

'94 BOARD RETREAT

INSTITUTE PUBLICATIONS, CALLBOARD UNDER STUDY

In our first meeting since a decision to reconfigure the way we operated Board meetings, your Board of Directors met in Las Vegas for a retreat focused on the communication tools of USITT. Our intention was to develop some guidelines and direction for the Publications Committee and the editors of our periodicals regarding policies and procedures for both *Sightlines* and *Theatre Design & Technology*. In addition, through the urging of the membership, we discussed USITT's role in the future of electronic communication and technology as it applies to the performing arts and related industries. I believe that I speak for the majority who felt the retreat format was a success and has provided us with the directions we sought on your behalf.

In the next edition of *TD&T* in "Inside USITT," I will report on our success with regard to the magazine, but will focus this report on *Sightlines* and electronic communication. Through the advance efforts of the Publications Committee, we began the retreat prepared with a draft of a mission statement for our newsletter. Perhaps it is important to note that

the majority of that draft was developed using the Publications Forum on Callboard—an indication of the value and necessity of electronic mail in such an effort.

SIGHTLINES:

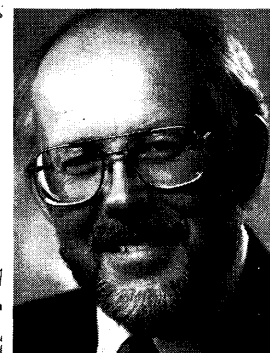
After honing the mission statement in a Publications Committee meeting and through excellent debate, we divided into small groups to expand upon the future aspirations of the newsletter, our primary membership communication tool. Our intention was to develop a look to the future and to dream

about what *Sightlines* should and could be. At the end of our session, we produced two pages of goals and implementation strategies to guide our decisions in the future. The Publications Committee will provide timelines for these aspirations and an indication of ownership (who is responsible for each action) to the Board at our Winter meeting.

In the interest of saving space for all the other important news of USITT in this issue, I've chosen only to present for you the mission statement and broad goals for *Sightlines* here. Understand that without the implementation strategies, which are very

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'94 BOARD
INSTITUTE
PUBLICATIONS
CALLBOARD
UNDER STUDY

USITT IS VERY PROUD OF ITS COMMERCIAL MEMBERS AND THE CONSTANT IMPROVEMENTS OF PRODUCTS AND SERVICES USED BY USITT MEMBERS IN PERFORMING ARTS DESIGN AND TECHNOLOGY.

USITT ENCOURAGES THE RESEARCH AND DEVELOPMENT OF NEW AND IMPROVED PRODUCTS AND IS PLEASED TO ANNOUNCE AND REPORT ON THESE DEVELOPMENTS AS WELL AS REPORTING ON THE PROJECTS AND SUCCESS OF ITS MEMBERS.

USITT DOES NOT RECOMMEND OR ENDORSE SPECIFIC COMPANIES OR PRODUCTS.

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USITT SIGHTLINES

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

'94 BOARD RETREAT

INSTITUTE PUBLICATIONS, CALLBOARD UNDER STUDY

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specific, you will get a rather shallow picture of the future efforts. We will make every effort to produce the entire documents for *Sightlines* and *TD&T* in some format in the future. In the meantime, if you are interested, you can obtain a copy from either the co-chair of the Publications Committee, Sylvia Hillyard, or from USITT Secretary Jean Montgomery. Please note that I have listed the goals in priority order:

Mission: *Sightlines*, the USITT newsletter, provides the membership with timely information and brief articles on the activities of the Institute and its members; fosters communication among all constituents of the Institute, the performing arts and related industries, and promotes the work of the Institute.

- Goal 1: Develop consistent Institute-wide contributions to *Sightlines*.
- Goal 2: Publish a calendar of all USITT and related organization activities.
- Goal 3: Keep membership informed about trends and changes in institute policy, planning, and direction.
- Goal 4: Establish greater visibility for committee activities.
- Goal 5: Make articles and information from the newsletter available electronically.
- Goal 6: Continue conference promotion and encourage member participation in the conference-making process.
- Goal 7: Implement nominations and election process and enfranchise the members in that process.
- Goal 8: Continue institute promotion.
- Goal 9: Keep membership informed about job opportunities.
- Goal 10: Provide member services.
- Goal 11: Improve knowledge and skills of members.
- Goal 12: Provide on-going columns on international, national, and section activities.

ELECTRONIC COMMUNICATION:

I had asked Ken Hewitt to provide an

introduction on general electronic communication and he led a discussion of the current status of the Internet and its role in the communication super-highway, in order that we might discuss this issue from at least a common information and terminology level. While the rest of the Board continued revision of the previous sessions efforts, Ken led a group in the development of the following mission statement and potential goals. After discussion it was decided that the President should create and charge an Electronic Communication Committee for USITT that will stand beside the Publications Committee and report through the VP for Communications to the Board. We are in the process of getting that group together.

Mission: *USITT Online*, the USITT electronic information service, supports and promotes design and technology in performing arts and related industries and serves its users by facilitating global access to electronic tools, information, and services in all areas of design and production.

For example, the service could facilitate:

1. The advocacy of member education and training in electronic communication technology.
2. Member and Institute business communications.
3. Pursuing a collaborative effort with the other members of OISTAT to establish international communication and sharing of resources.
4. An interactive forum for peer review evaluation and publication support.
5. Information search and retrieval services.
6. Electronic conferencing.
7. Distance education.

It is important to note that colleagues around the world are discussing this issue as well. We were privileged to have with us in Las Vega, Chris Lievaart, the Secretary General of OISTAT. He was an active participant in our retreat and had previously created an OISTAT committee, chaired by USITT member Patrick Gill, to provide advice to the OISTAT Executive committee on electronic communication. It is our hope that USITT can

work together with OISTAT on this issue and perhaps link the performing arts organizations of the world electronically. You will certainly hear more about this in the future, as we are committed to an active role.

I will report further on the normal activities of the Board in the next issue of the newsletter. Address any comments to Dick Durst (Internet: rdurst@ua.d.umn.edu).

Richard Durst
USITT President

ELECTIONS 1995

NOMINATIONS COMMITTEE POSTS SLATE

The following slate was announced by the USITT Nominations Committee:

President-Elect

Christine Kaiser

VP-Commissions

Bruce Brockman

VP-Marketing/Development

Bill Byrnes

VP-Programming

John Uthoff

Secretary

Jean Montgomery

Directors at Large

Richard Barulich

Ron Gloekler

John Harris

Sylvia Hillyard

Mary-Beth Hite

Greg Horton

Elizabeth Lewandowski

Molly Lind

Jack Schmidt

Richard Stephens

Monica Weinzapfel

Zee Weisfeld

Additional nominations for each elective office may be presented by petition, supported by no fewer than fifty (50) signatures verified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee indicating willingness and ability to meet the obligations of the office/position as defined in the By-Laws, and a brief biographical description. Petitions must reach the Chair of Nominations, Sarah Nash Gates, 3715 Woodlawn

Avenue North, Seattle, WA 98103, by Nov. 1.

Nominees for all offices and directorships shall have been Individual, Professional, Joint, Senior, or Student members of the Institute or the individual designated as the voting representative of an Organizational, Sustaining or Contributing membership for at least one (1) year as of September 1 of the year of their nomination. All voting members of the Board of Directors shall be members in good standing of the Institute and a Regional Section for the year in which they are elected and for all the time they serve. ●

Sarah Nash Gates

Chair, Nominations Committee

LAS VEGAS '95

'BEYOND THE NEON' OFFERS BACKSTAGE LOOK AT VEGAS

The Conference Planning Committee and the University of Nevada, Las Vegas are well on its way in putting together the USITT Conference & Stage Expo 1995 March 20-23 in Las Vegas. The theme of this year's conference, "Beyond the Neon," explores the technology behind the scenes of the "entertainment capital of the world." Las Vegas is an oasis of neon in the desert that beckons travelers from around the world to its 11+ production shows plus numerous celebrity showrooms, each employing some of the latest theatre design and technology. Backstage tours are planned for Bally's, Treasure Island, the Las Vegas Hilton, and the MGM Grand Theme Park to see state-of-the-art technology.

A special exhibit featuring the costumes and costume renderings of major Las Vegas and Hollywood designers will be on display. The Conference headquarters are the MGM Grand Hotel and Theme Park, a billion dollar entertainment mega-resort, and the immediately adjacent tropically themed Tropicana Hotel. The two hotels are located on the south end of a 3 1/2 mile Strip (Las Vegas Boulevard) at Tropicana and have access to each other via a skywalk.

Las Vegas offers many diverse attractions for the entire family. In a short four-mile stretch, you can see a

volcano erupt, witness the sinking of the Titanic, see can-can dancers from the world-famous Folies Bergere, experience a pirate attack on a Caribbean seaport, enjoy a medieval feast while cheering for your favorite knight in a jousting tournament, tour an Egyptian pyramid, or enjoy a performance of Andrew Lloyd Weber's *Starlight Express*.

Even though Las Vegas is a rising metropolitan area with all the conveniences of a cosmopolitan city, it is also the gateway to some spectacular scenic destinations. Beyond the neon there are unique outdoor activities. Within a 40-mile radius of the city, conference attendees can experience Lake Mead (the largest man-made lake in the Western hemisphere); Hoover Dam ("an engineering victory of the first order"); the 12,000-foot Mt. Charleston (where you can ski in the winter); Red Rock Canyon (a geological marvel 15 miles west of the city); and Valley of Fire (a state park for hiking, camping, viewing petroglyphs, and wind-sculpted red sandstone rock).

By registering before Nov. 30, you not only save yourself some cold hard cash, but you are guaranteed not to be left at home in the cold. Las Vegas averages 320 days of sunshine per year. During March the median temperature will be in the 70s and 80s dropping down into the 40s and 50s at night.

Getting to Las Vegas and the conference site is a snap. McCarran International Airport is located just one mile from the hotel site and is served by 10 scheduled airlines in addition to 20 charter air companies and 10 commuter airlines. And if that isn't simple enough, call Conventions in America, the USITT Conference travel service at 800-929-4242, and they will really make it "simple."

By car, Las Vegas is reached via Interstates 15, 95, and 93. Interstate 15 passes within a block of the Conference facilities, so access is extremely quick and easy.

For additional information, conference registration, conference programs, and USITT information, contact the USITT National Office at 212-924-9088. For Stage Expo exhibition information, contact the USITT Sales Office at 800-398-EXPO. ●

Leon Brauner
VP-Conferences

ANNUAL CONFERENCE & STAGE EXPO

CONFERENCE COSTS REFLECT PLANNING CHALLENGES

How much should a conference and trade show cost? If you were to look at the conference and trade show fees for other associations and industry organizations, I believe you would conclude that these conferences and shows cost big bucks especially when compared to the USITT Annual Conference & Stage Expo.

Why do these associations and organizations charge so much? Because a trade show and conference cost a lot to produce. Most of these organizations also believe they are offering good value for their member's registration dollar. Some groups offer a trade-show and a few seminars, while others offer many programming sessions and a relatively small or no trade show. USITT continues to believe that the yearly meeting must bring together the best programming, exhibitors, and attendees.

The Institute has always negotiated its convention center, hotel, catering, audio-visual, and computer equipment contracts with a frugal hand and attention to the attendee's "bottom line." Because of careful venue choices, tough negotiating on hotel accommodations and meeting room rates, and the on-going support of Stage Expo exhibitors, we have been able to maintain our registration fees at absolute bargain rates. Our top priorities have always been to keep the Conference and Stage Expo as reasonable as possible and to have the conference generate a vital income source for the Institute's operation in the following year. Each of the last few years has been uncomfortably tight; the conference making team has been under constant pressure to make ends meet and assist the Institute's programs, projects and other activities, while at the same time, provide good value to our attendees.

Just as the cost of rent and now mortgage money continues its upward trend, so has the cost of conventions and convention services, especially convention center space. The

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SUSTAINING MEMBERS

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ANNUAL CONFERENCE & STAGE EXPO

CONFERENCE COSTS REFLECT PLANNING CHALLENGES

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Conference sites in our future will cost two to 40 times more than we have paid in the recent past; in fact, we cannot return to old sites for the fees we paid in past years. The costs of registration services, meeting rooms, and transportation (between sessions or conference events) has also escalated. By increasing the Conference registration fee, the Institute should be able to remain competitive in its effort to seek appealing future Conference locations. The increase should also help ensure our on-going effort to raise the quality of our programming and special events. We would also expect that the conference-generated revenue will help us continue to support the programs, projects, and expenses that enable USITT to accomplish its mission.

While we shall find some relief in income generated through higher registration fees, the USITT Conference team will continue to aggressively negotiate reasonable travel fares and accommodation rates.

Another integral part of the negotiation package is the hotel room block (the total number of rooms we have asked the hotels to hold for our attendees). In order to get the best possible rates and range of rates from a variety of nearby hotels, while at the same time defraying the cost of hotel meeting rooms, USITT must financially guarantee a certain number of "room nights" (the total number of rooms times the number of nights used) with each hotel in the room block.

Since there is generally a financial penalty to USITT if attendees don't generate the number of "room nights" we've guaranteed, it is crucial that, first of all, we try to be conservative in our estimates and second, members assist the Institute by staying in the "Conference" hotels. These are the hotels that provide us with low (or no) cost meeting rooms, rooms for our non-member presenters, and other conference services. These are also typically the hotels that are closest to the Stage Expo and our Conference

Center meeting rooms. In order to provide a Conference at reasonable rates it is very important that we use our Conference hotels—in Las Vegas the MGM Grand and Tropicana hotels. If our attendees are not able to generate the agreed to number of "room nights" then USITT is obliged to pay an additional amount for meeting rooms.

Conferences and trade shows are expensive and complicated projects, but with all of us working together, sharing in the costs, and supporting the Institute in its mission, we shall be successful at not only bringing together the best programming, exhibitors, and attendees but also helping provide essential support for USITT's important projects and activities. ●

Leon Brauner
VP-Conferences

1995 STAGE EXPO

MGM GRAND READY TO WELCOME STAGE EXPO '95

While in Las Vegas for the Summer Board Meeting, I toured the MGM Grand Garden Exhibition Center which will house Stage Expo '95 during 21-23 March 1995.

The Grand Garden is a large arena which was being set up to stage Whitney Houston in concert while we were there. It will be a terrific site for Stage Expo, with plenty of room for more than 100 exhibitors to display and demonstrate their products in style.

Stage Expo exhibitors will be pleased with the easy access to the arena, thanks to multiple docks with ground-level loading. The MGM has a private road adjoining the Grand Garden which will be used for a truck marshalling yard. The Grand Garden Exhibition Center is also easily accessible from the hotel, reached by an escalator down from the main level. Program meeting rooms are immediately adjacent to the exhibit hall, with the Conference registration area planned for the concourse overlooking the Stage Expo floor.

The Grand Garden is part of the MGM Grand Hotel & Casino, the largest hotel in the world, with 5,009 rooms and suites and featuring a wide array of

restaurants and shops on the premises. The Grand Garden is conveniently located close enough to the hotel for easy access to all its amenities, including the food court, while being removed from the non-stop activity in the hotel lobby and casino. All the MGM's facilities are in top-notch shape, since the hotel had its grand opening less than a year ago in December 1993.

With all that Las Vegas and the MGM Grand have to offer, it is no surprise that USITT is expecting a record number of participants for the 1995 Conference & Stage Expo. Booth spaces for Stage Expo '95 are selling quickly, so if you are planning to exhibit or know someone who is interested in Stage Expo, don't delay. Please call me in the USITT Sales Office at 315-461-9088 to reserve your booth today. ●

Helen Willard
Sales Manager
Stage Expo/Advertising

ANNUAL CONFERENCE & STAGE EXPO

CONVENTIONS IN AMERICA ASSISTS WITH CONFERENCE TRAVEL

In order to better serve the Institute and its members, Conventions in America, a San Diego-based travel management company, has been selected to provide a host of services and benefits to the Institute and its USITT Annual Conference & Stage Expo attendees. Conventions in America will provide members with the lowest air fares available while at the same time assisting the Institute in travel cost containment.

The company works solely with association meetings and conventions and provides special discounted airfares and car rental rates to meeting attendees. The experienced staff of reservation agents uses a system called "BargainFinder" which will show the lowest available fare on any airline. In order to ensure that you get the lowest fare and preferred seating, every reservation made through Conventions in America goes through a state-of-the-art

quality control system called PrimeCheck. The system has total access to all airline rates and schedules. The agents will be expecting your call and will make your travel plans faster and easier.

USITT members who make their reservations through Conventions in America will also receive free flight insurance, advanced boarding passes, seat assignments, senior discounts, frequent flier mileage, and automatically become eligible to win free travel. Drawings are held bimonthly for two free round trip airline tickets on American Airlines system-wide (world) route.

You are encouraged to use Conventions in America and sample the excellent service that other association members have enjoyed for years. Plus, USITT will benefit from this association in the generation of credit for your booking, which will be used to off-set the costs of bringing non-member presenters to the conference. Conventions in America can be reached by calling 1-800-929-4242. Give them USITT's special group number, 415. Outside the 800 area, call 1-619-544-0210 or fax your request to 1-619-544-0215. Remember to book your airline reservations early as discounted seats are always limited. ●

Leon Brauner
VP-Conferences

NATIONAL OFFICE

NEWS FROM THE NATIONAL

Well, as we bid summer adieu, let us welcome in the fall with some new benefits, reports from our members, and a wide array of interesting workshops and conferences. And speaking of conferences, don't forget very early registration for the Las Vegas conference. Register today!

Some new membership benefits on the horizon—Hertz Rental Car is now on the roster! USITT members can receive a 10% discount on all Hertz Standard Daily, Weekend, Weekly, and Monthly Rates on all car classes as well as discounts on Canadian and International rates. The National Office has a supply of discount cards, so just give a call and we'll send one out. Or call

Hertz at 1-800-654-2200 and mention CDP #341930.

USITT members can also take advantage of substantial savings on hotel rooms worldwide through the Hotel Reservation Network. HRN offers savings up to 65% off the regular rates at leading hotels in the United States, London, and Paris. This is a free service featuring discounts at properties such as Marriott, Westin, Hilton, and many more. For informational brochure, please contact the National Office or call Hotel Reservations Network at 1-800-964-6835 to start taking advantage of these special prices today.

Alamo Rent A Car announced that it has created a special toll-free emergency road service for customer driving in the U.S. and Canada. Alamo customers needing service should call 1-800-803-4444 and they will be routed to the nearest Alamo facility. In addition, Alamo is offering USITT members a \$15 savings off their next rental. Call the National Office for your savings certificate today. For reservations, call your travel agent to Alamo at 1-800-354-2322. Be sure to request code BY and I.D. # 376074.

CONTRIBUTING/SUSTAINING MEMBER NEWS

• **Rose Brand** announces the Fall 1994 addition of many new scenic fabrics to their line, including muslin, canvas, sharkstooth scrim, gauze, artist linen, and many more. Additionally, in an exclusive agreement with the world's leading manufacturer of costume and craft nets, Rose Brand now stocks a full range of difficult-to-find professional grade nets. For information, contact Lisa LoCurto at 212-594-7424 x205.

• **Columbus McKinnon Corporation's Midland Forge Division** has been approved for registration of its quality system in accordance with ISO 9001. Located in Cedar Rapids, Iowa, Midland Forge manufactures a complete line of farm hardware and forged products. The ISO 9000 certification allows companies to develop consistency and continuity throughout manufacturing and delivery systems. Headquarters in Amherst, New York, Columbus McKinnon is one of the world's leading manufacturers of material handling equipment. CM products are sold in industrial, consumer, the-

atrical, medical, and waste management markets worldwide. For further information, please contact Kathy Butler at 716-689-5400.

• **Electronic Theatre Controls, Inc. (ETC)** of Madison, Wisconsin recently announced that Tim Burnham has joined the company as director of marketing. His responsibilities in this newly created position will include all aspects of marketing, including long and short range planning, market research, new product development and introduction, competitive analysis, and corporate survey. Burnham comes to ETC from the UK-based ARRI Group where he was instrumental in forging an alliance between ETC and ARRI in the mid-1980s. For more information, please contact Peter Halsey at ETC at 608-831-4116.

• **Wendall K. Harrington** will lead a two-day workshop titled "The Art of the Image: Projections On Stage" in New York City Sept. 24-25. This is the first in a series of Weekend Workshops co-sponsored by *Lighting Dimensions International* and *TCI* magazine. Wendall K. Harrington's graphic imagery has been seen in *The Who's Tommy*, *They're Playing Our Song*, *The Heidi Chronicles*, *The Will Rogers Follies*, and *Four Baboons Adoring the Sun*. A show-by-show analysis of Harrington's projection designs and the art of choosing and creating the right image will be discussed. In addition, experts from Production Arts Lighting and Staging Techniques will present and overview of state-of-the-art projection equipment, from PANIs to 35mm. A \$395 registration fee includes all sessions, workshops materials, and product literature. For more information, please call 212-229-2981.

• **LDI '94** is headed to Reno, Nevada Nov. 18-20 at the Reno Sparks Convention Center. The convention will feature industry exhibits and workshops covering entertainment design and technology, architectural lighting, and themed environments. Four workshop tracks will also be featured: lighting design and production techniques, light in architecture, sound in entertainment, and themed environments. For registration and further information, contact The Entertainment Technology Com-

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

FOR MORE INFORMATION ON ADVERTISING IN USITT PERIODICALS, CONTACT: DEBORA KINGSTON 212-924-9088 FAX: 212-924-9343

OR A SUGGESTION? 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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munications Group at 212-229-2981.

• **JR Clancy** is pleased to welcome Larry Eschelbacher as manager of its Controls Department and Thomas S. Young as sales representative for the international market. Larry's background and his new responsibility are in the design and execution of the numerous options available in the motor control field. Thomas has 20 years of experience in the engineering and marketing of equipment for theatre and television installations. For further information, please contact JR Clancy at 315-451-3440.

USITT MEMBERS HAPPENINGS

• **USITT Past-President Dick Devin**, producing artistic director of the Colorado Shakespeare Festival, reports that the summer '94 season for CSF broke records in attendance and received extraordinary support in both the critical press and in patron response. "After a couple of years of lagging attendance equal to the national average of nearly a 15% drop in sales, it's exhilarating to see such a marked increase in the number of patrons this season. The Colorado Music Festival is also seeing an upturn in attendance, so I suspect that the economy has changed in a way that families are feeling freer to purchase performing arts tickets this summer," he said. Several USITT members have contributed to CSF's successful season: Scenery for the season was designed by Carolyn Ross (recent USITT Board Member) and Scott Weldin; costumes by Jeannie Arnold, Deb Bays, Linda Sarver, and Anne Watson (also CSF's general manager and former USITT Board Member); lighting designer Michael Welborn; production manager Stephanie Young (recent USITT Vice President); technical production director Bob Bovard; technical director Stan Campbell; costume director Maureen Carr; and properties director David Barber.

• Better late than never—Congratula-

tions to **John Conklin** who received the 2nd Annual Long Wharf Theatre Mary L. Murphy Award in Design. The award, recognizing all-round excellence in theatrical design, was presented at this year's Design Portfolio Review and Clambake. The Theatre Development Fund/Irene Sharaff Awards for Costume design this year were presented to Desmond Heeley for Lifetime Achievement and Gregg Barnes was the recipient of the Young Master Award.

• The National Council of Acoustical Consultants (NCAC) announces **Den-nis Paoletti** of Paoletti Associates, Inc. as its new president. His two-year term began July 1. Paoletti is president and principal of Paoletti Associates Inc., one of the country's leading acoustical and audiovisual consulting firms. He has pledged his availability as NCAC president to peer organizations in the architecture, engineering, and construction disciplines to discuss the subject of acoustics, including ways in which each organization can support and benefit each other. For further information about NCAC, call 201-564-5859; about Paoletti, please 800-221-1444.

• **USITT SoCal Section chair Jon Lagerquist** reports that the California Center for the Arts, Escondido had its first audience Aug. 27 with a performance for the construction crews. This also doubled as a shakedown for the staff as they determine what needs attention before opening in late September. Among the staff are Bruce Beers, technical director; Donna J. Flor, assistant technical director; and Bill Bathgate, master electrician. **Michael Heafey** has assumed the role of acting director of special events at the UCLA events management office.

• Don't forget—it's not too late too register for the **1994 Broadway Lighting Master Classes**. The seminar is Oct. 6-9 at John Jay College Theatre. Jules Fisher will again act as creative consultant. Registration is \$575. Included in the fee is a ticket to a major Broadway show for which Jules Fisher is the lighting designer. The following manufacturers will also participate: Altman Stage Lighting, Electronic Theatre Controls, Colortran, Strand, High-End, Great American Market, and Vari*Lite. The tentative pro-

gram will include: design philosophy for lighting a Broadway show and how to apply it to your theatre needs; special effects design and projections, design documentation, rhythm of cueing, adapting your show's lighting for television, computers and their expandable use in your theatre world, and a roundtable with Broadway lighting designers. For additional information and registration, contact Sonny Sonnenfeld at 212-645-4977 or fax 212-924-9817

• **John Crosby**, general director and founder of **The Sante Fe Opera** (SFO) announced that renovations to the company's open-air theatre will begin in September 1995 and be completed in May 1997. The SFO's 1995, 1996, and 1997 performance seasons will not be interrupted by construction. Architects for the project are Polshek and Partners of New York City, designated as Firm of the Year in 1992 by the American Institute of Architects. For further information about the renovation, please call Elizabeth Martin at 508-986-5908.

CONFERENCES AND WORKSHOPS

• Beginning in October, the Scenic Skills Workshop Committee of **United Scenic Artists** will present a fall series of workshops featuring "Painted Ornament" presented by Tom Ford and "Costume Painting and Painted Projections" presented by Gil Wechlser and Robert Winkler. The workshops will be \$65 each or \$135 for the package. They are offered on a first-come, first-enrolled basis and limited to 45 participants per workshop. For more information, contact USA at 16 West 61 Street, New York, NY 10023.

• "Shaping the Future" is the theme for **Box Office Management International Conference and Exhibition** at the Sheraton Harbor Island Hotel in San Diego Jan. 24-27. The educational tracks are management, marketing, technology and finance, and professional development. Full registration packets will be available shortly. For information, call 212-581-0600.

• **It's Alive! The New England Theatre Conference**, that is. Its 1994 convention, "A Celebration of the Vitality of Theater in New England," will be held Nov. 18-20 at the Park Plaza Hotel

in Boston, MA. The conference features specialized programming for high school teachers and students, professional companies, community theatre and college theatre people. Session highlights include theatrical make-up: basics and special effects, insurance for arts and entertainment, recruiting in college theatre departments, and community theatre production from A to Z. Registration rates are from \$45-60. For more informat call NETC at 617-424-9275.

• **Theatrical Technicians, Inc.** announces the publication of its newly revised and enlarged Followspot Training Program written-as-taught by USITT Chesapeake Section member and IATSE Local No. 22 veteran operator Bert Morris. Designed for certified training in IATSE local apprenticeship programs, college/university level courses in stage lighting, and hands-on theatre workshops, this Followspot Training Program gives the teacher everything needed to prepare and train operators properly. A practical test, written test (with answer sheet), evaluation, and training certificate complete the program. Price is \$50 plus \$5 shipping. Please call 202-332-4907 for orders and information.

• **USITT Northern Boundary Section** announces the availability of "The Making of Performance: Production Process." The video presentation follows the production and rehearsal phases of a folk opera about Minnesotians in the Civil War, *Reveille to Requiem*. The video explores the writing of the opera, the research and planning phase for the production of the opera, the design process, the construction and rehearsal phases, integration, and final rehearsals. A video teachers guide is also available. St. Olaf Theatre Department faculty member and USITT member **Brian Bjorklund** produced the project with two students during the summer of 1994. For more information, contact Brian Bjorklund, Theatre Department, 1520 St. Olaf Avenue, Northfield, MN 55057; 507-646-3242; e-mail bjorklund@stolaf.edu. The video is available for the cost of duplication, shipping, and postage.

• **Pro Sound News** will sponsor the **6th Live Sound Reinforcement Workshop** on Jan. 16-18 in Orange, CA at Chapman University campus.

TECHNICAL SOURCE GUIDE

RIGGING FOR VERTICAL AND HORIZONTAL MOVEMENT

by David Krajec, Cardinal Stritch College, Milwaukee, Wisconsin

- For our recent production of *Something's Afoot* at Cardinal Stritch College in Milwaukee, the script called for a chandelier that would travel almost the full width of the stage, including vertical movement into the floor and out to trim. This was somewhat problematic in that our proscenium theatre has no fly system or fly loft space, and everything is typically dead-hung to the ceiling. Within tight budget constraints and a limited labor pool, we needed to devise a safe, secure and cost-effective system.
- Using an existing 40' traveler track and its associated hardware, we were able to adapt the system to accommodate our needs. Two actions had to be considered: side-to-side (traveling) motion and the up-and-down motion. These motions needed to be independent of one another. The side-to-side or traveling motion was accomplished by using one "truck" from the traveler track to carry our chandelier. By attaching the chandelier to the truck and a line at either side of the truck (in the normal curtain-pulling manner), we could achieve side-to-side travel.
- To achieve the up-and-down movement, a pulley was added to the top of the chandelier. We quickly realized that if we also added a pulley to the bottom of the truck and passed a line through it to the chandelier, it would climb as the chandelier moved away from the operator and fall as it moved toward the operator. Therefore, closed eye bolts and washers were added to the truck and pulleys were attached to the eye bolts by means of "quick" links. Also, an eye bolt was added at the off-stage side of the traveler track opposite the operator end. This gave a dead end in which to attach the non-moving side of the vertical control line. By adding the pulley to the top of the chandelier, the chandelier could travel side to side without going up and down, or up and down without any side-to-side travel. Because the pulley on the top of the chandelier gave the operator a two-to-one advantage, no counterweight was necessary. Quarter-inch braided cotton was used as a control line for the up-and-down motion. This enabled it to have a 100 lb. working strength, which was more than enough for our needs even with a 10-to-1 safety margin.
- Although minor movement was possible by the truck when the chandelier was in vertical movement, no locking device was used to secure the line. This was instead achieved by the line operator. In general, the movements of the chandelier were accomplished by two operators. A cleat was mounted on the stage wall as a tie-off for the chandelier when it was not in motion. The only drawback to this design was that the chandelier had a tendency to spin when the line, which was twisted, passed through the pulleys. We were able to minimize this effect by using braided cord.

SHARE YOUR SOLUTIONS
WITH THE
"TECHNICAL SOURCE GUIDE"!

your name

company/institution

address

city/state/zip

telephone

Name of product/technique:

Date the product/technique was
used:

Name, address and telephone
number of product manufacturer:

(continue on reverse)

TECHNICAL SOURCE GUIDE

• A Project of the USITT Technical
Production Commission

#16 – Four Direction Rigging

Editor: Roy Høglund

Associate Editors: Elbin Cleveland,
Jonathan Darling, Martin Gwinup

Technical Source Guide

514 West Parkway Boulevard

Appleton, WI 54911

414-424-7051

Disclaimer: The publisher does not assume any liability
resulting from the use of the information contained in
this document. Neither Sightlines nor USITT endorses
any product presented.

Please give description of product/technique—take into account length of time, special materials used in conjunction with product/technique, manpower needed, safety requirements, etc.:

Thank you for your participation in the “Technical Source Guide!”

This diagram illustrates the assembly of a stage traveler truck. A central rectangular box represents the truck body, with two circular openings at the top. Two horizontal lines, labeled "Across Stage Traveler Control Line", pass through the box. Below the box, two "Eye Bolts Added to Traveler Truck" are shown, each connected to a "Quick Link". These quick links are further connected to "1/4\" Pulley"s. To the right, a vertical line represents the "Take Up Pulley" system, which is part of the overall stage rigging.

PROJECTS FOR TEACHING CREATIVITY IN THE SCENE DESIGN CLASSROOM

A NEW PUBLICATION

Today's academic and professional theatre environments are changing rapidly. We need to share ways of stimulating creative thinking in our classrooms, especially projects that broaden our students' horizons, encourage collaborative processes and make it easier for them to express themselves.

PROJECT PARTICIPATION

With the support of the USITT Scene Design Commission and the Design and Technology Forum of ATHE, I am currently compiling and editing a collection of projects and exercises used in scene design classes. The collection will be published under the auspices of USITT and will be updated periodically. In addition to a printed format, I also envision it available on computer disks.

If you have projects or exercises that you would like to be included, please communicate with me as soon as possible. Also feel free to send class syllabi or books and readings you use.

PROJECT TOPICS AND CATEGORIES

(including but not limited to)

- Introduction to the design process
- Ways of getting the creative juices flowing
(acting classes begin with warm-up exercises, why shouldn't we?)
- Composition, color, shape, form, texture
- Intuition and instincts
- Targeting the audience
- Collaboration
- Analyzing the script and characters
- Putting research to work
- Advanced projects -- envisioning the entire production

PROJECT FORMAT

Please respond using the project submission form on the next page. If you're pressed for time just send copies of the projects you hand to your students. The important thing is to establish the collection so we can publish the compendium. I will also edit and merge projects that are similar. Have no fear: everyone's originality will be fully credited. Please submit all projects before 15 January, 1995.

Feel free to call or write if you have questions or ideas you'd like to discuss.

Karel Blakeley Firehouse Theatre Le Moyne College Syracuse, NY 13214
Phone 315-445-4523 FAX 315-445-4540
E-Mail: blakeley@maple.lemoyne.edu

MODELING TO POETRY
FRITZ SABO
IOWA STATE UNIVERSITY

OBJECTIVES

The purpose of this project is to introduce students to the basics of the design process: from reading and interpreting a 'script' to creating a visual representation of the designer's interpretation of the written words.

PROJECT DESCRIPTION

Students are given a short poem and asked to write a one-sentence interpretation of it. Using found objects, they each make a visual, sculptural interpretation of their poem. Students read their poems aloud and discuss their interpretation with the rest of the class. When all is done, they strike their projects.

REQUIREMENTS

A collection of individual poems chosen by the instructor; poems that can be interpreted in more than one way are best (like those of Kenneth Patchen). A fairly large room with several tables and other surfaces on which to assemble the individual sculptures or models. A box or two of odds and ends collected in advance by the instructor.

PROCEDURE

1. The instructor hands out a poem to each student and asks them to read them. Have extra poems ready so if they don't like or don't understand the first poem they can try another right away.
2. Each student writes down an interpretation of the poem in one sentence.
3. Students move to a table piled high with a collection of small odds and ends: colored paper, sticks, fabric scraps, silk flowers, plastic glasses, wood scraps, little toys, leftover model pieces, string, cardboard, stones, bones, wire; junk from the prop room, green room, and shops. Include some scissors and clear tape to help with assembly.
4. Instruct students to make a visual interpretation of their poem. Try to hold the time to less than fifteen minutes.
5. When everyone's done ask each student to discuss their creation: the process they went through, what they're expressing, etc. With classmates as an audience, have the student read their poem aloud and then their one-sentence interpretation. Make sure you have enough time so everyone can discuss their project in the single class period.
6. Thank them and then ask them to strike it back into the box while explaining that this, in a nut shell, is the basic process for scenic design.

COMMENTS

- Keep a collection of poems and a box or two of stuff handy all the time so there isn't a scramble when using this exercise in class. The greater the variety of goodies the better.
- Try using the exercise in the second or third class. It's a great ice breaker and really gets the students moving and thinking.
- If they are designing a set for a class project, try using the same procedure later on in the semester. Ask them to write a one sentence interpretation of their script (instead of the poem) and then follow steps 3-6 as before. If possible, take a picture (polaroid) of each to add to their class project 'portfolio'.

USITT SCENE DESIGN COMMISSION
Ways to Encourage Creativity in Scene Design Classes

PROJECT PROPOSAL SUBMISSION SHEET

NAME OF INSTRUCTOR:

NAME OF INSTITUTION:

ADDRESS:

OFFICE PHONE NUMBER:

HOME PHONE NUMBER:

COURSE NAME:

NUMBER OF STUDENTS:

TITLE OF PROJECT OR EXERCISE:

OBJECTIVE:

DESCRIPTION:

REQUIREMENTS (space, materials, equipment, time):

PROCEDURE:

ADDITIONAL COMMENTS OR EXPLANATION:

-Please include additional sheets as needed-
or just send original project handouts

Return to:

Karel Blakeley
Firehouse Theatre
Le Moyne College
Syracuse, NY 13224-1399

Phone: 315 445-4523
FAX: 315 445-4540
E-mail: blakeley@maple.lemoyne.edu



presents

**THE FIRST KM FABRICS, INC.
TECHNICAL PRODUCTION AWARD**
RECOGNIZING EXCELLENCE IN TECHNICAL PRODUCTION

United States Institute for Theatre Technology is accepting nominations for the first KM Fabrics, Inc. Technical Production Award. The award will be made to an individual who has demonstrated excellence while pursuing a graduate degree in the field of Technical Direction or Technical Production. To be eligible a nominee must be completing or recently have completed an advanced degree within the last two years from an accredited college or university in North America.

THE SPONSOR: The KM Fabrics, Inc. Technical Production Award is made possible by a generous gift to **THE NEW CENTURY FUND** by Mr. Richard K. Heusel, Founder and CEO of KM Fabrics, Inc. and a long-time Contributing member of USITT. The 1995 award will be announced and a check presented at the Fellows Reception held at the USITT Annual Conference & Stage Expo, Las Vegas, Nevada

THE PROCESS: Nominations from current members of USITT will be accepted until **December 15, 1994**. All nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will be evaluating candidates based on examples of imaginative and innovative solutions being applied in the field of technical direction or production management. Examples must be cited that demonstrate excellence in areas such as, but not limited to: construction, rigging, drafting, engineering, computer applications, personnel management, research and effective utilization of resources. A recommendation of no more than three single-spaced pages must be accompanied with the current address and phone number of the individual being nominated. Up to ten slides (which will not be returned) documenting the individual's work may be included with the nomination.

SEND NOMINATIONS TO:

KM Fabrics Technical Production Award
U.S. Institute for Theatre Technology
10 West 19th St. Suite 5A
New York, NY 10011-4206

Nominations must be postmarked by December 15, 1994 to be eligible for consideration.

The UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY invites you to help....

COVER THE WALLS

...at the 1995 annual USITT CONFERENCE & STAGE EXPO in Las Vegas.

COVER THE WALLS is a non-juried open invitational design exhibit featuring designs by the members of USITT. The purpose of the exhibit is to provide an opportunity for members of USITT to share their design work with fellow theatre artists and to provide a forum for the exchange of ideas and approaches to design. A minimal participation fee of \$20 will be charged to each designer to offset display expenses.

The Design Expo Committee along with student volunteers will be available to assist with mounting and removing displayed art work on a limited basis. Displays may be mounted from 8:00 AM - 5:00 PM, Monday, March 20, 1995. Late arrivals may be set up any time the exhibit is open. The exhibit will officially open 9:30 AM, Tuesday, March 21, 1995.

RULES CONCERNING THE EXHIBIT

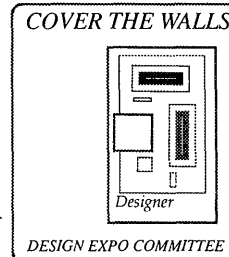
1. A display space of approx. 32 square feet, 4'0" x 8'0" (*) vertical format, with white painted surface, will be provided to each designer, or to their agent. (* Plus or minus 3/4" x 8'0").
2. Spaces will be allocated on a first come first served basis, determined by the date the attached exhibit registration form and \$20 participation fee is received. The deadline for registering for **COVER THE WALLS** is February 20, 1995. Any registrations received after all display spaces have been taken will be refunded in full.
3. Designers will be limited to only one entry please, utilizing one display panel.
4. Participants will be responsible for hand carrying their design work to and from the exhibit space prior to and following the opening and closing of the exhibit; and will be responsible for putting up and taking down their exhibits.
5. All displayed design materials must be attached to the display panel. Due to space restrictions, model stands and forms will not be available. Designers must restrict their displays to two dimensional work only. No free standing or floor supported displays will be allowed.
6. Mirror clips, hangers, and push pins will be provided. Participants will be responsible for providing a protective cover, ie: heat shrink, acrylic, or acetate, and appropriate title blocks. While a Student Docent will be on duty during the hours the exhibit is open, the materials exhibited will not be covered under USITT insurance. UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY assumes no financial responsibility for damage or lost design materials.
7. The Institute's policy allows photographs to be taken within the exhibition.

The exhibit will be removed between 3:00-4:30 PM, Thursday, March 23, 1995. All materials must be removed from the exhibit hall before 4:30 PM. The Design Expo Committee and USITT will assume no responsibility for designs left on the premises after this time.

RETURN THIS PORTION
with the \$20 participation fee
by **February 20, 1995**

to:

USITT National Office
10 West 19th Street, Suite 5A
New York, NY 10011-4206



Name of Designer

Name of Agent if required

Address

City

State

ZIP Code

Daytime Phone

I will be displaying:

- ☐ Scenery ☐ Costumes ☐ Lighting
☐ Other

I understand that USITT assumes no financial responsibility for lost or stolen artwork, and that I agree to the conditions of the exhibit described on this registration form.

Signature of Designer

Fee Payment Information:

- ☐ Check/Money Order (\$20 per exhibit, U.S. funds)

Make checks payable to USITT

- ☐ MasterCard ☐ VISA

Card Number

Exp. Date

Authorized Signature

Registration fee for the workshop, which includes workshop materials and meals, will be \$650 per person. The workshop will be held on location with a live band so that all principles being discussed will be demonstrated: power, rigging, house speaker systems, monitor systems, house mixing, and microphone techniques, to name a few. For further information, contact The Live Sound Workshop, 12370 W. CR 100 N, Norman, IN 47264; phone 812-995-8212 or fax 812-995-2110.

• **The British Connection** is an extraordinary transatlantic exchange of ideas on the conservation of pre-1940 structures. Their annual symposium will take place on the stage of the New Amsterdam Theatre in New York on Oct. 11, Philadelphia on Oct. 12, and Washington, DC on Oct. 13. Each year, Building Conservation International brings distinguished practitioners from the UK to share their expertise with American colleagues. This year, in honor of the rejuvenation of the 42nd Street Theatre in New York; the emerging Avenue of the Arts in Philadelphia; and the restoration of several theatres in Washington, DC, a theatrical theme was chosen. Cost of attendance is \$60 per person. For further information and registration, contact BCI at 1901 Walnut St., Philadelphia, PA 19103; 215-568-0923.

INDUSTRY NEWS

• Recently read in the IATSE bulletin about **USITT's Lighting Commission CAD Graphics Standards Committee**: The chair of the committee, L.J. DeCuir of IATSE Local 39 in Knoxville, TN, is looking for another IA member familiar with lighting plots to serve on the committee. To give you some background, the purpose of the committee is to formulate new graphic standards for lighting plots to be used with CAD. This will include symbols for lighting instruments, positions of information around the instruments, and line weights among other subjects. If you are an IA member and are interested in working on this committee, contact L.J. DeCuir at 615-974-4119. Interested parties should be able to commit about two years of time to spend working with the committee, via mail, fax, and/or e-mail.

• "How has union or university labor

education prepared me for the issues facing today's labor movement? If you have a good answer, then you should enter the **Workers Education Local 189 Essay Contest**. The nationwide contest is open to all union members who have participated in union- or university-sponsored labor education classes, conferences, or summer schools. The essay should be 1,000 to 1,500 words. The deadline is Nov. 30.

• Theater Emory, The Goethe-Institut Atlanta, and the Schatten Gallery of Emory University will collaborate to offer **Stage Design Now—Stage Design in the Future** at the Schatten Gallery, 540 Asbury Circle, Atlanta. Featuring the works of four of the most innovative stage designers working in Germany and Austria today—Achim Freyer, Dieter Hacker, Johannes Schutz, and Erich Wonder—the exhibit explores their solutions to the challenges of contemporary theater and addresses the possibilities modern technology offers stage design in the future. The exhibit runs through Oct. 16. After the show at the Scatten Gallery, the exhibit will move to the Kennedy Center and Lincoln Center. Please call 404-727-6216 for further information.

• The **Rochester Playwright Festival** announces the First Annual Competition for original scripts to be produced at the Rochester Festival 25-28 Jan. 1996. Ad Hoc Theatre Company, Feast & Footlights Dinner Theatre, Matchbox Children's Theatre, Rochester Civic Theatre, Rochester Community College Theatre, Rochester Repertory Theatre, and Special Delivery will each produce a new, untested play. For its coalition of awarding theatres, Midwest Theatre Network is seeking original scripts of any length and of any type. Each theatre will award its winning script with production at the Rochester Playwright Festival, travel, and lodging considerations for the playwright, and possibly a cash award. Deadline for submission is Jan. 31. For complete contest guidelines and other information, write a self-addressed, stamped envelope (29 cents) to: Midwest Theatre Network, 5031 Tongen Ave, NW, Rochester, MN 55901; 507-281-1472.

• Mehron, Inc. announces the development of a new olive-tone series of

colors in its **Celebre' Professional Cream Makeup** line. Celebre' Professional is a line of color-saturated, satin-smooth, micro-processed cream makeup. The line contains no mineral oil, no isopropyl myristate, and no fragrance. In each carton, accompanying the conveniently sized product, you will receive a complimentary pair of latex foam applicator wedges to encourage correct, sanitary usage from the start. Mehron, Inc. has been a manufacturer of performance makeup since 1927. For more information, call 1-800-332-9955.

It is with deep regret that I inform you that the New York arts community lost a valuable member last month. Jane Preddy, president of Architecture on Stage, was tragically killed in a car accident in New York in mid-August. Jane made an enormous contribution to the recognition and preservation of New York theatres. Her knowledge, dedication and sincere good nature will be missed by all. Tim Hartung will provide a retrospective of her and her work in the next *Sightlines*. ●

Valerie diLorenzo
Manager, Marketing & Public Relations

PRAGUE QUADRENNIAL '95

APPLY NOW FOR SPOT WITH US PQ DELEGATION

It is hard to believe that another extraordinary Prague Quadrennial is less than a year away. It is once again time to form another United States Delegation and Tour to Prague and the unique scenographic and architecture event, PQ'95.

If you are interested by the prospect of experiencing thousands of scene, costume, and lighting designs, theatre crafts and innovative architectural designs—then you are ready to participate in an experience that will provide a lifetime of exciting and provocative images.

The dates of the tour (tentative) are 24 June 1995 USA departure and 10 July 1995 USA arrival. The journey will take us to theatre and art centers of the Czech Republic and Poland.

Discovering one of the most excit-

ing theatre design exhibits and attending and viewing theatre, opera, art museums, historic villages, and cities will be at the heart of our tour through the often overlooked center of Central Europe. While there will be a few cities like Czeszochowa and Czeszy Krulow where we'll spend a day or less visiting, most of the others—like Prague, Warsaw, and Krakow—will be our home and tour bases for three- to six-day stays. In order to gain the most from our tour, we'll have an outstanding Polish dramaturg Danuta Kuznika traveling with us.

Professor Kuznika will assist us in setting up interviews and discussions with outstanding Czech and Polish theatre artists and managers. In addition, we hope to be able to provide one or more performances in such outstanding Warsaw venues as the Studio, Wielki, and Atenaeum Theatres, and, in Krakow, the Stary, J. Slowackiego, and Cricot 2.

The preliminary plans and budgeting are being finalized. The PQ'95 Tour will be uniquely tailored to the interests of theatre people and those interested in theatre and the arts.

Mark your calendar now. There will only be 42 spaces available. The last PQ tour filled up nearly three months prior to the tour. If you would like more information and a registration form, please contact: Leon I. Brauner, 1900 East Atwater Avenue, Bloomington, IN 47401-3729; telephone and fax 812-336-0960. ●

CALL FOR PROPOSALS

SESSION PROPOSALS NEEDED FOR ATHE MEET

A call has been issued for session proposals for the Design & Technology Forum at the 1995 ATHE Conference in San Francisco Aug. 9-12. They are looking for conference activities that will invigorate interdisciplinary collaboration and exploration within the profession. Please remember: Proposal deadline is Oct. 15!

For more information, contact Kent Goetz, Department of TheatreArts, Cornell University, 430 College Avenue, Ithaca, NY, 14850; phone: 607-254-2707; e-mail: klg2@cornell.edu. ●

1995 TECH EXPO

TECH EXHIBIT HONORS THEATRE TECHNOLOGY INNOVATIONS

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 in the center of Stage Expo!

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. Six prizes of \$300 each will be awarded. The Awards Committee will review the exhibits in Las Vegas and prize recipients will be announced at the banquet.

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.

See the September issue of *Sightlines* for an entry form, rules, and regulations. The entry form, fees, and a one- to five-page paper describing the entry must be received by 2 January 1995. If you have any questions regarding the Exhibit, please direct them to Ben Sammler, Yale School of Drama, 222 York St., New Haven, CT 06520; or call (203) 432-1509.

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! ●

Ben Sammler
Co-chair

**THE DEADLINE FOR THE
NEXT SIGHTLINES, THE
NOVEMBER ISSUE,
WILL BE WEDNESDAY,
5 OCTOBER 1994. ●**

STUDENT NEWS

PARTICIPANTS RECOMMEND USITT YOUNG DESIGNERS FORUM

"Thank you for the terrific experience." —A.W. Miller

"Thank you for the opportunity to become involved." —J. Pfeifer

"Thank you for the opportunity to present my work." —W. Jakob

What is all the thanks for? The answer is the USITT Young Designers' Forum. Why are these young designers, all participants in the 1994 YDF, so thankful?

"I appreciated it not only because I had the opportunity to discuss my work with professional designers, but also with my peers from other programs." —M.K. Hudson

"It was great to see the work of other students at the same point in their careers and how the work varies regionally." A.W. Miller

"The YDF was a gratifying event for me. The feedback I received gave me a great deal of confidence in my work." —W. Jakob

"I think I received some very helpful and insightful advice and some much-needed criticism." —M.B. Musinski

How can you be part of the 1995 Young Designers' Forum? Read on!

It will be held at the USITT Conference in Las Vegas March 20-23. The event brings together students who are completing their training with professional directors and designers for informal critiques and discussions about design and entering the job market.

"I was glad about the informality." —W. Jakob

It is intended to be educational as well as serve as an introduction to the professional community for the students involved. Students who will be graduating in the coming year and wish to participate should:

1. Provide a brief letter from a faculty member at your school which nominates you as a participant and certifies that your school is willing

to be represented by you.

"It was a great experience for me." —M.K. Hudson

2. Provide up to 12 of the following: 35mm slides, blueprints, and/or photocopies of representative work, which may include classwork and informal or rough sketches. Scenic designers should include an example of drafting, lighting designers should include a plot and associated paperwork, and costume designers should include some swatched sketches. DO NOT SEND ANY ORIGINAL ARTWORK. Please do not send more than 12 items/slides. The work will be reviewed by a jury of professional designers who will select the students to participate in the Young Designers' Forum.

"I found the Young Designers' Forum to be a valuable experience." —T. Underhill

3. Enclose an entry fee of \$20. Checks should be in US funds and made payable to USITT. The fees are used to help defray the expenses connected with the YDF.

"I came in with limited expectations and [found] the event certainly worthwhile." —A.W. Miller

4. Mail submissions to: Bill Forrester, School of Drama DX - 20, University of Washington, Seattle WA 98195.

"I would recommend this event to any young designer who is interested in growth and a positive experience." —T. Underhill

All materials must be received by Dec.

5. Selection of participants will be made by Dec. 12, and they will be notified by mail. All materials will be returned.

For further information about the forum, contact Bill Forrester at 206-543-1737 or Sarah Nash Gates at 206-543-5140.

"I would not hesitate to encourage other young designers to participate." —M.B. Musinski ●

Bill Forrester
Project Co-Chair

NEW AWARD PROGRAM

NOMINATIONS ACCEPTED FOR KM FABRICS AWARD

The United States Institute for Theatre Technology is accepting nominations for the first KM Fabrics, Inc. Technical Production Award. The award will be made to an individual who has demonstrated excellence while pursuing a graduate degree in the field of technical direction or technical production. To be eligible a nominee must be completing or recently have completed an advanced degree within the last two years from an accredited college or university in the US or Canada.

THE SPONSOR: The KM Fabrics, Inc. Technical Production Award is made possible by a generous gift to the New Century Fund by Richard K. Heusel, founder and CEO of KM Fabrics and a long-time Contributing Member of USITT. The 1995 award will be announced and a check presented at the Fellows Reception at the USITT Annual Conference & Stage Expo in Las Vegas, Nevada.

THE PROCESS: Nominations from current members of USITT will be accepted until Dec. 15, 1994. All nominations must be accompanied by a recommendation detailing why the individual being nominated should be considered for this award. The award panel will be evaluating candidates based on examples of imaginative and innovative solutions being applied in the field of technical direction or production management. Examples must be cited that demonstrate excellence in areas such as, but not limited to: construction, rigging, drafting, engineering, computer applications, personnel management, research, and effective utilization of resources. A recommendation of no more than three single-spaced pages must be accompanied with the current address and phone number of the individual being nominated. Up to ten slides (which will not be returned) documenting the individual's work may be included with the nomination.

SEND NOMINATIONS TO: KM Fabrics Technical Production Award, U.S. Institute for Theatre Technology, 10 West 19th St. Suite 5A, New York, NY 10011-4206. Nominations must be postmarked by Dec. 15. ●

COMPUTERS

COMPUTER EXHIBITS, SUPPORT TO ENHANCE CONFERENCE

Announcing a USITT/Cornell Center for Theatre Arts ftp/gopher server sponsored by the Intercommission Liaison for Computer Applications and administered by the Cornell Student chapter of USITT as a service to the theatre design and technology community. The server can be reached by anonymous logon at "theatretech.ta.cornell.edu" or at ip address 132.256.252.35. Since upload space is limited, send descriptions of files by e-mail to pg14@cornell.edu.

Wouldn't it be wonderful if all of the members of your production team could gather for a design meeting with the director and, in addition to verbal descriptions and instead of traditional graphics and fixed models, explore an easily altered and complete production concept that included three dimensional scenery, costumed actors, and realistic lighting and sound?

Last year at the Nashville conference a double session, "The Interactive Computer Model in the Collaborative Design Process" sponsored by the ICLA, presented design teams and directors from four theatre companies who are using interactive computer models as tools to visualize design possibilities. This year we will offer a pre-conference workshop on how to do it yourself using *Graphsoft MiniCad* and *Strata StudioPro*, each of which runs on both Macintosh and MS Windows platforms, and Claude Heintz Design *MacLux Pro*.

The event will take place at Dixie College in St. George, UT (the Strata, Inc. training facility is a fully equipped computer lab), located just two hours north of Las Vegas. Participants will fly into Las Vegas Friday evening, board a charter bus shuttle to St. George, attend the Saturday and Sunday workshops, and shuttle back to Las Vegas Sunday evening for conference hotel check-in and registration. The workshop will be taught by each company's trainers and will include special promotional pricing of software for participants. Registration is limited, so plan early to attend this exciting and provocative glimpse of the direction of performing arts design in the 21st century!

In other conference computer programming, Kim Hartshorn will chair two sessions on communications, "Computers as Scenery," and "Electronic Communication Strategies for the Institute Part II: A Further Discussion." Mike Reese will chair a session, "What Is There for You in the Computer Resource Room?" Jeff Hickman will chair two sessions, "Caught in the Net? Software for Small PC Networks," and "Multimedia in the Theatre Production Classroom." Finally, Otis Swezey will chair a session, "How Much Computer is Too Much? Educating Students in the Appropriate Uses of CAD in the Theatre Design Process." Mike and Jeff will again conduct basic DOS and Macintosh user clinics in the computer room in the evenings. Signup for these clinics will be the same as for roundtable discussions and will take place at registration.

Just a little reminder to all commissioners and presenters for the Las Vegas conference: A primary task of the Computer Liaison is to assist the commissions in obtaining computer equipment for conference sessions. We compile a list of needed equipment that goes to the local committee to be put out for bid. When listing computer equipment on a session form, please be specific; "a fully equipped IBM computer" does not tell us nearly all that we need to know to help you, but "a 486/66 IBM PC with 16 mb of RAM, a 500mb hard drive, super-vga color monitor and the ability to project output from the machine onto a large screen" tells us a lot more and allows us to better meet your needs. Everyone who is planning a session involving computers should, in addition to filling out as completely as possible the session information sheet, call me or one of the computer liaison vice-commissioners and let us know what you need.

The vice-commissioners are:

- Kim Hartshorn, vice-commissioner for programming, 124 MFA, SUNY Plattsburgh, Plattsburgh, NY 12901; telephone: office 518-564-2478, home 518-563-8574, email: Internet, hartshwk@splava.cc.plattsburgh.edu, callboard, wkhartsh.
- W. Jeffrey Hickman, vice-commissioner for IntelTM based Applications, Department of Theatre Arts, CSU Long Beach, Long Beach, CA 90840, telephone: office 213-985-7893, home 714-846-7491, email: Internet:jhick-

man@beach1.csulb.edu Compuserve, 72167,274.

- Michael Reese, vice-commissioner for Apple Macintosh Applications, 105 Cultural Education Center, Johnson County Community College, 12345 College Blvd., Overland Park, KS 66210-12e@kuhub.cc.ukans.edu.

Last year in Nashville, Apple Computer again all but promised to make an appearance on the trade show floor and then canceled. This year we are making every effort to bring them to Las Vegas but we need your help. If having Apple at our trade show is important to you and you have higher education or business reps from Apple that you deal with, call them and ask if Apple will be coming to the USITT National Conference in Las Vegas.

In addition to those companies that have already committed to the show, some software developers that we are working to bring to Las Vegas are: Adobe Systems (*Dimensions, Illustrator, PhotoShop, Premiere*), Aldus-Silicon Beach (*Freehand, Gallery Effects, Intellidraw, Superpaint*), Autodesk (*AutoCad, AutoVision, 3D Studio*), Claris Corporation (*Brushstrokes, ClarisCAD, MacDraw Pro, MacPaint*), Deneba Software (*Canvas, artWorks*), Fractal Design Corporation (*Painter, X2, Sketcher*), Hufnagel Software (*Roomer 3*), Macromedia (*Director, Three D, Swivel 3D*), Pixar (*Renderman, MacRenderman, Showplace*), Virtus Corporation (*Walkthrough, VR*). If you deal with these companies, contact them and ask for their attendance.

By making it apparent that participation in this trade show will have an influence on our purchasing (as it should if having adequate information that includes hands-on demonstrations of something is important in your decision to buy), we will compel manufacturers to attend.

For information, please contact: Patrick Gill, Intercommission Liaison for Computer Applications, 121 Center for Theatre Arts, 430 College Avenue, Ithaca, NY 14850; office 607-254-2716, home 607-277-2403, fax 607-254-2733, email: Internet, pg14@cornell.edu, Callboard, pgill, Compuserve, 71600,15, America Online, PatrickG16, eWorld, PatrickG. ●

Patrick Gill
Intercommission Liaison

LIGHTING DESIGN

LAS VEGAS CONFERENCE OFFERS 'HIGHLIGHTS' FOR MEMBERS

The air is becoming crisp in some parts of the country. This signals the annual turn of the seasons, and for some of us a focus on preparations for the coming USITT Conference. Last month, Mark Riske sketched out what programming the lighting commission has in store for Las Vegas. But it may be just as interesting to see what Las Vegas may have in store for all of us.

In the past few years, Las Vegas has added some 10,000 additional hotel rooms to serve not just the hearty gamblers, but—believe it or not—entire families. One can stroll the famous Las Vegas Strip, and in one evening see some of the most spectacular performances of theatre technology—all for free.

In one night, you could have dinner while watching indoor medieval jousting at the Excalibur, and then walk leisurely down to Caesar's Forum to see a fantastic animated statue complete with automated light show. If you do happen to stop in a casino and gamble, you could then see live a volcano (well, it really burns national gas) and a pirate ship attack a town and sink at the Mirage and Treasure Island respectively. And this doesn't even include the showrooms, some of which have more than 1,500 dimmers and literally thousands of luminaires.

Las Vegas, which has grown to approximately one million residents, probably contains more theatre techies per capita than any other town. Most every casino has some sort of theatre, perhaps not the type that you are used to, but all exhibiting some imaginative effort none the less—all of which could provide some type of education.

Come to Las Vegas to see the programming, the spectacle and get involved. Converse with those in your field, with those who share your interest in lighting. It's better than gambling! ●

John Fuller
Vice-Commissioner

EDUCATION

COMMISSION SEEKS INPUT ON E-MAIL, '96

The Education Commission is looking for input from the membership regarding programming for the upcoming conference in Fort Worth. The current conference programming for Las Vegas is well underway but now is the time to begin planning your 1996 proposals.

Additionally, if you have any ideas about long-range projects that may be of interest to the Commission or the Institute contact Shan Ayers, Co-Commissioner:Projects. Shan will be happy to work with you to guide you in the process of developing the project.

Finally, the Education Commission is seeking your input in its development of its long range "Goals and Objectives." The Education Commission exists because you are interested in its mission. But for the Commission to be a viable and responsive element within the Institute your input is vital. Contact any of the Commissioners or Vice-Commissioners listed in your latest *TD&T Directory*; they are interested in what you have to say. It's your Commission, be a part of it.

As this global village continues to shrink in upon us, it seems that we do far more communicating by electronic means than by standard mail or by phone. Postage costs continue to rise, putting additional strain on already precious Commission funds.

The Commissioners and Vice-Commissioners have begun to communicate through electronic means, either through University of Calgary's Callboard or directly through the Internet. As we considered this convenient method of exchanging information, we wondered about the feasibility of gathering e-mail addresses of the commission membership and putting together a directory. If you are already connected to the Callboard, let us know that way. If you have not subscribed to that message center/communication venue, let us know how we can connect our machines with yours. If you are interested in sharing your e-mail address, leave a message for Konrad Winters on Callboard or e-mail Shan.F.Ayers@Berea.Edu. ●

Shan Ayers
Co-Commissioner

MANAGEMENT

NAME CHANGE PROPOSED FOR COMMISSION

The Theatre Production Management Commission has gone through many small evolutions and expansions these past years. Commissioner Michael Gross led many discussions both formal and informal during the Nashville Conference leading to the point of his comments that appear below—so write us and let us know your thoughts!

During the Theatre and Production Management Commission meeting held in Nashville, significant discussion regarding the Commission's identity and role in the national organization took place. One of the outcomes of the discussion was an advisory vote to change the name from our current Theatre and Production Management Commission to the Management Commission. The vote was overwhelmingly in favor of this change.

The significant thrust behind this vote was to eliminate the confusion that many people held regarding the Commission's membership as they had related the name of the Commission with job titles. Some thought it only for theatre managers or production managers, which of course are very specific position titles. Some thought it excluded stage managers, or technical directors or costume shop managers or... the list could go on to encompass many positions in the profession.

For those who have attended the Commission's workshops or round-table discussions at a national conference, it is quite obvious that a significantly greater cross section of the national membership is interested in management-related topics than just theatre managers and production managers. It has always been the view of the Commissioner and Vice-Commissioners of the T & PM Commission that anyone who currently or potentially might supervise or schedule a staff or crew; deal with budgets, personnel issues, facilities management, health and safety; or directly oversee production elements involving responsibility for a process (i.e., calling a show); whether film, video, theatre, education, industrial, cruise lines, or theme parks; whether a crew lead position or a general manager—this individual is to be

served by the Commission.

I am not sure if *Management Commission* is the best alternative name for this Commission. I do know that many people feel a name change is needed. As a name, Management Commission is fairly generic. But without linking it to a possible job title or to a specific identifier such as "theatre" or "entertainment" management, will we not also confuse some people about our function and membership? If you can suggest a title other (better?) than *Management Commission*, one that will reflect the diversity of entertainment/theatre positions with managerial responsibilities, irrespective of job title, please let me know ASAP. Otherwise, we will be going to the Board for a recognition of a name change from the Theatre and Production Management Commission to the Management Commission.

Concern that USITT's "productions" at the North American conference of theatre practitioners too frequently fall short of the very standards we set in our home venues brings us to the second issue: the lack of direct organized involvement of professional theatrical/entertainment managers (us) in the process of producing and presenting the various special events held in conjunction with the national conference. Many people clearly stated at our Commission meeting in Nashville that they have held these concerns for many years and that even with the burdensome professional schedules that they have, they would willingly volunteer to oversee the production of special events at future national conferences.

Is this something that you would like the Commission to pursue? If yes, please identify yourself or your organization, the area of expertise you'd bring to producing special events, and define your willingness to commit to a future national conference.

Please write us regarding your suggestions for a new, clearly defined Commission name. Also, don't forget that the Las Vegas Conference will be the host site for the tenth Management and Leadership Academy pre-conference workshop. A reunion reception is in the works for those who have "done it" before. If you've never *done it* with managers before, then plan to "do it" in Las Vegas in 1995. ●

R. Michael Gros
Commissioner

COSTUME DESIGN

LAS VEGAS CONFERENCE WILL HAVE INTERNATIONAL FLAIR

Some of the 33 member nations of OIS-TAT have already responded to the invitation to send representatives to the first World Costume Congress in Las Vegas. The Costume Design and Technology Commission has scheduled sessions where our guests will show examples of their work as well as an informal coffee where we can share ideas and expand our international perspective.

At this time the list of participants is as follows:

From Great Britain:

Costume designer Elizabeth Bury, whose credits include RSC, Covent Garden, Glyndebourne, The National Theatre, and Sydney Opera House.

Cutter Gary Dahms, whose credits include the film *Barry Lyndon*. Glyndebourne Opera, Royal Shakespeare Theatre, the National Theatre, as well as work in Canada, Australia, Africa, Japan, and Germany.

Tailor Graham Cottenden who in addition to tailoring for the National Theatre, has headed costume technology programs at Wimbledon, Goldsmiths College, Bournemouth, and Poole.

From China:

Costume designer Zhao, Welyue, whose primary work is with the Central Academy of Drama in Beijing.

Make-up designer Lu, Yi, who has been designing make-up at the Central Academy of Drama in Beijing since 1978.

From Australia:

Head of wardrobe Sue Osmond, who has been with NIDA for seven years.

From Chile:

Costume designer Maria Teresa Lobos R., whose credits include Gran Circo Teatro, Teatro Del Silencio, the Song Festival of Vina del Mar, and the Ictus Theatre.

From Finland:

Costume designer Maija Pekkanen, whose credits include Kuopio City Theatre, Helsinki City Theatre, Finnish National Theatre, Finnish National Opera, and Savonlinna Opera Festival.

From Poland:

Scenography historian Danuta Kuznika, who teaches at the Academy of Science in Warsaw.

Many of our international guests are interested in visiting other cities, universities, and theatres. If your organization would be interested in arranging to host a lecture/workshop by any of the international guests while they are in the country, please contact Joel E. Rubin, Chair of US Center of OISTAT, Artec Consultants, 114 West 26th St., NY, NY 10001; 212-242-0120.

As the list of participants increases, I will use this column in *Sightlines* to keep you up to date.

Diane Berg
Commissioner

SOUND DESIGN**'THREE-RING CIRCUS' AT LAS VEGAS**

If there ever was a legitimate complaint about there not being enough programming to attract sound designers to the USITT National Conference, the Las Vegas National Conference should put that criticism to rest. Quite the contrary, this year's criticism will enjoyably be, "How can I do it all?"

Well, of course you can't. If everything goes according to plan, there will almost always be three types of programming going on at the same time!

In the first ring, there is our ongoing programming. We've taken the tried and true—such as mainstays of our programming as presentations by sound designers of their work—and added some new things, such as the daily roundtable and created a slate of programming that would make any conference worth the effort. But that's not all.

In the second ring, Brian Cline is bringing back the manufacturer's exhibitions, informative programs hosted by manufacturers of audio equipment—the only exhibition/conference that provides manufacturers of theatre sound equipment with the opportunity to demonstrate their products in real theatres just like they were intended. No noisy trade show floor here! And if it's not hard enough to choose—

In the third ring, Jim Moody and Louis Bradfield from the local commit-

tee are teaming up to present the "Super Sessions!" The idea behind this novel approach to understanding theatre in Las Vegas is that conventioners will audition one or two shows each evening. On the following day, there will be two sessions—each four hours long!—that will bring together as many members of the production team as possible to discuss the previous evening's highlighted production. The best part about these sessions from the sound person's point of view is that sound is very alive and well in Las Vegas and is considered an extremely important part of each show. We are working hard to line up all of the important contributors to the sound for these shows, and hope to have a nice assortment of sound board ops, designers, composers, etc.

As if that's not enough, we've lined up a "Super Session" all our own. Ken Bell and Charlie Richmond are arranging a special session for us on the sound for "Enter the Night" at the Stardust Hotel. It's a really good example of a Las Vegas show with high quality sound, lots of speakers built into the scenery, computer controlled surround sound—and heck, the rest of the show is pretty spectacular, too. We'll be making tickets available (at group rate discounts) for the first night, following up with a tour/demo/discussion at the site the following afternoon. (We've decided to not schedule any programming opposite this particular session.)

Speaking of Charlie Richmond and Ken Bell from Richmond Sound Design, it turns out that Las Vegas is sort of their "second home" in that their products have found a lot of acceptance in the Vegas theatres. How fortunate for USITT that Charlie goes back with the Institute almost to the beginning AND was a major player in the creation of the MIDI Show Control specification, because now Charlie and Ken are going to host a pre-conference workshop to specifically teach the concepts underlying Show Control. This workshop will be at their Las Vegas office, but also may include a field trip to see how Show Control is changing the way we do theatre.

In an upcoming *Sightlines*, I'll also give you some of my impressions of what some of the niftiest "other" things to do in Vegas, including ideas for those of you on a budget! ●

Rick Thomas
Commissioner

SCENE DESIGN**PRODUCING IN VEGAS TOPIC OF SESSION**

The Scene Design Commission is hard at work planning for the Annual Conference in Las Vegas.

One of the main events will be a series of discussions that examine the entire process of producing a show for Vegas. One of our most active members, Jason Phillips, is currently involved in a number of productions, one of which we hope will be playing in Vegas during the conference. He will be spearheading these discussions, which will begin with the way in which a Vegas production is conceived and continue with how then they are designed and finally produced. If indeed the production is in town, we will have a chance to see the production and get a response.

In fact, the plans are to arrange for a number of varied productions to be available for all members of USITT. The majority of the planned sessions will be related directly to the shows. This will certainly make for a different kind of conference, but one that should be very exciting.

In keeping with my promise to promote a more environmentally safe theatre, I include this from Kent Goetz:

Marketing Your Virtues

Let your audience know the steps you have taken to reduce, reuse, and recycle. Include in the playbill short statements from designer and technicians that explain choices made to avoid certain non-ecofriendly materials, to reduce overall consumption, or to incorporate stock items in the production design. Take pride in finding new and clever ways to reclaimations as a virtue rather than the cheap way out. Invite the audience to identify scenery, props, and costumes from other shows. Perhaps make it a contest? Allow other community groups access to discarded scenery and materials. Connect theatre activities with Earth Day and other ecology-focused events. Include environmental responsibility in the theatre's published mission statement. ●

Dick Block
Co-Commissioner

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

THE 1994 CITT CONFERENCE WILL TAKE PLACE 14-16 OCTOBER 1994 IN STRATFORD, ONTARIO AT THE VICTORIAN INN-ON-THE-PARK AND THE STRATFORD THEATRE. FOR MORE INFORMATION CONTACT BOB VERNON AT 416-979-5000, EXT. 6792. ●

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

FOR MORE INFORMATION ON ADVERTISING IN USITT PERIODICALS, CONTACT:

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212-924-9088
FAX: 212-924-9343 ●

DON'T FORGET TO SEND IN YOUR "VERY EARLY REGISTRATION" FORM FOR THE 1995 USITT CONFERENCE & STAGE EXPO TO BE HELD IN LAS VEGAS, 20-23 MARCH 1995.

DON'T MISS IT!

THE FORM IS INCLUDED IN THIS ISSUE. ●

HEALTH & WELLNESS
STRATEGIES**CHECK
POINTS**

We can suddenly reach periods in our lives where temporarily we do not have our usual successful coping mechanisms to deal with daily stress. Thus, resultant physical distress levels sweep higher. One of the first human tendencies is to "lie" about it and react by thinking or saying "I'm fine." The best thing to do at this point is to not rely on self-protective feelings but to examine your physical and mental signals.

Take a moment to peruse the following two checklists. If you have more than two physical signals or more than four mental signals (or a total of four mental and physical signals), you may be placing your body under high risk from excessive distress:

Physical Signals:

- High blood pressure (do you know what normal is for you?)
- Frequent headaches
- Shortness of breath
- Frequent heartburn or indigestion
- Rapid change in body weight
- Lack of appetite or overeating
- Chronic diarrhea or constipation
- Muscle spasms or nervous "tics"
- Running a tune over and over in your head
- An abundance of nervous energy preventing relaxation
- Alcohol, tobacco or caffeine abuse/overuse
- A need for medication or "drugs" daily
- Feelings of constant fatigue (burnout)
- Cannot cry or tears burst out easily
- Persistent and unusual sexual problems (frigidity, impotence)
- Fainting or nausea
- Feeling full even though you have not eaten

Mental Signals:

- Paranoid feelings
- Constantly feelings of uneasiness

- Boredom with life
- Suppressed anger
- Anxiety about money
- Cannot concentrate for any length of time
- Cannot finish one job before starting another
- Feeling unable to cope with life
- Fear of inadequacy or failure
- Not able to have a good laugh
- Terror of heights, enclosed spaces, thunderstorms, etc.
- Feeling you can't discuss your problems with anyone
- Approaching weekend creates feelings of dread

Going through the above lists will give you some hint as to the signals of distress for which you might look. Most of us need starting points to begin an ability to analyze and characterize. We must be constantly trying to improve our ability to recognize our personal danger signals: our own signals of distress. ●

Stan Abbott**Check Points Editor****INSTITUTE
BUSINESS
CALENDAR****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.
- TBA DRAFT VERSION OF VEGAS CONFERENCE PROGRAM MAILED TO COMMISSIONS FOR CORRECTIONS, DELETIONS, ADDITIONS

DECEMBER 1994

- 1 DEADLINE FOR ANY CHANGES/ADDITIONS TO VEGAS PROGRAM COPY. DEADLINE FOR TECHNICAL NEEDS REQUESTS. ●

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