

#### LAS VEGAS CONFERENCE

#### LAS VEGAS SHOWS PROMISE SPECTACULAR DESIGN & EFFECTS

One of the major benefits of this year's USITT Conference and Stage Expo is the opportunity to attend some of the most spectacular entertainments in the world. Conference-goers are able to get reduced-price tickets for many of these shows when they order in advance. Check the conference information in this issue's insert for details.

#### JUBILEE

Hotel: Bally's

*Time*: 8 and 11 p.m. (Dark Friday) *Price*: \$40 (Inclusive) *Style*: Traditional Las Vegas and Paris musical revue production *Special Interest to USITT Members*: Spectacular costumes, sets, and special effects, including pyro, water, mechanical, lights on sets, smoke, and steam. Theatre has extensive permanent stage machinery. Beautiful feathered and jeweled costumes. A super session is planned for this show.

SIEGFRIED & ROY Hotel: Mirage Time: 7:30 and 11 p.m. (Dark Wednesday) Price: \$78.35 (Inclusive) (Two drinks)

ENTRANCE TO THE MGM GRAND HOTEL & RESPORT, HOME OF THE SHOW, EFX, FEATURING BROADWAY STAR

MICHAEL CRAWFORD.

*Style:* Illusions and special effects *Special Interest to USITT Members:* Unique futuristic costumes, large magic illusions using animals, major high-tech effects, machinery designed for show. All electronic music and sound effects. Extensive sound system. Massive amounts of lighting.

#### KING ARTHUR'S TOURNAMENT Hotel: Excalibur Time: 6 and 8:30 p.m. Dinner show

*Time:* 6 and 8:30 p.m. Dinner show *Price:* \$29.95 (Inclusive)

#### (Tip included) *Style:* Arena Show *Special Interest:* Knights of the Round Table. Horses, jousting, pyro and effects, medieval costumes. Unique style of presentation. Dirt floor arena.

#### STARLIGHT EXPRESS

Hotel: Las Vegas Hilton Time: 7:30 and 10:30 p.m. (Tue., Fri.-Sun.), 9 p.m. (Wed. & Thurs.) (Dark Monday)

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### COMMERCIAL ENDORSEMENT

USITT IS VERY PROUD OF ITS COM-MERCIAL MEMBERS AND THE CONSTANT IMPROVEMENTS OF PRODUCTS AND SERVICES USED BY USITT MEMBERS IN PERFORM-ING ARTS DESIGN AND TECHNOL-OGY.

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

USITT DOES NOT RECOMMEND OR ENDORSE SPECIFIC COMPANIES OR PRODUCTS.

### SIGHTLINES

#### VOLUME XXXV NUMBER 1

#### USITT SIGHTLINES

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#### EDITORS • ERIC FIELDING & CECELIA FIELDING @

USITT IS THE UNITED STATES CENTER OF OISTAT: THE INTERNA-TIONAL ORGANIZATION OF SCENOGRAPHERS, TECHNICIANS, AND ARCHITECTS OF THEATRE.

#### las vegas conference

#### LAS VEGAS SHOWS PROMISE SPECTACULAR DESIGN & EFFECTS

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*Price:* \$43.45 to \$46.75 (Inclusive) *Style:* Legit musical

*Special Interest:* Andrew Lloyd Webber's London and New York show performed on roller skates. Entire theater is used on the set. Massive lighting truss system. Unique and creative costumes made of a variety of shapes and materials. Extensive and outstanding quality audio system. Lasers, pyro, nitrogen smoke system. A super session is planned for this show.

#### Mystere (Cirque du Soleil)

Hotel: Treasure Island Time: 7:30 and 10:30 p.m. (Dark Monday & Tuesday) Price: \$52.80 (inclusive) Style: Unique and unusual acts. Nothing like a traditional circus. No animals. Expect the unexpected. A new type of entertainment experience.

*Special Interest:* Extensive hydraulically powered rigging. Excellent integration of stagelifts and machinery into show. Live orchestra, excellent audio. Large variety of costume styles and materials. Huge amounts of liquid nitrogen smoke. A super session is planned for this show.

#### ENTER THE NIGHT

*Hotel:* Stardust *Time:* 7:30 and 10:30 p.m. (Wed. thru Sat.) 8 p.m. (Sun. & Mon.) Dark Tuesday

*Price:* \$27.65 (Inclusive) (Two drinks) *Style:* Modern Paris and Las Vegas musical revue production *Special Interest:* MIDI show control for

lighting and sound. Automated moving lights, neon, rain curtain, ice skaters. Traditional and modern costumes. Live orchestra, extensive state-of-the-art audio. Special Sound Commission session planned for this show.

#### EFX

Hotel: MGM Time: 7:30 and 11 p.m. (Dark Tuesday) Price: TBD (Inclusive) *Style:* Traditional Las Vegas and Paris musical revue production *Special Interest:* Total state-of-the-art facility, automation, spectacular lighting, sound, fire, smoke, and special effects, projection, illusions, and unique costuming.

#### BUCCANEER BAY

*Hotel:* Treasure Island *Time:* 5:30, 7, 10, and 11:30 p.m. *Price:* Free

*Style:* Swash-buckling pirate battle performed outside in front of the hotel. *Special Interest:* A unique, first-of-its-kind attraction for Las Vegas. Gun battle, pyro, fire, scenic special effects, stunts. Best seen after dark if possible. A super session is planned for Tuesday, March 21, at 9:55 a.m. If you are going to attend this session, try to see the show before. ●

Louis Bradfield Las Vegas Conference Committee

#### BOARD OF DIRECTORS

#### PLANNING, BUDGETING TOPICS OF RENO BOARD MEETING

I would like to touch on some highlights of the winter Board of Directors meeting in Reno in order to keep you, the membership, informed of the actions of your leadership.

Reno featured the first time we have attempted to **link planning and budgeting**. We found that the process works, not without some jumps and starts, and we will modify the longrange plan and the budget reporting forms to smooth out the wrinkles. But, in fact, the Finance Committee will be allocating money based on the priorities the Institute has established.

The Office Location Committee continues to analyze potential sites for the National Office in an attempt to reduce operating costs. We are adhering to our timeline and will have a short list to recommend in Las Vegas.

We are exploring the possibility of a strong USITT presence in "Theatre 2001: The National Festival" slated for Washington, DC. This would combine the efforts of all the major theatre organizations in North America and will obviously require incredible effort and coordination. W keep you posted as plans progress.

Membership in USITT continues to climb. We are at an **all-time high of 3,686 members**, with an excellent growth of 8% and 6.5% in our corporate Contributing and Sustaining member categories respectively! Student chapters are at an all-time high of 17.

Conference planning continues for Las Vegas, Ft. Worth, and Pittsburgh. All promise to be superlative experiences for our members and our industry. The Board ratified the appointment of A. D. Carson as chair of the local conference committee for Pittsburgh. The Board accepted the recommendation of Conference Policy to hold the 1998 Conference & Stage Expo in Long Beach, California.

Programming, as you've undoubtedly read elsewhere, is proceeding extremely well for Las Vegas. The **Super Sessions** promise to be a superlative addition to the program, along with the Theatre Technology Exposition, Cover the Walls, Young Designers Forum, and the Architectural Design Awards.

Commissions remain very active conference planning and also in the development of their long-range plans and short-term goals as begun in August in Las Vegas. You ve already seen the fruits of some of their labors with increased commission articles here in *Sightlines*. Each issue will feature reports from at least two commissions.

We are pleased to welcome David Rodger as the new chair of the Publications Committee and LeRoy Stoner to the Finance Committee (both additions since the initial appointments). We are also very pleased to report an upturn in advertising sales for *TD&T*.

You will read in the "Inside USITT" column of the upcoming issue of *TD&T* of the financial status of USITT. We are a fiscally sound organization with a growing base. We have received the 1993-94 auditors' report.

The Board acknowledged the excellent work in support of USITT by Valerie diLorenzo, who has left our employ to take a show on the road. We will redistribute the responsibilities of our continuing staff in the National Office with an expansion duties for Maureen Rahill and Bob Loi We confident in their abilities and apprec. ate their dedication, as well as that of Deb Kingston, our continuing manager of finance and operations.

4 T L I

With a unanimous vote of the Board, USITT will make yet another Yove to revise the process by which we direct the Institute: a move to two official Board meetings per vear from the current three. We intend to continue the summer meetings to chart the future of this organization, but without the trappings of board reports and actions, which were very difficult to produce given the proximity of an August meeting to the end of the fiscal year on June 30. This will cut down on paperwork and allow your Board to be more productive in its leadership.

#### **Dick Durst USITT** President

LAS VEGAS CONFERENCE

#### WORLD COSTUME CONGRESS MEETING TIME CHANGED

The Costume Design and Technology Commission has changed the meettime of the World Costume Congress session at the Las Vegas conference from Wednesday evening to Tuesday evening, March 21, at 7:35 p.m. so that the session will not conflict with Cirque Du Soleil.

DUE TO A TECHNICAL ERROR, THE ADDRESSES AND PHONE NUM-BERS 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 INFOR-MATION 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

#### THE EXECUTIVE REPORT

#### USITT PLANNING FOR THE FUTURE, **STREAMLINING** PROCEDURES

It is my pleasure to report the continuing success of the newly restructured format for our Board of Directors meetings. With the intention of increasing more direct interaction from the Board with regard to the future of USITT, this year we have abandoned the process of asking the Executive Committee and cost center heads to provide a written triannual report and then to present a verbal recap at the Board meetings. Instead, we have assumed all will read the reports and then be prepared with questions at the meeting. As a result, we have cut the actual Board meeting time to about two hours.

What does this mean for the organization? It allow us to have a pro-active Board and to focus our time on more productive issues: the future of USITT and discussions of policies and procedures. We began the new format at the summer retreat in Las Vegas, as reported previously in Sightlines, with a retreat focused on the communication tools of the Institute. Building upon that, we went to the winter Board meeting in Reno with two objectives: to take the mission, goals, and objectives we developed for TD&T and Sightlines a couple of steps further and add timelines and process owners to them. In addition, we had an all-day discussion on the future directions for the Institute.

Through the excellent efforts of Joy Emery and the Publications Committee, we now have a further delineation of the goals for our periodicals, when the specific objectives will be implemented, and who is responsible for that implementation and for continued monitoring of the progress toward the goal. This is yeoman work and will provide excellent direction for our editors and USITT periodicals.

The think-tank day on Saturday was also productive, with small-group discussions that focused on the organizational and administrative structure of USITT, student involvement in our organization (since students now comprise almost 30% of our membership), the potential for national workshops sponsored by USITT, and funding for new projects and initiatives. Some finite issues will evolve from the above list: I will charge various groups within USITT with discussion and analysis of some of the suggestions from the retreat and, in some cases, with implementation of recommendations.

Changes are underway! We will look to the future and encourage the Board and the membership to help us chart the way for us to proceed. Look for more action between now and the conference and some innovation unveiled in Las Vegas.

#### **Dick Durst USITT** President

NATIONAL OFFICE

#### **NEWS FROM** THE NATIONAL

Yes, it is really true, another year has gone by. Everyone at the USITT National Office wishes you a happy, productive, and prosperous new year. We hope you will continue to keep us informed about your projects and activities in 1995 so we may share them with your fellow USITT members.

USITT Vice-President for Marketing & Development William J. Byrnes reports that Valerie diLorenzo resigned as of Oct. 28 to pursue other career options in the performing end of our business. The **USITT Executive Committee is** pleased to announce that Maureen Rahill and Robert Loncar have been promoted to the position of Membership Services Administrators. All of us in the National Office are exited by this new direction.

The USITT Board of Directors ratified a membership category change at the Winter Board and Committee Meetings in Reno, NV in November. The membership category Non-Profit has been changed to Organizational. The name and description of the of the category was changed to acknowledge and

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SAMUEL H. SCRIPPS - 1

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NATIONAL OFFICE

#### NEWS FROM The National

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provide improved member services to smaller commercial organizations while continuing to provide these services to Not-for-Profit Associations. One of the new benefits for Organizational Members is a 10% discount on *Sightlines* advertising.

USITT Contributing and Sustaining Members are encouraged to take full advantage of the Member Advantage Program launched last fall. Benefits include discounts on exhibit space at USITT Stage Expo and *TD&T*, *Sigbtlines*, and Conference Program Advertising. More information on the Member Advantage Program and Organizational Membership will be in the "Inside USITT" section of the Winter 1995 issue of *TD&T*.

#### SUSTAINING MEMBER NEWS

• Production Arts Lighting, Inc., has launched a new quarterly newsletter named IN FOCUS. In their inaugural Fall 1994 issue Production Arts Lighting states that "IN FOCUS will bring you up to date on lighting changes, trends and innovative solutions. We hope our experiences will help focus your own lighting and design efforts, while keeping you informed about projects underway in the United States and around the world." For more information or to be added to their mailing list, please contact Production Arts Lighting at 212-489-0312, fax 212-245-3723.

#### ORGANIZATIONAL MEMBER NEWS

• ATHE reports in the November 1994 issue of *ATHENEWS* that one of the goals of its 1995 conference is to provide "innovative and engaging programming that serves the needs of those who teach theatre design and technology." ATHE 95 will be held in San Francisco next summer.

• ShowBiz Expo announces that Stephen Sondheim will be the Theatre Keynote Speaker at ShowBiz Expo East in New York City this month. Sondheim will forgo a formal address in favor of question-andanswer session. The fourth annual ShowBiz Expo East is 5-7 January 1995 at the New York Hilton & Towers. Sondheim's address is Friday, Jan. 6 at noon. Be certain to visit the USITT booth on the trade show floor.

#### **MEMBER NEWS**

• S. Leonard Auerbach is pleased to celebrate the growth and reorganization of S. Leonard Auerbach & Associates, Inc. after 21 years in business. Both Auerbach & Associates, Theatre & Media Facilities Design, and Auerbach & Glasow, Lighting Designers and Consultants are in residence in their San Francisco office. Auerbach & Associates also announces that they have added a New York office at 27 West 20th St., New York, NY 10011; 212-645-3956, fax 212-645-4094.

• Congratulations to **Dick Devin**, **Eric Fielding**, and **Sarah Nash Gates** who were inducted as new members of the National Theatre Conference at the 1994 NTC annual meeting, which is held in New York City each December.

• Ron Ranson, Jr. of Theatre Arts Video Library (TAVL) announces their new release, *Play It Safe: Introduction to Theatre Safety.* Contact TAVL at 1-800-456-8285 to receive their video catalog.

• Sonny Sonnefeld reports the union of Lighting Controls America and Electric Lighting Agencies (ELA). The combined agencies will operate as ELA and can be reached at 212-645-4580, or 212-929-0224 Fax.

#### **REGIONAL SECTION NEWS**

• USITT welcomes **Debra Krajec** as the new chair of the USITT Midwest Section. We join Debra in welcoming two new and three returning members of their Executive Board. David Del Colletti and Natalie Leavenworth have joined the board this year. Kate Wulle, Bruce Woodruff and Board Secretary Nancy Woodruff were re-elected.

The **USITT/Ohio Valley Section** reports that their fall conference was a success. More than 80 people gathered at Mount Union College in Alliance, Ohio on Saturday, Oct. 15. Simultaneous work shops were held in costuming, scenic, lighting, and sound design. During a brief business meeting the name "Ohio Valley" was officially ratified as the new name of the section.

• The Rocky Mountain Section will present the Third Annual RMUSITT Conference on Saturday, Jan. 21 on the campus of the University of Colorado in Denver. A full day of workshops, speakers, and discussions is planned. A design exhibit will run the duration of the day. For more information and registration materials please call the RMUSITT Hotline at 303-836-6365. If you wish to participate in the Design Exhibition, please contact Kent Homchick at 303-556-8523 by Jan. 16.

• The Southern California Section of USITT, Risk International and Associates and California State University Long Beach Theatre Department are co-sponsoring a Level 1 Stage Rigging Workshop for Entertainment Technicians 9-15 Apr 1995. The workshop is the first in a series of courses designed for the proposed International Certificate of Competency in Rigging for Entertainment Technicians. USITT members Randy (Dr. Doom) Davidson, Jay O. Glerum, Randy Longerich and Wally Blount will be leading the workshop. For more information call the Southern California Section at 714-957-8586 ext 412.

To find out more about the Regional Section in your area, please check the Regional Section listing in the TD&T Membership Directory or call the National Office.●

> Debora Kingston USITT Manager Finance & Operations





ORGANISATION INTERNATIONALE DES SCÉNOGRAPHES, TECHNICIENS ET ARCHITECTES DE THÉÂTRE

INTERNATIONAL ORGANISATION OF SCENOGRAPHERS, THEATRE TECHNICIANS AND ARCHITECTS

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## The new Festival Opera at Glyndebourne

#### Short history

The Glyndebourne Opera in Sussex, UK, opened for its first performance in 1934. It was planned as a Festival Opera inspired by the Bayreuth example. Initially it could seat 300 people, but the auditorium was gradually expanded. By 1977 845 people could squeeze into the auditorium, which never changed its somewhat unusual rectangular shape. The theatre was first planned by the owner John Christie, father of Sir George Christie, the present proprietor of Glyndebourne, who decided to build a new theatre. It was urgently needed because of seating problems in the auditorium and growing artistic and technical requirements. In 1988 John Bury was asked to submit an appraisal. He made it convincingly clear that 1200 people could be easily seated in a fan-shaped auditorium, its length not exceeding that of the existing one. In 1989 the planning job was put into the hands of the architects Michael Hopkins and Partners. Other members of the team were the Theatre Projects Consultants, Arup Acoustics and Ove Arup and Partners, a firm of construction engineers. They worked on the project from April 1990 until July 1991, finally abandoning the idea of a fan-shaped auditorium. Ian Mackintosh convinced them all that by far the best would be a horseshoe-shaped au-

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#### WAAGNER-BIRO BUEHNENTECHNIK Stadlauer Straße 54, A-1221 Vienna

Austria Tel: +43 222 2244 / Fax: +43 222 22 44 333

### The OISTAT Bulletin introduces itself

OISTAT is only able to publish its biannual, ten-language bulletin thanks to the generous support of four companies involved in different fields of the theatre. Colortran (California, USA), manufacturer of lighting installations, has dealerships throughout the world. Nobel Elektronik (Sweden) manufactures electronically controlled, precision flying systems; Theatre Projects (UK and New York, USA), is a consulting and planning agency for theatre construction. Waagner-Biro (Austria) is an important company specialising in steel constructions with a large department for the development and construction of stage machinery. We thank these companies for their support and we are happy to note that they share our conviction of the importance of an internationally distributed information bulletin. ♦



The Glyndebourne Festival Opera, architects Michael Hopkins and Partners

ditorium. He argued that the easiest way to achieve a cosy atmosphere would be to have the audience encircle the stage like wallpaper. Preparatory work at the old opera house began in July 1892, with the last performance taking place on 24 July 1992. Only one season was lost - the new theatre opened less than two years later, on 28 May 1994, with the same opera - The Marriage of Figaro - as the first one exactly 60 years ago.

#### The concept of the new building

The new opera house was built on the ground-plan of the old one, within the familiar group of houses, the old block with the dressing rooms and all the other buildings. They link the new voluminous building with the surrounding landscape. The new building was turned around by 180 degrees - the foyer now faces South and gives direct access to the grounds. The loading bay is on the northern side. In this



way the height and volume of the fly tower is further away. The foyer is a summertime meeting-place, a continuation of the grounds. The auditorium and the stage make up the core of the building. There is a large and clearly arranged backstage area and a spacious rehearsal room. All the small offices and workshops are arranged around this core. All windows face outward, giving the building a human face. The people who work there all the year around have space and light, air and a pleasant view, yet they are near the centre of their work.

#### The auditorium

It is a compact cosy horseshoe-shaped auditorium seating 1200 - in addition, there are 42 standing places and 12 places for wheelchairs. Galleries encircle the auditorium at all levels. The auditorium has brick walls. Pine wood, some of it 100 years old, was used for the front side of the rows and on the walls. The volume of the auditorium and the chosen materials also improve the acoustics. Compared with the old building, the volume was increased by 50% per person. The reverberation time is now 1.4 s, while in the past it was only 0.8 s, resulting in a "dry" sound. Acoustic requirements were taken into account in the design with curved balconies, wooden panels on the walls and on the concrete ceiling.

The orchestra pit is bigger than the old one and its size may be adjusted as necessary. It can seat up to 80 musicians.

#### The stage

The concept of the stage, the backstage and the rehearsal room allows a daily change of scenery during the season. The stage is 18.5 m x 22.0 m, the proscenium opening is some 10 m wide and 7 m high. The fly tower incorporates a double purchase flying system and two large side stages. The backdrops are operated by a motor-driven point-hoist system with 32 points, its speed may either be variable or set at a given rate. The whole is controlled by a microprocessor via a screen.

Immediately behind the stage is an assembly area for, at most, four productions (650 m<sup>2</sup> with a height of 9.25 m). The stage is separated from the backstage by huge acoustic and fire-protection gates (providing 2 hours of protection in the case of fire and an attenuation of sound within the range of 34 to 68 dB). The backstage area is directly connected with the loading bay





The auditorium

and the yard. The side-stages border the assembly area. They are acoustically insulated and properly ventilated.

The loading bay with its vehicle hoist provides direct access to the backstage area, while a lift goes to the storage area in the trap room. Both critics and singers lavished praise on the new opera house. They are especially enchanted by the cosiness of the auditorium despite its substantially increased seating capacity, the good visibility and the acoustics. ♦



A chorus dressing room

### Calendar of OISTAT events

4 - 6 November 1994	Meeting of the Executive Committee in Budapest (Hungary)
5 - 9 December 1994	Symposium on Stage Design and meeting of the Scenographic Commission in Beijing, China
20-23 March 1995	International meeting of costume designers during the USITT meeting in Las Vegas, USA
May 1995	Meeting the Commission for Theatre Technology in Göteborg, Sweden, during the Nordic Conference on Theatre Technology, NoTT
June 1995	PIEC meeting in Berlin, Germany, during the Show-Tech
June 1995	Small OISTAT Congress and symposium in Prague, Czech Republic, during the PQ '95, and meeting of the OISTAT Executive Committee
Autumn 1995	Meeting of the Executive Committee in Switzerland



# REGISTER NOW!

ADVANCE REGISTRATION DEADLINE IS FEBRUARY 15, 1995

USITT MEMBERS SAVE OVER 20% off Late and On Site Registration Fees

DON'T MISS THIS ONCE IN A LIFETIME OPPORTUNITY TO GO BEYOND THE NEON

*DON'T MISS* EXPLORING DESIGN AND TECHNOLOGY BEHIND THE SCENES IN THE ENTERTAINMENT CAPITAL OF THE WORLD

### *DON'T MISS* The 35th Annual USITT Conference & Stage Expo at the MGM GRAND RESORT HOTEL AND THEME PARK and THE TROPICANA HOTEL

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

## PRE CONFERENCE EVENTS

**Computer Controlled and Automated Stage Equipment** Sat/Sun - March 18/19 Management and Leadership Academy #10 - 1995 Sat/Sun - March 18/19 **Computer Aided Design and Production Process** Sat/Sun - March 18/19 (Depart 3/17) Hands-On Moving Lights PART 1 - Clay Paky Sunday, March 19 Hands-On Moving Lights PART 2 - Intellabeam Sunday, March 19 SHOW CONTROL **Intensive Workshop** Sunday, March 19 **Risk Management Guidelines for** Hazardous Chemicals in the **Entertainment Workplace** Sat/Sun - March 18/19

> CONFERENCE ACTIVITIES Monday, March 20 -Thursday, March 23

**KEYNOTE ADDRESS** & ANNUAL MEETING Monday, March 20

FELLOW ADDRESS & RECEPTION Tuesday, March 21

AWARDS BANQUET Thursday, March 23

## STAGE EXPO

Tuesday, March 21 -Thursday, March 23

THEATRE TECHNOLOGY EXHIBIT '95

**COVER THE WALLS** 

THE SHOWGIRL EXHIBIT

### 1995 USITT ANNUAL CONFERENCE & STAGE EXPO REGISTRATION FORM

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

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are there changes above in your membership information? Is this your first USITT Conference? Yes $\Box$ No $\Box$ What is	Yes L No	L Is the address above your home or work? (please check)
The your instruction of contenence? The a word what is		
A. CONFERENCE REGISTRATION		D. MEMBERSHIP RENEWAL
12/1 -	AFTER 2/15	You may renew your USITT membership together with registering for
FULL CONFERENCE		the conference. Renewals only, please. Individual <b>\$70</b> Student <b>\$35</b> Professional <b>\$110</b>
1. Member         \$225           2. Student Member *         \$145	\$275 \$195	Senior \$56 Joint \$100 Organizational \$100
3. Non Member ** \$295	\$345	Sustaining \$400 Contributing \$800
4. Non Member Student * ** \$180 5. Spouse/Guest \$175	\$230 \$225	E. SHOW TICKETS & SUPER SESSION SIGN-UP ticket price SUPER SESSION Sign-Up
6. ONE DAY ONLY *** \$150	\$200	1. Buccaneer Bay No charge
7. STAGE EXPO ONLY *** \$25	\$30	2. Enter the Night \$23.00 (Sound Session) 3. Mystere \$48.00
Students must provide copy of Student ID. Non-member FULL CONFERENCE fee includes a one-year USITT Inc Object Monther the profile	lividual or	4. Starlight Express \$47.00
Student Membership. ** Admission to Stage Expo is included in all FULL CONFERENCE and ( registrations.	ONE DAY	5. EFX Price to be announced 6. Jubilee \$34.00
B. PRE-CONFERENCE EVENTS (Please circle des	sired event)	FEES SUMMARY
8. Computer Controlled and Automated Stage Equipment Saturday- Sunday, March 18-19	\$120	REGISTRATION   \$     PRE-CONFERENCE EVENT   \$
<ol><li>Management and Leadership Academy #10</li></ol>	\$125	BANQUET TICKETS
Saturday-Sunday, March 18 - 19 10. Computer Aided Design and Production	φ125	#Vegetarian @ \$23.75
Process Saturday-Sunday, March 18 - 19 Participant	\$200	# Chicken Piccata @ \$25.25 # Prime Rib @ \$32.50 \$
Student Participant 11. Hands-On Moving Lights Part 1 - Clay Paky	\$100	MEMBERSHIP \$
Sunday, March 19 8:00 am - 12:00 noon		SHOW TICKETS
Participant Observer	\$100 \$65	# Enter the Night @ \$23.00 # Mystere @ \$48.00
12. Hands-On Moving Lights Part 2 - Intellabeam	<i>+</i>	# Starlight Express @ \$47.00
Sunday, March 19 1:00 pm - 5:00 pm Participant	\$100	# <i>EFX</i> reservations only #J <i>ubilee</i> @ \$34.00
<b>Observer</b> 13. SHOW CONTROL Intensive Workshop	\$65	* •••••••••••••••••••••••••••••••
Sunday, March 19 9:30 pm - 4:30 pm	\$140	<b>TOTAL</b> \$
14. Risk Management Guidelines for Hazardous Chemicals in the Entertainment Workplace		METHOD OF PAYMENT
Saturday - Sunday, March 18 - 19	\$125	Check or money order enclosed (US funds only). Please make check payable to USITT.
C. BANQUET - Thursday March 23 Il meals include fresh fruit appetizer, tossed salad, beans almondi	ne, potato.	Charge my MasterCard or VISA.
ind dessert	· , ···· ,	Name on card
<ol> <li>VEGETARIAN - Steamed vegetable plate accompanied by baked potato</li> </ol>	\$23.75	Card number
16. CHICKEN PICCATA - Boneless breast of chicken		Expiration date
prepared with lemon, butter & capers 17. PRIME RIB - Hearty portion of roast prime rib of bee	\$25.25	Signature (required for charge orders)
au jus, served with horseradish sauce	\$32.50	
IF YOU ARE PAYING BY CHECK - MAIL THIS FORM		IT 10 West 19th Street - Suite 5A New York, NY 10011-4206 AX THIS FORM FAX NUMBER: 212-924-9343

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# 1995 USITT ELECTION

### NOMINEE BIOGRAPHIES



**RICHARD M. BARULICH:** Mr. Barulich sold California Theatrical Supply to Kryolan BmbH of Berlin, Germany in 1981 and assumed the presidency of Kryolan Corporation where he specialized in marketing and sales. For eight years he was on the faculty of California State University, Hayward where he taught costume, makeup, and scenic design. He has designed more than 60 stage productions. He started his professional career as a makeup artist for San Francisco Opera and went on to work for New York City Opera. For the USITT he has served on the 1986 Oakland conference committee, and on the Exhibitors Committee for six years. In 1993 he was responsible for the design and presentation of the first Corporate sponsorship of a major design display of the Wolfgang Utzt "Theatre Masks" at the Wichita Conference.



**BRUCE BROCKMAN:** Mr. Brockman is an Associate Professor of Design and Department Chair at the University of Idaho. He serves as the Artistic Director for Idaho Repertory Theatre and also works as a freelance designer and scenic artist. Bruce was the founding chair of the Inland Northwest Section and has served as the chair of Design Expo for the past four years.



**WILLIAM J. BYRNES:** Mr. Byrnes is the associate dean for Production in the School of Theatre at Florida State University in Tallahassee, Florida, and he holds the appointment of Professor of Theatre. He was elected to the Board of Directors as a member-at-large in 1980. In 1981 he was the chair for the conference held in Cleveland, Ohio. He has served as the VP for Marketing & Development since 1988. In 1993 Bill was elected a Fellow of the Institute and he is active as a presenter at the annual Conference. In 1992 Mr. Byrnes book *Management and the Arts* was published by Focal Press. His text is used in numerous arts management courses around the country. In addition to writing Bill is a free-lance lighting designer. He has designed lights for more than 100 productions including work at Santa Fe Opera and UCLA.



**RONALD B. GLOEKLER:** Mr. Gloekler is editor of *Cutter's Research Journal*; associate professor the Theatre Arts, University of Northern Colorado; costume designer, Little Theatre of the Rockies. He specializes in the training of the beginning student of costume design/technology. He has given presentations at annual USITT Conferences including the costumes and the design process for LTR production of *Taming of the Shrew* at Calgary and "Educating the Beginning Costume Design and Technology Student" at the Anaheim conference. Has designed costumes for over 180 productions including dramas, musicals, operas, and dance, for a variety of production organizations, professional and academic. Ron has been active in USITT and the Costume Commission for over ten years.



**JOHN HARRIS JR:** Mr. Harris, an associate professor in the Speech Communication & Theatre Arts Department at Clark Atlanta University, Georgia, is currently on a one year leave of absence (1994-95) from the Department of Theatre and Dance at The University of Texas at Austin. He holds a BA from Morehouse College and an MFA in Theatrical Design from New York University. John is one of only a few directors who designs lighting, scenery and costume professionally. Although he considers scenery/lighting design to be his forte, he is also considered to be an outstanding electrician, painter, draftsman, and master carpenter. At NYU, John studied with John Gleason and the late Oliver Smith. John was born in Cleveland, Ohio, reared in Norwalk, Connecticut, born-again in New York City, and now lives in Atlanta, Georgia.

**SYLVIA HILLYARD:** Ms. Hillyard, professor of Drama and Costume Designer at the University of Georgia, has for years been an active member of USITT. Her Institute involvements include Publications Committee Chair, Endowment Committee member, Planning and Priorities Committee member and member of the Board of Directors. Further she served as co-program committee chair for the 1994 USITT national conference and she is a contributor and Book Review Editor for *Theatre Design & Technology*.



**MARIBETH HITE:** Ms. Hite is the current costume director for The Guthrie Theatre. Her prior theatrical experience includes 11 years as costume director for the LA Center Theatre Group where she supervised all costume production for the Mark Taper Forum, the Ahmanson, and Shelley Duvall's *Faerie Tale Theatre*. A member of USITT since 1974, she presented her *Standardized Job Descriptions For The Costume Industry* at the 1994 Conference. Of primary concern to her is the lack of future costume technicians due to the lack of educational and training venues as well as the inexperience of many educators. "It takes a large number of technicians to support each costume designer, yet we in the US are training many costume designers and very few qualified technicians. I would like to reverse this trend through any resources available to me."



**GREGORY J. HORTON:** Mr. Horton presently is an assistant professor of Theatre at Alabama State University, where he is also a resident designer and technical director. He has designed sets and costumes for many productions including *Dreamgirls, Home Street Named Desire*. He is a member of USITT; past membership chair, present assistant treasurer for The Black Theatre Network; and a member of ATHE. Professionally, Greg has worked for the Texas Shakespeare Festival, Homet Playhouse in Whitehall, Michigan. A special liaison for the Alabama Shakespeare Festival. He is and has designed locally and regionally for Alabama and New York State pageants. Greg is a hard worker, creative innovator, and works diligently at any task set before him. He is young but experienced and ready to work for USITT.





**CHRISTINE L. KAISER:** Ms. Kaiser is President and owner of Syracuse Scenery & Stage Lighting Co., Inc. 8/84 to present. USITT Treasurer 1988 to present. At large member of USITT Board of Directors for a short one year term. Member and participant in many USITT committees.



**ELIZABETH J. LEWANDOWSKI:** Ms. Lewandowski is an Assistant Professor of Theatre at Midwestern State University in Wichita Falls, TX. Prior to coming to Wichita Falls, she taught at West Texas A&M as both Costume Designer and Technical Director. She works in both education and professional theatre. She has served as Treasurer for USITT-TX for 9 years and is the sole recipient of the USITT-TX Glenn Martin Jr. Service Award. Elizabeth is active in the Costume Commission and serves USITT on both the Membership and Nominating committee. She is serving as Registrar for the USITT 1996 Fort Worth Conference.



**MOLLY LIND:** Ms. Lind has been a member of USITT for over 13 years. Formerly she worked in Children's Theatre, taught Theatre Management, and was Press and Marketing Director at University Theatres. Currently Molly is involved in Convention and Meeting Planning and Special Events Coordination. She is also active in Youth for Understanding International Exchange as a school and host family spokesperson and area representative. In 1988, she was the Anaheim USITT conference Assistant to the Chairman. She has served as a Director-at-Large 1990-92 and has been the Chair of the Membership Committee. Now a member of the Conference Policy Committee, Co-Chair of the Membership Committee, and the food functions coordinator for the 1995 Las Vegas Conference Committee.



**JEAN MONTGOMERY:** Ms. Montgomery is associate professor of Theatre Arts in the areas of Lighting Design & Stage Management at the University of Minnesota, she has been a member of USITT since 1971, an active member of the USITT Finance Committee since 1987, and has served as the Secretary of USITT since 1989. She is also currently the Treasurer of the Northern Boundary Section, served as the Secretary from 1982-92, and acted as Registration Chair for the 1987 USITT Conference in minneapolis.



**JACK SCHMIDT:** Mr. Schmidt is Product Sales Manager, Spotlight Division Strong International, Inc., Omaha, Nebraska. A member of IATSE Local 42 since 1978, He holds a MA in Technical Production/Design from the University of Northern Colorado (1970). After graduation, he became technical director of the Omaha Community Playhouse for five years before becoming a free lance Designer/Technical Director, working in concert touring, theatre, dance, television and pageants in the midwest. USITT involvement: a student member while in college, Jack's active involvement dates from the time he joined Strong. He recently served as a director-at-large, representing the exhibitors, and sitting on the conference policy committee. Also very active in ESTA (formerly The Theatrical Dealers Association).



**RICHARD D. STEPHENS:** Mr. Stephens is a Production Coordinator for the Performing Arts Center at the University of Texas at Austin. Past USITT offices held include Technical Production Commissioner (1986-90), VP for Projects (1991-92), and VP for Commissions (1992-94). As a commissioner he was instrumental in creating the Biennial Theatre Technology Exhibit. In 1990 Rick was part of the US delegation to the OISTAT Technical Production Congress in Berlin. He currently serves on the Conference Committees for Las Vegas (1995) and Ft. Worth (1996). Finally, Rick serves as Associate Editor for Technical Reports for *TD&T* (1989-present). "My work within USITT has always centered upon the commissions and their activities and interests. If elected to the Board I would endeavor to represent this group as a constituency."



**JOHN UTHOFF:** Mr.Uthoff is an associate professor of lighting and sound design at Kansas State University in Manhattan, Kansas. He has been a member of USITT since the early seventies and has developed technical programming for MATC, ACTF Region V, and the Heart of America Section. John recently served as Regional Chair for HOA. He became involved with National as Conference Programming Chair for the Wichita Conference, and was named Acting Vice President for Programming soon afterwards. John has served in that capacity for both the Nashville and Vegas conferences.



**MONICA M. WEINZAPFEL:** Ms. Weinzapfel is the Costume Designer for Radford University. She is a member of USITT-SouthEast Section. Monica is Co-Editor for the *Quarterly Review* (the sections newsletter) as well as the sections Vice-Chair of Membership. Monica is currently serving on the National Publication Committee and has just completed her term on the National Conference Policy Committee. Monica was Co-Logistics Chair for the 1994 National Conference in Nashville.



**ZELMA H. WEISFELD:** Ms. Weisfeld is a costume Designer/Consultant, Member of USA Local 829 and Professor Emeritus of the University of Michigan. She received her MFA from Yale Drama School. During her 28 years at U of M she served as Chair to Theatre Area, Chair of Academic Women's Caucus; Pres. and department Executive Committee. For USITT: Board of Directors, 1979-82, 1991-94; Liaison to the Costume Society of Great Britain; member Gender Issues, Membership, Planning and Priorities, Awards committees; Co-Chaired Costume Faculty Portfolio Review Project; Student Portfolio Reviews; active in Costume Commission. For ATA she was Chair and VP of UCTA for Theatre Design and Technology, 1974-82; on UCTA Standards Committee. Member Costume Society of America, CSGB, and ATHE.

### OFFICIAL USITT BALLOT - 1995

In accordance with the By-Laws, the following slate of candidates has been prepared by the Nominating Committee for terms of office beginning 1 July 1995. All candidates have consented to serve and short biographical sketches have been provided by each candidate. Please indicate your choices with an "X" in the space provided. After voting, carefully follow the instructions for returning your ballot that appear on the reverse side of this sheet.

For all of the officer positions, additional candidates were asked to run. All either declined to run against the incumbent or declined to accept the nomination.

ALL BALLOTS MUST BE RECEIVED NO LATER THAN 20 FEBRUARY 1995.

### SLATE OF CANDIDATES

DIRECTOR-AT-LARGE	(3-year tern	1) Vote for	(6) Six
			(0)~

Sylvia Hillyard
🗌 Monica M. Weinzapfel
Gregory J. Horton
Richard M. Barulich
Zelma H. Weisfeld
Molly Lind
Maribeth Hite
Richard D. Stephens
Jack Schmidt
Elizabeth J. Lewandowski

🗌 John Harris, Jr.

Ronald B. Gloekler

#### PRESIDENT-ELECT (2-year term) Vote for One

The President Elect upon becoming President will have general charge of the Institute.

Christine L. Kaiser

#### VICE-PRESIDENT FOR COMMISSIONS (2-year term) Vote for One

The Vice-President for Commissions is responsible for the activities of the commissions.

Bruce Brockman

#### VICE-PRESIDENT FOR MARKETING/DEVELOPMENT (2-year term) Vote for One

The Vice President for Marketing & Development is responsible for overseeing all fundraising of the Institute and membership services.

William J. Byrnes

#### VICE-PRESIDENT FOR PROGRAMMING (2-year term) Vote for One

The Vice-President for Programming is responsible for programming and other such major activities occurring at the annual conference.

John Uthoff

#### SECRETARY (2-year term) Vote for One

The Secretary acts as secretary for all meetings of the members, the Board, and the Institute officers and keeps the minutes thereof. The Secretary also issues the calls for reports, oversees the tellers, and reviews all contracts with the Treasurer.

Jean Montgomery

SEAL WITH TAPE OR STAPLE

(Signature)	 
(Print Name)	 

USITT Tellers Committee 4544 18th Avenue South Minneapolis, MN 55407

#### FOLD ON THIS LINE

### MAILING INSTRUCTIONS

**PLEASE SIGN** your name on the top line of the return address portion below where indicated. PRINT your name and your return address (the one you use to receive USITT periodicals) on the lines below your name. This will enable the tellers to verify your membership. The portion of the ballot identifying you will then be removed/marked out by the tellers before the ballots are opened and counted. Fold the ballot on the line with address side out, seal with a piece of scotch tape (preferred) or a single staple, affix a stamp and mail before the deadline.

**MEMBERS FROM COUNTRIES OTHER THAN THE U.S., PLEASE NOTE:** The U.S. Postal Service requires that mail from other countries be in a sealed envelope. After signing and printing your name and return address on the ballot, please place it in an envelope, use the address below, with sufficient postage to reach us.

**SPECIAL INSTRUCTIONS FOR JOINT MEMBERS:** Please duplicate the ballot: one person voting on the original and one on the copy. Sign each ballot as indicated above in the mailing instructions. Fold the copy ballot inside the original ballot, seal them together, and mail to the printed address.

THANK YOU FOR YOUR ACTIVE PARTICIPATION IN THIS ELECTION.



Las Vegas March 20-23, 1995

### Reservation Deadline February 27, 1995

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

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

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

ROOM TYPES (S) Single 1 Person, 1 Bed (D) Double 2 Persons, 1 Bed (D/D) Double-Double 2 or more Persons, 2 Beds

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

Phone

OFFICIAL HOTEL RESERVATION REQUEST FORM

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

AFTER February 27, 1995 telephone reservations may be requested by calling LVCA Hotel/ Motel Reservation Division (702) 892-0777. This is a telephone reservation service only and

does not process forms. Prices and availability are not guaranteed. No calls will be accepted

Upon receipt of the completed Housing Form, the Bureau will send you an acknowledgment and forward your request to your requested hotel. Subsequently, the hotel will send you an

Official Confirmation. Please allow 4 weeks for processing. If you do not guarantee your

reservation(s) by credit card on this form, the Hotel will ask you to guarantee within 14 days

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

Company/Organization				
Address				
City	State		Zip	
Please check your preferred MGM GRAND R Single/Double Extra Person	ESORT HOTEL 🛛 TR	OPICANA gle/Double		
Name	Name(s) of Person(s) Sharing Room	Room Type	Arrival Date	Departure Date
	·			

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

#### MAIL OR FAX Completed Form To:

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

FAX 702-892-7565 No Phone Calls Accepted Credit Card Authorization (Deposits for all reservations requested on this form will be drawn from the following credit card unless otherwise instructed.)

Charge:	American Express	🗅 Visa	MasterCard
Credit Card # _			

Name on Card

before February 27.

of confirmation date.

Name

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

### Hotel Information

**Conference Headquarters Hotel** MGM GRAND RESORT HOTEL AND THEME PARK 3799 Las Vegas Boulevard South Las Vegas, NEVADA 89109 Single/Double \$72.00 Extra Person \$10.00

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

#### **Additional Hotel**

LAS VEGAS TROPICANA 3801 Las Vegas Boulevard South Las Vegas, Nevada 89109 Single or Double \$65.00

Hotel rates are subject to an 8% room tax.

Please call USITT Sales Office (315) 461-9088 for Suite details

### Child Care

For child care at the MGM contact Nanny's and Granny's, a licensed sitter service at (702) 364-4700.

For youth activities for registered guests at the MGM, contact MGM Grand King Looey Youth Activity Center (702) 981-3200.

For child care at the Tropicana, contact Precious Commodities at (702) 871-1191.

### **REGISTER NOW** AND REMEMBER TO ORDER **BANOUET** TICKETS

& SHOW

TICKETS

### THEatre Conference **Employment Service**

USITT has engaged THEatre Service to operate THEatre Conference Employment Service (TCES) in Las Vegas. For an additional fee, all registrants and exhibitors may participate either as an employer or applicant. The service is a fully computerized, state-of-the-art operation designed to efficiently match employer and applicant.

Use the forms in your CONFERENCE PREVIEW GUIDE (pages 28-30), or request forms from the USITT National Office. For more information contact:

Patricia Angotti **THEatre Service** P.O. Box 15282 Evansville, IN 47716-0282 Phone: 812-474-0549 Fax: 812-476-4168

### **35th ANNUAL USITT CONFERENCE & STAGE EXPO** BEYOND THE MEON

### Travel Information

**LAS VEGAS 1995** Make your airline and car rental reservations using the USITT travel management company - CONVENTIONS IN AMERICA. Obtain the lowest possible airfares, receive FREE flight insurance, advanced boarding passes, seat assignments, senior discounts, points towards your frequent flier mileage programs and automatically enter bi-monthly drawings for two free round trip airline tickets on American Airlines system wide (world) route and help USITT to receive credits to use for our nonmember program presenters.

TO ARRANGE YOUR AIR AND CAR RESERVATIONS Call 800-929-4242

Give USITT's special group number

415

or FAX your request to 1-619-544-0215 Outside the 800 area call 1-619-544-0215

Book Early - discounted seats are always limited.

### Transportation From The Airport

The McCarran International Airport is 1 mile from the conference hotels. From the Airport to the MGM GRAND HO-TEL AND THEME PARK and LAS VEGAS TROPICANA, shared van service is provided by Gray Line, Ray & Ross and Bell Trans for \$3.50 per person. Taxi cost is \$6.00 - \$9.00 per trip. Rates vary by travel time and number of passengers.

### **For Additional Information**

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

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

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

★LAS VEGAS **SUPER** SESSIONS  $\star$ TAKE ADVANTAGE

OF LAS VEGAS see super performances AND sign-up to

attend SUPER SESSIONS. See Buccaneer Bay, Starlight Express, Mystere-Cirque du Soleil, Jubilee, and/or a brand new production, EFX and attend the SUPER SESSION that is scheduled a day or two later. Each SUPER SESSION will include members of the design, technical and management team who will present their individual view of the production. SUPER SESSIONS will be three and a half hours in length. Please sign-up to attend a SUPER SESSION by checking the box(es) on your REGISTRATION FORM. Attendance at a SUPER SESSION does not require ticket purchase.

### Cancellation Policy

Tickets: Tickets are not refundable or exchangeable.

Conference: 80% refund prior to March 3, 1995. 50% refund prior to March 17, 1995. NO REFUNDS

after March 17, 1995.

Pre-conference Events: 50% refund prior to March 3, 1995. NO REFUNDS after March 3, 1995.

REQUESTS FOR CANCELLATION REFUND MAY BE MADE BY PHONE, HOWEVER, TO SECURE REFUND, THE REQUEST MUST BE CONFIRMED IN WRITING.

#### Activities of the Commissions

#### History and Theory

The Commission resumed its discussions in November 1993 in Amsterdam. The delegates from 13 countries had a large number of varied interests. After some thorough discussions four major points emerged that are to be dealt with in working parties. Two working parties will define and list the criteria for the collection of historically and culturally valuable scenery, costumes and collections of literature. They will also prepare an inventory of existing museums and collections in this field. A possibility to be envisaged is the publication of a guide for interested tourists and students that would include noteworthy theatres in various countries. A fourth working party is to produce a theoretical definition of scenography. Arnold Aronson (USA) was elected president of the Commission, Heta Reitala (Finland) and Bob Logger (the Netherlands) vicepresidents.

#### Architecture

The Commission of Architecture organised a competition for the design of a studio theatre in Moscow. The competition has recently been closed and the Commission has published a catalogue of the best entries, which is available for US\$ 10 from the Netherlands OISTAT Centre. Yuri Gnedovski, vice-president of the Commission, invited the Commission to hold its meeting in Moscow in September 1994.

#### **Theatre Technology**

This Commission met in May 1994 in Bregenz (Austria). The invitation, which was also extended to the Publication and Information Exchange Commission (PIEC), came jointly from Austria, Switzerland and Germany. This was on the occasion of the Theatre Technology Congress, the first to be held jointly by the three countries. Bill Graham (UK) was elected president of the Commission, thus replacing Rudolf Kück (Germany) who had held this office for 15 years. Rudolf Kück and Louis Janssen (the Netherlands) are the two new vice-presidents. The participants noted that, despite national differences in working conditions, many issues of theatre activities can fruitfully be discussed on an international scale. Out of the numerous tasks, the Commission selected three

that are to be given priority and the Commission set up the following working parties in order to tackle these matters more effectively. 1: Safety of theatre operations and unification of standards - particularly important in Europe because of the ongoing unification. 2: Computers and communication: the working party is to explore the possibility of creating a common computer language, as well as the use of electronic media for the exchange of information; 3: Theatre atlas, an initiative from the Netherlands. Relevant data about various theatres is to be recorded in a simple and inexpensive computer system. Such data could substantially help touring companies, hiring of sets and be useful as a source of general information. Moreover, this project would facilitate the possibility of standardising data on theatres on an international level. The working parties are to submit their results at the next meeting of the Commission.

#### Publications and Information Exchange (PIEC)

The Commission was invited to Bregenz together with the Commission of Theatre Technology. The meeting put the final touches to the work on the glossary of theatre terms - Theatre Words - to be published before the end 1994. A demonstration by an American company led to a discussion on communication through electronic media, and the possibility of their future use by the OISTAT. The two commissions Theatre Technology and PIEC set up a joint working party chaired by Patrick Gill (USA). It is to submit proposals for an affordable and effective participation by the OISTAT on the electronic super-highway.

#### Scenography

From 5 to 9 December 1994 a symposium on stage design is to be held in Beijing under the slogan "Future challenges". It is to be organised by the Chinese OISTAT Centre and the faculty of stage design of the Theatre Academy. John Bury has arranged through the OISTAT Centres for international participation. The annual meeting of the Scenographic Commission will also be held during this symposium. A very rich and varied programme is in store for the participants. Lectures by the organisers and the invited stage designers will make for a public discussion on international cultural exchange. In addition, discussions will be held in which students from the Theatre Academy will take part.

Also included in the symposium programme are visits to various theatres and outstanding historical monuments in Beijing and its vicinity, e.g. the Great Wall and the Forbidden City. Other interested persons may participate in the programme at their own expense. ◆

#### In Memoriam

Antonio Lopez Mancera, Mexico, stage designer. This "heir" to Julio Prieto was responsible in no small way for the international appreciation of Mexican scenographic art and its winning of many awards. He was well versed in all aspects of stage design - from traditional sets to contemporary conceptions of space, costume design and lighting. It was not merely the space itself that interested him. but also the utilisation of that space, the unhampered movement of actors and the integration of various theatrical elements. Mancera taught for many years at the Bellas Artes school. He had long-standing contacts with the OISTAT as a representative of Mexico. He was particularly concerned with the integration of Mexico into the international theatrical community.

Rudolf Biste, Germany, stage technology engineer. Biste began his career in the office of Professor Unruh, founder of this profession. Later he executed some 100 architectural theatre projects from his own agency. He saw theatre technology not as an end in itself, but as a tool offering the creators of productions a necessary freedom and also humane working conditions. He received international recognition for the development of the Berlin Congress Centre, the Opéra Bastille in Paris and the Genoa Opera. Together with his partner Kurt Gerling he substantially contributed, both in the field of organisation and of funding, to OISTAT activities in the Federal Republic. •

#### **News from OISTAT Centres**

#### USA

An international meeting of costume designers and costumiers - Las Vegas 1995.

We have received from Sarah Nash and her USITT colleagues the following information about the above mentioned event:

"We are writing to tell you about a unique event. An international meeting of costume designers and costumiers will take place at the 1995 USITT Conference from 20-23 March at the MGM Hotel in Las Vegas.

USITT has invited the 33 national OISTAT Centres to send renowned costume artists to the USITT Conference in Las Vegas. To our knowledge this is the first event of its kind.

We believe that this will be a very exciting and rewarding event in which to participate and we shall do our best to facilitate the participants' getting to know the theatre community in the United States. While the list of participants will not be published until early 1995 you can be certain that the best representatives of the invited countries will be present.

We are planning a session at which our guests will have the opportunity of presenting examples of their work. At at least two informal receptions participants will be able to meet each other and enter into informal discussions that should prove to be valuable on both a professional and personal level."

#### THE OISTAT BULLETIN

The Bulletin is published twice a year for members of OISTAT affiliated organisations in the following languages: Dutch, English, Finnish, French, German, Hungarian, Polish, Spanish, Swedish and Czech. The General Secretariat is responsible for the publication of the Bulletin. The articles are provided by the national OISTAT Centres and are edited by Karin Winkelsesser. Frank Lever DTP in the Netherlands is responsible for the layout. The translations come from the TLUMO NICKO-P EKLADALTELSKÁ AGENUTRA in Prague. The Bulletin is sent to the following national OISTAT Centres: Australia, Austria, Belgium, Canada, Chile, the Czech Republic, Finland, France, Germany, Hong Kong, Israel, Poland, Rumania, Slovenia, the Slovak Republic, Sweden, Switzerland, the Netherlands, the United Kingdom, the United States and Venezuela. The English version will also be sent to the Centres in Japan, China and South Korea.

Joel Rubin, chairman of the US OISTAT Centre, has sent out the invitations to all OISTAT Centres. One, or possibly two delegates per member country are to be invited. The congress is to discuss not only the artistic, historical and craft aspects of costumes, but also will discuss issues relating to training.

#### Chile

The Chilean OISTAT Centre is trying to bring together the disciplines of theatre, opera and dance. To promote these developments the Centre has organised a series of talks with lectures on the following topics: 'Adolphe Appia, light and space'; 'Chilean stage and costume designers in opera'; 'Stage design and identity' and 'Costume as space'. The lectures stimulated an exchange of varied ideas and discussion of these ideas.

#### Canada

The Canadian OISTAT Centre will hold its annual meeting in October 1994 during the Canadian Institute of Theatre Technology Congress. There will be workshops devoted to the following topics: the use of computers in costume design, pneumatics, hydraulics, the making of footwear, advanced courses for scenic painters and audio technicians and a course for technical and production management.

#### Germany, Austria, Switzerland

The organisations of theatre technicians from these three German-speaking countries held for the first time their annual meeting together in Bregenz. For some time now these countries have been cooperating closely in areas of training and safety.

Two OISTAT commissions were invited to participate: Theatre Technology and Publication and Information Exchange (PIEC). The topic of the Congress was "?The future! - Difficult times call for new ideas". Both the lectures and the discussion attempted to find answers to structural changes in theatre production and theatre organisations.

#### France

The lack of activity of the French OISTAT Centre in recent years has been a result of insufficient cooperation of the country's various theatre organisations and trade union groups.

Coordination is urgently needed in the areas of safety and training. The CFPTS centre for further education was instrumental in the convening of a meeting of theatre technical institutions and organisations concerned with production technology in June 1994. Its purpose was to coordinate the common interests of technicians and to explore the possibilities for the participation of France in such European and international endeavours as the standardisation of safety regulations. A tight communication network should be set up on the basis of regional working parties. Should all theatre organisations in the country support it, this initiative could help revive the French OISTAT Centre.

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## Hungary - an OISTAT Centre introduces itself

The Centre is an initiative of the Scientific Association of Optics, Acoustics and Film Technology (OPAKFI), the Theatre Technology Department of the Association of Architects and the Society of Scenery Professionals. At the moment the Centre is being managed by the Theatre Technology Department which has allowed for the development of a close cooperation of art and technology. The members of the Hungarian OISTAT Centre meet twice a year to discuss current topics.

In the international sphere the Centre has organised the Hungarian delegation of 65 persons to the Theatre Technology Congress in Bregenz. The Congress had a very stimulating effect on the delegation. Moreover, the Centre invited the OISTAT Executive Committee to hold its meeting in November 1994 in Budapest.

The world exhibition 'EXPO 1996' will be held in Budapest. The OISTAT Centre has proposed that the organisations of theatre technicians in Germany, Austria and Switzerland should jointly convene a meeting and an exhibition at the congress. All countries wishing to take part in this event or to support it in any way are very welcome. ◆

Ernö Répaszky

LAS VEGAS CONFERENCE

#### MPLOYMENT ERVICE AVAILABLE DURING USITT CONFERENCE

Looking for work? Have a position to fill? Either way, don't miss the chance to take full advantage of the wealth of talent and professional opportunities gathered at the USITT Annual Conference & Stage Expo!

USITT has engaged **THEatre SER-VICE** to operate **THEatre Conference Employment SERVICE (TCES)** in Las Vegas. For an additional fee, all registrants and exhibitors may participate as either an employer or an applicant.

THEatre Conference Employment Service is a fully computerized state-ofthe-art operation designed to efficiently match employer and applicant.TCES handles full-time employment as well as internships and summer theatre positions.

#### **Hours of Operation:**

Monday, March 20

9 am-noon: Employer registration 2-5 pm: Applicant registration, scheduling. Tuesday, March 21 9 am-1 pm: Applicant registration, scheduling, interviews 2-5 pm: Applicant registration, scheduling, interviews Wednesday, March 22 9 am-1 pm: Applicant registration, scheduling, interviews 2 pm-3 pm: Applicant registration, scheduling, interviews Thursday, March 23 Interviews continue as arranged Employers may register and post jobs any time the service is open.

Advance registration is strongly encouraged and employers are especially urged to do so. USTIT and ATHE members will receive a discount if registered by 1 March 1995.

Registration forms are available in the Las Vegas Conference Preview Guide (pages 28 - 30) and from the USITT National or THEatre Service office. For more information, contact: atricia Angotti, THEatre SERVICE, P.O. Box 15282, Evansville, IN 47716-0282; 812-474-0549, fax 812-476-4168.

#### 1995 STAGE EXPO

#### EXHIBITOR LIST GROWS EVER LONGER

While at the Lighting Dimensions International trade show in Reno, Nevada 18-20 November, I was astonished by the endless stream of people who stopped by the USITT booth to inquire about Stage Expo '95. Many others visited the booth to inquire about membership in the Institute, to purchase the PLASA/ USITT guide, Recommended Practice for DMX 512, or just to say hello.

In addition to the excellent booth traffic, we enjoyed having the opportunity to chat about USITT with old friends and new acquaintances at many of the social events.

After the show I followed up with more than 30 prospective exhibitors, and during the first week of December, 10% of the prospects we met at LDI committed to being in Las Vegas for Stage Expo '95.

Since last issue of *Sightlines*, seven companies and three universities have signed up to exhibit:

#### **NEW EXHIBITORS**

Custom Rigging Systems Encompass Track Systems, Inc. Jeamar Winches MBI Products Co. Sculptural Arts Coating, Inc. Kenneth Snipes Fabrication/Design TCI/Lighting Dimensions

#### NON-COMMERCIAL TABLES

Southern Illinois University Towson State University University of Montana

Stage Expo '95 is shaping up to be the largest, most comprehensive trade show USITT has ever produced. Make your plans now to attend the Annual Conference & Stage Expo in Las Vegas 20-23 March 1995, where exhibitors will demonstrate the latest products developed for performing arts applications.

If you have any questions or comments about Stage Expo '95, please call me at 800-398-EXPO.

Helen Willard USITT Sales Manager Stage Expo & Advertising

#### SCENIC DESIGN

#### DESIGN SESSIONS FINALIZED FOR VEGAS CONFERENCE

I am happy to report that the Scene Design Commission has finalized plans for our "Super Session" at the Las Vegas conference. Those of you who attended either of the last two conferences will most likely remember Jason Phillips (who presented the sessions on alternatives to watercolor last year). Jason has been organizing a full day of activities on producing a Vegas-type show. The big day is March 21.

There will be four consecutive sessions which will include the presentation of drawings, photographs, and actual costumes from past and current shows produced by Greg Thompson Productions, a company based in Seattle. For the most part, the discussions and visual material will center around the production High Voltage, a show that had a two-year run in Vegas and is completing a third year in Reno. Typically, the show is highly mechanized involving a large number of special effects. Presenting this with Jason (the set designer) will be Greg Thompson and hopefully choreographer and costume designer Mistinguett. A number of conversations with the executive producers and an entertainment director as well as with the technical director will be presented via video, which is being produced especially for our conference.

Each of the four sessions will deal with various aspects of a Vegas production: (1) Conceiving and negotiating the show, including casting and arranging for all of the vast technical requirements. (2) Designing the show, including an emphasis on how to get all the glitz to work, how a Vegas show differs from legit theatre, varying materials, and construction techniques for this type of production. (3) Lighting and special effects. (4) Talking back—a session to ask questions or pursue in more depth any topics.

This conference is certainly not one to be missed.  $\ensuremath{\textcircled{}}$ 

Dick Block *Co-Commissioner* 

## MEMBERS

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THE DEADLINE FOR THE NEXT *SIGHTLINES*, THE FEBRUARY ISSUE, IS THURSDAY, 5 JANUARY 1995. 5

#### 6

COMPUTERS

### VARIETY OF COMPUTER ACTIVITIES PLANNED

After many friendly complaints about the efficacy of the USITT/Cornell Center for Theatre Arts ftp/gopher, the administrator, Eric Krug (ek11@cornell. edu), has fixed the problems and the server is once again online. You can reach the server by anonymous ftp logon or gopher at "theatretech.ta.cornell.edu" or at ip address 132.256.252.35. Since upload space is limited, please send descriptions of files and/or suggestions by e-mail to Eric.

The pre-conference workshop on how to create interactive computer models as tools to visualize design possibilities using Graphsoft MiniCad and Strata StudioPro is taking shape. MacLux Pro has just agreed to be represented as well. The event will take place at Dixie College in St. George, Utah (the Strata, Inc. training facility) 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 and Otis Sweezey will chair a double session that will feature sneak preview of Canada's CultureNet, "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 one session, "Caught in the Net? Software for Small PC Networks," and cochair, with Delbert Hall, "Multimedia in

the Theatre Production Classroom." The showcase of Guy Petty's computeraided design work has grown into a retrospective of the computer in performing arts design featuring both Guy's work and the work of Dick Land of the Institute of Visual Research at Harvard. Dick proposed and demonstrated using the computer for theatre lighting visualization when Rob Shakespeare was still playing little league!

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 round-table discussions and will take place in the registration area. Finally, we will be presenting a session with the Lighting Design Commission on personal computer generated DMX protocols. See the Lighting Design Commission R&D column in the next *Sightlines* for details.

Again, a 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 vicecommissioners and let us know what you need so we can make sure that the equipment will be there.

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-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, please contact them and ask for their attendance.

#### Patrick Gill Intercommission Liaison for Computers

sound design

#### S O U N D G R A P H I C S S T A N D A R D S U P D A T E

Jim Gundlach has just given me an update on the Graphics Standards Meeting held during the recent AES. Jim is chair of the AES working group SC06 on drafting symbols, which is a part of the AES subcommittee SC05 on interconnections. He is also our USITT liaison on graphic standards between USITT, AES, and NSCA.

Although the meeting went well, Jim tells me that, not unexpectedly, there are a lot of people wanting to do a lot of different things about the way we create symbols regarding sound systems. Some are interested more in graphics standards at the printed circuit board level, while others are more interested in things like block diagrams. Still others want graphic standards for system block diagrams. If anything, the meeting served to show the sheer scope of the problem!

Jim outlined some thoughts on how the standard might begin to take shape. These would include defining what a drawing should be, developing a relationship between the symbols and the drawing, determining how signals flow across drawing and how signals get into symbols (e.g., inputs on left, outputs on right), deciding on how to show the primary signal in a drawing by using a primary symbol (e.g., solid vs. dashed line), and assigning layers in CAD drawings. One of the more interesting problems will be determining how to differentiate between types of objects-colors are a good way to differentiate but are seldom reproducible. The next most reliable method seems to be using different dots and dashes. Line weight

works except that you can't do them by hand well.

The biggest problem facing the committee seems to be a common one: finding time to get people together for meetings. The meeting ended with the working group agreeing to spend time individually brainstorming ideas, concepts, notes, etc. Jim and I discussed this a bit and realized that we needed to work on getting a meeting to happen at USITT in Vegas. Since this is a very long-term project, we seemed to agree that it would benefit the group to get them together twice a year-once at AES in the fall and once at USITT in the spring. Serendipity has also struck in that John Bracewell is unfortunately not able to join us in Las Vegas as he has taken on the sound design for a show that techs during that period. We've decided to use his roundtable for an open meeting on graphics standards. This would take place on Monday, March 20, from 2-3:30 p.m.

There is no doubt that this is a very formidable task, and it's good to see that w'e're making a little progress on it. I've had a lot of requests for information on graphics standards lately, so it's probably a good idea to print Jim's number here (he's the one who knows what's going on!): 708-355-8439. Good luck, Jim! ●

> Rick Thomas Co-Commissioner

STUDENT LIAISON

#### NEWS ABOUT AND FOR STUDENT MEMBERS

There are now 18 Student Chapters in USITT. This year we welcome new charters at Coe College (Iowa) and Otterbein College Theatre (Ohio). Congratulations to the following Student Chapters for rechartering: Baker (Kansas), Ball State (Indiana), Brigham Young (Utah), Florida State, Humboldt State (California), Kean College, (New Jersey), Kent State (Ohio), Northern Arizona, San Jose State (California), Southwest Texas State, Tarleton State (Texas), Texas Tech, University of Texas at Austin, Webster (Missouri), West Chester State (Pennsylvania), and West Texas A&M.

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Perhaps Brandeis (Massachusetts), Cornell (New York), Episcopal High Chool (Texas), East Stroudsburg (Pennsylvania), Western Michigan, the University of Alaska-Anchorage, and the University of Evansville Theatre (Indiana) may be able to recharter by the time of the conference.

It appears that the students in the chapters in Texas should challenge the students in the other states to see how many chapters can be formed in their states—how about California? Since all of you need funds for travel and expenses at Las Vegas, look into forming a chapter and getting some monetary help from your student government to attend the conference—maybe you can help develop five or more Student Chapters in your state.

Students at the Las Vegas Conference: There are a large number of events which have been planned for students at the Conference. You can get a great deal from the conference—you just need to know where to look.

On Monday, March 20, at 4 p.m., Annemarie Ricci, chair of the Kean College Student Chapter, and a number of panelists will be answering questions bout getting jobs, unions, getting into grad school, and anything else you wish to ask. The Student General Forum will also be set up to permit us to get to know one another.

On Wednesday at 7:30 p.m. you will be able to show off your tech abilities and perhaps win a plaque at the Student Tech Olympics. The Olympics has been a featured event at nine conferences and you will be able to celebrate its tenth year. Practice your cutting and nailing, splicing audio tape, helping make a quick costume change, thimble and crosby, changing props, aiming lights and be ready to walk away with a first place as an individual or a team from 2 to 5 p.m.

Between now and the conference you should be working on your portfolio. Having professionals in your field analyze your portfolio might help you get a job some day.

The Stage Management Mentoring Project has provided experience, networking, and *jobs*. You don't have to have a printed form to apply. Just write the test asking to be accepted for the broject to Elynmarie Kazel, 1455 Fourth St., #203, Santa Monica, CA 90401; 310-458-6917. Include a copy of your resume with the letter.

Obviously, as soon as you get your

program at Las Vegas you will plan to go to all of the exciting sessions that are in your field; however, there are sessions which may be of extreme value that you might overlook. Go to the Commission meetings which are related to your field/s. Starting now to suggest sessions that you feel other students would benefit from is important. Programs suggested at Las Vegas will get into the "pipeline" and will, perhaps, show up, not at the Ft. Worth conference in '96, but at the Pittsburgh conference in '97. Get your name on the Commission list .

After networking at the commission meetings, do some networking at the meeting of the section nearest to where you live or attend school. Between national conferences the sections hold conferences.

Have an exciting and educational experience at Las Vegas. Don't just "carry" information away from the conference, become a real part of the Institute while you are there by becoming involved and sharing your ideas For assistance in setting up a Student Chapter, please contact David G. Flemming, Student Liaison Officer, 915 Cheatham St., San Marcos, TX 78666; Office 512-396-2325, Secretary 512-245-2147, fax 512-245-8440.●

> David Flemming Student Liaison Officer

CLASSIFIED AD

### DESIGNER/ TEACHER

Designer/Teacher: Supervise and coordinate scenic and costume design functions in medium-sized theatre program. Teach costume portion of integrated design studio sequence and courses in costume construction, history of fashion, and make up. MFA in design and experience in costume design required; background in scenic and lighting design desired. Ninemonth academic staff position. Starting date: 9/1/95. Send letter of application, vita, transcripts, and three letters of recommendation to Roy Hoglund, Chair, Dept. Of Communication, University of Wisconsin-Oshkosh, 800 Algoma Blvd., Oshkosh, WI 54901. Deadline: 1 March 1995.

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#### ARENA STAGE FELLOWSHIP APPLICATIONS AVAILABLE

Available for the 1995-1996 season for early career theater professionals who are people of color. Provides apprentice-style training in administration and production areas. Full-time, paid position. Deadline: 4/1/95.

Call or send for information: Shannon Pringle, Fellows and Interns Program Coordinator, ARENA STAGE, 6th Street and Maine Avenue, SW, Washington, DC 20024; 202-554-9066, fax 202-488-4056. ●

#### THE DEADLINE FOR SUBMISSIONS FOR THE FEBRUARY 1995 ISSUE OF SIGHTLINES IS THURSDAY, JANUARY 5. 4

#### CLASSIFIED AD

#### PERFORMANCE FACILITIES MANAGER

Wichita State University seeks a manager for its Performance Facilities Unit. The manager reports to the dean of Fine Arts and serves as budget officer for a five-person staff. This staff position is responsible for facilities management including operation, repair, safety, and supervision of staff and student crews. Facilities include college box office; Miller Concert Hall and amphitheatre, 550 seats; Wiedeman Organ Recital Hall, 425 seats; and shared management of Wilner Auditorium, 625 seats. The unit serves College of Fine Arts events, occasional road shows, and events generated by on- and off-campus users. Audio and staging services are provided to the college, the campus at large, and occasional off-campus clients. The manager serves as lighting designer and technical director for opera theatre. Qualifications: Requires an MA in theatre or an equivalent combination of education and a minimum of five years experience as a professional technician in a "road-house" setting.

Salary competitive. Starting date: 18 June 1995—12-month appointment. Application deadline: 15 March 1995 or the fifteenth of each month thereafter until position is filled. Send resume and three letters of reference to: Office of the Dean, College of Fine Arts, Box 151, Wichita State University, Wichita, KS 67260-0151.

Wichita State University is an AA/EOE employer.

#### SIGHTLINES CLASSIFIED ADS ARE \$1 A WORD WITH A \$50 MINIMUM. CONTACT: USITT NATIONAL OFFICE

PHONE: 212-924-9088 FAX: 212-924-9343 ●

#### HEALTH & WELLNESS STRATEGIES

### С Н Е С К Р О I N T S

Meyer Friedman's book *Type A Bebavior and Your Heart* provides us with an explanation into the most common link among heart attack patients. Factors such as smoking, diet, and heredity are certainly very harmful and should considered in your personal wellness program. Nonetheless, Friedman ventured the concept that selfinduced stress (of which Type A behavior is an example) is definitely a killer. Type A behavior seems to proliferate in the performing arts.

To be able to achieve more in less time, Type A people are aggressive, even at the expense of offending others. They can be very hostile if threatened. Research has shown that more often than not their activities are praised and rewarded.

Type A behavior exists in about half of all males and a growing number of females in the work force. When given a simple timed test, such as subtracting 13s from 1,000, Type A people perform exactly the same as Type B. The difference is that Type As treat the test as an emergency. They respond with 40 times the amount of cortisol secreted into the bloodstream, three times the amount of blood flow to the muscles, and four times the adrenalin surging through the blood vessels. This means all the stress responses are activated, including increased cholesterol in the blood, racing of the heart, and so on.

Some attributes of Type A behavior are:

Hurry Sickness: These people set too many deadlines and are not adaptable or creative in dealing with daily changes. They are thrown by new problems as they occur, therefore they are not good at attacking them.

Numbers: This trait can begin in childhood and moderate with maturity, but such is often not the case. This trait includes counting one's things, such as marbles, baseball carts, girlfriends, etc. It also includes counting the number of times an argument or other maneuver is won.

**Score Keeping:** This is done to sooth the insecurity we all have. People with this trait do not enjoy a golf game for the fine scenery and fresh air, but are intently concentrating on the score every step of the way. The Type A is therefore very poor at gambling.

Type As are: (1) Sharp and aggressive of speech—They will end their sentences faster. (2) Easily bored and will tune you out pretending to listen. (3) Impatient with Type Bs. They will finish their sentences for them! (4) Polypha-

nes

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sic—Eating, shaving, and reading at the same time. (5) Selfish. They are interested in talking only about themselves. (6) Always eating, talking, and walking quickly. (7) Feeling guilty when relaxing. (8) Not observant. Cannot remember details —They're most likely to lose keys. (9) Challenged by another Type A—The sparks can fly! This can really be bad if two As are married to each other. (10) Usually tense, leaning forward, shoulder blades seldom touching the chair. (11) Believers that success comes from doing things faster—When you are on thin ice, speed up!

Type Bs is not characterized by the above traits, but instead: (1) Seldom feel time urgency but are just as ambitious. (2) Are easy-going and usually not hostile. (3) Play games for fun, not just to win. (4) Relax without guilt and work without agitation; indeed, they will get just as much done in the same time span as a Type A. (5) Often much more efficient. They will come out ahead of many Type As because of their steadiness and economy of movement — Remember the "Hare and Tortoise!"

Do not allow Type A behavior to narrow your coronary arteries and undermine your family life or your profits. Pause, reflect, and reset your priorities. Spend more time on earth.

> Stan Abbott Checkpoints Editor

## INSTITUTE BUSINESS CALENDAR

#### JANUARY 1995

 15 COMPILED LIST OF PROSPEC-TIVE SESSION PROPOSALS FOR FT. WORTH MAILED TO COMMISSIONERS
 18 CALL FOR REPORTS MAILED

#### FEBRUARY 1995

- PRE/POST CONFERENCE EVENT PROPOSALS FOR FT. WORTH DUE TO VP-PROGRAMMING
- 3 TRIENNIAL REPORTS DUE TO OFFICERS
- 15 RESOURCE LIST FOR PITTSBURGH CONFERENCE DUE TO VP-PROGRAMMING

#### MARCH 1995

- BOARD PACKETS MAILED
   18-19 (SAT/SUN) PRE-CONFER-ENCE EVENTS
   (SUNDAY) BOARD OF DIRECTORS MEETING 17 P.M.
   (MONDAY) LAS VEGAS

SECOND CLASS POSTAGE **PAID** NEW YORK, NY AND ADDITIONAL MAILING OFFICES

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