

sightlines

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Station

LAS VEGAS CONFERENCE

1994 VEGAS CONFERENCE A HUGE SUCCESS FOR A HUGE CROWD

More than 4,000 theatre designers and technologists from around the world converged on Las Vegas March 20-23 for one of the most exciting USITT Conferences and Stage Expos ever

produced.

Included among the thousands of attendees were nearly 60 international guests who traveled to Las Vegas from nations around the world to participate in the first "International Costume Design and Technology Congress" jointly sponsored by the USITT Costume Commission, the US Centre of OISTAT, and the OISTAT Scenography Commission.

"Las Vegas: Beyond the Neon," held at the MGM Grand Resort Hotel and Theme Park and the Tropicana

Hotel, fulfilled its promise of providing a wealth of activities and entertainments, including pre-conference events, one of the largest Stage Expos ever, "Cover the Walls" design expo, the biannual Theatre Technology Exhibit, and a wealth of Commission and committee meetings and special-interest sessions.

More details of the conference will appear in the May/June issue of *Sightlines* and in the Summer issue of *TD&T*. ●



1995 USITT CONFERENCE & STAGE EXPO

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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.

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LAS VEGAS CONFERENCE

INSTITUTE PRESENTS HONORS DURING CONFERENCE

The following are the citations of awards presented by the Board of Directors of the Institute during the activities of the 1995 USITT Conference & Stage Expo in Las Vegas:

Founders Award,
presented to **Leon I. Brauner**

For outstanding and continued service to the USITT as Costume Commissioner, Board Member, Vice-President for Commissions, Programming, and for Conferences. The Institute has benefitted widely from your willing and enthusiastic service in many capacities and from your extraordinary leadership.

Founders Award,
presented to **Sarah Nash Gates**

For outstanding and continued service to the USITT as President, Finance Committee Chair, Board Member, active leader in the Costume Commission and in showcasing the work of design professionals and students. Your leadership and creative contributions have enriched the Institute immeasurably.

USITT Award,
presented to **Jules Fisher**

For outstanding and continued service to the Performing Arts Community as Lighting Designer, Producer, and Theatre Planning Consultant, the USITT recognizes Jules Fisher's lifelong commitment to high standards of quality in his work with the Performing Arts Community in design, production, and facility planning.

Special Citation,
presented to **David G. Flemming**

For long and continued outstanding service in promoting and nurturing student chapters of USITT throughout North America and for his dedi-

cation to working with and involving student members in the USITT Annual Conference.

In addition to the above, the **deGaetani Award** was presented to long-time Las Vegas producer **Frederic Aparcar**; the **Herb Greggs Award** was presented to **Beeb Salzer** for his article, "There is No Blue in Vladivostok," which appeared in the Spring 1994 issue of *TD&T*, and the **Golden Pen Award** was presented to **The Secret of Theatrical Space** written by **Josef Svoboda** and translated and edited by **Jarka Burian**. ●

Dick Devin
Awards Committee

LAS VEGAS CONFERENCE

TEN NEW USITT FELLOWS INDUCTED

Ten individuals were inducted as new members of the USITT Fellows during the Las Vegas Conference & Stage Expo:

John Bracewell has served as chair of the National Liaison Committee, vice commissioner and commissioner of the Performing Arts Training and Education Commission, and when it was renamed, was the commissioner of the Education Commission. Bracewell was on the editorial board of the Technical Theatre Course Guide Project, which created the publication *Theatre Technology & Design* jointly published with the International Thespian Society. He was one of the founders of the Sound Commission serving as both vice-commissioner and commissioner. He is a lighting and sound designer and an educator. His recent book, *Sound Design in the Theatre*, is one of the most thorough studies in the field. He is a professor at Ithaca College.

Jay Glerum has participated on many committees and commissions and on the USITT Board of Directors. He is a long-time member and chair of the Rigging Standards Project working to prepare standards for rigging equipment and installation for submission to ANSI. Glerum is a consultant, educator and author. He has been a major force

in improvements in stage rigging, from safety inspections, operation, maintenance and new equipment specifications. His book, *Stage Rigging Handbook*, is a major text in the field and he is a leader in stage rigging workshops held throughout the country. He has been on the faculty at both Marquette University and the University of Washington.

Ken Hewitt has served the Institute on both the national and regional levels. He was chair of the Planning and Priorities Committee, co-chair of the newly formed Electronic Communications Group, and was an informal advisor to USITT officers. He has been a force in the very active Alberta Section, serving in many capacities, a past section chair and chair of the 1989 Annual Conference in Calgary. He has worked extensively on Alberta Section projects, on the creation of CallBoard, and in the formation of CITT and its relationship to USITT. He holds a position in arts management at The University of Calgary which is a model for other theatre managers.

Sylvia Hillyard Pannell has been a constant worker in USITT, serving several terms on the Board of Directors, and several committees—currently the Endowment Committee and chair of the Publications Committee. She was local arrangements co-chair for the Annual Conference in Nashville. Pannell is a costume designer whose work has appeared on stage and screen. Her work has been exhibited all over the country and has won wide attention and national awards. As an educator, she has hosted several conferences on standards of teaching and was an invited member of the Lilly Foundation Workshop on Liberal Arts. She is a professor at the University of Georgia.

Tim Kelly has served on the Board of Directors and as vice-president for Relations. He was active in the development of the Rocky Mountain Section and was co-Chair of the conference committee for the 1982 Annual Conference in Denver. He served on the Silver Anniversary Club Campaign which greatly increased the Kook Endowment. Kelly is currently chair of the Endowment Management Committee which has provided grants to many worthy research projects. He created and managed both the 1st and 2nd Theatre Arts Auctions which raised thousands of dollars for the

Endowment. His field is theatre management and he is currently operational/facility manager for the Denver Center for the Performing Arts.

Al Koga, a long-time member of the Institute, was one of the founders and principal organizers of the Midwest Section and first section chair. He was conference treasurer and chair of registration for the 1968 Annual Conference in Chicago. In the early days when the Section was the "westernmost" center of the Institute, the programming he provided brought wide attendance from many western and midwestern states. Koga is an electrical engineer who has devoted his life to a career in theatrical lighting. He began as chief engineer with Hub Electric and remains today an engineering consultant with Varalight/Dimatronics/Hub Electric Company. Devoted to the training of Technicians, he collaborated with Ted Fuchs on a lighting and control board publication and with James Hull Miller on publications about lighting for thrust stages and multipurpose spaces.

Jean Montgomery has served many years as secretary of the Institute, on the Executive Committee and Finance Committee. As watchdog to the By-Laws and the Conference Manual, she has kept the Board of Directors and committees on track and highly organized, keeping the wheels of the organization rolling. She even abstracts all transactions of CallBoard for the Executive and Finance Committees. She is a lighting designer and teaches and designs at the University of Minnesota.

Charlie Richmond is a sustaining member of the Institute, has served on the Board of Directors, on the Engineering Commission and the AES SC-10 Standards Committee on Sound Systems. He was one of the founders of the Sound Commission and has served as commissioner. Richmond is a sound designer with many major credits throughout North America. He is a sound system designer with several patents on sound equipment and a prolific author of articles on system designs. He is also a manufacturer of sound systems and has numerous equipment installations in major theatres, studios and performance facilities throughout the nation and the world—including Las Vegas.

Ben Sammler is a member of the Board of Directors and a past commissioner for the Technical Production Commission. He has chaired the bienni-

al Tech Expo from its beginning and has been one of the editors of the exhibit catalogs. Sammler has devoted his life to technical and production management and has been at the forefront in technical theatre education. At Yale University, he is head of the Department of Technical Design and Production where he has taught courses in technical direction, engineering and time and materials management. He serves as editor of the publication *Technical Briefs*, which disseminates technical information and ideas.

Joe Tawil joined USITT in 1962 only weeks after it was formed and has been an active participant, supporter, and donor of the Institute and its regional sections. He is a contributing member of the Institute and was chair of Programming for the 1988 Annual Conference in Anaheim. He has often been a strong critic of the Institute but always to make it stronger, for he has been a steadfast supporter of USITT and in keeping the relationship between the Institute and its corporate side strong. He has been a lighting designer, a member of several lighting design organizations and the founding president of the Professional Motion Picture and Equipment Association. After working for several lighting companies, he became president of Berkey Colortran and then formed his own company, The Great American Market, where he has been a leader in the development of new products for the industry. ●

Richard Arnold
Fellows Committee Chair

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.

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NATIONAL CONFERENCE

Y'ALL COME ON DOWN! FORT WORTH 1996

So what can I tell y'all about Texas?

Well, first off, we need to clear up some basic language problems. You need to know that "y'all" (pronounced yawl) is not a sailboat with a short mast behind the rudder post. It is the all-encompassing phrase that allows a Texan to include things as large, as vast, and as mind-boggling as Texas itself! But don't y'all worry none! We are prepared. If y'all discover some language problems, don't fret. We got interpreters/ instructors to help you get over those bad habits and talk correctly!

If you do come from Yankeealand, you should find the temperature and weather to be a welcome change at Convention time. Oh, we do have winter—last year it came on Monday, January 3! And it does get hot in the summer. (How hot, you might ask? Well in '88 when we were campin' out in the panhandle it got so hot that the lizards were running into the fire to get into the shade of the frying pan!) But it will be typically gorgeous when you are here and the temperature should be in the 70s... 'Course I was wrong... once!

If you don't have a proper pair of footwear—boots, of course—then you might want to buy a pair when you are down so you won't stick out as much. If you want the rough-out work boots, just ask for s**t-kickers. If you want the comfort of everyday wear, ask for walking boots or ropers. On the other hand, if you want to be really stylish, ask for top-of-the-line cockroach killers! They are called that because the toes are so pointy you can kill a cockroach in a corner! You might also want to get a hat to go with it, but don't worry—a ten gallon hat will even fit a half-pint!

The folks down here are just as friendly as advertised, so start making your plans early to join us in Fort Worth in '96. Y'all come, heah?

The 1996 USITT Conference & Stage Expo in Fort Worth, Texas, 13–16 March 1996, Tarrant County Convention Center, Radisson Plaza, Worthington and Remington Hotels. ●

Robert Chambers
Fort Worth Conference Committee

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NATIONAL OFFICE

NEWS FROM
THE NATIONAL

The Las Vegas Conference has drawn to a close and the brilliant extravaganza was enjoyed by one and all. We certainly appreciated having an opportunity to meet and mingle with our members. For those who have not had enough excitement, here are some more activities taking place with our members and the performing arts world:

Contributing Member News

• **Sapsis Rigging, Inc.** has been involved in several big projects since the beginning of the new year. They provided scenery for *Laurie Anderson's Nerve Bible* tour, did the lighting and staging in New York's Central Park for the press presentation for Disney's new movie *Pocahontas*, and provided all of the production values for the *Seventh on Sixth Menswear* shows at the Prop Gallery in New York City. Other big events include providing design equipment for the *Council of Fashion Designers Awards* at Lincoln Center plus the Toy Fair in New York City and rigging for the *Mercedes Benz Show* in Great Gorge, New York.

• Congratulations to **Strand Lighting**. They recently exhibited at the *Siberian Stage and Lighting 94 Exhibition* in Novosibirsk and became the only western company to receive Russia's coveted Gold Diploma award.

• The newest addition to **Strand Lighting's** theatre spotlight range is the 2kw/2.5W Toccata™. Based on the successful Alto housing, the Toccata™ is Strand's most powerful tungsten halogen condensor optic luminaire. The Toccata™ has a flat even beam that appears whiter than the beam of a conventional reflector optic luminaire. For more specs on instrumentation, lamps and wattage, contact Steve Norman at Strand Lighting, Inc., 18111 South Santa Fe Avenue, Rancho Dominguez, CA 90221; phone: 310-637-7500, fax: 310-632-5519.

Sustaining Member News

• **Limelight Productions** for the second year in a row provided the lighting equipment and location crew for "Dick

Clark's Rockin' New Year's Eve." The show, which is broadcast live from New York's Time Square, aired nationally to an estimated five million people.

• Due to the continued success of its line of lighting equipment, **Leprecon/CAE, Inc.** is expanding its facilities for the second time in the last five years. Their gooseneck lamps and LP-2000 lighting console have been a mainstay in the industry for years and the LD-2400 and HD-series dimmers are now regarded as industry standards. The recently introduced LP-1500 memory consoles, the LP-600 series of microplex consoles, and the VX series of dimmers has necessitated the expansion of CAE's facilities, increasing its floor space by 200 percent.

Organizational Member News

• The **Educational Theatre Association** will be holding its national convention Wednesday-Saturday, August 2-5 at the Marriott City Center Hotel, Minneapolis, MN. The ETA Convention is being held in conjunction with the joint conference of the American Alliance for Theatre & Education and the Association for Theatre and Disability taking place August 5-8 also at the Marriott City Center Hotel. The three organizations will be sponsoring a joint gala reception at the Guthrie Theatre plus they are offering discounts to registrants attending both conferences. Contact Jeffery Leptak-Monreau, ETA home office, 3368 Central Parkway, Cincinnati, OH 45225 513-559-1996.

• The **International Thespian Society**, a component of the **Educational Theatre Association**, is holding its *32nd Annual Thespian Festival* June 26-July 1 at the University of Nebraska in Lincoln. This week-long festival is for high school students in grades 9 through 12 and their teachers and chaperones. Various educational events, displays, performances, workshops, and competitions for the young theatre student as well as activities for teachers will be featured. Registration deadline is 20 May 20 1995. For more information, contact ETA at the above address and phone number.

• The **League of Historic American Theatres** will be holding its 19th Annual Conference and Theatre Tour

21-24 June 1995 in Washington, D. C. The conference will feature workshops and seminars on issues in theatre rehabilitation and funding as well as tours and case studies at over a dozen area historic theatres, including visits to Richmond and Baltimore. Contact LHAT, 1511 K Street, NW, Suite 923, Washington, DC 20005. phone 202-783-6966 fax 202-393-2141

• **Theatre Communications Group** is pleased to announce the selection of their new executive director, John Sullivan. He will begin his new position effective June 30 when current executive director Peter Zeisler retires after more than two decades of service to TCG. Sullivan was most recently vice president of national public relations firm Winner/Wagner & Associates and prior to that served as managing director for San Francisco's American Conservatory Theatre for eight years.

• **Opera America** is accepting applications for the 1995-96 Opera America Fellowship Program. The program offers hands-on training to applicants committed to a career in opera administration or production in North America. Up to four fellows will be selected in the areas of technical direction, production/stage management, general management, or other areas. Fellowships are intended for entry and mid-level professionals and are awarded through a competitive application process. The deadline for applications is May 9 and the one-year fellowships begin in September 1995. Contact Eve Smith, Professional Development Director, at Opera America, 1156 15th Street Northwest, Suite 810, Washington, DC 20005 Phone 202-347-9262 Fax 202-393-0735.

Member News

• **Sonny Sonnenfeld**, managing director of *Broadway Lighting Master Classes*, has announced the upcoming seminar will be held at John Jay College Theatre October 12-15. Jules Fisher will again act as creative consultant and as a major participant in the sessions. Other distinguished faculty will include (schedule permitting): Steve Cochran, Peggy Eisenhauer, Beverly Emmons, Bran Ferren, Danny Franks, John Gleason, Wendall Harrington, Ted Mather, Roger Morgan, Gil Wechsler, Mark Weiss, and Abe Feder. Possible

topics include "A Design Philosophy for Lighting a Broadway Show," "Color, Special Effects and Projections,"

"Cueing," "Bus and Truck Adaptation," and "Adapting a Show for Television." Early registration (before June 1) will be \$545 after which the fee is \$595; however, we are pleased to announce that USITT members will receive \$90 off their registration. Contact Sonny Sonnenfeld at Broadway Lighting Master Classes '95, 155 West 68th Street, #1505, New York, NY 10023; phone: 212-787-0389, fax: 212-721-0979.

Regional Section News

• The **Heart of America Section** will meet on Saturday, April 29 at the Lied Center, University of Kansas. The schedule of events include: a tour of the Lied Center for Performing Arts from noon-1 p.m., a Heart of America business meeting from 1-2 p.m., a performance of *The Adding Machine*, a virtual reality project at Crafton-Preyer Theatre Murphy Hall from 2:30-4:30 p.m., and a tour of production technology from 4:30-5:30 p.m. HOA members will receive discounted tickets to *The Adding Machine* for \$7. Contact Bill Nix, Vice Chair-Programs, Bowlus Art Center, 205 East Madison, Iola, KS 66047; phone: 316-365-4765.

• The **Midwest Section** is hosting a Software Faire April 22-23 at Moraine Valley Community College. Workshops offered include Autocad, Digital Sound, Cruisin the Net, 3D Studio and software for makeup and costumes. Registration fees are \$35 for Section members and \$50 for non members. For more information, including schedule of events and hotels, contact Le Roy Stoner, UWM-PTTP, Box 413, Milwaukee, WI 53201; phone 414-229-4770, e-mail: Istoner@csd.uwm.edu or Cynthia Poulson, 414-229-4770, e-mail: cpoulson@csd.uwm.edu.

Industry News

• New York City Technical College will present a Show Control Technology Seminar May 12-15. 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 discussed. Contact Anthony Pruett at 718-260-5588.

• The National Black Theatre

Festival, hosted by the North Carolina Black Repertory Company, will take place July 31-August 5 in Winston Salem, NC. There will be more than 70 performances by 20 of the best professional black theatres in America, Africa, the Caribbean, and Europe plus a commercial exhibition area. For more information, contact Larry Leon Hamlin, Producer and Artistic Director at North Carolina Repertory Company, Inc. 610 Coliseum Drive, Winston-Salem, North Carolina 27106; phone: 910-723-2266, fax: 910-723-2223.

• The **Costume Society of America** will be holding its Annual Symposium at The Dearborn Inn in Dearborn/Detroit May 31-June 3. This years theme is "Dressing for an Audience: Creating an Image Through Costume." Freddy Wittop, Tony Award-winning musical theatre costume designer, will be the keynote speaker and the Symposium will feature a private visit to the \$1.2 million exhibit, *The Motown Sound: The Music and the Story at the Motown Historical Museum*. Contact Kaye Kittle Boyer at the Costume Society of America, 55 Edgewater Drive, PO Box 73, Earlville, MD 21919; phone: 410-275-8936, fax: 410-275-8936.

• The National Assembly of Local Arts Agencies will hold its annual convention June 10-13 in San Jose at the Fairmont Hotel. Slated topics include advocacy, grant making, literature, and technology. Conference activities will feature local musical groups, museums, theatres, and galleries in the Bay Area. Contact NALAA at 927 15th Street Northwest, 12th Floor, Washington, D.C. 20005; phone: 202 371-2830.

Attention Sections/Commissions!

"News from the National" is your opportunity to reach your fellow members. Please mail or fax information on any meetings, events or announcements to the USITT National Office, Attn: Maureen Rahill or Robert Loncar, 10 West 19th Street, Suite 5A, New York, NY 10011; 212-924-9088; Callboard IDs: rloncar, mrahill, Internet IDs: mrahill@acs.ualgary.ca, rloncar@acs.ualgary.ca

Maureen Rahill
USITT Member Services

PUBLICATION NOTES

THREE NEW TITLES AVAILABLE

• The new edition of *Theatre Words* is fresh from the press and on its way to the National Office. As a project of the OISTAT PIEC under the leadership of the Swedish Center of OISTAT, *Theatre Words* is published by Secretariat General of OISTAT. USITT is the sole distributor of the book in the US. With more than 1350 words in eight languages, it is 35 per cent larger than the previous edition and is the best translation dictionary for theatre terminology. The National Office hopes to have copies in stock by the end of April. Order before May 15 and receive *Theatre Words* at the introductory price of \$21 (non-member price \$27)

• *The 5th Biennial Theatre Technology Exhibit* catalog documents the 1995 exhibit at the Las Vegas USITT Conference & Stage Expo last month. This biennial event recognizes developments by practicing theatre technicians in all technical areas. The '95 exhibit catalog contains step-by-step instructions and techniques for all 34 exhibits. Price \$8.50 (non-member price \$12). The catalog from the 4th Biennial Theatre Technology Exhibit, featured at the Wichita Conference & Stage Expo, is also available. Price: \$6 (non-member price \$9).

• Through special arrangement with Lighting by Feder, the videotape, *Feder: Master Lighting Designer* is now available from the National Office. This videotape of lighting pioneer Abe Feder's presentation at the USITT Conference in March 1993 is a "must." Price: \$59.95 (non-member price: \$67.95).

To order any of these books or videotapes, send a check or money order in US funds to USITT, 10 W 19th St., 5A, New York, NY 10011; or call 212-924-9088 to charge your order to your Visa, MasterCard, or American Express Card. Include \$3 for the first and \$ 0.75 for each additional book/tape to cover the shipping and handling. (International shipping is \$5 for the first item and \$1.50 for each additional book/tape.)

Debora Kingston
USITT Manager
Finance & Operations

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EDUCATION COMMISSION

**LOOKING
AHEAD TO
FORT WORTH**

The Education Commission would like to take this opportunity to thank the local committee on an outstanding job at the Las Vegas Conference! The work required to produce a successful conference each year is monumental—great job!

For those who attended (and for those who couldn't make the conference), if you were unable to stop by the Commissioner's Booth and pick up the materials that Craig Martin left regarding his session on censorship, they are still available by calling Craig at 206-634-0905. Craig's session, along with others, were heavily attended at the conference, making the conference another success for the commission.

Here are some of the areas of interest that the Commission is focusing on for Fort Worth. If you are interested in participating with any of these sessions, please contact David Krajec at (phone) 414-352-5400 ext. 362 or (e-mail) dkrajec@csd.uwm.edu.

- "Traditional Theatre Training in China" hosted by Elbin Cleveland explores the similarities and differences between the contemporary and traditional theatre training styles in China.

- A working session on the development of exit standards for the technical production curriculum for two-year colleges will meet to discuss strategies and begin to work toward defining goals. The session will be hosted by Rick Holen and he and his committee are interested in as much input as possible.

- "What to Look for in a Graduate School—Students Speak Out!" Here's an opportunity for you (especially if you are currently in a graduate program) to help others through the difficult maze of selecting the right program for advanced studies in the fields of design and technical production.

- "The Ups and Downs in the relationship between Theatre and Film/Video Programs." This session was proposed as an opportunity to explore the interrelationships between these two disciplines and how they may interface as universities and colleges face financial austerity.

- "Methodology for Teaching the Large Class" (or how do you teach an

introductory costume/stagecraft class with 25 students and only three sewing machines or one radial arm saw?!).

- The "Creative Teaching Workshop" will focus on the presentation of successful methods for presenting a wide variety of skills and concepts to students. Hosted by John Harris and Ron Stoffregren, this double session is currently looking for your input. If you have (or know of) a successful method for breaking through to the creative side of students regardless of the area, here's an opportunity to present it!

- "Roundtable on Strategies and Solutions for the Academic Staff." This session is a continuation of the highly successful session that Adrian Durlerster hosted at the Las Vegas conference. For the Fort Worth conference, a roundtable will be offered to share ideas and gain insight into this topic.

- "Enhancing the Learning Environment" is a session that combines several smaller proposals all centered around the development of a positive learning environment. If you have a successful strategy for this session contact David Krajec. This session can provide a great platform for the discussion of issues related to successful teaching.

- Other areas of interest include: "Mentoring the First Year Teacher" and further discussions on the development of the "Teaching Portfolio." ●

Konrad Winters
Co-Commissioner

TECHNICAL PRODUCTION**MISSION
STATEMENT,
GOAL SETTING
IN LAS VEGAS**

A packed room and lively discussion marked the meeting of the Technical Production Commission at the 1995 USITT Conference and Stage Expo. With more than 50 members present, the task was to approve the proposed mission statement for the commission, to review current programming, and to develop some action steps for meeting the goals we outlined.

Our new mission statement reads as follows:

The Technical Production Commission provides a forum for projects and programs that serve the

interest of production personnel in the performing arts, including technical directors, studio managers, facilities managers, craftspersons, stage hands, and technicians. Specifically the commission plans programming sessions for the annual USITT conference, supports research projects as proposed by the membership, and encourages the publication and dissemination of information regarding theatre technology.

After much discussion, we established the following goals for 1995-96:

- Sponsor a minimum of eight programming sessions for each conference.
 - Provide commission membership the opportunity to learn about the latest materials/techniques in construction.
 - Support ongoing research in Job Satisfaction and Gender/Family Issues in Theatre Technology.
 - Complete the "Technical Rider Standard Format" project and see to its adoption as a USITT standard.
 - Continue publication of the Technical Source Guide, Check Points, and Commission Activities in a minimum of four *Sightlines* per year.
 - Encourage the publication of a minimum of two articles in *Theatre Design & Technology* written by members.
 - Provide leadership as the Institute develops policies and programming for the exchange and development of computer software, templates, and electronic communication practices.
 - Expand members involvement by actively pursuing new participants and leaders in commission programming.
 - Assure timely transition in commission leadership and continuity of programming and projects.
 - Participate in commission meetings and cross-commission activities at the conference, board meets, and retreats.
- In response to these goals I am pleased to report:

The Las Vegas conference program included 20 commission-sponsored sessions ranging from panel presentations on talking with the fire marshal, seeing the magic behind magic illusions, and discussing the role of the technical director as an artist, to super sessions focusing on Las Vegas productions *Buccaneer Bay*, *Jubilee*, *Starlight Express*, *EFX*, and *Cirque Du Soleil*. Planning is already underway for the Fort Worth Conference and it is not too early to be thinking about Pittsburgh.

Materials and technique sessions in Las Vegas included Smart CAD draw-

ings, Corrugated Cardboard and Paper Honeycomb Sandwich Panels, and of course the Theatre Technology Expo.

Two unique sessions focusing on Gender Issues were chaired by Vice-Commissioner for Networking for Women Andi Lyons, and the 1995 Edition of the Women in Theatre Mentoring Project Directory was distributed. This new edition marks the first joint effort between the USITT Technical Production Commission and the Women and Theatre Program of ATHE.

The Board of Directors of USITT has approved in principle the document now known as the "Technical Information Package Guideline." Following some final formatting and editing, the commission will publish this work, bringing to conclusion the multi-year technical rider project.

Both Roy Hoglund, vice-commissioner for the Technical Source Guide, and Stan Abbott, vice-commissioner for Stress and Wellness, have agreed to continue to head up these projects for next year. As always, Roy and Stan welcome submissions from members.

Bill Browning has stepped forward to assume new duties as an associate editor of *Theatre Design & Technology* magazine. Although we don't have any articles committed to paper at this time, Bill has identified at least three potential articles for future publication. Contact Bill if you have an idea.

Both Barry Cleveland and Bill Browning serve on the USITT Electronic Communication Committee and are providing strong leadership in assisting the Institute in determining an appropriate direction to take.

Vice-Commissioner for Programming for Fort Worth Dan Culhane reports a proposed list of 10 sessions and two alternates have been forwarded to the conference committee for planning for next year.

A.D. Carson stepped down as co-commissioner and was presented with a certificate in recognition for his able leadership these past few years. Jonathan Darling has moved up in the rotation to fill A.D.'s position and Ken Martin of Ashland College will serve as Vice-commissioner for Programming for Pittsburgh and Long Beach.

A special thanks to Joe Aldridge and his Las Vegas committee! ●

Mark Shanda
Co-Commissioner

COSTUME DESIGN
& TECHNOLOGY**PLAN NOW
FOR 1995
SYMPOSIUM
IN NEW YORK**

New York: Putting It Together.
USITT Costume Symposium
9-11 August 1995.

Come have a look at the inside workings of costume design in the New York City world of theatre. We are organizing a series of panels featuring designers, costume technicians, and specialists in all phases of costume production to share their experiences with the participants in the 1995 Symposium.

Ann Hould-Ward, costume designer for the Broadway production of Disney's *Beauty and the Beast*, will guide us through the process of moving a show from inception to realization. Ann will lead panel discussions titled "The Designer's Organization," "The Designer in the Shops" (including Barbara Matera), "The Designer in the Workroom," and "Moving the Show into the Theater." Other distinguished panelists will explore costumes from head-to-toe, top-to-bottom, inside and out, from research to the finished garment and beyond.

Craft demonstrations scheduled include "Fabric Modification" with Janet Bloor and "Spangles and Beads" with Bessie Nelson. Kitty Leech of NYU will lead a panel discussion titled "The Union and Your Portfolio." Also included are discussions on crossing over from theater to TV and film work.

This year's symposium will be presented in conjunction with the PhD program in theatre, City University New York Graduate School. Sessions will be held in the CUNY Graduate Center on 42nd Street between 5th and 6th Avenues. This modern building stands across the street from the New York Public Library and the newly renovated Bryant Park on the southeast edge of New York City's theater district and just north of a major shopping area.

Brochures including registration forms will be mailed to USITT Costume Commission Members; for further information, contact Rebecca Cunningham at 718-856-3735. ●

Rebecca Cunningham
Vice-Commissioner

CLASSIFIED AD

**TECHNICAL
THEATRE
INSTRUCTOR**

Costume Designer/Visiting Assistant Professor. One-year entry level replacement position for academic year 1995-96. MFA or equivalent professional experience required. Primary responsibilities: design for five mainstage theatre and dance productions; teach masks and makeup, costume design and elementary scene design; supervise a part-time costumer, costume intern and student costume shop assistants. Experience in draping and patterning and costume shop management required. Secondary responsibilities in scene design include scene painting and prop construction.

Send letter, resume, three references and five examples of costume design by April 28 to Gary Grant, Chair, Department of Theatre and Dance, Bucknell University, Lewisburg, PA 17837. Screening of applications will begin April 28 and continue until the position is filled. Bucknell University encourages women and members of minority groups to apply. (EEO/AA) ●

CLASSIFIED AD

**COSTUME
SHOP
MANAGER**

Arena Stage seeks experienced costume shop manager to begin July 3. Oversee 12-plus person costume department mounting eight plays and three workshops in three theaters during August to June season. Requires highly organized individual capable of producing costumes within an overlapping production schedule. Production style based on cooperation with: resident/guest designers, a seasoned costume staff, other technical department heads, production office, business office and resident acting company. Fifty weeks annual employment, salary commensurate with experience, excellent benefits. Deadline for application: May 7, priority given to early applicants. Send letter, resume and reference to Dennis A. Blackledge, Arena Stage, 6th and Maine, Avenue, SW, Washington, DC 20024. Arena Stage values diversity in the workplace and is an equal opportunity employer. ●

CLASSIFIED AD

**STAGE
EQUIPMENT
MARKETING**

Are you a successful designer or technical director but would like a change? Do you have the respect of your colleagues and would you enjoy helping them practice their art? Have you worked for a theatrical dealer or been involved in specifying or purchasing theatrical equipment? Do you live in or near San Francisco, Detroit, Houston, Pittsburgh, Miami, Phoenix, St. Louis, Tampa-St. Pete, New Orleans, Cyberspace or any other major metropolitan area? If you would like to join a quality team of nationally based stage equipment contractors and suppliers to the performing arts, send a resume and cover letter to Anna Thompson, 173 West 10th Ave., Denver, CO 80204. ●

CLASSIFIED AD

**THEATRE
SCENE
DESIGNER**

The Conservatory of Theatre Arts at Webster University invites applications for a permanent status-track appointment beginning Fall 1995. Anticipated rank is assistant professor. Candidate should possess an MFA in design or the professional equivalent, have prior experience as a designer in professional theatre, and teaching experience. Teaching responsibilities include scene design, scenography and rendering, as well as mentoring student designers for conservatory productions.

Review of applications begins 8 April 1995 and will continue until the position is filled. Letter of application with supporting materials (resume, references, credentials, and evidence of teaching effectiveness) should be sent to Personnel Director, Ref: Scene Design Search Committee, Webster University, 470 East Lockwood, St. Louis, MO 63119-3194. AA/EOE ●

CORRECTION

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

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

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

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

SIGHTLINES ADS

**SIGHTLINES CLASSIFIED
ADS ARE \$1 A WORD
WITH A \$50 MINIMUM.**
**USITT NATIONAL OFFICE
PHONE: 212-924-9088
FAX: 212-924-9343**

CURTAIN CALL

**THE DEADLINE FOR
SUBMISSIONS FOR THE
MAY/JUNE 1995 ISSUE
OF SIGHTLINES IS
FRIDAY MAY 5.**

HEALTH & WELLNESS
STRATEGIESCHECK
POINTS

"Without music, life would be a mistake," is a banner headline in the February 1995 issue of the *UC Berkeley Wellness Letter*.

We have discovered much research which substantiates our basic belief that music can be used as a relaxation strategy in a stress reduction program. The article which followed that interesting headline sheds much new thought for us to consider.

The first evidence that music has healing powers is as least as ancient as the Old Testament. The first Book of Samuel, for example, tells how King Saul's fits of depression were alleviated by the music of young David. The way music works on the human psyche remains a mystery, though many studies have shown that it has both emotional and physiological effects.

Of course, taste in music varies widely, from string quartets to hard

rock, and what enthralls one person can be just noise to another. Still, music is beginning to play a modest role in modern medicine.

According to a recent study in *Disease of the Colon and Rectum*, people undergoing colon cancer screening feel less anxious if allowed to listen to music of their own choosing. Colon cancer is the second leading cause of cancer mortality in this country, and examination of the colon with a flexible sigmoidoscope is one means of detecting the disease at a curable stage.

Everyone over 50 should undergo sigmoidoscopy every five years, and those at high risk should begin earlier, but less than one-third of Americans follow this advice. Fear and embarrassment keep many people away. I

In this study of 50 patients, those who listened to music of their choosing while being scoped were less apprehensive and more cooperative than those who had no music; 88% of the participants in experimental group agreed that music calmed them down.

As reported recently in the *Journal of the American Medical*

Association, a study from the other side of the table also suggested that music has charms.

A group of surgeons who listened to music of their own choosing while performing demanding tasks, such as counting backwards by subtracting 13, has fewer stress responses (increases in pulse rate and blood pressure, for example) and did the arithmetic faster and more accurately.

Another group, listening to music chosen by the experimenters, did not do as well as the first group, but still performed better, and with less stress, than a third group, who had to do the counting with no music at all.

Unlike new drugs or high-tech diagnostic techniques, music needs no FDA approval or clinical trials, it's relatively inexpensive, and can't hurt even if it fails to help. With earphones and a reasonable volume level, you're not bothering anybody else, either. ●

Stan Abbott
Checkpoints Editor

IN MEMORIAM

ROBERT L. BENSON, A FOUNDED MEMBER AND A FELLOW OF USITT, DIED MARCH 15 AT THE AGE OF 67. HE SERVED FOR MORE THAN THREE DECADES IN A VARIETY OF NATIONAL AND REGIONAL OFFICES OF THE INSTITUTE. MOST RECENTLY, HE WAS SERVING AS THE ASSOCIATE EDITOR FOR ARCHITECTURE FOR TD&T.

A MORE COMPREHENSIVE MEMORIAL WILL APPEAR IN THE NEXT ISSUE OF THE NEWSLETTER. ●

A REMINDER

DUE TO THE TIMING OF THE LAS VEGAS CONFERENCE, THIS APRIL EDITION OF SIGHTLINES IS ARRIVING LATER THAN NORMAL. ●

sightlines

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