

LAS VEGAS CONFERENCE

PLAN NOW TO ENJOY LAS VEGAS & THE GREAT SOUTHWEST

If you haven't made your reservations for the 1995 Las Vegas USITT Conference & Stage Expo, now is the time!

The planned activities of the Conference—pre-conference events, conference programming, Stage Expo, exhibits, and special programs—will keep you busy during the exciting days of 20-23 March 1995. The shows and the "Super Sessions" that address the production of those shows will occasionally pull you away from the MGM Grand conference site.

But there is more to Las Vegas than the brilliance of its productions, Stage Expo, and neon. If you can pull yourself away from the extravagant fantasy Las Vegas has to offer, you may want to go beyond the neon and see the other side of Las Vegas...the outdoors! And since Las Vegas has become a family destination, you will want to bring the whole family and come early and stay late.

After you have seen the pyramid, the ships sinking in the desert, the volcano erupting, and finished your shopping, you might try skiing at Lee Canyon in the morning or water skiing at Lake Mead in the afternoon since both are within a 40-mile radius of Las Vegas. And since the weather is so nice, you could take a hike out in Red Rock Canyon or Valley of Fire with their unique sandstone formations.

Further afield, you may take the time to visit the Grand Canyon, one of the

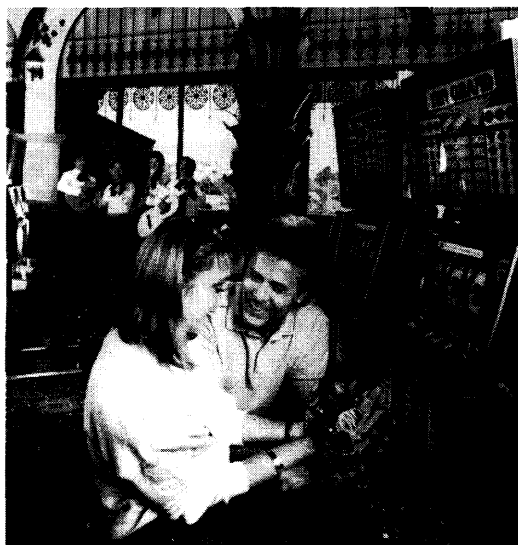
greatest natural wonders of the world, which is 300 miles southeast of Las Vegas, just six hours by car or an hour by air. And if you are really looking for the extraordinary adventure to tell all your friends back home, you can play golf below sea level in Death Valley.

So plan to come early so you can partake of all the pre-conference workshops and stay late so you can explore the great southwest.

For additional information (conference registration and program information), contact the USITT National Office at 212-924-9088. For Stage Expo exhibition information, contact the USITT Sales Office at 800-398-EXPO. And for Las Vegas information, contact the Las Vegas Convention and Visitors Authority at 702-892-0711. ●

Joe Aldridge
*Las Vegas Conference
Committee*

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SCENES FROM THE VEGAS AREA: (ABOVE) CASINO ACTION, (TOP RIGHT) RAFTING ON THE COLORADO BELOW HOOVER DAM, (BOTTOM RIGHT) SNOW SPORTS AT MT. CHARLESTON.

COMMERCIAL ENDORSEMENT

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

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

USITT DOES NOT RECOMMEND OR ENDORSE SPECIFIC COMPANIES OR PRODUCTS.

SIGHTLINES

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EDITORS •

**ERIC FIELDING &
CECELIA FIELDING •**

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LAS VEGAS CONFERENCE

CONFERENCE PREVIEW GUIDE DISTRIBUTED

"What is black and white and red (read) all over?" The new USITT Conference Preview Guide. This new guide should already have made its way to your mailbox. The 32-page guide not only outlines the entire conference, it provides members who want to take advantage of the various conference special events with the proper application forms, descriptions of the events and background information on travel and exhibitions.

Like alphabet soup, the, Conference Preview Guide provides A to Z information about Conference programming, pre-conference events, exhibitions, projects, Las Vegas Shows and Super Sessions, transportation, and child care.

From Conference Chair Joe Aldridge's letter of welcome to a full list of conference programming in which you can find that USITT member Mark Zetterberg is chairing the Northwest Section meeting, we have the full range (A to Z) of who is doing what and when for our 1995 Conference & Stage Expo.

The Conference Preview Guide has a complete set of application forms. You can register, reserve your banquet meal, reserve your room, apply for a pre-conference event or a Super Session, enter your designs in Cover the Walls, apply for entrance in the Technology Exhibit, or sign up to seek new employment. If you are a student or work with students, you can apply for Young Designers' Forum, Tech Olympics, Stage Management Mentoring Project, sign up to be a student volunteer, or investigate employment possibilities.

The hours and days of events, maps of the area, the hotels, and the Stage Expo can be found in the new Preview Guide. Actually, there are even more helpful and informative features which can be found in the new Conference Preview Guide. The new Guide will help you plan for this important 20-23 March 1995 Las Vegas event.

I hope you will be as pleased as we are with this new Conference publication—I could go on at length to list

all the helpful features of the Conference Preview Guide but you will really gain the most benefits from the Guide if you get a copy in your hands. If you have not received your copy, please call or fax the USITT National Office at 212-924-9088 (v) or 212-924-9343 (fax). ●

Leon Brauner
Vice President—Conferences

BOARD OF DIRECTORS

A VIEW FROM AFAR, OR LIFE AS A DIRECTOR AT LARGE

When I was contacted some three years ago and asked if I would allow my name to be entered as a candidate for the Institute's Board I was:

- A. Flattered
- B. Dumbfounded
- C. Deserving of It
- D. Honored
- E. None of the Above

What I thought was: "Why me?" Why anyone? What makes us so "special"? Do we feel we know more than anyone else about theatre? Do we deserve this honor for our long and loyal service to the Institute? Is it a status symbol? Is it a chance to lord it over your colleagues? Is it a good career move?

Well, I did get elected and now I am being asked what was it like that first term and why did I choose to run for a second term. Being asked those questions, I spent some time thinking about it and I didn't come up with much—so don't analyze it, just *do it!*

No, we don't know more.

No, we are not special.

No, it is not a status symbol.

No, we don't deserve the position because of long and loyal service.

No, we do not lord it over our colleagues...well maybe a little tiny bit.

Is there a price tag? You bet! Any public servant will tell you it costs more to win the election than the job pays. But what is the price when it comes to serving a non-paying elected position in a non-profit group? Well, I must tell you that the Institute can only afford to pay a portion of the costs of our attending the three Board meetings a year. And that we are still responsible

to pay our membership dues. And that most of us are on CallBoard and must fork out that fee (recently the Institute has decided to split the cost). The phone calls, postage, and faxes we send are generally not re-imbursed. It takes time to perform your duties and there are deadlines to meet. You have a hundred other "paying" commitments, yet you promised to do something for the Institute. How to fit it all in? Do we give up a few hours sleep or miss that Sunday football game? Yes, this position comes with a price tag. It *costs* to be a Board member!

Do any of us mind terribly? Of course, it is a consideration...can I *afford* to be a Board member? As with anything you wish to do, you weigh the options and decide if this is how you wish to send a portion of your time and money. You must understand the economics of a non-profit group such as this. Monies available to run a professional organization get tighter and tighter each year. The academic community which once could be counted on for major contributions in staff and money have seen funding from their universities for such purposes cut dramatically. And the manufacturers have had to split their pie into smaller and smaller chunks. And we individual professional members at just as hard pressed for excess cash.

So why bother? Let someone else do it!

For me, it may come down to two things. First, it is a pay back for all the help and guidance Institute members gave a young student reaching out to understand what he was getting himself into when he decided to try for a career in theatre. And secondly, it certainly has to do with the kind of people who accept the other elected positions. They are a joy to be with. I get to talk about design and the arts with some of the most knowledgeable people in the business and I continually marvel at their insight and creativity. And it makes me feel good to know that these people are still as generous with their time and knowledge for a student or a struggling young professional as they were with me. They are a most active, alive, creative, caring, giving, bright, fun group of people—all those adjectives and more.

So, what was the question? Oh, yeah, what is it like to be on the Institute's Board? I really can't put it in words...but I'm back for a second round! ●

James Moody
Director at Large

STAGE EXPO

EXPO SPACE BILLING FAST, THANKS TO MEMBERS

Eight companies signed up for Stage Expo booths since I listed exhibitors in my *Sightlines* column last month. We are delighted that they will be a part of the 1995 USITT Annual Conference & Stage Expo 20-23 March 1995 at the MGM Grand Resort Hotel & Casino in Las Vegas.

NEW EXHIBITORS

LuxArt Conception Inc.
Mann Brothers
Raiments
ShowBiz Expo
Olaf Soot Associates P.C.
Sourcebook Press, Inc.
Stage Directions
Union Connector Co., Inc.

The following organizations reserved table spaces at Stage Expo:
COMMERCIAL TABLES

Elantec Medical
Silkpaint Corporation

NON-COMMERCIAL TABLES

The Julliard School
Penn State University
University of Montana
Univ. of Wisconsin-Milwaukee

With promotion for the 1995 Conference and Stage Expo now kicking into high gear, we expect many more companies and organizations to sign up for exhibit or table space.

Thank you to all the USITT members who have encouraged their suppliers to contact me about exhibiting at Stage Expo in Las Vegas.

Our thanks are also extended to the Contributing and Sustaining members of USITT who will be exhibiting at Stage Expo '95. A full 62% of Stage Expo exhibitors are Contributing or Sustaining members of the Institute.

The Member Advantage Program recognizes the support these special members provide by offering special membership benefits to Contributing and Sustaining members of USITT. A Member Advantage Program brochure is available from the USITT Sales Office. Please call at 1-800-398-3976 if you have any questions. ●

Helen Willard
Sales Manager
Stage Expo/Advertising

NATIONAL OFFICE

NEWS FROM THE NATIONAL

The excitement of the holiday season is upon us...a time of frenetic activity! Before we get too caught up in hustle and bustle, let's take a moment to catch up on the exciting happenings going on with our members and the performing arts community.

Sustaining Member News:

• **J.R. Clancy, Inc.** is offering, free of charge, informative signs to promote the safe and knowledgeable operation of stage equipment. The signs are 11" by 14" and are printed on heavy gauge vinyl with a sticky back for mounting ease on a wall near counterweight systems. They contain basic operating tips for counterweight systems, a list of general safety precautions, and a section to log in most recent inspections of equipment. For a free sign and the address of the nearest Clancy dealer, contact Andrew J. McArthur, sales manager, J.R. Clancy, Inc., 7041 Interstate Island Road, Syracuse, New York 13209-9713; phone: 1-800-836-1885 or 315-451-3440, fax: 315-451-1766.

Organizational Member News:

• Interested in finding a highly qualified minority candidate to fill a job opening? Why not place an ad in *The Minority Job Bulletin*? This quarterly publication is put out by **The Black Theatre Network**, a nonprofit organization dedicated to the promotion and celebration of Black Theatre. Also available from BTN are mailing labels for direct marketing. For additional information and advertising rates, please contact: The Minority Job Bulletin, c/o Hely M. Perez, 1500 N.W. 16th Avenue, #205, Gainesville, Florida 32605; or call 904-335-1443.

• **Box Office Management International** is holding its 16th Annual Conference & Exhibition 24-27 January 1995 at the Sheraton Harbor Island Resort in San Diego. This is an excellent opportunity to network with industry professionals and get up to date information on the various new developments in ticket

operations. For registration information, contact BOMI at 212-581-0827.

• **OPERA America's** 25th Annual conference will take place 11-15 February 1995 in Washington, D.C. at the Capitol Hilton Hotel. This conference will launch a year-long celebration of opera in North America and will include sessions on the various aspects of opera ranging from technical production to administration as well as an opportunity to attend two Washington Opera productions. For registration and travel information, contact the OPERA America office at 202-347-9262.

• **Theatre Communications Group** has come out with its *1994-1995 Theatre Directory*. This annual publication includes contact information for the 251 constituent and 59 associate theatres affiliated with TCG plus a section devoted to 51 arts resource organizations. This publication can be ordered directly from Theatre Communications Group, 355 Lexington Ave., New York, NY 10017-0217, Attn: Order Dept.; the price is \$5.95 plus \$3 postage and handling. *Theatre Directory* is also available in selected theatres and fine book shops throughout the country.

Also available from TCG is the "bible" of playwrights, *The 1994-95 Dramatists Sourcebook*. This year's edition has more than 850 listings and includes fellowship opportunities for new and student writers and producers as well detailed submission procedures for more than 260 theatres throughout the country. The cost of this publication is \$15.95. Those looking to order this publication in bulk may contact Consortium Book Sales and Distribution, 1045 Westgate Drive, St. Paul, Minnesota 55114. Toll-free orders: 800-283-3572. SAN: 2006049. For review copies and individual orders, contact Theatre Communication Group at the above address or call 212-697-5230.

Member News:

• **Rigging Seminars**, the acclaimed three-day seminars on stage rigging run by USITT Rigging Standards Committee Chair Jay Glerum (author of *The Stage Rigging Handbook*)

LIFETIME MEMBERS

SAMUEL H. SCRIPPS

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ROSCO LABORATORIES, INC.

SAPSIS RIGGING, INC.

STAGERIGHT CORP.

STAGING CONCEPTS, INC.

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**THE STUDIO SCHOOL OF
STAGE DESIGN**

**SYRACUSE SCENERY & STAGE
LIGHTING CO., INC.**

**TCI/LIGHTING DIMENSIONS
MAGAZINES**

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 QUALITY STAGE DRAPERY
 RED DOT SCENIC, INC.
 RICHMOND SOUND DESIGN, LTD.
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 SACRAMENTO THEATRICAL
 LIGHTING
 SECOA
 SFX DESIGN, INC.
 SICO, INC.

NATIONAL OFFICE

NEWS FROM
THE NATIONAL

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and fellow USITT member Harry Donovan have three dates scheduled for 1995: 27 February-1 March 1995 in Las Vegas, NV; 27-29 March 2 1995 in Orlando, Florida; and 24-26 April 1995 in San Francisco. For more information, contact Rigging Seminars, Rt. 8, Box 541, Bedford, Indiana 47421; 812-278-3123; fax 812-278-3141.

• **Civil War Gentlemen: 1860s Apparel Arts & Uniforms**, a companion publication to *Civil War Ladies* is now available. *Civil War Gentlemen* contains patterns, drafts, fashion plates, drawings, and never-before-published photographs of uniforms, accessories, and men's and boy's clothing. The cost of this publication is \$24.95 plus \$2 shipping (Californians add sales tax). You may order from R.L. Shep, Box 668, Medocino, CA 95460.

USITT News:

• **The PLASA/USITT Guide, Recommended Practice for DMX 512**, is now available for sale in the National Office. The purchase price is \$6 for members and \$9 for non-members. It is also being sold as part of the DMX512 & AMX 192 Standards for \$18 to members and \$26 to non-members. A special discount is available for orders in quantities of 10 or more. For more information or to place an order, please contact the USITT National Office at 212-924-9088. Overseas readers will want to contact the PLASA Office, 7 Highlight House, St. Leonard's Road, Eastbourne, East Sussex, BN21 3UH; phone 0323-410335, fax 0323-646905.

• **The USITT Scene Design Commission** in collaboration with the **Design and Technology Forum of ATHE** is soliciting projects and exercises for teaching creativity in the scene design classroom. This collection once compiled will be made into a USITT publication. To receive information about topics,

categories and formats, please contact Karen Blakeley, Firehouse Theatre, LeMoyne College, Syracuse, New York 13214. Phone 315-445-4523; fax 315-445-4540, e-mail :blakely@maple.lemoyne.edu

Regional Section News:

• **The Upstate New York Section** will be holding a meeting on 10 December 1994 at SUNY Oswego in the Green Room, 45 Tyler Hall. The meeting will include a gathering from 9:30 to 10 a.m. for coffee, juice, and donuts and then a workshop on puppetry and costume crafts presented by Kitty Macey and Kevin Baratier from 10 am to 12:30 pm. The Upstate New York Section is currently searching for locations for its Spring meetings and also looking for those interested in starting a section newsletter. Please contact Jon Vermilye, Section Chair, 315-341-2138 for information.

• **The Southeast Section** is sponsoring the *1995 USITT Southeast Juried Design and Technology Exposition*. This event is being held in conjunction with The Southeast Theatre Conference in Norfolk, Virginia 1-5 March 1995. Applicants are asked to submit 35mm slides or color photocopies that present the design idea and produced work (preliminary sketches, rendering, elevation, models, or drafting when applicable). All applicants must be members of the USITT Southeast Section to participate. Deadline for submissions is 15 January 1995. For information and application, contact La Vahn Hoh at 804-924-8962.

Industry News:

• On Thursday, 27 October 1994, The **American Theatre Wing** conducted a Design Seminar as part of its bi-annual series "Working In Theatre." This seminar was chaired by critic Tris Dace and Tony Award-winning lighting designer Jules Fisher and included the presentation of the *1994 American Theatre Wing Design Awards*. This annual award, originally founded by Joseph Maharams, honors the work of designers in Broadway, Off-Broadway, and Off-Off Broadway theatre. Only productions originating in

the United States are eligible for nomination. This season, 67 designers in 39 productions were nominated. The recipients were: Beverly Emmons (lighting design, *Passion*), Ann Hould-Ward (costume design, *Beauty and the Beast*), David Schulder (noteworthy unusual effects, *Movieland*), and Tony Walton (scenic design, *She Loves Me*). These award winners also served as panelists and offered fascinating insights into the unique problems they encountered in working on their productions.

• **Theatrical Lighting Systems, Inc. (TLS)** has been awarded the lighting contract for the Southeastern Conference Dr. Pepper Fanfare at the SEC Football Championship. The SEC Fanfare Area is a 200,000-square-foot theme park set up in the Georgia World Congress Center for fans to participate in Interactive SEC sports. TLS will be lighting the Fanfare area as well as the pre-game and post game entertainment in the SEC Hospitality Center. This event will take place from 1-3 December. You may contact TLS at 909 Meridian Street, Huntsville Alabama 35801; 205-533-7025, fax 800-229-7320

• American lighting manufacturer/distributor **High End Systems, Inc.** is slated to open an office in Southeast Asia offering sales and technical support of their product line of Lightwave Research lighting equipment in January 1995. These facilities will include sales administration, demonstration, training, and storage. A product of Lightwave Research, the Cyberlight is currently being used in the filming of special effects sequences in the Fox network series, *Babylon 5*. For more information, please contact High End Systems, Inc., 512-836-2242, fax 512-837-5290.

Best wishes for the holiday season to all our members from the USITT National Office staff!

Looking forward to seeing you in Las Vegas! ●

Maureen Rahil
 National Office Staff

CITT NEWS

STRATFORD HOSTS CITT CONFERENCE

The Avon river was dry and the famed swans of Stratford could only be found virtually in the computer room. Nonetheless, more than 240 theatre technicians and designers attended the 3rd Annual CITT Conference in Stratford, Ontario Oct. 14-16.

A varied fare of sessions was offered over the three-day event, kicking off with tours of the two main facilities at the Stratford Festival—the Festival Theatre and the Avon Theatre. I found the tour of the Festival stage particularly intriguing, from its historic tent-like dome to the ominous “underworld.” We were fortunate and grateful to have the IATSE crew members as tour guides. Who else would know these spaces so well?

Obviously, the focus of many technical sessions was on the production systems of the Stratford Festival season. This is certainly the largest operation in Canada and perhaps one of the largest in North America, offering a season of about 12 shows in repertory. The performing company is about 100 strong and production and support personnel add another 500 staff to the mix, making it the largest employer in the town of Stratford.

Wardrobe organization and management, props, production management, and stage management as well as pneumatics and hydraulics in the movement of scenery were areas in which the Festival production staff were able to share their experiences and techniques. The wig and make-up, footwear, and stage weapons departments were also scrutinized.

On the computer front, there were sessions covering telecomputing basics, introduction to CallBoard, computer applications in costume rendering, lighting cue editing, and CultureNet (the Canadian arts contribution to the electronic superhighway).

And if the high quality and number of sessions weren't enough, we had opportunities to see any one or all of the four shows running through the weekend: *Pirates of Penzance* (the rave of the weekend), *Alice through the Looking Glass*, *Othello*, and *Cyrano de Bergerac*.

But wait, there's more: 29 exhibitors were set up in the Franklin Court of the Victoria Inn Hotel. A wide range of interesting products were on display from lighting control consoles to audio testing devices to pneumatic machinery. We certainly appreciated the opportunity to discuss technology with the suppliers and manufacturers and to get to know them during the corporate reception.

CITT has continued a tradition started by its “parent” organization (USITT) of recognizing effort and dedication “beyond the call.” Award recipients this year were Colleen Pilger for her work in developing a membership drive for the Ontario Section as well as her organizational skills as secretary of the Section. Also, honored for their years of service and commitment to this conference (as conference chair and local committee organizer respectively) were Robert Vernon and Ron Kreske. Finally, Ken Hewitt was awarded a special citation for his four years of service as the CITT president.

The weekend wrapped up with the Annual General Membership meeting and brunch. It was announced that the membership for CITT had surpassed the 500 mark—a first for the fledgling organization. Congratulations were passed on to Robert Vernon and the entire conference committee and to the CITT Ontario Regional Section for hosting what President Hewitt called the “biggest and best ever” annual conference for CITT. ●

Normand Bouchard
CITT

PITTSBURGH CONFERENCE

CONVENTION COMMITTEE NOW FORMING FOR PITTSBURGH CONFERENCE

Please consider this call for your help in planning the 1997 national conference of USITT in Pittsburgh 19-22 March 1997. Can you/will you consider lending your time and talents to the Conference Committee which plans and oversees this exciting event in our area?

The manual compiled by the

national Conference Policy Committee suggests 14-20 specific job titles for committee members: Logistics Chair, Programming Chair, Registrar, Production Manager, even a Properties Master. We have quite a “production” to plan! More than the delegated roles, each committee member should contribute in our group meetings toward the generation of new ideas and possibilities for the conference, and toward wise decisions about what we are doing.

This group will meet for the first time in January 1995, continue with light duties through the year, and meet with increasing frequency through 1996. Plan for two meetings in Pittsburgh in '95, and probably four meetings in 1996. In Fort Worth, we want to man a booth at the convention floor! Our work will obviously climax during the months preceding the conference and finally in the week of the conference, 16 March 1997. Conference Committee members should also plan to attend the Las Vegas (1995) and Fort Worth (1996) conventions.

Each committee member works as well with substantial help from the USITT National Office and our officers. We need your help in making the 1997 Convention happen. If you can “ride” with the committee for the whole two years, let me know as soon as you can.

If you are interested but unsure of making a commitment, I would like to know that, too. If you just have a thought or two to share with us, don't hesitate to contact me anytime. I appreciate your taking the time now to step on through this plea, and I look forward to hearing from you.

A. D. Carson,
Pittsburgh Public Theater
1315 Arch St.
Pittsburgh, Pa. 15212
412-322-6930
Fax: 412-322-3126
Callboard: carson
Internet:

A.Carson2@genie.geis.com
or home: 412-734-1858. ●

A. D. Carson
*Pittsburgh Conference
Committee*

SUSTAINING MEMBERS

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WELCOME

**SIGHTLINES IS PLEASED
TO WELCOME A NEW
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NEIMAN SUPPLY CO. ●**

CURTAIN CALL

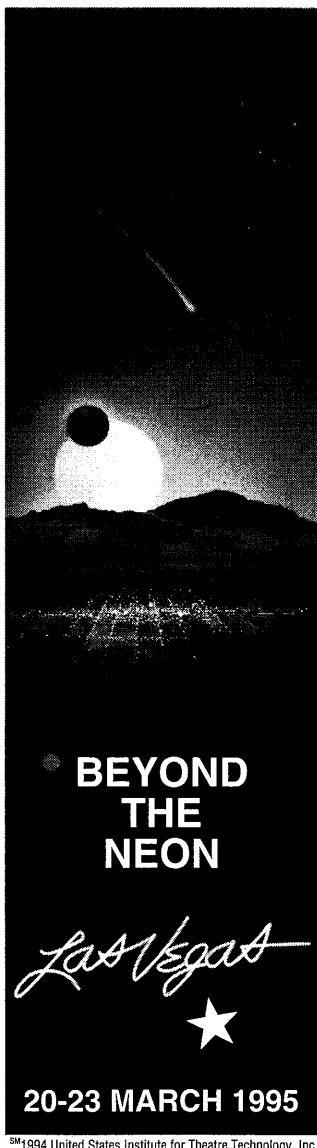
**THE DEADLINE FOR
THE NEXT SIGHTLINES,
THE JANUARY ISSUE,
IS MONDAY,
5 DECEMBER 1994. ●**

GOT A QUESTION?

**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. ●**



USITT CONFERENCE & STAGE EXPOSM



SM1994 United States Institute for Theatre Technology, Inc.

INTERNATIONAL NEWS

PQ'95 TOUR PLANS, ITINERARY ANNOUNCED

Plans are now in place for the 1995 US Delegation Tour to the Prague Quadrennial. While the beautiful city of Prague and the unique PQ'95 International Exhibition will be at the heart of the tour, they will not be the only cultural centres the tour will visit. The Czech Republic and Polish venues which have been placed on the tour itinerary are there because they are significant destinations. The itinerary (tentative):

Depart from New York
June 24
Arrive in Prague
June 25
PQ'95 Open
June 25
City Tour
June 26
Tour to Cesky Krumlov
June 28
Attend PQ'95 Ceremony
June 30
Prague Farewell Dinner
June 30
Arrive in Warsaw
July 1
Tour Royal Palace & Wilanow
July 1
Tour Niedzica/ Arcadia/
Chopin House
July 2
City Tour (incl. opera house/ theatres)
July 3
Travel (visit Kazimierz Dolny/Lublin)
July 4
Arrive Krakow - City Tour
July 5
Tour, Old Town, Wawel Castle
July 6
Tour, Wieliczka, Auschwitz
July 7
Arrive Katowice/ scenographic museum
July 8
Arrive Warsaw - Farewell Dinner
July 9
Arrive New York
July 10

Prague and Krakow are absolutely jewel-like cities. Their streets, architecture (palaces, civic buildings and city plots), museums and cultural heritage

are vitally engaging. While Warsaw is a much newer city (old Warsaw having been completely destroyed during WWII), it provides the tour members with an excellent home base for the discovery of Poland. Theatre, opera, and art are an important part of Polish life. While in Poland we intend to visit as many performances and theatres as will be possible (July is at the very end of the season) in such outstanding Warsaw venues as the Studio, Wielki, and the Ateneum Theatres and in Krakow the Stary, J. Slowackiego, and Cricot 2. In addition to performances, there are a handful of palaces and country houses as well as a wonderful Arcadia (an aging pastoral setting on the Niedzica estate).

Our Polish stay will also include a trip from Warsaw to Krakow, first down the eastern side of the country (with a visit to several historic cities) and a return trip traveling up the Western side of the country (with an important side trip to Katowice and its collection of Polish scenography). Krakow is a wondrous city. Its old town looks very much as it did 500 years ago. The tour options while in Krakow are numerous and the final decisions will be made as we come closer to our departure. Tours may include: the incredible salt-mines at Wieliczka, Auschwitz and other notable WWII sites, several palaces, Tyniec, and a host of large and small museums. Theatre will also be an important part of the Krakow visit. Theatre has always been at the heart of Krakow's means of human/cultural expression.

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.

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. ●

Leon I. Brauner
Tour Coordinator
PQ'95

COMPUTER LIAISON

COMPUTERS HOT TOPIC AT CONFERENCE

As I mentioned earlier, this year we will offer a pre-conference workshop on how to create interactive computer models as tools to visualize design possibilities using Graphsoft *MiniCad* and Strata *StudioPro*, each of which runs on both Macintosh and MS Windows platforms. The event will take place at Dixie College in St. George, UT (the Strata, Inc. training facility, 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 features instruction by each company's professional trainers and by theatre designers who have used the software in their work 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, Pat Finelli (yes, he's back!) and Otis Sweezey will chair a double session that will feature a sneak preview of Canada's CultureNet by Tim Clinton, "Caught in the Web: The Internet and the World Wide Web as Resources in the Design and Technology Process." Michael Reese will chair a session, "What is There for You in the Computer Resource Room?", and a roundtable discussion, "Commission Projects: Who is Doing What with Computers in Theatre Design and Technology?" Jeff Hickman will chair two sessions, "Caught in the Net? Software for Small PC Networks" and "Multimedia in the Theatre Production Classroom."

We will also present a showcase of Guy Petty's computer-aided design work. Guy is a premiere digital designer who works out of Las Vegas. Finally, Mike and Jeff will again conduct basic DOS and Macintosh user clinics in the computer room in the evenings. Sign-up for these clinics will be the same as

for roundtable discussions and will take place in the registration area.

Again, 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 with obtaining computer equipment for conference sessions. We compile a list of needed equipment that goes to the local committee for bids.

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. "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 satisfy your requirements. Everyone who is planning a session that involves computers should, besides completely filling out the session information sheet, call me or one of the computer liaison vice-commissioners and let us know what you need so we can make sure that the equipment will be there.

The vice-commissioners for computer applications are:

- Kim Hartshorn, vice-commissioner for programming, 124 MFA, SUNY Plattsburgh, Plattsburgh, NY 12901; telephone: office 518-564-2478, home 518-563-8574, e-mail: Internet, hartshwk@splava.cc.plattsburgh.edu, callboard, wkhartsh.

- W. Jeffrey Hickman, vice-commissioner for Intel™-based Applications, Department of Theatre Arts, CSU Long Beach, Long Beach, CA 90840; telephone: office 310-985-7893, home 714-846-7491, e-mail: Internet, jhickman@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 66210-1299; office: 913-469-8500 ext. 3768, home: 913-832-1248, e-mail: Internet, mreese@kuhub.cc.ukans.edu.

- C. Otis Sweezy, vice-commissioner for electronic communications SIUE, 707 North Buchanan St., Edwardsville, IL 62025; telephone: 616-92-3111, mail: Internet, sweezeyo@daisy.ac.ue.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 a higher education or business rep from Apple that you deal with, please call them and ask if Apple will be coming to the USITT national conference in Las Vegas and give the dates.

Along with 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 (*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*), and Virtus Corporation (*Walkthrough, VR*). If you deal with these companies, please contact them and ask for their attendance.

If you want to access some very interesting theatre design and technology-related information, why not try the USITT/Cornell Center for Theatre Arts server sponsored by the Intercommission Liaison for Computer Applications and administered by the Cornell Student Chapter of USITT? You can reach the server by anonymous logon at "theatretech.ta.cornell.edu" or at ip address 132.256.252.35. Since upload space is limited, please send descriptions of files over one megabyte and/or suggestions by e-mail to the system operator, Eric Krug: ek11@cornell.edu.

For information on any item in this column, contact: Patrick Gill, The Lighting Art Group, 125 Terraceview Drive, Ithaca, NY 14850; office telephone/fax: 607-275-0180, home telephone 607-277-2403, email: Internet: pgill@acs.ucalgary.ca, Callboard: pgill, Compuserve, 71600,15, America Online: PatrickG16, eWorld, PatrickG, Delphi: PATRICKGILL. ●

Patrick Gill
*Intercommission Liaison
for Computer Applications*

COSTUME DESIGN & TECHNOLOGY COMMISSION

LAS VEGAS COSTUME PROGRAM LINE-UP ANNOUNCED

The upcoming 1995 national conference in Las Vegas March 20-23 promises to be one of the most fascinating conferences ever. At this time, the Costume Design and Technology Commission sessions are as follows:

Monday we begin at 10 am with a session examining the special needs and requirements of wardrobe skills for *Starlight Express*. This will be followed by the Keynote Address. At 2 p.m., the session will be "Perspectives on Cross Cultural Design." At 6:30 pm there will be a meeting for all new members of the Commission, while 7:30-10:20 pm will be devoted to the Commission Meeting. Due to circumstances unique to this conference, we will have only this one meeting.

Tuesday begins with a coffee reception at 9:50 am for the members of the Commission and all our international guests. This will be an excellent opportunity to get to know the many individuals from around the world who will be our guests at the conference. Currently, our international guests include Gary Dahms, Jane Cowood, Graham Cottenden (Great Britain); Zhoya, Weiyue, and Lu Yi (China); Sue Osmond (Australia); Maria Teresa Lobor, Edith Del Campo, Imme Moller, Isabel Alvarado (Chile); Maija Pekkanen (Finland); Danuta Kuznika (Poland); Ping-Ping Chin (Taiwan); Gay Wilkins (Hong Kong); and Maria Lucia Carrillo Thorne (Peru).

At 2 pm Tuesday, we have the first of four sessions devoted to our international guests who will be presenting short papers in their area of expertise. At 4:35 pm, the session will focus on how the costumes for a show on "the Strip" were done. It is suggested that on Tuesday evening you take in one or more of the shows on the strip, such as *Starlight Express*.

Wednesday begins with an inter-

national guest session at 9:50 am followed by another at noon. For those who are new to the Expo floor, we will once again sponsor a tour of the floor at 1:30 pm visiting those exhibitors of particular interest to our members. At 4:35 pm we will present a session on the construction techniques of Vegas costumes from a wide variety of presenters/productions represented. We will also begin the bi-annual Working Costume Design Portfolio Review.

At 6:05 pm on Wednesday, Sarah Nash Gates will chair the first World Costume Congress session. This promises to be one of the very special highlights of the entire conference. You are encouraged to see Cirque du Soleil and EFX on Wednesday night.

Thursday we have not scheduled any programming opposite the SuperSession on Cirque du Soleil, as we believe this will be of special interest to the membership. This will be a double session as will all the SuperSessions. At 2 pm, we will hold our last international guest session. This will be followed by a session we are co-sponsoring with the Scene Design Commission entitled "How to Build the Perfect Beast" which will detail the design/construction work of Andrew Benepe, creator of the Beast's body in Broadway's *Beauty and the Beast*. Thursday night is the banquet.

As vice commissioner in charge of costume programming, I am looking forward to seeing you in Las Vegas. I hope you have the opportunity to exchange ideas with our international guests as well as with our members from all 50 states. ●

Kathleen Gossman
Vice-Commissioner

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USITT CONFERENCE & STAGE EXPOSM



BEYOND
THE
NEON

Las Vegas

20-23 MARCH 1995

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EXECUTIVE REPORT

TRADEMARK PROCESS FOR USITT STAGE EXPO LOGOS DESCRIBED

What is a trademark?

This question is the first item in the U.S. Department of Commerce/Patent and Trademark Office booklet, "Basic Facts About Trademarks." What is a trademark? "A trademark is either a word, phrase, symbol, or design, or combination thereof, which *identifies and distinguishes the source of goods or*

services of one party from those of others." A service mark is the same as a trademark except that it identifies and distinguishes the source of a service rather than a product. Normally, a mark for goods appears on the product or its packaging, while a service mark appears in advertising for the services "Trademark" and "mark" are used interchangeably by the Patent and Trademark Office to refer to trademarks and service marks.

During the period that USITT's Stage Expo sales were the responsibility of Association Expositions & Services, it was strongly recommended that USITT trademark the Stage Expo logo. We were told we could do this ourselves and we began the process of formal application. During the Milwaukee Conference, an artist created our "star" conference logos which we have since adapted to separate logos for the Conference and the Stage Expo. We decided to have both "words, letters,

and designs" registered. Our applications were filed on 11 November 1992.

We believed we had achieved success in this lengthy process when we received a letter of congratulations and solicitations to purchase a "premium line of trademark plaques." We also received an offer to buy the 36th edition of *The Trademark Register of the United States*—2,100 pages of trademarks

mark process we received updates from the Patent and Trademark Office. Our original application required initial amendments since the artwork filed was one-half inch larger than the official size requirement. Our "recitation of services" required modifications to be filed in what the US Government felt were appropriate classes for use. Our examiner filed an additional amendment to change the tense of a word within the description of our services. In November 1993, the marks were published in the official Gazette "for the purpose of opposition by any person who believes he will be damaged by the registration of the mark." (We were offered the opportunity to purchase the trademark portion of the Gazette for only \$16.)

In January 1994, we were notified that UNIRAS A/S, a Denmark corporation, requested a 30-day extension of time to file a Notice of Opposition against our applications. No reason was cited, UNIRAS A/S filed an additional request for a 30-day extension in February 1994.

Whatever might have

been a problem for UNIRAS A/S must

have been resolved, since our next notification was the plaque solicitation.

Our USITT Conference & Stage Expo and USITT Stage Expo logos will now include a small SM representing the culmination of our successful endeavor.

Maybe someday we'll also run into UNIRAS A/S and find out what they do! ●

Christine Kaiser
USITT Treasure
an
Trademark Processor

The United States of America



CERTIFICATE OF REGISTRATION

This is to certify that the records of the Patent and Trademark Office show that an application was filed in said Office for registration of the Mark shown herein, a copy of said application and pertinent data from the Application being annexed hereto and made a part hereof, and there having been due compliance with the requirements of the law and with the regulations prescribed by the Commissioner of Patents and Trademarks,

Upon examination, it appeared that the applicant was entitled to have said Mark registered under the Trademark Act of 1946, as amended, and the said Mark has been duly registered this day in the Patent and Trademark Office on the

PRINCIPAL REGISTER

to the registrant named herein.
This registration shall remain in force for TEN years unless sooner terminated as provided by law.



PD-150
(Rev. 4-89)

In Testimony Whereof I have hereunto set my hand and caused the seal of the Patent and Trademark Office to be affixed this twelfth day of July 1994.

Bruce Telman
Commissioner of Patents and Trademarks

in effect from 1881 through 3 January 1994. Several weeks after these solicitations, we received our gold-sealed official Certificates of Registration from the Commissioner of Patents and Trademarks. Service marked logos had been achieved 21 months after the original filing date.

During each part of the trade-

LIGHTING DESIGN

CONFERENCE LIGHTING PROGRAMS NOW BEING FINALIZED

The Lighting Commission is hard at work finalizing the details for the Las Vegas Conference. We have many exciting sessions planned with an impressive list of speakers.

The Hands-On Moving Lights Pre-Conference Workshop promises to be very exciting. The participating manufacturers are very enthusiastic about developing confidence in automation, not just as special effects but as viable alternatives to traditional fixtures.

Part 1 will feature Clay Paky equipment such as the Golden Scan III Superscan and Superscan Zoom. Cyberlight and Intellabeam from High End Systems, Inc. will be the focus of Part II. Both sessions will utilize a variety of control systems.

Since the new emphasis seems to be on "native protocol" in many of the new consoles and control programs, participants will have the opportunity to compare the differences between how units respond to DMX 512 versus their own protocols.

The conference in Las Vegas is not so very far away, but neither is Fort Worth, so start thinking now of programming you would like to see in 1996. Please don't wait! If you have suggestions, contact Mary Tarantino or any of the members of the Lighting Commission.

As 1994 draws to a close, the holidays are fast upon us. Whether it is the end-of-the-semester crunch or the multitude of holiday productions, this time of year seems to get busier and busier, leaving us little time or energy to enjoy the celebrations with our loved ones. I encourage each one of you to stop and remember the things that are truly important in this life, and take the time amid the chaos to enjoy them.

I wish you the most joyous of holiday seasons and a happy and healthy New Year. ●

Ann M. Archbold
Vice-Commissioner

THEATRE BITES

IT HAS BEEN SUGGESTED THAT SIGHTLINES COULD USE A "LIGHTER SIDE." SINCE WE HAD A COUPLE OF EXTRA COLUMNS THIS ISSUE, WE THOUGHT WE WOULD SHARE SOME MATERIAL SUBMITTED BY MEMBERS.

WE THANK LINDA JANOSKO OF EAST LANSING, MICHIGAN FOR HER CARTOONS, AND JOHN C. LARRANCE OF CANTON, NEW YORK FOR A COPY OF "THEATRICAL LOGIC" WHICH HE SAYS HAS BEEN "FLOATING FROM SCHOOL TO SCHOOL.."



COSTUME CONSTRUCTION

THEATRICAL LOGIC

IN IS DOWN, DOWN IS FRONT,
OUT IS UP, UP IS BACK,
OFF IS OUT, ON IS IN,
AND, OF COURSE,
RIGHT IS LEFT, AND LEFT IS RIGHT.

A DROP SHOULDN'T
AND A BLOCK AND FALL DOES NEITHER.

A PROP DOESN'T.
A COVE HAS NO WATER.
TRIPPING IS OKAY.

A RUNNING CREW RARELY GETS ANYWHERE.

A PURCHASE LINE WILL BUY YOU NOTHING.

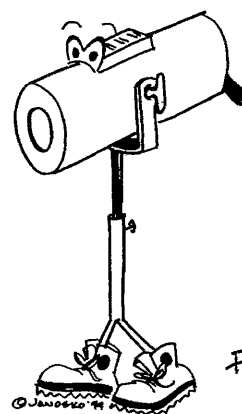
A TRAP WILL NOT CATCH ANYTHING.
A GRIDIRON HAS NOTHING TO DO WITH
FOOTBALL.

STRIKE IS WORK
(IN FACT A LOT OF WORK).

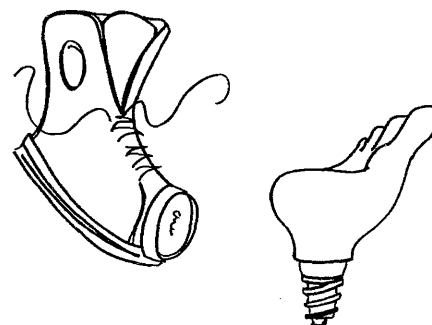
A GREEN ROOM, THANK GOODNESS,
USUALLY ISN'T.

NOW THAT YOU ARE FULL VERSED
IN THEATRICAL TERMS —
BREAK A LEG...

BUT NOT REALLY!



FOLLOW SPOT



FOOT LIGHTS

TECHNICAL PRODUCTION

COMMISSION PROJECTS REVIEWED FOR TPC

Since 1989, the Technical Production Commission has published the *Women in Theatre: Directory for Mentoring and Networking*. This project has as its goal the establishment of a loosely structured mentoring effort involving the women of USITT. Work is currently progressing on the completion of the 1995 issue which has been expanded to be a joint project with the Association for Theatre in Higher Education Women in Theatre group. If there are any women out there who wish to be included in the directory and have not already filled out a contact sheet, please call Mark Shanda by 15 December 1994.

The *Technical Information Outline* project, originally titled the Tech Rider Project, has been forwarded to the institute's Standards Committee. Some of you may remember the proposed standard rider which was published in *Sightlines* for response by the institute. Thanks to all of you who responded. Your comments and suggestions have been incorporated into a new document and it is our hope that we will soon have a standard technical information outline for use by producers and theatres across the country.

Roy Hoglund, editor of the *Technical Source Guide*, reports that although he has a few articles in line for publication, he could always use more. One of the goals for our commission and the institute is to increase the publication of technical information. The *Technical Source Guide* is an excellent venue for that purpose. If you have any ideas for articles, contact Roy who is more than willing to assist you in developing your thoughts into words and pictures.

Neither A.D. Carson (Technical Production Co-commissioner) nor I are certain how long Stan Abbott has been writing and editing the *Check Points* articles for *Sightlines*, but his contributions to the institute's health and wellness should not go unnoticed. Each issue of *Sightlines* contains

practical tips and wellness strategies which can be applied in our everyday activities. Stan, too, welcomes the contributions of readers and is always looking for new material for this vital series. Thanks, Stan, and keep up the good work.

Finally, one small new project of the Technical Production Commission is the development of a resource list for technical directors who are climbing that precarious tenure ladder. Despite the perception that there are no tenured technical directors, the commission has developed a list of 14 individuals who have successfully climbed the ladder and are willing to assist others in achieving tenure. If you are looking for an outside evaluator, suggestions on how to assemble your tenure portfolio, or just need a listening ear, contact Mark Shanda for this unique resource. Mutual support from colleagues within the institute is one of the hallmarks of our organization. Take advantage of those who have gone before you!

As always we are on the look out for new projects which the commission might sponsor. Contact either A.D. or me with your ideas. We would love to work with you. ●

Mark Shanda
Co-Commissioner

TECHNICAL PRODUCTION

PROGRAM- MING IDEAS SOUGHT FOR FORT WORTH

I am soliciting programming ideas for the Technical Production Commission for the Dallas-Fort Worth Conference. This conference will take place 13-16 March 1996. That may seem like a long way out, but the National Office wants to have session topics in place by the time we are at Las Vegas.

Right now I am only looking for programming ideas and responding to this notice does in no way require you to organize or chair a program. If you have any programming ideas (not limited to Dallas-Fort Worth), I can take suggestions for any type of future programming. I will also take suggestions for commission projects. Please mail

or fax your thoughts to me at the address below. I also take ideas over the phone.

This commission is made up of individuals like yourself and is guided by you. This is your opportunity to lead this commission into an area that you would like to explore. I would like to hear your programming ideas.

Daniel J. Culhane
Vice-Commissioner 1995-96
Conferences
Technical Production Commission
The Children's Theatre Company
2400 Third Avenue South
Minneapolis, MN 55404
612-874-0500
Fax: 612-874-8119
E-mail:
75317.3546@compuserve.com ●

Daniel J. Culhane
Vice-Commissioner

SCENE DESIGN

LAS VEGAS PROGRAMS SPARKLE; THINK GREEN IN DESIGNING

Final plans are currently being made for the conference in Las Vegas. The Scene Design Commission has gotten a number of new people involved in the organizational stages of this conference and it looks like it should be very exciting.

Several of our sessions will be held in association with another commission. With the Costume Commission, we will be holding a session called "Building the Better Beast," a demonstration concerned with "fantasy props." This session will be run by the man who built the Beast in the Broadway version of *Beauty and the Beast*. With the Architecture Commission we will be holding a session called "Restaurant Designs as Set Design," a discussion of theatrical design with a very different purpose. Our Heritage session in Vegas will be a retrospective of design work from Radio City Music Hall. And of course, we will be holding a series of sessions that deal directly with Vegas shows that are currently in production.

Register now!

As surprising as it may seem, we are now seriously beginning to think about what we should be doing at next year's conference in Fort Worth. There has been some discussion about a series of sessions/workshops concerned with model making. Is that of great interest to you? Any ideas or thought about the future conference could be sent either to Kim Williamson, (2046 North 78th St., Scottsdale, AZ 85257; e-mail: williamson@maricopa.edu) or to me (Dept. of Drama, Carnegie Mellon, 5000 Forbes Ave., Pittsburgh, PA 15218; e-mail: rblock+@andrew.cmu.edu)

If you have not yet done so, we are as ever looking for more information for the Scene Painting newsletter (info should go to Nadine Charlsen). Also, one of the projects that we are trying to get moving is compilation of methods of encouraging creativity. An insert was included in a previous issue of *Sightlines*. If you have any thoughts to share on this, by all means send them to Karel Blakely (Firehouse Theatre, Le Moyne College, Syracuse, NY 13224-1399; e-mail: blakely@maple.lemoyne.edu). We are looking forward to hearing your ideas.

More on a greener theatre—

"Reuse 50% Goal": Establish a goal for your organization to reclaim 50% of the raw materials from every show to be used again. Explore alternative methods of building scenery that allow easier, more efficient breakdown of scenic units into reusable materials.

Calculate the additional strike time necessary to accomplish this into the total labor budget for each production. Allow this to reduce the quantity of quality scenery one can build rather than add to the over work load. Some may consider this practice to be an unnecessary artistic limitation.

As with all other limitations under which we produce our shows, we can learn to accept this as a given, and perhaps find stimulation in the challenge to become more clever than spectacular. ●

Dick Block
Co-Commissioner

CLASSIFIED AD

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CORRECTION

DUE TO A TECHNICAL ERROR, THE ADDRESSES AND PHONE NUMBERS FOR **DUDLEY THEATRICAL** AND **JCN**, AS LISTED IN THE DISPLAY ADS ON PAGE 183 OF THE 1994 TD&T DIRECTORY, ARE INCORRECT.

USITT APOLOGIZES FOR THIS ERROR AND ENCOURAGES YOU TO PLEASE CORRECT THIS INFORMATION IN YOUR ISSUE OF THE DIRECTORY.

DUDLEY THEATRICAL

5088 HARLEY DRIVE
PO BOX 519
WALKERTOWN, NC 27501
PHONE: 910-595-2122
FAX: 910-595-6331

JCN

PO BOX 9986
OAKLAND, CA 94613
PHONE: 510-638-6907

CLASSIFIED AD

**ASSISTANT
PROFESSOR**

Tenure-track designer/teacher in undergraduate liberal arts theatre department beginning September 1995. Terminal degree with several years academic teaching experience preferred; professional experience desirable. Responsibilities include teaching a variety of theater classes (two per semester), including stagecraft and introductory design, working in a design capacity on three to four productions per year, and supervising student design program.

Department of four faculty plus support staff which includes technical director and costume shop supervisor. Commitment to undergraduate teaching. Strengths in scenic and costume design preferred. Salary commensurate with experience. Application deadline: 20 December 1994. Send letter of application, current curriculum vitae, and three letters of recommendation to: Stuart J. Hecht, Chair, Search Committee, Department of Theater, Robsham Theater Arts Center, Boston College, Chestnut Hill, MA 02167. AA/EOE ●

CLASSIFIED AD

**POSITION
SOUGHT**

Experienced English lighting designer and educator is seeking a full time teaching position within the USA with a university or college. Also has experience in theatre consultancy, architectural lighting, and as a master electrician. Available now. Resume and references available. To contact, please telephone Chris Watts 011-44-582-413160; or e-mail to CompuServe 71703,440. ●

A REMINDER

**THE DEADLINE FOR
SUBMISSIONS FOR THE
JANUARY 1995 ISSUE
OF SIGHTLINES IS
MONDAY, DEC. 5. ●**

CLASSIFIED AD

**EQUIPMENT
FOR SALE**

For Sale: Theatre seats—900 Circa 1920s-30s seats in good condition; two Simplex Carbon-Arc Projectors-Model #E-7 with lenses and accessories circa 1930s; Ariel Davis Resistance Dimmer Board—12 dimmers @ 6,000KW; two Kliegel Dyna-Spot 2,000 KW follow spots. Best offer. Must move by 1/15/95. Contact: Deidre Simmons, Fulton Opera House, 12 N. Prince Street, PO Box 1865, Lancaster, PA 17608; 717-295-1703. ●

CLASSIFIED AD

**ASSOCIATE,
ASSISTANT
PROFESSOR**

Assistant/Associate professor of design—Full time, tenure track position: teach undergraduate and graduate courses in lighting design in Department of Theatre and Drama. Should have familiarity with computer lighting systems and interest in maintaining involvement in professional theatre production. Applicants should have an MFA in design/theatre or substantial experience in the professional theatre. Successful college teaching experience and successful regional theatre experience desired. Salary is negotiable. Applications should be received no later than 31 January 1995. Send letter of application, curriculum vitae, three letters of recommendation, and 10-20 representative slides to: Jessica Hahn, Department of Theatre and Drama, The University of Michigan, 2550 Frieze Bldg., Ann Arbor, MI 48109-1285. AA/EOE. ●

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FAX: 212-924-9343 ●**

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HEALTH & WELLNESS
STRATEGIES**CHECK
POINTS**

All crises have a common denominator: **emotion** (i.e., an attitude toward a stressful situation). What is emotion? It is behavior primarily influenced by conditioned visceral (internal organ) responses. Our viscera are always reacting, but, in an emotional reaction, they "kick in" and affect our perception, learning, thinking—everything.

What is a crisis? Basically, it is a **heightened** decision time when an immediate decision needs to be made. A crisis can have an acute duration of difficulty or danger. This means your body **will** automatically react. Our glandular and neuromuscular systems are designed to do so. Unless the danger involves life and limb, you will absolutely need to buy time—critically important planning and recovery time.

Above all else you need to be assured that you can gain control through your ability to make a decision. Plus, yes, you **can** decide upon your emotional attitude. The stress is there

and you can't do anything about this crisis—It happened. But you **can** do something about how you react.

In most crises you will probably kick into an automatic, subconscious emotional response based upon past **experience**—"tapes." The trick is to: 1) Recognize that this is happening; 2) use a plan to adjust your attitudinal and emotional approach; and 3) react to the situation in such a way that you recognize this period as an opportunity to affect change. Hopefully you can use this opportunity to make a change that is your innovation with a result that will benefit you as well as the situation! A healthy goal would be that this situation be solved to your liking in such a way that the crisis will not return.

There are some characteristics of emotion in a crisis that can be briefly covered. Emotion is diffuse: 1) The impact on one organ rapidly affects others; 2) Each emotion diffuses a different pattern and each emotion affects the organs differently each time.

Emotion is persistent: 1) It endures long after the immediate stimulus has disappeared; 2) This persistence often creates an attitude, feeling, or pervasive mood which can linger through subsequent activities; and 3)

Unless the emotion is dealt with successfully, it will persist and infect other "crisis." Emotion is cumulative: 1) Anger can feed more anger; 2) Joy can cause more joy; 3) The more frequently a stimulus is presented to an individual, the more ready they are to respond with a preset predisposition—a **stock** solution wherein you may say to yourself "anger will solve this"; and 3) This can lead to unrealistic heightened awareness (i.e., one might imagine provocation in almost anything another person might do).

Emotional management is stress management. It is a part of everyone's personal and professional role. Emotional management is good for you in the long run. Of course, you must realize that venting your emotional boiler is also good for you. The task, therefore, is to allow this venting to take place in a positive, helpful manner. Often people find ways to "vent" in ways that do not accelerate the immediate crisis they are experiencing, but, instead, redirect the venting process into a positive activity after the crisis itself has been effectively managed. ●

Stan Abbott
Checkpoints Editor

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