.

Entries from previous exhibits have included: A Remote Control Flash Effect; A Ribbon Wig; Shop-Made Neon; A Flexible Panning Device; The Fastest Wood Grain in Town; An Ethafoam-Rod Splitter; Rake Hinges; A New Way to Corset; A Safe Lamp-Oil Torch; Foam Masks; and Electromagnet Scenery Locks.

The exhibit is your opportunity to share your discoveries and help all of us avoid having to reinvent the wheel. Don't delay—fill out the entry form today!

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## **RULES AND REGULATIONS**

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- ✓ Entry forms must be accompanied by a one- to five-page paper, including drawings, photos, etc. Papers for those exhibits selected for presentation will be assembled in a catalog and published for distribution at the conference.
- ✓ The space set aside for each exhibit includes bulletin board area and table space (see "Display Options" on the entry form). Exhibits may include drawings, photos, data sheets, actual devices, or models. USITT is not responsible for damage to displays during the Conference.
- ✓ The entry fee is \$25. Make your check payable to USITT.
- ✓ Six prizes of \$300 each will be awarded. The Awards Committee will review the Exhibit in Las Vegas and prize recipients will be announced at the banquet.
- ✓ Exhibit Schedule:
  1. All entry forms, fees, and papers must be received by 2 January 1995. They should be mailed to:  
  
Ben Sammler  
Yale School of Drama  
222 York Street  
New Haven, CT 06520
  2. The Exhibit Coordinators are solely responsible for the selection of the entries to be included in the exhibit. Those invited to submit completed displays will be notified no later than 16 January 1995.
  3. Completed exhibits can be brought to the Exhibit area on Monday, 20 March 1995, from 1 to 3 pm or shipped via UPS by 1 March 1995. (See "Shipping Options" on the Entry Form.)
- ✓ All deadlines are final.

# **TECHNOLOGY EXHIBIT ENTRY FORM**

A separate entry form and fee must be submitted for each exhibit. Copy this form as necessary.

## **EXHIBIT DATA**

Entrant's Name: \_\_\_\_\_

Phone Number: \_\_\_\_\_

Theatre or Organization: \_\_\_\_\_

Exhibit Title: \_\_\_\_\_

## **DISPLAY OPTIONS**

Check One:

- ☐ 2'-6" wide x 8'-0" long table space with 3'-0" high x 8'-0" long bulletin board backing
- ☐ 2'-6" wide x 4'-0" long table space with 3'-0" high x 4'-0" long bulletin board backing
- ☐ 4'-0" wide x 4'-0" long table space with 3'-0" high x 4'-0" long bulletin board backing

Support Needs (check those that apply):

- ☐ 115 Volt AC power outlet
- ☐ 3 phase 208v power outlet
- ☐ Compressed air (100 psi max)
- ☐ Other: \_\_\_\_\_

## **AWARDS**

Any prizes awarded to this entry should be made payable to the following individual or organization:

\_\_\_\_\_

## **SHIPPING OPTIONS**

To Las Vegas for the Conference (check one):

- ☐ I will bring my completed entry to the Convention on 20 March 1995 between 1 pm and 3 pm.
- ☐ I will ship my completed entry via UPS by 1 March 1995 to:

Rick Romito  
Performing Arts Center, University of Nevada  
Las Vegas, NV 89154-5005

From Las Vegas following the Conference (check one):

- ☐ I will remove my entry from the Exhibit area on 23 March 1995 between 3 pm and 4:30 pm.
- ☐ Please return my entry via UPS, prepaid and insured for \$100, from Las Vegas to this address:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

✓ **Please Note:** Each entry form must be accompanied by a one- to five-page paper describing the exhibit and a \$25 check payable to USITT.



Hotel from 26-30 October 1994. Such timely topics as downtown revitalization, housing, financing preservation, stewardship, heritage tourism, and how preservation can boost a community's bottom line will be a part of the program. For registration and information, contact the National Trust for Historic Preservation at 1-800-944-NTHP.

• **The Professional Arts Management Institute (PAMI)**, the nation's oldest continuing course in cultural administration, will be conducted from 18-20 November 1994 at the Park Inn International in New York City. Sponsored by Arts Management, the nation's first periodical for cultural administrators, the intensive three-day PAMI program is designed to supplement the knowledge and skills of those interested or involved in managing cultural institutions in every area of the performing and visual arts. Because of the program's personalized approach attendance will be limited to 33 participants. The complete tuition cost, including illustrative materials, reception, and two luncheons, is \$225. Registration applications and program fliers are available from PAMI, Suite 8E, 408 57th St., New York, NY 10019; 212-245-3850.

• *Direct from Broadway* is the New York-based national tax-exempt cultural preservation, educational services, and membership organization dedicated to promoting and preserving the history and experience of the Broadway theatre. **The Broadway Theatre Institute** has emerged from that organization. Its mission is to build greater appreciation of Broadway's artistic, social, and cultural importance by creating educational programs, publications, exhibits, and a permanent Broadway Theatre center. Part of their services include In-School Theater Workshop. For information, contact them at 630 Ninth Avenue, 14th floor, New York, NY 10036; 212-956-5481.

#### USITT Membership Benefits—

• **Anheuser-Busch Theme Parks** are offering USITT members discounts on air travel on Trans World Express. Please call me in the National Office for our discount coupons. ●

**Valerie di Lorenzo**  
USITT Manager, Marketing & Development

#### NATIONAL LIAISON

### 1994 ATHE CONFERENCE DELIVERS PASSION AND PROMISE

The resonant thump of ritual drums mixed with spicy incense wafted into the lobby of Chicago's Palmer House Hilton Hotel. Inside the Palmer House's Empire Room people were scattered about stretching and meditating as they prepared for a workshop on mythic performance. To the unsuspecting hotel guest, the sounds and smells must have seemed a peculiar way to begin the day. But for the Association for Theatre in Higher Education (ATHE), it was a good start for its annual conference.

Officially titled "Creative Change: Vital Struggles, Vital Signs," ATHE's 1994 conference attracted more than 1,100 participants for the four-day event 27-30 July. There was little struggle and many signs of vitality.

An organization comprised of post-secondary teachers and practitioners of all things theatrical, ATHE focused on its mission for the next millennium. While traditionally a gathering place for the exchange of ideas, this year's conference saw a consensus emerge for stronger advocacy in the arts and arts education.

Keynote speaker Jose Quintero spoke poignantly and passionately about the mission on which theatre educators must embark. He recounted his own early experience in theatre when, as a young man, he had serendipitously attended a new play by "some fellow with a strange name." Quintero held the audience rapt as he told of a brutally cold night and how he forced himself to make a mad dash to the warmth of the theatre.

After the performance he walked all evening, not feeling the bitter cold, carried away by the production he had seen: "They knew everything about me," Quintero said. "They knew my family, my hopes, my dreams." The playwright "with a strange name" was Tennessee Williams and the play was *The Glass Menagerie*. Quintero felt it spoke to him in so many personal ways that he decided "right then to dedicate my life to the glory of the theatre."

Nowadays, Quintero said, "Even though I am 70, I feel like a young graduate teaching—and I hope I get tenure. I am always nervous before class, nervous about meeting the expectations of the students. Because one among the 30 students may be the one who will light up our lives. And I know, I have got to teach. I think of myself as a teacher. That's how I serve the theatre now." In exhorting the assemblage to teach pride in working in the theatre, Quintero left the packed house with warmed hearts and new inspiration for the challenges that lie ahead.

Later in the week Quintero and Kristin Linklater were honored with ATHE Career Achievement Awards. Quintero—who virtually willed OffBroadway into existence with his 1952 production of *Summer and Smoke*—was recognized for five decades of innovation and creativity in the professional theatre.

Kristin Linklater, noted voice development teacher and actor, was presented the Career Achievement Award in Educational Theatre. It was noted, however, that Linklater and Quintero have each made substantial contributions to both professional and educational theatre—the dividing line of which has become increasingly blurred by practice and necessity.

With 15 or more panels and workshops per hour, ATHE's national conference resembles a beehive. (*Ed Note: A number of USITT members—including Sarah Nash Gates, Raynette Halvorsen Smith, and John Harris, Jr.—participated.*) There is much buzzing, interacting and activity. In the end, though, many ideas have been shared, new techniques have been explored, and creative batteries have been charged. Participants return home enervated, yet renewed. And the last thing heard as the elevator doors close is: "See you next year in San Francisco." ●

**Jeffrey Eric Jenkins**  
Seattle, Washington

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

#### INTERNATIONAL NEWS

### OISTAT COMMISSIONS MEET IN AUSTRIA

This past May 4-6 in Bregenz, Austria, BTT '94—the International Congress of Stage Technology, sponsored jointly by the Austrian, German, and Swiss organizations of professional theater technicians (ÖThG, DTHG, and svth, respectively, who are sister organizations to USITT)—sponsored a joint gathering of the Technical Production and Publication & Information Exchange (PIEC) Commissions of OISTAT.

While Alpine downpours managed to wash out the Vari\*Lite and laser demonstrations scheduled for the 4,200-seat outdoor theatre on Lake Constance behind the Bregenz Festspielhaus, attendees were nevertheless treated to an awesome scenic spectacle when the staff demonstrated the \$5 million set and special effects constructed for Bregenz Festival's summer production of Verdi's *Nabucco*.

What began as separate discussions by the Technicians and PIEC groups on the feasibility of creating international theatre technology standards in the shadow of the impending establishment of the European Commonwealth and the finalization of the publication of the forthcoming edition of the *Theatre Words* compendium, evolved into something quite different. Following the opening session, the Technical Production delegates began to speak to a much wider consideration of the state of theatre design and technology organizations in the 1990s.

Geopolitical realignments brought on by the disintegration of the former Soviet Union and the reintegration of the European community have forced a examination of OISTAT's purpose and posture in the world theatre community. At the same time, in both the Technical Production and Publications committees, discussions occurred as to how the emerging "infobahn" could be utilized to assist members in communicating with each other about the resolution of these and other topics. The PIEC had, as a primary agenda item, demonstrations and discussion on the implementation of electronic communica-

## INTERNATIONAL NEWS

# OISTAT COMMISSIONS MEET IN AUSTRIA

▲ PAGE 7

tions within the international organization. When it was realized that the Technicians were also interested in the exploration of electronic communications, the two groups met together for an afternoon session to view and discuss various systems.

In what were expected to be proforma elections in Bregenz that would simply reinstall the existing leadership, the Technical Production Commission instead elected Bill Graham of Birmingham, England, as the new commission president to replace Rudolf Kück of Berlin who had served since 1988. Kück was elected vice president along with Louis Janssen of Holland.

The changing nature of the commission itself was reflected in the appearance of many new faces in almost all of the national delegations. Those present for the meetings of the Commission included Craig Blackley, Canada; François Cabanat, France; Keijo Koli, Finland; Marc Morange, France; Shozo Motosugi, Japan; Gregorio Olivero, Chile; Nicolae Ularu, Rumania; and Patrick Gill, Noel Uzemack, and Samuel Scripps, USA.

In other Technical Production Commission business, there was unanimous support for continuation of the work on the Theatre Atlas project with input from the British, Canadian, and US delegates on formats for "technical riders" used in each country. Also, there was a proposal from Nicolae Ularu of Rumania that there be a meeting of the commission held in conjunction with a seminar on international theatre operations in Bucharest in 1996. Finally, while it was generally agreed that any standards would be very hard to implement in the several nation members mainly for proprietary reasons, two issues emerged from the extensive agenda proposed by Kück at the opening of the conference that require immediate attention.

First, it is necessary to quickly develop a strategy for positioning the Technical Production Commission in an advisory role to the industrial standards commissions of the EEC parlia-

ment in Brussels and, second, to facilitate this and other pursuits, it is equally urgent to create an inexpensive electronic communications network among OISTAT members for the rapid dissemination of information.

To this end, a sub-commission for communications will be formed by the OISTAT Secretary General Chris Lievaert who named Patrick Gill, the USITT Intercommission Liaison for Computer Applications, and Eric Fielding, OISTAT PIEC President and Editor of USITT periodicals, as members from the USA.

In addition to the discussions and demonstrations on electronic communication, other activities of the PIEC meetings chaired by Fielding included planning for the inauguration of the new *OISTAT Bulletin* (for which the various international design and technology periodicals will be instrumental in the collection of international news and dissemination of the quarterly newsletter); assisting with the preparation of a 1995 publication to commemorate the 25th anniversary of OISTAT and its relationship to the Prague Quadrennial; along with the aforementioned finalization of the new edition of *Theatre Words*, which has been the major activity of the PIEC for the past three years.

Among the delegates to the PIEC meetings were Helmut Grosser (OISTAT president and editor of Germany's *Bühmentechische Rundschau*), Olle Söderberg (associate editor of Sweden's *ProScen* and chief editor of the new edition of *Theatre Words*), Marianne Lehmann (editor of Switzerland's *ProScenium*), John Faulkner (editor of Britain's *ABTT Update*), Florian Radon (editor of Austria's *Der Prospekt*), Jean Chollet (co-editor of France's *Actualité de la Scenographie*), Peter McKinnon (Canada), Louis Janssen (Holland), Jacek Rybarkiewicz (Poland), and Karin Winkelsesser (editor of the new *OISTAT Bulletin*).

The next meeting of the Technical Production Commission will take place in Sweden next year, while the PIEC will meet in Berlin at the time of ShowTech '95. These meetings—and other activities of OISTAT—promise to be exciting as the momentum for change continues. ●

Patrick Gill, *Cornell University*  
Noel Uzemack, *Washington Opera*  
Eric Fielding, *USITT Editor*

## IN THE SPOTLIGHT

# THE STUDIO SCHOOL HOSTS WORKSHOPS

*This is the first in a periodic series of articles highlighting activities of our Contributing & Sustaining Members.*

**The Studio School of Stage Design, Inc.** of New Jersey—one of USITT's Sustaining Members—is under the direction of Peter Allburn and Dishongh Scavo. Peter and Dishongh both attended Lester Polokov's well known Studio & Forum of Stage Design. When Polokov's school closed, the need for a school aimed at teaching skills to the student became evident.

The Studio School is a center where individuals can develop their skills as designers, technicians, or scenic artists. Many of their students have gone through undergraduate school and are there to acquire specific skills needed in their career.

The school takes a non-academic approach by trying to individualize the programs and maintaining admission based upon an applicant's interest, ability and potential. Because 75% of the students are already working in the field, classes are held in the evening and on Saturday. The instructors and faculty include several award-winning designers and specialists who work throughout the industry including Broadway, off-Broadway, regional theatre, international opera, dance, television, and film. The Studio School maintains a job placement and referral service for all of its students and alumni.

The following are special events that The Studio School will conduct in 1994/95. The Lecture Series will encompass "Your Portfolio," "Job Hunting," "Taxes and Business Practice," and "Photography." The Scenic Painting Seminar Series will include "Stamp Foliage Workshop," "People and Potraits," "Texture Recipes and Shortcuts," and "Lettering and Numbering."

Questions can be addressed to:

The Studio School of Stage Design  
359 Monmouth Street  
Jersey City, NJ 07302  
phone & fax: 201-451-1333 ●

Robert Loncar  
*USITT National Office*

## ARCHITECTURE

# 1995 USITT ARCHITECTURE AWARDS PROGRAM ANNOUNCED

Following the success of the first USITT Architecture Awards Program (see the Summer issue of *TD&T*), the Architecture Commission is pleased to announce the 1995 awards program. The USITT Annual Architectural Awards Program brings public and professional recognition to architectural projects chosen for their design excellence in finding resolution for the myriad of aesthetic, regulatory, technical, and operational challenges presented in the design of large and small projects for old and new theaters.

Architects practicing in the United States or Canada may enter one or more submissions. Proposals may be for any location, but construction must have been completed after 1 January 1987.

Each entry is judged for the success with which the project has met its individual requirements. Entries are weighed individually with special attention to: creative image, contextual resonance, community contribution, explorations in new technologies, and functional operations. The size and location of a project in no way limits its eligibility.

**Schedule:** Entries must be submitted by 7 November 1994. The jurying will take place on 17 November 1994. Architect and owners of recognized projects will be notified immediately following the jury meeting. The awards presentation will occur on 23 March 1995 at the USITT Conference & Stage Expo in Las Vegas, Nevada.

For further details contact Tim Hartung, Architecture Commissioner, c/o USITT, 10 West 19th Street, Suite 5A, New York, NY 10011-4206. Or he can be reached at 212-807-7171 or fax: 212-807-5917.

For more information on the 1994 USITT Architecture Awards Program, see the insert in this issue of *Sightlines*. ●

Tim Hartung  
*Architecture Commissioner*

## SECTION SHOWCASE

# INTRODUCING ALGONQUIN SECTION (ALSO KNOWN AS CITT- ONTARIO)

The Algonquin Section represents the Canadian province of Ontario. Located north of the Great Lakes, Ontario is home to many of Canada's best-known and most successful performing arts organizations. These include commercial (Live Entertainment, Mirvish Productions) and not-for-profit theatre companies (Stratford Festival, Shaw Festival, Grand Theatre, Canadian Stage Company), as well as companies in the other performing arts (National Ballet of Canada, Canadian Opera Company).

In addition to these large organizations, the province is also home to at least 150 other theatre, dance and opera companies, as well as more than a dozen university and college theatre programs. Much, but by no means all, of the activity of these diverse companies is centered around the province's largest city. As a result, it is said that Toronto is the third busiest theatre-producing city in the English-speaking world, after New York and London.

The Algonquin Section is composed of individual and corporate members from all across the province's broad spectrum of theatrical activity. The Section currently boasts a total of about 180 members, of which around 125 are individuals, 35 are not-for-profit organizations, and 20 are commercial concerns.

The Section's corporate members, in particular, deserve special mention for their ongoing assistance, financial and otherwise, in the organizing and support of the Section's activities. Members of the Algonquin Section enjoy a double membership benefit in that they are also members of the Ontario Section of the Canadian Institute for Theatre Technology, or CITT Ontario, for short.

The Section maintains a modest office, which serves as a meeting room, a repository for records, and a workspace for the assembly of the

Section's many mailings. The address of the office is: CITT Ontario/Algonquin Section USITT, 227 Front Street East, Toronto, Ontario, M5A 1E8, Canada.

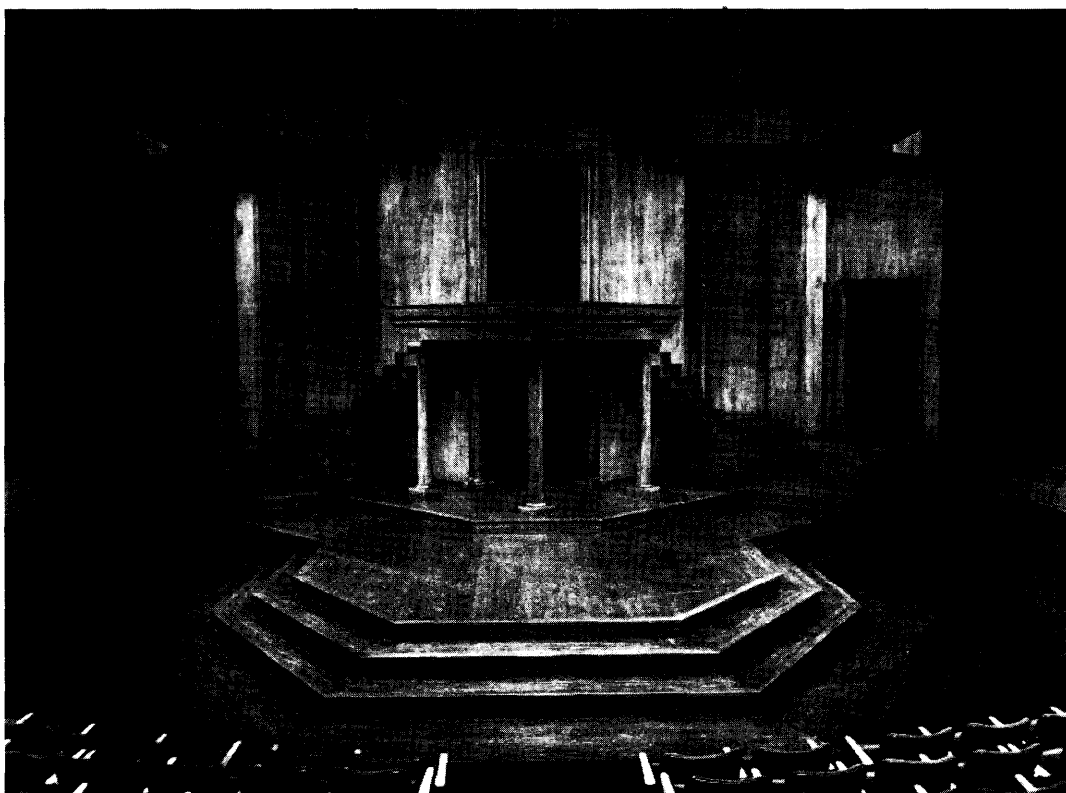
Each year, the Algonquin Section/CITT Ontario strives to present a wide variety of training and educational events across the province. In recent years, these programs have included annual courses in first aid and CPR, workshops in rigging, pyrotechnics, scene painting, and painting of costume fabrics, as well as tours of many theatres and production facilities. Each winter the Section also organizes its annual Corporate Showcase, at which corpo-

Ontario Ministry of Labour's Health and Safety Advisory Committee for Live Performance. The Committee is made up of workers and managers from across the breadth of the performing arts in Ontario. With the Ministry's guidance and assistance, the Committee is in the process of creating provincial health and safety guidelines for various aspects of the theatre business. Guidelines concerning pyrotechnics, rigging systems, sound levels, and stage combat have already been published. Guidelines in another half dozen areas are in various stages of development. The Section has one official representative on the Committee,

Show, which will feature theatrical suppliers from across the country. In addition, participants will have opportunities to visit the facilities and to learn from the staff of, and see performances by, the world-renowned Stratford Festival. (For more details on the 1994 CITT National Conference, please see Jim Smagata's article on p. 4.)

It is the sincere hope of all of us here in Ontario that many of our neighbours from the United States will join us for what promises to be the biggest and best Canadian National Conference yet!

On behalf of the Algonquin Section (and of the CITT Ontario),



**THE FAMOUS THRUST STAGE AT THE STRATFORD FESTIVAL—ONE THE MANY OUTSTANDING THEATRES IN THE CITT ONTARIO REGION—WILL BE PART OF THE UPCOMING CITT CONFERENCE.**

rate members demonstrate and display their latest products and theatrical supplies. Finally, the Section has organized an continuing series of events, which we believe to be unique to Ontario, called "CADD'n'Brew." During "CADD'n'Brew" sessions, members swap the latest tips on computer-aided design and drafting, while sampling each other's home-brewed beers.

In addition to these sundry programs, the Section is very active in the ongoing deliberations of the

while several other members serve as reps from various companies or labour organizations.

In the near future, the Section's next big project will be to host the 1994 CITT National Conference, which will be 14-16 October 1994, in Stratford, Ontario. CITT members from as far away as Halifax and Vancouver will gather in Stratford for three days of diverse and stimulating workshops, seminars, and demonstrations. They will also attend the CITT's first-ever Canadian Trade

I would like to invite our all of our friends and colleagues from south of the border to meet us in Stratford, for the 1994 CITT National Conference.

See you in Stratford! ●

**John Peter Jeffries**  
*President*  
**Algonquin Section**  
**& CITT Ontario**



## USITT



## COMMISSION



## NEWS

### SOUND DESIGN

#### ANSWERS TO SOME OFT-ASKED QUESTIONS

As I mentioned in the last issue of *Sightlines*, 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! Some of the questions brought up are worth sharing with the membership at large, as they are questions that get asked repeatedly, and it's a good idea to answer them publicly from time to time. Here ya go:

*Should we be paying expensive fees to bring in top name guest artists?*

As of this date, we have *never* paid a fee to anyone making a presentation at USITT (i.e. the Sound Commission). We have paid expenses to get certain guests to the conference, but never a speaking fee. I am personally opposed to even paying expenses for sound people to attend, as I don't feel that they are really any better or more deserving than a lot of our long time regular members. However, the general feeling is that if we pay their way to get them to the conference once, they might realize that our conference is a must place for them to be, and join. As we get more of the top designers in the country into the organization, we will have more and more to offer everyone involved. This is how we are attempting to deal with a common criticism of USITT that we are primarily academics, students, and blah, blah, blah.

*Why can't we do more sessions on basic Sound Stuff, not the expensive, state-of-the-art technical stuff that my theatre will never be able to afford?*

This is not the first time I have heard this question, and we are trying to do more to address this constituency in our membership. We are going to try out something new in Las Vegas in response to the many suggestions of this type from our commission: host a series of small, roundtable sessions—

with an advanced roundtable taking place simultaneously with a beginning roundtable. Our hope is that beginners will feel free to ask any and all questions at a beginning roundtable, without feeling like the question is too naive, simple, etc. There's no doubt that it can be quite embarrassing asking a very basic question in a room full of really experienced sound people. By having an advanced session scheduled at the same time, we may be able to *thin* the crowd down to those who really are beginners, and will consequently feel more secure about limiting the conversation to basic concepts. Meanwhile, at the advanced roundtable, advanced participants will be able to have more complicated discussions, and not have to sit through endless explanations of basic concepts.

The overall tenor of the roundtables is informal, with the emphasis on a discussion leader from within our membership that has a great deal of experience in a certain area of sound leading the discussion. Rather than emphasize more formal presentations, roundtables give the discussion an opportunity to wander wherever the participants want it to go (this won't eliminate the more formal type of programming, we'll still have plenty of it!). Since most of them are scheduled at lunch time, you could even bag your lunch and bring it with you! This is the first time we have tried this, so we will probably have a large learning curve to get over. If this is successful, we will make it an annual event at the conference!

*Why don't we get some Sound Designers from the more realistic middle-of-the-road regional theatres to do Sound Designer Presentations? We don't have the big budgets and big equipment that the top designers have, so we need ideas on how we can do things on our budgets!*

There is no set policy on who does a Sound Designer Presentation. I've pretty much scheduled a slot for anyone who has wanted to do one. Although we do try to get national figures involved, I certainly agree it would be good for other sound designers of smaller theatres to share what they do in their environments. So, if you want to be put on the list for Pittsburgh,

and/or beyond, let me know! (Remember the Vegas programming was set in Nashville). However, you should remember that the number of programs we can do is limited, and, as you may see from the next question, I can't guarantee that I can get your program in (keeping in mind that I had to sack my own ideas this year!). However, if the membership wants to do a program, then we will definitely do it!

*So how do I get you to do the kinds of programming I want? Does the programming really reflect the demographics of USITT?*

Every year we put out calls for programming suggestions for the conferences. There are also a number of programming ideas suggested at the commission meeting at the national conference. In order for a volunteer, such as myself, to keep the amount of work I can spend on this under control (the alternative being to step down and let somebody else do it—which I'm adamantly *not* opposed to!) has been to develop certain kinds of programming slots that are filled with different topics, in an effort to meet the interests of a widely diverse membership. We have developed programming slots such as *Distinguished Artists*, *Beginning Roundtables*, *Advanced Roundtables*, *Sound Designer Presentations*, *Open Sound Forum*, *Sound Tours*, and the *Annual Sound Commission Meeting*. This then makes sure we cover the bases, and still leave us room to have special programming unique to the conference, location, or current events. Then, we try to spread the amount of work it takes to get each program to happen over several individuals (i.e. don't even think I can do this all myself!). To date we have developed a Vice-Commissioner for Sound Scores (Eileen Smitheimer), and a separate Vice-Commissioner for Reinforcement (Raul Gonzalez), and a Vice-Commissioner for Composition (Greg Mackender); a Vice-Commissioner/Liaison to the Exhibitors and Manufacturers (Brian Cline), who organizes the Manufacturers Exhibition and Seminars, an Educational Vice-Commissioner/Liaison to develop Educational programming (Barry Funderburg), and a Vice

Commissioner to supervise the Portfolio Reviews (Tom Mardikes). We have also added a Liaison for Graphic Standards with AES and NSCA (Jim Gundlach), and a representative to the International Committee (David Budries), and *TD&T* Jury Members and assistants to the Sound Editor (Charlie Richmond), John McFadden and Mark Putman. That's a lot of people to get a lot of work done!

I am also concerned with the kinds of programming that reflects the demographics of our membership. Ultimately, though, we can only do what our membership is willing to do—those who are willing to do the work are going to be the ones that determine what kind of programming we do. That is one of the essential things about a volunteer organization. The Sound Commission is made up of a very diverse group of people, and there would be no chance of addressing every program towards one segment. I have devised a pseudo-democratic method of finding out what those who really are willing to do the work want to do. First, I take all of the suggestions for programming that have an individual willing to be responsible for the program. Next we develop program session information forms that have all of the information necessary for the program on the form. These forms are distributed at the Annual Sound Commission meeting at the annual conference, and are discussed amongst the active membership (I can send you one if you need one). Finally, the programs are voted on by those who are at the Commission Meeting, and prioritized according to that vote. This allows those who are willing to do the work, and attend the Commission Meeting to have the largest say in what type of programming we will be most likely to hear at the next conference.

So, if you have an idea for programming, let me know. If you have an idea but don't want to do the leg work to get it to happen (i.e. the old "Let Rick do it,") understand that I'll make a note of it, and see if I can make it happen. However, if you are willing to do the leg work to get it to happen (and you can do this without knowing anything at all about the subject!), let me know and I'll help you develop a program session information form for that. Obviously, from the above system, I can't guarantee that we'll do the pro-

gram, but we really do present about 95% of the programs that get suggested (i.e., all of the ones proposed but mine—hey, am I starting to sound bitter about this, or what?)

*USITT National Conferences: What's in it for me?*

Let's forget the USITT part for a second, and just ask yourself, "If you could get the top Theatre Sound Designers, Composers, Sound Reinforcement Designers, Sound System Designers, Consultants, Acousticians, Contractors, and Manufacturers of Sound Equipment for Theatre in the country to all get together in one place, would it be worth your while to go? Forget the USITT part for a second, or that there would even be an organized, formal, conference. Let's just say they all got together at a hotel, and hung around the bar or the pool for a few days. Would that be worth your while? I have yet to get a *no* for an answer to that question. Now, consider what USITT adds to the soup—a large organization that provides the support umbrella for all of the above to happen, financial support to make special educational sessions, demonstrations, lectures, panel discussions on important topics, special awards to the over-achievers among us, and a physical space capable of housing us all in our many diverse combinations, and it starts sounding like this would be a hard event to pass by. And that, of course, is exactly where we want to be heading.

Now, you can wait until everybody's doing it, and follow the pack, or you can make a commitment early on (actually I really think we are getting close to being middling on!), and have a much bigger say in how the whole thing develops. The growth and interest in sound in both theatre and USITT has been wonderful over the last few years, and we're finally beginning to realize some of the paybacks a lot of us, like John Bracewell, Dick Devin, and Charlie Richmond had hoped for well over a decade ago when the Sound Commission was first started.

Next issue: Las Vegas Preview!

Here's to Las Vegas—and far beyond! ●

**Rick Thomas**  
*Sound Commissioner*

## LIGHTING DESIGN

### COMMISSION PLANS TO 'LIGHT UP' LAS VEGAS CONFERENCE

Las Vegas 1995 is shaping up as one of the most exciting conferences in recent history. This is due in no small part to the local committee members who are providing unique opportunities for seeing a variety of events in a variety of venues in addition to the regular programming.

The Lighting Commission is working on a Pre-Conference event that will provide demonstration and hands-on use of a couple of different remote control lighting units. This Pre-conference event will take place in the Commission Lighting Lab on the UNLV campus. Joe Aldridge of UNLV and the Local Committee has gone out of their way to help with planning of this event and we look forward to working with manufacturers to provide a valuable working session. Transportation will be provided from the host hotel to the campus for Pre-Conference and Conference activities on the UNLV Campus.

The Lighting Lab will also be the site of some exciting programming for the Conference itself. Dennis Size will be hosting two sessions in the lab related to lighting for television. His sessions in Nashville were some of the most exciting and most-attended of the year for the Lighting Commission.

Rob Shakespeare will have an update of his computer visualization system. His computer projects have regularly been a part of the Lighting commission programming and this year he will show his most recent developments.

Charlie Richmond will also be in the Lab demonstrating his show control system for MIDI/SMPTE applications. His system is certainly one of the premier systems on the market and has been seen in Las Vegas on a regular basis.

These are just the Lab activities, however, and we can't forget the ongoing regular sessions that have provided interesting material and points of view for many years. Sessions addressing the design

process and one on non-traditional lighting careers will provide interesting material with unique and exciting points of view. Both of these panels include working designers and educators in order to present a comprehensive treatment of the respective topic.

Ongoing projects addressing lighting portfolio guidelines and graphic standards for CAD lighting symbols will be underway during the conference. The Lighting Commission has determined that these ongoing projects need to be addressed to continue in assisting development of the aesthetics of lighting design and the lighting profession.

Last but not least the Distinguished Lighting Designer Series will provide an opportunity to hear premier lighting designers discuss their work and profession. Last year Ken Billington received the acknowledgment from the Lighting Commission.

All of this plus the local venue and show tours and socials make for an entertaining program. The local committee has created some excellent opportunities for conference attendees. See you there. ●

**Marc Riske**  
*Lighting Commissioner*

## LIGHTING DESIGN

### VOLUNTEERS SOUGHT FOR LAS VEGAS CONFERENCE

To those students or professionals who wish to be involved with the Las Vegas conference or the conference next year, please send your addresses and phone numbers to:

Marc Riske  
847 East Harmony Ave.  
Mesa, AZ 85204.

Often names and addresses get lost in the shuffle of the conference. We apologize for this but want your input. Please remind us of your interest. ●

**Marc Riske**  
*Lighting Commissioner*



HEALTH & WELLNESS  
STRATEGIES**CHECK  
POINTS**

*The following article was submitted by Elizabeth Lewandowski from Midwestern State University in Wichita Falls, Texas.*

It was the second dress rehearsal for the "musical from hell" and I was in my 40th hour without sleep. I was talking to the stage manager when the world slowly went black. As I collapsed, I thought, "How will I finish the show if I'm...?"

We all have horror stories like this about which we aren't proud. Thirty-plus hour days, unbelievable stress levels, no time to eat, only to gulp all leave us pushing our bodies to the brink of exhaustion and beyond. Is it really necessary?

In my own life, the answer has become a resounding **no!** As I near the end of my first decade in educational theatre, I realize that I've beaten the odds by remaining in theatre as long as I have. Along the way I've learned a few tricks that have helped

me survive those stressful times and I'd like to share them with you.

**#1 - EAT PROPERLY.**

It is possible. Theatre by its very nature is cyclical. We know well in advance when the times of greatest stress are going to occur—We can plan ahead. Like most of us, I have found that I eat poorly and in a rush during these stressful times. It is possible to eat right using the same planning we do for a living. As dress rehearsal week approaches, I stock up on fresh fruits and vegetables to be eaten raw as good energy and vitamin boosters. I also cook ahead. Since turkey contains a stress-reducing chemical, I roast a turkey and bake potatoes. These foods microwave in a snap and by eating low-fat, high-energy meals all week, I function better.

**#2 - DRINK PLENTY OF WATER.**

We all know the benefits of water to our general health. Just stopping work long enough to take a long drink can be the "pause that refreshes." With the availability of bottled waters, we really have no excuse not

to drink it.

**#3 - ESCAPE THE STRESS.**

Easier said than done, I know. Many people find it beneficial to go for a 10-minute walk or meditate. I personally keep a fiction book in my office. During lunch I shut the door, pick up my lunch, and munch into relaxation. Regardless of your personal strategy, a break taken regularly is invaluable in surviving those long tech/dress weeks.

Each of these methods takes a small commitment of time and energy. When we feel we do not have the time to take care of ourselves, that's the time we *most* need to take the time. We all know that a well-cared-for body is more efficient than a body worn to the edge of exhaustion. I hope that as your next stressful time approaches, you will take the time to care for yourselves properly. If you do, you won't be the one collapsing from exhaustion. ●

**Stan Abbott**  
*Check Points Editor*

**INSTITUTE  
BUSINESS  
CALENDAR****SEPTEMBER 1994**

- 12 BUDGET REQUESTS FOR 1994/95 MAILED
- 20 CALL FOR REPORTS MAILED
- 30 LAS VEGAS CONFERENCE PRESENTERS BIOS DUE TO VP-PROGRAMMING AND CONFERENCE PROGRAM CHAIR

**OCTOBER 1994**

- 1 VEGAS CONFERENCE COMPLETE PROGRAMMING INFORMATION DUE (BIOS, EQUIPMENT REQUESTS, TRAVEL REQUESTS, ETC.)
- 5 TRIENNIAL REPORTS DUE TO OFFICERS
- 7 BUDGET REQUESTS FOR 1994/95 DUE TO OFFICERS

**NOVEMBER 1994**

- 4 BOARD PACKETS MAILED
- 17-19 WINTER BOARD MEETINGS AT THE SANDS REGENCY HOTEL IN RENO. BOARD OF DIRECTORS MEETING, SATURDAY, NOV. 19.

# sightlines

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