

# sightlines

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position

## LAS VEGAS CONFERENCE

### 'BEYOND THE NEON' PROMISES WEALTH OF ACTIVITIES

Theatre designers and technologists from around the world will converge on Las Vegas March 20-23 for one of the most exciting USITT Conferences and Stage Expos ever produced.

"Las Vegas: Beyond the Neon" at the

MGM Grand Resort Hotel and Theme Park and the Tropicana Hotel promises a wealth of activities and entertainments, including:

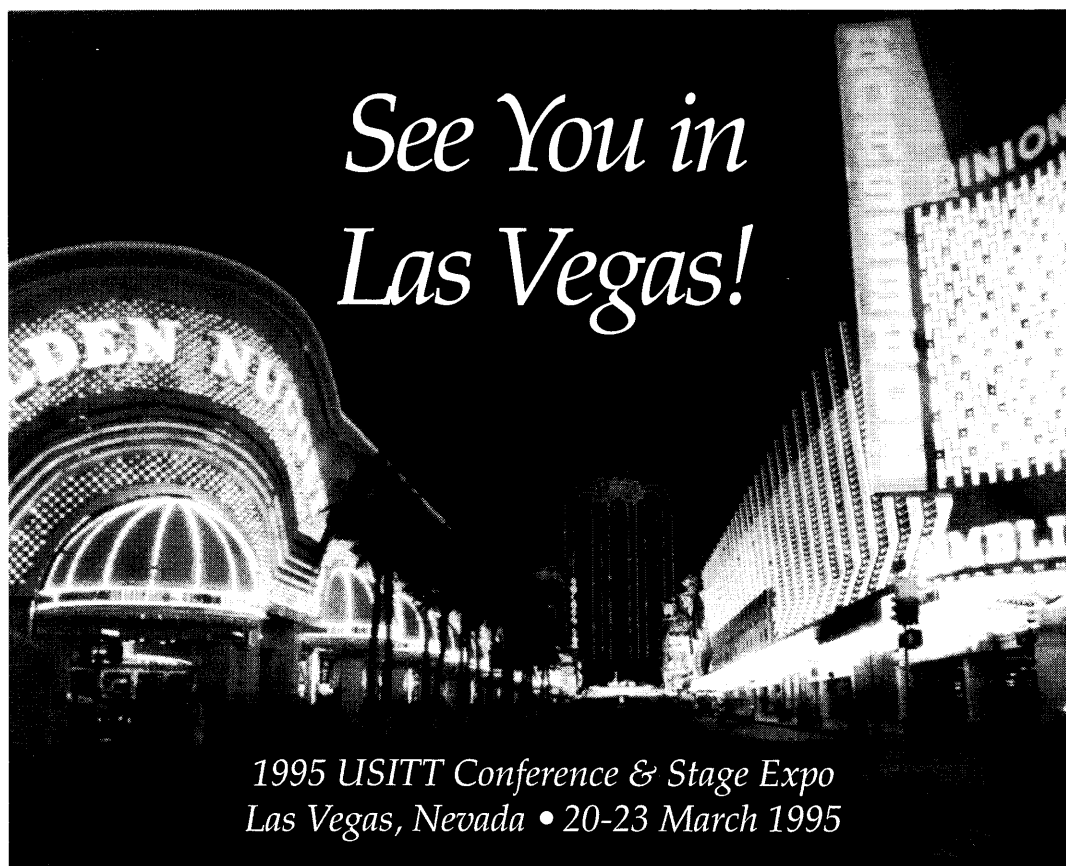
- Pre-Conference Events March 18-19 with an in-depth look at automated stage equipment, management and leadership, CADD, lighting and risk management.
- The Keynote Address and annual USITT Membership Meeting.
- The annual Fellows Address and Reception.
- The Awards Banquet and Auction.
- Stage Expo.

- "Cover the Walls" and the biennial Theatre Technology Exhibit.
- And a wealth of Commission and committee meetings and special-interest sessions.

Add to that the 24-hour-a-day excitement of Las Vegas, with its non-stop entertainment, and you have one of the most exciting and accessible Conferences imaginable.

Plan to join us! We're looking forward to meeting with you, expanding our professional horizons together—and just having a great time in one of America's great cities! ●

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*See You in  
Las Vegas!*

1995 USITT Conference & Stage Expo  
Las Vegas, Nevada • 20-23 March 1995

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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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### USITT SIGHTLINES

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### EDITORS •

**ERIC FIELDING & CECILIA FIELDING**

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

## IN MEMORIAM

### THEODORE FUCHS, LIGHTING AND STAGE DESIGNER, DIES AT 90

Theodore Fuchs died quietly and peacefully at 9:55 am in the Oakwood Terrace Nursing Home in Evanston, Illinois, on 25 January 1995. He has been in a virtual coma for the past three or four months. At his specific instructions there will be no memorial services of any kind at any time.

Fuchs, born 28 January 1904, was widely known and highly respected in the theatre world for his pioneering in stage lighting and theatre design and development. He greatly influenced students in the Northwestern University Theatre for 42 years.

He was born and grew up in Brooklyn, attending Brooklyn Polytechnic Institute, from which he was graduated at the age of 19 with a degree in chemical engineering. However, he had become interested in stage lighting through his friend and mentor, S.M. Tucker, professor of English and editor of several volumes of plays. Also, A.L. Powell, of the General Electric Company, had further stimulated his interest in stage lighting through his lecture/demonstrations on the subject.

After graduation, he served for two years as executive director of the New York Drama League and editor of its publication. Later, he became associated with Powell in the General Electric Company. His major responsibility was traveling and demonstrating stage lighting techniques and equipment.

In 1929 his book, *Stage Lighting*, was published by Little, Brown, and Company, and immediately became the standard for stage lighting to come. His book, *Homebuilt Lighting Equipment for the Small Stage*, with detailed construction drawings and step-by-step explanations, provided a means whereby many financially struggling school, college, and community theatres enhanced their productions with inexpensive but effective lighting equipment.

His students at Northwestern University Theatre were constantly introduced to new ideas in lighting equipment, lighting design, and theatre design and construction. As much as

anyone else in his time, Fuchs influenced the development of the theatre building and its stage and technical facilities, largely through his consulting on or design of more than 250 theatre construction credits, including the four-theatre complex of the University of Minnesota.

Fuchs' last book was a collection of most of his tables, check lists, charts, and other data that he had painstakingly developed and utilized over the years for his consulting work. It was titled *Functional Planning of Educational Theatre Facilities*, and distributed by the Hub Electric Company, for whom he was serving as consultant for their lighting equipment and control boards.

Upon his retirement, Fuchs gave his entire library of technical books, theatre designs, technical notes, and memorabilia, which completely filled an 18-wheeler van, to the BYU Library. Today, it is housed in a special section designated as the Theodore Fuchs Collection on Theatre Technology.

Fuchs was a great man to whom God gave unusual abilities. He shared his ideas and knowledge readily and freely with his students, and stimulated and inspired us by his creativity and his commitment. He never asked us to give more than he was willing to give when we worked with him, and he was modest and unassuming in regard to his accomplishments. He often spoke to me of his students these last few years, and expressed the wish that they know how much he appreciated them.

**Don Held**

*Northwestern Alumnus*

## CORRECTION

DUE TO A CLERICAL ERROR, THE PHONE NUMBER FOR **THE STUDIO SCHOOL OF STAGE DESIGN, INC.** WAS LISTED INCORRECTLY ON PAGES 52 AND 139 OF THE 1994 TD&T DIRECTORY.

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

### THE STUDIO SCHOOL OF STAGE DESIGN, INC.

359 MONMOUTH STREET  
JERSEY CITY, NJ 07302  
PHONE: 201-451-1333  
FAX: 201-451-1333

## 1995 STAGE EXPO

### EXHIBITORS AT STAGE EXPO '95

Here is a list of the 104 companies and organizations which will be exhibiting at Stage Expo '95 in Las Vegas.

AC Lighting, Inc.  
Alcone/Mutual  
Altman Stage Lighting  
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ATM Fly-Ware  
Automatic Devices Company  
Baer Fabrics  
Bash Theatrical Lighting Inc.  
Broadway Lighting Master Classes  
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Color Filters Corp.  
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Columbus McKinnon Corporation  
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Crouse-Hinds Molded Products  
Custom Rigging Systems  
Dazian's Inc.  
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The Drama Book Shop, Inc.  
Duff-Norton  
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Electronic Theatre Controls  
Encompass Design & Management Services  
Entertainment Services & Technology Association  
Entertainment Technology Inc.  
Flying Pig Systems, Inc.  
Folio 1  
GALA  
Gothic Ltd.  
Gray Interfaces  
The Great American Market  
Greenville Stage Equipment Co., Inc.  
Group One Ltd.  
H&H Specialties Inc.  
Claude Heintz Design  
Irwin Seating Co.  
ISH Systems, Inc.  
Jeamar Winches  
JCN  
Joyce/Dayton Corporation  
The Juilliard School  
Kinetic Artistry, Inc.  
Kryolan Corporation  
L'Air Pneumatic Suspension Floor

System  
 LaBrosse, Ltd.  
 Lee Filters  
 Melight Productions, Inc.  
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 Mehron Inc.  
 Meyer Sound Labs  
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 University of Montana  
 N and N Productions  
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 Olesen, A Division of Entertainment  
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 Patternmaker Software  
 Penn State University  
 Phonic Ear, Inc.  
 Proscenium Lighting Co., Inc.  
 Protech Theatrical Services Inc.  
 Raiments  
 Rosco Laboratories Inc.  
 Rose Brand—Theatrical Supplies,  
 Fabrics & Fabrication  
 Rutgers University  
 Sapsis Rigging Inc.  
 Sculptural Arts Coating, Inc.  
 ShowBiz Expo  
 Alkpaint Corporation  
 Olaf Soot Associates P.C.  
 Sourcebook Press, Inc.  
 Southern Illinois University  
 Stage Directions  
 StageRight Corp.  
 Staging Concepts, Inc.  
 Strand Lighting Inc.  
 Strong International Inc.  
 Surety Manufacturing & Testing Ltd.  
 Syracuse Scenery & Stage Lighting Co.,  
 Inc.  
 TCI/Lighting Dimensions  
 TDF Costume Collection  
 Telex Communications, Inc.  
 Theatre Arts Video Library  
 James Thomas Engineering, Inc.  
 Steven Thompson & Associates, Inc.  
 Tiffin Scenic Studios, Inc.  
 Tomcat USA Inc.  
 Towson State University  
 Tracoman/Martin  
 Union Connector  
 Wenger Corporation  
 University of Wisconsin-Milwaukee  
 Yale School of Drama

Please visit our exhibitors while you are  
 in Las Vegas for the 1995 Conference &  
 Stage Expo at the MGM Grand. ●

**Helen Willard**  
**USITT Sales Manager**

## COMPUTERS

### CREATING AN ELECTRONIC NATIONAL THEATRE DESIGN ARCHIVE

Last year's USITT's convention in Nashville featured an interesting session on the Internet discussing in part how the Internet could be used by our organization. Most of the discussion dealt with how communication between members could be made easier by using e-mail. If, for instance, someone were having a technical problem with a production, a "call for help" could be sent to all the members on the Internet requesting a solution.

While others were talking about e-mail use, I started to think about a more complex application. I wanted to use the Internet to show off my production designs to my friends in USITT and to observe their designs in return. Since I see many of my colleagues only once a year at the annual convention, I really do not know what they are doing over the year at their theatres and what types of designs and problems they are creating and encountering.

After visiting the USITT Design Exhibition at the convention, I was very impressed with the designs representing so many distinctive theatre productions across the country. I felt uneasy about these designs being returned to the artists, stored away, and not being available for USITT members viewing again. Unlike traditional art, like sculpture and painting which is viewed for years in homes, offices, and museums, theatre productions are usually seen once. Each theater and/or design team files its own design work away, and so they are not easily available to the colleague body. As a result most productions and designs are viewed by only a small number of people on a selected occasion and then are hidden away. This seems to me a major loss.

Reflecting about these two events, the conference session on the Internet and the Design Exhibition, I came up with the idea of storing theatre designs on the Internet. Using the Wide World Web, a part of the Internet, it should be possible to store and display designs, graphics, video, and text on theatre productions. What am I proposing is a procedure that would permit an archiving

method for theatre designs. By the nature of its membership, USITT is the most appropriate organization to develop such a system, to be called "The National Theater Design Archive."

There are many reasons why a "National Theatre Design Archive" would be valuable. Viewing the Design Exhibition, one sees that theatre is very "alive and well," particularly at the regional and educational level. Unfortunately, it's mainly Broadway productions that have information readily available. Newspaper and magazine articles about Broadway productions are accessible in all large libraries, and many designs are stored at the New York City Library and Museum at Lincoln Center. However, regional and educational theatre productions have no means to archive their work.

Theatre historians need access to a collection of theatre designs in order to conduct specific research. Educators need reference to such a collection in order to bring examples of specific productions into their classes. When covering a play, such as *Hamlet*, teachers should be able to display many significant designs from productions performed across the country. Making it possible for students to see several productions of the same play, designed differently because of variations of concept, style, and physical theatre space, is very important in the training of future theatre designers.

There is an equally great need for a system of archiving theatre designs which makes these designs readily available to the nonprofessional. The average person is not aware of what is involved in producing a theatrical production. The "civilian" is naive about what theatre designers do to create the designs that appear on the stage as fully realized stage environments. Most people are at least somewhat curious about what happens before the curtain goes up. These inquisitive people can be expected to use the Internet to explore information about theatre productions. Such curiosity encourages theatre audiences to take the art of design more seriously and to develop a greater understanding of theatre as a whole.

Starting this fall, I will be developing a prototype of a system that will allow theatre designs to be stored and viewed on the Internet. I will be using

## SAMUEL H. SCRIPPS

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**SAPSIS RIGGING, INC.**

**STAGERIGHT CORP.**

**STAGING CONCEPTS, INC.**

**STRAND LIGHTING**

**THE STUDIO SCHOOL OF  
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**SYRACUSE SCENERY & STAGE  
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QUALITY STAGE DRAPERY

## COMPUTERS

### NATIONAL ELECTRONIC ARCHIVE

#### ▲ PAGE 3

designs that are available to me at my university. As part of a sabbatical, I intend to convert these designs into digital information and to develop a usable procedure that would facilitate viewing of these designs using the power of the Wide World Web. This system would be similar to what is presently being used by the Louvre in Paris and other museums to make their art work available.

The prototype which I will be developing could be used later by USITT to create a larger archive of sets, costumes, and lighting designs produced in theatres across the country. My model would be useful to USITT as it would demonstrate to its members the effectiveness of such a resource. It would provide a working template to help in designing a structure for a "National Theatre Design Archive." The prototype could then be used by USITT to apply for grants to fund the actual creation of the archive.

It is obvious that if the idea of a "National Theater Design Archive" grows it could be the start of something significant. Such an endeavor would become a major undertaking involving the contribution of a sizable number of individuals. This article is intended to arouse the interest of USITT members.

During the Las Vegas convention, I would like to talk to many of you as possible to solicit your ideas and suggestions. The volunteering of help would also be appreciated. I would like to talk to several of the commissions, particularly the costume, scene design, and lighting commissions. Decisions on what designs would be stored, along with what supportive materials would be included, needs to be made at the commission levels. Artist rights and other legal issues need to be worked out in some form of professional understandings.

I hope that many of you find this to be an exciting idea! ●

**C. Otis Swezey**  
*Vice-Commissioner*  
*Intercommission for Computers*

## NATIONAL OFFICE

### NEWS FROM THE NATIONAL

March is here and the Las Vegas conference is just around the corner. We certainly hope that you are going to come and enjoy all of the activities. Be sure to stop by the USITT booth and introduce yourselves. For now, let's look at what's happening in the news.

#### Contributing Member News

• **Strand Lighting** has launched its latest console, the mid-range Strand 430/530 based on the new Strand theme of separate hardware and software for its lighting consoles. It is a Intel 486 or pentium-based platform with 24 by 6 pages of submasters, 6 'Supermasters', three large graphic LCD displays, macro keys, and two VDU displays. The base operating software is *Lightpalette@* and the alternative *Genius Plus*. Additional software packages are available. Also new from Strand is *Premiere Network Manager*; winner of the LDI '94 New Architectural Product of the Year Award. It is a Windows@ based software package which enables a computer to be connected on-line up to 8 Premiere systems for total building management of up to 256 independent rooms. Please contact Steve Norman at Strand for additional information at 310-637-7500.

• **ESTA, Entertainment Services & Technology Association**, will be sponsoring sessions at the Las Vegas conference. Topics include Career Opportunities with Dealers and Manufacturers, Working with Moving Lights on Another Manufacturer's Console, and Ground Supported Truss. For more information, contact Rob Rowlands at 216-475-7600.

#### Sustaining Members News

• **Production Arts Lighting, Inc.** has been appointed the exclusive US distributor for ETC Audiovisual, the French manufacturer of large-format projection systems. Additionally, Production Arts will be adding new projection products and image-making services. For more information, contact Anne Johnston at 212-489-0312.

## Organizational Member News

• **The League of Historic American Theatres** was awarded a \$50,000 Advancement Grant from the National Endowment for the Arts. The grant is to continue strategic planning work, develop organizational goals, and to implement a phased plan to meet the challenges of the future.

• **Advanstar Productions** announces that **ShowBiz Expo East** was a large success with near record-breaking attendance. They are already preparing for next year by increasing the representation of New York-based rental equipment houses. ShowBiz Expo West is coming up 10-12 June 1995 at the Los Angeles Convention Center. Questions regarding this or Showbiz Expo East to be held on 4-6 January 1996 can be directed to Advanstar Exposition at 800-854-3112 or 714-513-8400.

#### Regional Section News

• **The Southern California Section of USITT** will be cosponsoring a workshop on rigging with Risk International and Cal State University, Long Beach. The workshop will include rigging components, inspections, loads and reactions, liability and the rigger, and much more. USITT members Randy (Dr. Doom) Davidson, Jay O. Glerum, Randy Longerick, and Wally Blount will lead the workshop. Details can be obtained by calling the Southern California Section at 714-957-8586 ext. 4120 or Risk International at 909-625-5961.

• **The Pacific Northwest Section** announces the results of their fall elections. The Executive Committee is as follows: Treasurer: Tom Burke, Secretary: Douglas Bailey; VC-Programs: Erica Angelakos; Director-at-Large: Sarah Nash Gates, and Director-at-Large: Richard Hogle.

• **The Southeast Section** is making plans for the upcoming USITT-Southeast Fall Master Classes to be held at Appalachian State University's Valborg Theatre on 15-16 September 1995. In addition to attending the seminars and workshops, please take advantage of the local scenery which include the Blue Ridge Mountain areas in Boone, NC. For more information



about the Master Classes, contact Frank Mohler at 704-262-6374.

### Conferences and Seminars

#### • Black Theatre Network

announces its 1995 Conference as a pre-festival event to the National Black Theatre Festival (NBTF) in Winston-Salem, NC. Their conference will run 27 July -1 August 1995. NBTF will run 31 July-6 August 1995. The primary focus of the conference is on the present and future of BTN. For information, contact Mikell Pinkney at 904-392-2038.

• **The Second Black Theatre in America Conference 1995** is to be held 26-30 April 1995 at Medgar Evers College, The City University of New York. The question of Black Theatre in the 21st Century is to be the major topic. For more information, contact 718-826-1186 or 212-967-7711 ext. 3783.

• **Synergetic Audio Concepts** will be holding sound engineering seminars in the following cities: Atlanta GA, 8-9 March 1995; Seattle WA, 22-23 March 1995; Washington, DC, 18-19 April 1995; and Indianapolis IN, 26-28 April, 1995. For information, call 812-923-0174.

• New York City Technical College will present a **Show Control Technology Seminar** 12-14 May 1995. It will be a discussion and workshop of the latest trends and future directions of show control systems. Software and hardware designed for Broadway musicals, theme parks, corporate presentations, and concerts will be part of the discussion. For more information, contact Anthony Pruett at 718-260-5588.

### Other Industry News

• **The New York Public Library for the Performing Arts** is exhibiting a show of African American theatrical designs entitled *Onstage: A Century of African American Stage Design*. Kathy Perkins of the University of Illinois curated the exhibit that covers African American designers from the turn of the century through today. The project was made possible in part by the Edward F. Kook Endowment Fund which was awarded to Perkins for the production of this exhibit. As the

result, she was able to travel to gain in-person interviews and gather information. The exhibit runs from 24 January -20 May 1995 in the Library's Amsterdam Gallery.

### Member News

• **Elbin Cleveland**, professor of theatre design and technology at the University of South Carolina, has just returned from teaching several design and technology courses during the fall semester at the Chinese Traditional Opera Academy in Beijing, where he also attended the OISTAT Conference in December as a US delegate. During his Asian tour, Cleveland also lectured at the Shanghai Theatre Academy and at the National Institute for the Arts in Taipei, Taiwan. Upon returning to South Carolina, Cleveland found that he had been awarded the Founders Award by the South Carolina Theatre Association. He also received the award in 1988 and is the only person in the history of SCTA to receive the award twice. ●

### Robert Loncar Membership Services Administrator

### INTERNATIONAL ACTIVITIES

### DELEGATE TOUR TO PQ'95 PLANS BEING FINALIZED

**Pivo = Beer**, but not just any beer—Czech and Bohemian beer. While the richly varied and exciting national exhibits of scenic and costume designs, architectural drawings, and student work will fuel the aesthetic nooks and crannies of our souls—Pivo will sustain us through days of walking, looking, and friendly conversation with our international colleagues. Budvar and Plzensky Prazdroj can be found nearly everywhere. While Czech Pivo is not quite the same as Prague Castle and the Charles Bridge, tourists often look forward to it with a similar enthusiasm.

While food, drink, and hotels are not as inexpensive as they were during the Socialist regime, the Czech and Slovak republics are still a good travel value and the PQ'95 Tour is an even better value. The \$2250 tour cost includes round-trip air fare between New York and Prague, seven days in Prague, a city

tour, a day tour to Cesky Krumlov (an important medieval city in the southwest of the country), another ten days in Warsaw, Lublin, and Krakow complete with day trips to palaces, country houses, and important monuments. The tour cost includes breakfasts and some dinners. In order to encourage and facilitate our tour group's involvement with European designers, technicians, and architects, we shall have Danuta Kuznicka (a Polish dramaturg and scenographic scholar) accompany us during the entire trip. She will facilitate our visits with theatre people and access to performance facilities. While it will be very late in the production season, we shall see as many performances as possible. Tickets to performances and special events may need to be at an additional cost, but the costs should be minimal.

**Prague—the jewel of central Europe.** The PQ'95 Tour group will arrive at Ruzyně airport about eight miles west of Prague. The trip into Prague is a theatrical adventure—a series of discoveries. As the PQ'95 tour bus crests the hill that leads down into the Moldau valley the buildings are of a style familiar to socialized central Europe. As the bus skirts the hillside and moves closer to Prague Centrum the magical charms of this historic city of castles, bridges, and fairy-tale church steeples begins to take hold.

In the latter part of the 18th century the four towns that embraced this section of the Moldau and its rich valley came together to form Prague—the Jewel in the Crown of Central Europe. The magical (perhaps theatrical) beauty and rich architecture of Prague make it a splendid location for the Prague Quadrennial. Like Prague, the PQ'95 Exhibition will be richly varied. Each of the participating nations will provide an exhibition of its best and, sometimes, most unique scenography. It is the opportunity to see many varied solutions to old problems and new challenges that make the Quadrennial experience such an exciting one.

The Prague tour group is nearly complete. To date, the group includes designers, scholars, theatre goers, technicians, and several students. There are only ten openings still available for this special tour. If you have any questions about the tour or PQ'95, please call Leon Brauner at 812-336-0960. ●

**Leon Brauner**  
Tour Director

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## OPINION

**THE TIME IS NOW TO DEFEND THE NEA**

We often hear the phrase, "history repeats itself" but I wonder how often we take that phrase to heart? I suspect that it's not that often, at least not often enough to learn from our own and from other's mistakes. As John Frohnmayer reminded us in his keynote address in Nashville last year, "Lessons we learn in life, in our professions, our businesses, in science, art and politics, are most often the lessons learned by previous generations dating from antiquity."

I remember writing not long ago of hearing Ming Cho Lee at the USITT conference in Seattle warn us all of the peril that looms ahead for this art of ours that seeks truths that some self-styled guardians of their own versions of morality find too uncomfortable to face. How often have we had dire warnings about the consequences of not challenging the narrow points of view taken by those with a fanatic devotion to a cause and how often have we ignored them?

Like so many other complacent citizens, we often take for granted the freedom that we enjoy in this country. We have, for example, ignored or at worst dismissed with an expletive the poison words of that "paragon of virtue" Senator Jesse Helms, who so casually panders to the proponents of so-called "regional militias" by not only demeaning the office but by threatening the person of the President of the United States and yet considers himself to be a "reasonable" man.

We seem to believe, with our uniquely American naivete, that small-minded people like Helms pose no real threat to the system and that we will always be free to practice our art as we please. As we can now see, if we take the time to consider what the honorable "Newt" Gingrich and others plan to do to the arts establishment in this country under the guise of their "Contract With America," this is simply not true.

Conservative pundits now daily shout from radio talk shows and late night television what Gingrich has been preaching for years in his tele-

vised evangelicals for conservative dogma purveyed as "history classes." The new Republican initiative, according to the speaker of the House of Representatives, derives from a Jeffersonian theme of the return of power to the states, as the New York Times recently put it, a "Devolution."

Like the author of the Times article, I question the basis for this theme in this era of the European Commonwealth, a worldwide market economy, and the "information superhighway," when borders and distance mean very little. I also question that Gingrich (who as a former college teacher should know better) chooses to pay attention only to those ideas of Jefferson's that seem to support his contentions.

As Frohnmayer reminded us, Thomas Jefferson also saw the inseparability of creativity and democracy: that neither can truly flourish without the other, that one essentially begets the other. For proof of this, says Frohnmayer, we have to look no farther than our gross national product on the world market. It is a fact that the United States is the world leader in the export of copyrighted materials. Audio recordings, film and video, books and computer software comprise 3.3 percent of our GNP and earn more money than either the aerospace or aviation industries, long considered to be our producers.

In addition, Frohnmayer tells us, this industry of creativity is growing at a rate of 6.9 percent per year that far outstrips the rest of the domestic economy. Art and business, together again! And where is the fuel for this money-making machine? A large part of it comes from liberal and fine arts education.

And much of the innovation in this education and, what is more important, subsequent employment for those students who study it is begun and nurtured with grants from such organizations as the National Endowment for the Arts. Why is that so surprising to some bureaucrats? The answer is pure unadulterated ignorance.

Congressman Cliff Stearns of Florida who had, until his new hero Gingrich gave him the ideological basis if not the moral courage to call for its total elimination, advocated a \$9 million cut in the National

Endowment for the Arts budget and who stood on the floor of the house and justified his position by saying, "We cannot afford the arts in these tough times," is a case in point. However, as many of us know, our history is filled with enemies of learning, those to whom Martin Luther King, Jr. referred to when he said, "Nothing in the world is more dangerous than sincere ignorance or conscientious stupidity."

Fortunately, says Frohnmayer, there are people in positions of equal or greater influence who feel differ-

**What more fitting time or place in history could there be for us to deliver a resounding message to our lawmakers that as citizens and voters not only we will not tolerate censorship of any kind, we will also not stand by and allow the demise of culture in the cause of moral righteousness?**

ently. A.R. Hirsig, president and CEO of ARCO Chemical Company, said in 1993, "The arts have as much to offer business as business has to offer the arts; that is particularly true of a technology-based company." His reasons are few but powerful in their persuasion: "ARCO needs...the energy, creativity, and the imagination that the arts give to enlarge the value and appreciation of science...the arts' ability to communicate and to transcend the barriers of scientific language...art to enlarge the imagination, to instill discipline and wonder and to teach flexible approaches to

problem solving."

"Beauty," says Hirsig, "is the first test in science as in the arts; there is no permanent place in the world for ugly or uninspired science." Without education in the creative process, a task best performed by creative artists, science and technology cannot be consistently beautiful. The point here is best described in the words of Leonardo DaVinci, "The purpose of science and art is the same: to render human experience intelligible."

These ideas belong to art and science equally because they foster the freedom of the mind that leads to human progress. If we as educators do not heed the leaders of industry and those of history who have seen and continue to see a clear connection between art and science, we will not only fail to serve business and society with our young successors to whom we pass the torch of creativity, we will fail to serve those very students as well. At the same time, and to my mind more importantly, if we as artists do not pursue the protection of our basic right of free expression with the same ferocity and tenacity exhibited by fanatics like the Christian Coalition, we very well may fail to survive as artists.

We as citizens must actively seek to justify our own existence. What more fitting time or place in history could there be for us to deliver a resounding message to our lawmakers that as citizens and voters not only we will not tolerate censorship of any kind, we will also not stand by and allow the demise of culture in the cause of moral righteousness? Individuals usually take a very long time to affect a change in the way their peers look at an issue; as an organization we can speed the process dramatically.

We can and should explore joining with other organizations, such as ATHE, Actor's Equity, USAA and IATSE, in sending a cooperative petition to Capitol Hill demanding a reinvestment in the National Endowment for the Arts and protesting any form of censorship in the strongest possible terms. Thomas Jefferson said, "The price of liberty is eternal vigilance." Let us always be vigilant, but now let us act. ●

**Patrick Gill**

## EDUCATION

**CREATIVE  
TEACHING  
WORKSHOP  
AT LAS VEGAS**

In a continuing effort to support new ideas and efficient lines of communication in the area of new and innovative teaching methods, the Education Commission is once again sponsoring a Creative Teaching Workshop at the Las Vegas conference. It will be another double session hosted by John Harris, Jr. It is shaping up nicely and looks to be another great success.

There is something that you can do to help as well: Bring some samples of your most successful teaching ideas to the session. There will be a table established at the rear of the room where you can place your ideas along with others to share with the membership. With your help this could become a valuable resource.

Additional programming highlights for the Las Vegas conference include:

- "Censorship in our Theatres" hosted by Craig Martin will examine the ever-increasing collision of the arts and politics.
- "Non-academic Professional Staff Surviving Academia" hosted by Adrian Durlerster will explore the problems and successes of working professionals within the academic environment.
- "Developing a Teaching Portfolio" hosted by Suzy Campbell presents one of the latest trends in Promotion and Tenure policies on campuses nationwide. Don't miss it (even if you're tenured).

Plus several sessions on the use of computers as teaching tools in the classroom and a session on new developments in curriculum will be included.

A new project of the Education Commission is going to be launched in Las Vegas: An exit standards team is being formed to develop guidelines for the teaching of technical production students in two-year schools. If you have an interest in this area, either as a student or faculty, now is the time to lend a hand to this valuable project.

Don't forget the Commission meeting on Monday and the meeting/reception on Wednesday, as these meetings are the best way we

have of finding out what you are looking for in the way of future projects and programming. All Commission meetings are open to all members and we encourage your participation.

See you in Vegas! ●

**Konrad Winters**  
**Co-Commissioner**

## COMPUTERS

**LAS VEGAS  
CONFERENCE  
PROMISES  
EXCITING  
COMPUTER  
APPLICATIONS**

The pre-conference workshop creating interactive computer models as tools to visualize design possibilities using Graphsoft *MiniCad*, Strata *StudioPro*, and *MacLux Pro* is ready to go. The event will take place at both Dixie College and the Strata, Inc. headquarters facility in St.

George, Utah, located just two hours north of Las Vegas. Participants may elect to either 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 (or you may fly directly to St. George).

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. Remember, all of the software used in this event is available or will soon be available for both Macintosh and "Wintel" (Intel processors running MS Windows) machines, and will operate almost identically on either platform. There are still spaces left for the workshop, but please register as soon as possible. Students should also take advantage of special workshop pricing. Registration forms are located in this issue of *Sightlines*. Don't miss out!

In other conference computer programming, Pat Finelli and Otis Sweezey will chair a double session that will feature a 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 Delbert Hall will now chair, "Multimedia in the Theatre Production Classroom."

The session featuring Guy Petty's computer-aided design work and the work of Dick Land of the Institute of Visual Research at Harvard will include a dynamic retrospective of CAD in the performing arts. Mike and Jeff will again conduct basic DOS and Macintosh user clinics in the computer room in the evenings and we will be offering parallel evening sessions on basic internet usage. Sign-up for these clinics will be the same as for round-table discussions and will take place in the registration area.

Finally, on Tuesday, 21 March, from 16:35-17:55, we will be presenting an exciting session with the Lighting Design Commission featuring the work of graduate student John Nestord, "Desktop Lighting Control: DMX comes to the PC." This session will be a presentation of a prototype lighting control system including integrated design software for DMX dimmers that operates from an Intel-based personal computer. The session will be chaired by Lee Taylor from Western Washington University.

Again, a reminder to all commissioners and presenters for the Las Vegas conference: Everyone who is planning a session that involves computers should, besides completely filling out the session information sheet, call me or Jeff Hickman 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: W. Jeffrey Hickman, vice-commissioner for Intel-based applications, Department of Theatre Arts, CSU Long Beach, Long Beach, CA 90840; Office: 310-985-7893, Home: 714-846-7491; email: Internet:jhick-

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

Michael Reese, vice-commissioner for Apple Macintosh applications, 105 Cultural Education Center, Johnson County Community College, 12345 College Blvd., Overland Park, KS 66210-1299; Office: 913-469-8500 ext. 3768, Home: 913-832-1248; email: Internet, mreese@kuhub.cc.ukans.edu.

C. Otis Sweezey, vice-commissioner for electronic communications SIUE, 707 North Buchanan St., Edwardsville, IL 62025; 618-692-3111; email: Internet, sweezey@daisy.ac.siue.edu.

For information on any item in this column, please contact: Patrick Gill, 125 Terraceview Drive, Ithaca, NY 14850; Telephone/Fax, Office: 607-275-0180, Home: 607-277-2403; email: Internet: pgill@acs.ucalgary.ca, Callboard: pgill, Compuserve, 71600,15, America Online: PatrickG16, eWorld, PatrickG.

See you in Las Vegas! ●

**Patrick Gill**  
**Intercommission Liaison for**  
**Computer Applications**

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A QUESTION?**

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A SUGGESTION?  
THEN CONTACT THE  
USITT NATIONAL  
OFFICE AT  
10 WEST 19TH  
STREET, SUITE 5A,  
NEW YORK, NY  
10011;  
212-924-9088,  
FAX: 212-924-9343.**



# USITT CONFERENCE & STAGE EXPO<sup>SM</sup>



SM 1994 United States Institute for Theatre Technology, Inc.

## LIGHTING DESIGN

### INDUSTRY PERSONALITIES, TOURS PART OF CONFERENCE

The Las Vegas Conference has many exciting opportunities for Lighting Commission members. Personalities from the lighting industry—including Chris Parry, Dennis Size, and Jules Fisher—are directly involved with the Lighting Commission programming.

Tours of spectacular Las Vegas shows, and discussions with production design staff who can answer all your specific questions about how the production was mounted are on tap. Presentation of new technologies on the Exhibition Floor as well as in Lab Sessions at the UNLV Lighting Lab are scheduled. Ongoing Lighting Commission programs and projects including graphic standards, portfolio guidelines, and now the Lighting Commission Cookbook are all represented this year. And, last but not least, the Pre-Conference work with High End and Clay Paky remote control lights will be a highlight. That is quite a list.

Certainly we have some fine programming to look forward to in Las Vegas. The Lighting Commission is providing just part of the activity and some of those sessions mentioned above are in collaboration with other commissions. Other commissions have put together similarly exciting sessions to satisfy your specific interests.

Volunteers are still needed for the Lighting Commission sessions. We need trained television personnel to help with the lab sessions; a technical director to operate a Grass Valley 100 Switcher; a tape machine operator for a Beta SP machine; two TV camera operators; and a gaffer for the lighting lab sessions. Other assistance is needed to assure that programming goes smoothly. Contact Ellen Jones via e-mail at 76500.2551 @ Compuserve.com or FAX to Jones at 413-584-3801 if you are able to provide help with the lab sessions in television or are simply able to provide an extra pair of hands for the Commission. Thanks.

Plans for the Fort Worth and Pittsburgh Conference will be made

during the Lighting Commission meetings. Please bring your session suggestions and plans to the Lighting Commission meetings scheduled during the Conference. We need your input and energy. There is an effort to develop a more complete mailing list to involve those of you interested in Commission activities. Also, bring those favorite recipes to be included in the Lighting Cookbook.

It is important for you to attend these meetings. See you there! ●

**Marc Riske**  
*Vice-Commissioner for  
Programming, Las Vegas*

## LIGHTING DESIGN

### IDEAS SOUGHT FOR FORT WORTH CONFERENCE

Once the Las Vegas Conference is a brilliant memory, you all will have a thousand ideas about the things you liked and didn't like in Vegas. You certainly will have thoughts about how you would make things better or ideas for programs you think are needed, *well, I need them.* You may assume that everything is finalized for the Fort Worth '96 convention but that is not true. **We always need new ideas.** Some of the programs we think we are going to do go by the wayside and we need to replace them.

As the programming Vice-Commissioner for Fort Worth, I need any session ideas that you may have for programming in 1996 or even 1997. If you suggest a session you do not have to chair it, but you certainly can. If you don't have any ideas right now but you want to help, we can find a session for you to chair or work on. All of the work cannot be done by the few Lighting Commissioners. The conventions will not happen unless you, the members of USITT, participate. So now is the time for you to make yourselves heard and find an interesting lighting activity to be involved in at Fort Worth.

You can reach me via the following methods:

Phone: 817-755-1111 ext. 6492(O)  
817-776-4891 (H)  
Fax: 817-755-1765

Mail: PO Box 97262  
Baylor University  
Waco, TX 76798  
Email: James\_Allen@Baylor.edu

I just want to add a short note: As a Yankee recently moved to Texas, I want to urge you all to attend the '96 convention in Fort Worth. I took a road trip up to Fort Worth the other day and did a bit of exploring. Any preconceived ideas you may have about Texas will be blown away by Fort Worth! You are going to have a whole bunch of fun in that town! ●

**Jim Allen**  
*Vice-Commissioner for  
Programming Ft. Worth*

## SOUND

### LOOKING AHEAD: GOALS FOR THE COMMISSION'S FUTURE

At the Nashville Sound Commission Meeting, and in a recent issue of *Sightlines*, we announced our charge to develop a set of five-year goals and strategies for the Sound Commission. We agreed to propose the goals here, and vote to accept them at the Las Vegas Sound Commission Meeting. Nothing being as simple as it ever sounds, we find that the goals we our about to propose may give us just cause to procrastinate finalizing our goals! But nevertheless, here our what we consider to be our top priorities for the next five years:

**GOAL 1:** Restructure the Sound Commission to allow for continued growth, and to effectively spread the work over a greater number of members.

**COMMENT:** The Sound Commission has enjoyed unprecedented growth in the last three years. I truly believe that my main goals when I became Sound Commissioner—to build the Sound Commission into a viable, active part of the Institute, and provide full and viable sound programming at conferences by the Las Vegas Conference—have been accomplished.



Although there are a lot of things that can/will be changed or improved about the conference programming in the future, I really do believe that no matter what area of sound in theatre you work, and no matter what level of experience you have attained, you will find plenty of good reasons to come to Las Vegas to stay abreast of the latest trends in Sound for Theatre.

All of this growth has not come without a cost, however. The job of the Sound Commissioner has also grown, and has quite clearly become larger than one person can handle. We have continued to experiment with ways to spread the work around, and have found some successes, and some failures. We must continue to do this in the next five years.

**STRATEGIES:** In order to separate the work of conference programming from that of the sound commissioner, I intend to step down as the Sound Commissioner within the next six months. I hope to stay on as Vice Commissioner in charge of Conference Programming, and continue to build on the accomplishments of prior years. I have developed a "short list" of active members of the Sound Commission whom I believe are potentially excellent leaders for the Sound Commission. I am in the process of negotiating with them to take over the duties of Sound Commissioner. I believe that I will have more success in doing this if they know that they have a reliable person at their side taking care of one of the most time consuming tasks of the Sound Commission. During this process, I, of course, welcome feedback regarding your thoughts on a new Sound Commissioner.

**GOAL 2:** Increase representation at the executive levels of the Institute of active members of the Sound Commission.

**COMMENT:** Although everyone in the administration has been tremendously helpful and supportive of the growth and problems facing the Sound Commission in the last three years, one cannot but help feel that there is a distinct lack of members whose primary interest is in sound in

the administration of USITT. This includes the Executive Committee, Directors at Large, Finance Committee, National and International Liaisons Committees, and the Planning and Priorities Committees. Effective representation in the upper administration of USITT can be enhanced by including active members whose primary focus is sound.

**STRATEGY:** Devote space in future issues of *Sightlines* to inform members of the Sound Commission about the process in which candidates are appointed, nominated and voted to office in the above areas. Use *Sightlines* and other forums to push members to use the power of their membership to increase representation of the Sound Constituency in the Executive ranks of USITT.

**GOAL 3:** Continue to develop sound manufacturer support for both the conferences and sound commission activities within the Institute.

**STRATEGY:** Divide responsibilities for Manufacturer's Exhibitions between the National Office (fiscal arrangements for manufacturers) and the Sound Vice Commissioner for Manufacturer Liaisons (recruiting).

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

**GOAL 4:** Develop a Public Domain Sample Library for Sound Designers available free from Callboard.

**STRATEGY:** Appoint a member of the Sound Commission to oversee and supervise the process; investigate creating a web site on Callboard that utilizes existing formats for sound transmission via the Internet; encourage member designers to contribute their samples to this library.

**GOAL 5:** Create a nationally recognized group of graphic standards for sound symbols in drawings.

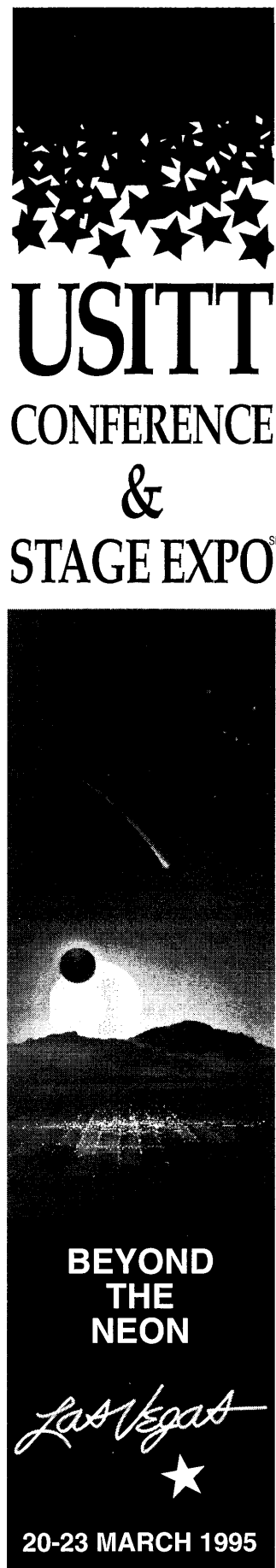
**STRATEGY:** Continue to utilize the Vice-Commissioner for Graphic Standards in liaison with AES and NSCA to develop and receive standards approval from the appropriate organizations for these symbols. Continue to meet at major audio conventions several times a year to exchange ideas, elicit new ideas, and report on the progress of the committee to various sound groups.

**GOAL 6:** Maintain high quality of programming achieved at recent conferences.

**STRATEGIES:** Create a Vice Commissioner in charge of Conference Programming (see GOAL 1); continue to focus programming on Sound Designer Presentations, Distinguished Artists, Roundtables, Exposure to Sound Practices in the host city, Portfolio Reviews, Pre Conference Workshops, and Special Programming.

This seems like a great place to start. The next step will undoubtedly be up to the next Sound Commissioner. These are goals that have more or less surfaced during my tenure as Sound Commissioner. There can be no doubt that a new Sound Commissioner will want to fashion their own direction and leadership for the Sound Commission.

In the meantime, you too can participate in this process. If you have some thoughts on where we ought to be headed in the next five years, drop me a note, e-mail, or give me a call, and let's see if we can



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**20-23 MARCH 1995**

## SOUND

### LOOKING AHEAD: COMMISSION GOALS FOR THE FUTURE

▲ Page 9

incorporate them in our list.

I suspect that we should be able to submit at least a preliminary set of goals after our Vegas Sound Commission meeting. You can help by letting me know what you think before then. If we wait until the Sound Commission Meeting to begin the discussion, it will be very difficult to accomplish anything at the meeting given the small amount of time we have to accomplish a whole lot of work (including prioritizing our Fort Worth Conference Programming). So, don't delay, call today!

### PORTFOLIO REVIEWS IN VEGAS

Once again you will notice that we have scheduled time for anyone to have their portfolios reviewed. Tom Mardikes has agreed to take over the organization of the portfolio reviews, so if you would like to have your portfolio reviewed, please contact him at:

Tom Mardikes  
Missouri Repertory Theatre  
4949 Cherry St  
Kansas City, MO 64110-2499  
1-816-235-2964

In the past, portfolios have been critiqued by a team that included a professional designer and a professor from a school involved in a graduate sound program. This is a great opportunity for anyone wanting to develop a better way of presenting themselves to get excellent feedback. These are private critiques, and space is limited, so contact Tom as soon as possible to reserve your space.

### ETHICS OF COMPUTER ORCHESTRAS PANEL CANCELED!

Unfortunately, Mark Massagli of the American Federation of Musicians will not be able to join us for our discussion of the use of computers

in pit orchestras, so we are canceling this session. Hopefully we will be able to add this session back in at a future conference! ●

**Rick Thomas**  
*Sound Commissioner*

## COSTUME

### COSTUME SOCIETY OF GREAT BRITAIN HOSTS EVENTS

CSGB welcomes overseas members. They have wonderful publications which of themselves make membership worthwhile. They also have a rich offering of meetings, symposia, and outings throughout the year in various parts of the island. The newsletter lists related meetings, exhibitions and museum exhibits of interest. Spring/summer dates will be available at the Las Vegas conference.

An upcoming CSGB event that might be of interest to those traveling to England: April 7 - 9: Annual Symposium, Blackburn Moat House, Preston, "The Kay-Shuttleworth Collection," Gawthorpe Hall, varied collection. "The Rise and Fall of 'King cotton,'" Helmshore Textile Museums, 18th & 19th century working museums.

Overseas membership is 17 pounds or US\$30. Add 3 pounds 50p or US\$5 for airmail. (Dollar checks are accepted.) Because of rising postal rates, I have been informed that inquiries to the Society need be accompanied by 2 pounds sterling for each event (for maps, fact sheets, tickets, etc.) or for membership info. Therefore, if you are interested in membership, write to me for a form and include a stamped SAE and save on that at least. Do this before the Las Vegas conference or after 15 July as I will be out of the country from 31 March. I will bring some information and membership forms to the conference.

For more information, contact Zelma H. Weisfeld, 1716 Charlton, Ann Arbor, MI 48103; 313-665-7946. ●

**Zelma H. Weisfeld**  
*CSGB Liaison*

## SECTION SHOWCASE

### ROCKY MOUNTAIN: AT HOME ON THE RANGE

The Rocky Mountain Section draws its members from the "wide open spaces" of Colorado and Wyoming with the majority of its members based along Colorado's "Front Range." Our membership is drawn from all levels and areas of technical theatre and design as well as related industries.

Our primary goal is to provide a networking base and information clearinghouse to our members and the theatre community at large. We do this in several ways: through semi-monthly meetings and newsletters, group attendance at local productions and touring shows, our January Regional Conference and TheatreLynx, a local computer bulletin board.

The size of our membership has grown steadily over the past four years, from 40 members to about 140. This is due in large part to our annual Regional Conference, which this year attracted about 60 participants, over half of them new members. Nine different workshops were offered, two on sound design, two on makeup techniques and one each on lighting design software, theatrical photography, scenic design for small spaces, costume crafts and mask-making, and TheatreLynx. Our workshop presenters and participants illustrated the diversity of our membership, coming from academic, professional and non-theatre industry backgrounds.

The Conference was a good illustration of another of the guiding principles of our Section; you will never go hungry at an RMUSITT function! Morning and afternoon refreshments were provided by Theatrix and Norcostco, two of our organizational members and box lunches were an optional part of registration.

Keeping in members in communication with each other and the theatre community at large is a top priority. For those with an on-ramp to the information superhighway (i.e., a modem) there is TheatreLynx, which owes its existence and continuing operation to RMUSITT member Richard Finkelstein, resident scenic and lighting designer at

the University of Colorado, Boulder and Sysop extraordinaire. Richard is also our political watchdog, informing us of pending arts and education related legislation and its potential impact. For the technologically-challenged, we also publish 6 newsletters a year, artistically formatted by our resident Mac Wizard and Newsletter Editor Brian Garrett. The combined expertise of these and other members recently produced a "Rocky Mountain Resource Directory."

The Rocky Mountain Section looks forward to continued growth and more ways to serve our members on both a local and national level. We hope to host a National Conference sometime in the near future and to continue to be a resource to the theatre community.

**Section Name:**  
Rocky Mountain

**Region Served:**  
Colorado and Wyoming

**Number of Members:**  
140

**Section Chair:**  
Laura Love

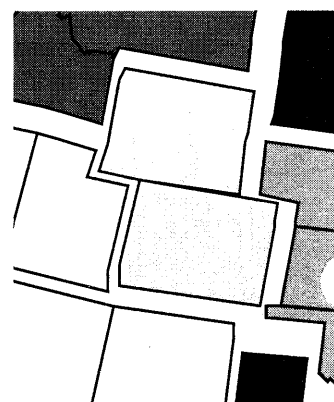
**Secretary:**  
Donna Smith

**Treasurer:**  
Jimmie Robinson

**Section Address:**  
c/o Laura Love  
13566 Omega Cir  
Littleton, CO 80124

303-790-4574  
303-790-4674 (fax)  
303-836-6365 (info line) ●

**Laura Love**  
*Section Chair*



## SCENE DESIGN

PLEASE  
LET US HEAR  
FROM YOU!

As those of you who have participated in previous conferences well know, it is during our week in Las Vegas that we will be planning our conference sessions for Fort Worth. Although that seems like a long time away, it is critical that ideas be "finalized" in order to have adequate time to prepare (lining up all the people to be involved, getting publicity out, etc.).

As always, Steve and I are looking for ideas (and not just for Fort Worth, since we keep a list of ongoing suggestions). We are currently investigating the idea of basing a chunk of our programming around the skills and craft of model-making. The commission has expressed some interest in this and it is an issue that we have not explored at the conference in recent years. The hope is to begin with a full-day pre-conference event, a hands-on model-making session which would then be followed by a series of shorter sessions during the actual conference. This might enable us to cover a wide variety of techniques and address the diverse skill level of our constituency.

It is important at this point that we hear from you in response to this idea. Does this really have a strong appeal? What aspects of model-making would you like us to cover? Is there interest in discussing the how and whys of teaching model-making? Should there be a session specifically covering common model materials? Unusual uses for materials? Color models? White models? What other ideas or suggestions do you have?

Kim Williamson is organizing our programming for Fort Worth. Feel free to contact us..

Dick Block, Drama Dept., 5000 Forbes Ave., Pittsburgh, PA 15213-3890, E-mail:

rblock+@andrew.cmu.edu

Kim Williamson, Scottsdale College, 2046 North 78th St., Scottsdale, AZ 85257 E-mail

williamson@maricope.sc.edu ●

**Dick Block**  
*Commissioner*

## CLASSIFIED AD

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THEATRE  
INSTRUCTOR

**Starting Date:** Thursday, 10 August 1995. **Compensation:** \$29,022-43,709 based on education and experience. A doctoral stipend of \$1,085 is available. **Minimum standards:** Requires a master of fine arts or a master of arts degree in technical theatre. **Selection criteria:** Includes extent of knowledge of state-of-the-art production techniques and equipment, extent of teaching experience, and extent of knowledge of theatre literature as well as period and contemporary production styles. For application materials, contact: State Center Community College District, 1525 E. Weldon Ave., Fresno, CA 93704; 209-226-0720. **Filing deadline:** 5 p.m. Wednesday, 15 March 1995. AA/EOE ●

## CLASSIFIED AD

DESIGNER /  
LECTURER

The Department of Theatre, College of the Arts, Ohio State University is seeking qualified individuals to serve as scenic designer. The individuals would teach beginning and advanced courses in scenic design in the MFA program, supervise graduate designer projects, and design one production. One position available each quarter: Fall (9/15-12/15); Winter (1/1-3/15); Spring (4/1-6/14). **Qualifications:** MFA in scenic design and/or significant professional design experience; includes specializations in one: scene painting, rendering technique, model building, computer-assisted design, or other related area. Experience in teaching is expected. **Deadline:** 27 March 1995. Send letter of application, vita and credentials to Dr. Kathleen Conlin, Chair, Department of Theatre, Ohio State University, 1089 Drake Union, 1849 Cannon Drive, Columbus, OH 43210-1266. AA/EOE. ●

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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  
APRIL 1995 ISSUE OF  
SIGHTLINES IS MONDAY  
MARCH 27. ●**

## CLASSIFIED AD

EVENTS  
MANAGER

Events Manager for new, two-theater performing arts center. Will plan, organize, direct, and oversee implementation of all programs and performances. Supervises the technical and events staff, including front-of-house, concessions, and stage door. **Required:** Technical theater degree and/or production management experience in like venue and position. **Qualities:** Demonstrated leadership, organized, good communicator, excellent people and problem-solving skills. **Salary range:** high twenties or commensurate with experience. **Position open effective 22 March 1995.**

Mail cover letter, resume and names and phone numbers of at least three current references to:

Personnel

Marcie B. Harben

Blumenthal Performing Arts  
Center

PO Box 37322

Charlotte, NC 28237 ●

## CLASSIFIED AD

EQUIPMENT  
FOR SALE

Theatrical lighting control system. Lehigh Electric Products Co., mfg. 1981. Two-scene preset manual control console, 16-4.8Kw and 16-2.4Kw dimmers in racks with slider patch panel. **Best offer.** For information and complete specifications, contact Norm St. Germain, Dana Center, Saint Anselm College, 100 St. Anselm Dr., Manchester, NH 03102; 603-641-7274. ●

**SIGHTLINES CLASSIFIED  
ADS ARE \$1 A WORD  
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USITT NATIONAL OFFICE  
PHONE: 212-924-9088  
FAX: 212-924-9343 ●**

HEALTH & WELLNESS  
STRATEGIES**CHECK  
POINTS**

More than half of all adult Americans aren't getting enough sleep. According to a 1994 survey of 1,000 adults conducted by Brushkin/Goldring Research for the Better Sleep Council (a non-profit educational organization), 54 percent of the respondents said they were getting less sleep than they needed.

What's more, a '94 report by the National Commission on Sleep Disorders (a panel assigned by Congress to study sleep and its consequences on society) found that 40 million Americans are chronically ill with various sleep disorders, and another 20 to 30 million experience intermittent sleep-related problems.

These facts should serve as a wake-up call, especially when one considers, as the commission's report states, that "on any given day, most American adults are functionally handicapped by sleep deprivation." Russell Dukes, board certified pulmonary internist and director of a major hospital sleep disorder center, says today's adults sleep about an

hour less per night than adults a generation ago. There are many more attractions to keep us awake at night—everything from Monday Night Football to David Letterman, he says.

Experts say our national sleep deficit is exacting a serious toll, causing everything from irritability and depression to loss of productivity and industrial accidents.

In one recent survey, 31 percent of the respondents said sleepiness affects their job performance, and 19 percent said they occasionally doze off at work.

The National Commission on Sleep Disorders says sleepiness directly costs this country \$16 billion in lost productivity and medical costs each year, and that drowsiness in the workplace costs the United States another \$50 billion annually.

Some people try to restore their sleep-deprived bodies on the weekends. One recent survey found that 38 percent of American adults sleep in on weekend mornings in a vain attempt at eradicating their week-long fatigue.

Because the real enjoyment of life requires a certain freshness and alertness that only comes when we get enough sleep, here are ten tips for better sleep proposed by the Better Sleep Council:

1. Go to bed at the same time each

night and wake up at the same time each morning, even on weekends.

2. Exercise at least 20 to 30 minutes at least three days a week (but don't exercise just before bedtime).
3. Cut down on stimulants, such as caffeine, which not only prevent deep sleep but trigger night-time awakenings.
4. Buy a quality mattress and foundation, one that is large enough and not too hard or soft. Couples should have at least a queen-sized bed.
5. Don't smoke.
6. Drink alcohol only in moderation, and not close to bedtime.
7. Find strategies which allow you to unwind in the evening and unload your frustrations and worries.
8. Don't go to bed too hungry or too full.
9. Create a sleep environment which is dark and quiet and has a comfortable temperature.
10. If you can't sleep because you are too hungry, eat foods that contain amino acid L-tryptophan, such as milk, eggs, bananas, tuna fish, cottage cheese, and poultry. ●

**Stan Abbott**  
*Checkpoints Editor*

**MARCH 1995**

- 3 BOARD PACKETS MAILED
- 18-19 (SAT/SUN) PRE-CONFERENCE EVENTS
- 19 (SUNDAY) BOARD OF DIRECTORS MEETING 1 7 P.M.
- 20 (MONDAY) LAS VEGAS CONFERENCE BEGINS—KEYNOTE AND ANNUAL MEMBERSHIP MEETING AT 12:00 NOON
- 22 (WEDNESDAY) BOARD OF DIRECTORS MEETING 11 4:35 P.M. (PROVISIONAL)

**CURTAIN CALL**

**DUE TO THE TIMING OF THE LAS VEGAS CONFERENCE, THE APRIL EDITION OF SIGHTLINES WILL ARRIVE LATER THAN NORMAL. THE DUE DATE FOR MATERIAL SUBMISSION WILL BE MONDAY, MARCH 27 AND THE ISSUE WILL ARRIVE AROUND APRIL 15. ●**

# sightlines

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