

sightlines

M A Y / J U N E 1 9 9 5

Box

INTERNATIONAL NEWS

'NEW THEATRE WORDS' LEXICON IS NOW AVAILABLE

• The newest edition of the international lexicon, now titled *New Theatre Words*, is finally off the press and on its way to the National Office. This edition was a project of the OISTAT Publications and Communications Commission (PCC) chaired by Eric Fielding, the executive editor of *Sightlines* and *TD&T*. The editorial compilation was supervised by the Swedish Center of OISTAT.

New Theatre Words is published by Secretariat General of OISTAT headquartered in the Netherlands. USITT is the sole distributor of the book in the US.

The first edition of *Theatre Words* was published in 1975. There were two subsequent editions as the lexicon expanded to include more lan-

guages. In 1988 the OISTAT PCC realized that it was time to completely revise the lexicon and its structure.

After nearly seven years of work by the PCC and the Swedish OISTAT Centre, *New Theatre Words* is now available—it contains 1,258 words in eight languages (English, French, German, Swedish, Spanish, Italian, Dutch, and Japanese), 250 illustrations, and an improved format. It is 35 percent larger than the previous edition and is without a doubt the best translation dictionary for theatre design and technology terminology available.

new
THEATRE
WORDS

THE
USITT
NATION-
AL OFFICE
SHOULD
HAVE COPIES

IN STOCK BY
THE END OF
MAY. ORDER

BEFORE JUNE 30
AND RECEIVE NEW
THEATRE WORDS AT

THE INTRODUCTORY
PRICE OF \$21 (NON-
MEMBER PRICE \$27).

USE THE ORDER FORM
INCLUDED IN THIS ISSUE OF
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COMMERCIAL IMPROVEMENT

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

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

USITT DOES NOT RECOMMEND OR ENDORSE SPECIFIC COMPANIES OR PRODUCTS.

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USITT SIGHTLINES

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EDITORS •

**ERIC FIELDING &
CECELIA FIELDING**

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

LAS VEGAS CONFERENCE

MEMBERSHIP MEETING MINUTES PUBLISHED

[Note: The annual meeting of the membership continues as a prelude to the Keynote Speech at the Conference. A separate session entitled "Institute Town Meeting" was held where members with concerns and suggestions were encouraged to meet with the Officers of the Institute.]

Richard Durst, President of USITT, welcomed the membership to the 35th Annual Conference. The stated purpose of the Institute is to "actively promote the advancement of the knowledge and skills of its members and to facilitate communication among individuals and organizations engaged in all aspects of design and production in the performing arts." This conference is the major way we promote that agenda.

President Durst introduced Joe Aldridge, Conference Chair, who welcomed everyone to Las Vegas and introduced the idea of the super sessions occasioned by this venue. Programming for the most part has been held to daytime hours so attendees can go to shows in the evenings. The super sessions are discussions of selected shows with the designers and technicians that occur the next day. He acknowledged the long and hard work of the Conference Committee to which the audience responded with applause.

A moment of silence was held in memory and recognition of two of the Fellows of the Institute, Gary Gaiser and Robert Benson, and of all those taken from us in the prime of their careers by the AIDS virus. President Durst asked the various constituencies of the Institute to stand so that attendees could recognize them and then introduced Joel Rubin, Chair of the International Liaison Committee. Joel informed the audience that this was also a gathering of the Costume Design and Costume Technology Commission of OISTAT and as such there were over 50 international guests attending the conference. The following delegations were recognized: Argentina (2), Chile (4), Uruguay (3), four Latin American nations new to USITT (2), Australia

(1), China (2), Hong Kong (2), Japan (17), Austria (3), the Czech Republic (1), Estonia (1), Finland (1), Germany (2), Poland (3), Rumania (1), Russia (2), Sweden (2), Great Britain (7), Hungary (2), Canada (2 official delegates).

Helmut Grosser, President of OISTAT, spoke briefly in favor of friends in USITT who work in favor of OISTAT. OISTAT would be unimaginable without the American branch. He wondered whether our membership was aware that as USITT members we are also members of the international organization and could, therefore, participate in the six commissions of OISTAT. Theatre can help to enlarge the island in the middle of this ocean of humanity. The more we publicize OISTAT in our USITT publications, the more we remind members of the internationality of theatre. He thanked us for the everlasting hospitality and friendship.

Vice-President for Marketing and Development Bill Byrnes thanked the members for their continued support of the Institute. He reported that the combined USITT/CITT membership was 3,552, a new high, and feels that we can achieve our breakthrough goal of 4,000 members this year. We should encourage friends and colleagues to join. He acknowledged the generous donation of Richard Huesel of KM Fabrics toward the establishment of a new award for theatre technology (given at this conference), and donations to the New Century Fund from Richard Arnold and Sarah Nash Gates. The Kook Endowment Fund now totals \$82,664 which makes the goal of \$100,000 by 2000 seem very possible. Samuel Scripps, as always, has been generous in his support of the international activities of the Institute.

Treasurer Christine Kaiser reported that the fiscal health of the Institute is fine. She commented that the odds of winning one of the several prizes available through the USITT raffle were considerably better than the odds at the Vegas tables. Raffle income goes toward the operating fund of USITT. If there are any questions regarding the financial reports that the Membership receives, please ask her.

Secretary Jean Montgomery announced the results of the recent USITT election (terms of office to begin July 1):

President-ElectChristine Kaiser
VP-CommissionsBruce Brockman
VP-Market/DevWilliam J. Byrnes
VP-ProgrammingJohn Ut
SecretaryJean Montgomery
Directors at Large (1995-1998)

Richard Barulich
John Harris, Jr.
Maribeth Hite
Gregory Horton
Sylvia J. Hillyard Pannell
Richard Stephens

She also thanked the out-going Directors at Large for their energies and devotion to the Institute: William Flynn, Sylvia Hillyard, Beverly Huggins, Tim Kelly, Ben Sammler, Doug Taylor, and Collier Woods. The process of nomination begins at each conference so if members have ideas of people who would make good Directors at Large, Officers, Committee Chairs, and Committee members, please let the Chair of the Nominating Committee Sarah Nash Gates or any officer know. Self-nominations are encouraged. The President will be appointing committee chairs and their memberships by July 1. The rest of the slate is determined at meetings of the Nominating Committee during the Conference.

The business portion of the meeting being concluded, Joe Aldridge introduced Keynote Speaker David Mitchell whose excellent address was enthusiastically received.

The Thomas deGaetani Award was then presented to Fredric Apar, considered by many to be responsible for revolutionizing the "theatrical concept" of the lounge show in Las Vegas. After an early career as a dancer in the Folies Bergere in Paris, he was hired while on tour in Stockholm to reinforce the Folies Bergere show at the Tropicana Hotel in Las Vegas (1959). In 1960 he produced "Vive La Girls" at the Dunes on a lounge stage and did seven different versions of this show from 1960 to 1971. In 1963 he was hired by Major Riddle and Sid Weinman to put together a concept for a show in the main showroom at the Dunes—the "Casino de Paris" ran until 1981 when the hotel went bankrupt. From 1964 to 1992 he produced more than 30 shows for Harrah's Hotels and Casinos in Lake Tahoe, Reno, and Atlantic City, and a number of other shows in Las Vegas. In 1985 and 1986, he produced "Hot Shock" at the Old Lido Theatre in Paris.

Joe concluded his tribute to Apar: "A truly prolific producer in Las Vegas over the past 35 years, it is difficult to describe the impact of this man's contribution to the evolution of the spectacle in Las Vegas. In speaking with him, he has said that he lives only for today and the future and that the past is history and should be forgotten. Some of us disagree. His contribution is significant. Were it not, who knows where we would be meeting today." ●

Jean A. Montgomery
USITT Secretary

USITT PERIODICALS

USITT ANNOUNCES EDITOR SEARCH

USITT announces that it will be publishing a REQUEST FOR PROPOSALS (RFP) to edit USITT periodicals, *TD&T* and *Sightlines*.

The RFP will be available from the USITT National Office by 14 June 1995. Completed proposals must be received by 14 July 1995.

Proposals will be invited from individuals, groups of individuals, or a firm to subcontract the editing services to USITT.

Editorial experience as well as graphic design, layout, and desktop publishing expertise are required.

Interviews with the selected respondents will be scheduled between Aug. 5-8 in Fort Worth, Texas, to coincide with the USITT summer business meetings.

USITT will cover the travel costs to Fort Worth for selected individuals or a representative from a group or firm.

It is USITT's intent to award this subcontract in mid-August.

The RFP is available by writing or faxing:

Editor Search Committee
USITT
10 W 19th Strett
Suite 5A
New York, NY 10011
Fax: 212-924-9343 ●

Joy Emery
VP-Communications

USITT PERIODICALS

OPEN LETTER TO SIGHTLINES EDITORS

To Eric and Cecelia Fielding:

I am speaking on behalf of the Institute in voicing my sincere regret at your decision to resign the editorship of the USITT periodicals for personal and professional reasons.

Under your editorship the periodicals have taken shape and matured as significant publications for the performing arts community. You brought form and quality to the newsletter under the *Sightlines* banner you created. The innovations you introduced have established admired precedents.

TD&T has blossomed into a handsome, informative publication addressing the global aspects of the performing arts. Your commitment to the quality of the journal has resulted in international recognition of your work. You and Cec accomplished all of this and mastered desktop publishing producing a state of the art publication.

Through your efforts, USITT has published consistently informative, well designed, handsome issues. In addition to wearing the editor's and art designer hats, you have also worn the "business manager's" hat with distinction. You managed to bring the publications' costs under control and have succeeded in responding to the Institute's charge to manage the expenses in a fiscally responsible manner.

Your accomplishments have lead the Institute to an enhanced level of quality. You and Cec have brought us a long way in the last seven years.

Eric and Cec, you are to be congratulated on the remarkable accomplishments you have achieved. My sincere hope is that you will continue your commitment and contributions to the evolution of the periodicals.

Even though you have decided that you cannot continue as editors, we look forward to you counsel and expertise as we find our way with the next evolution of USITT's periodicals. ●

Joy Emery
VP/Communications

USITT PERIODICALS

OPEN LETTER TO USITT MEMBERSHIP

Dear Members and Friends:

It is with genuine mixed emotions that we announce our intention to resign from the editorship of USITT Periodicals effective 30 June 1995.

It was seven years ago, at the Anaheim Conference, that we were selected from a group of applicants to work with the Institute as it embarked on an exciting adventure. We were asked to pursue two challenging tasks: (1) to assume the editorship of *all* USITT Periodicals (previously, the journal, the newsletter, and the annual membership directory were each edited by a separate individual) and (2) to move the Institute into the then-emerging new technologies associated with desktop publishing.

We have had a periodically frustrating, but frequently exciting and rewarding experience pursuing these tasks. Among our many activities associated with the USITT newsletter, we gave it a name (it was previously known as the *USITT Newsletter*); we introduced the regular use of photo and other graphic illustrative material; and we were involved in the development of such regular features as "News From the National," "The Executive Report," "Section Showcase," "C&S Profiles," and the "Technical Source Guide."

Our sincere thanks to all who have contributed their time, their ideas, their writing abilities, or their support. Without each of you, our job would not have been possible. With you, we believe we have been successful in turning the newsletter into an interesting, attractive, and useful communications tool for the Institute.

This is our last issue of *Sightlines*. We will conclude our tenure as editors with the publication of the summer issue of *TD&T*.

Our best wishes to each of you—and to the Institute as it celebrates its 35th anniversary and moves on to its next decades of service to the design and production professionals in the performing arts. ●

Eric & Cecelia Fielding
Editors of USITT Periodicals

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NATIONAL OFFICE

NEWS FROM
THE NATIONAL

Spring is ending and summer is ushering in many USITT events. The Costume Commission is finalizing details for the Costume Symposium to be held August 9-11 in New York City. The National Office is as busy as usual trying to expand the benefits we offer our members and preparing the Special Directory issue of *TD&T*.

In June we will be mailing forms to Contributing, Sustaining, Organizational, and Professional members in order to update your current directory listing. Our deadline this year will be July 15. All of our members are encouraged to look at their current listings in the directory and update the National Office with all new information. The directory will be published in fall.

One of our new benefits is a special \$90 discount for USITT members on Broadway Lighting Master Classes. The four-day seminar to be held in New York City Oct. 12-15 is presented by Sonny Sonnenfeld.

We are also pleased to announce that we are now accepting the Discover Card and American Express.

If there are any questions about the above information, please contact the National Office at 212-924-9088.

For our freelance artisans, model-makers, make-up artists and set designers, Photo Source 95 is offering a free listing to our members who are interested in developing contacts in commercial photography. Photo Source is a sourcebook used by photographers for props, talent and many other items. If you are interested in listing your services, contact Karen Swindell at Photo District News, 212-536-5189.

Contributing Member News

• **Entertainment Technology**, the designers and manufacturers of the "Intelligent Power System" and other lighting control products, has merged with **Rosco**, a manufacturer of expendable products for theatre, film, television and live entertainment. The merged firm will market products under the name of Rosco/Entertainment Technology. Rosco Laboratories has also produced an eight-page booklet on projection screens for theatre, television and live entertainment

applications. The booklet deals with issues of selecting front and rear screens, color of screens, screens as cycloramas and many other subjects. The booklet is free from any Rosco office. For information, contact Donna Nicol at 914-937-1300, ext. 225.

• **Syracuse Scenery & Stage Lighting Co., Inc.** introduces the SAK-O-SAND series of sand bags which include rope set bags, saddle bag and floor block bag. The bags are fabricated from bright blue 100 Denier Cordura-Plus Nylon, 1.5oz./sq. yd. The fabric is treated with durably water repellent HydroThane Coating and is also mildew and rot resistant. For a catalog sheet and price list, contact Mary M. Nitzberg at 800-453-SSSL or fax 315-453-7897.

• **ESTA** joins forces with PLASA of the UK and VPLT of Germany to propose a new world federation of entertainment technology associations. Areas the new global community would work on include standards and protocols, trading methods, training and education, enhancing the prospects for growth internationally, and protection of intellectual rights in product design.

Organizational Member News

• **Broadway Press** brings to us *The Skeptical Scenographer: Essays on Theatrical Design and Human Nature*, a compilation of Beeb Salzer's works previously published in USITT's *Theatre Design & Technology* and *Lighting Dimensions Magazine*. The twenty-nine essays range from "Murder, He Wrote" to "Regarding Chaos and the Theatre." For more information, contact David Rodger at 516-749-3266 or call Broadway Press at 800-869-6372.

• **Box Office Management International, Inc.** will be holding its three-day conference June 7-9. The workshop and tabletop tradeshow will be held at the Toronto Marriott Eaton Centre in Toronto. For more information, call 212-581-0600.

• **Showbiz Expo West** is set for June 10-12 at the Los Angeles Convention Center. More than 60 workshops and seminars will feature many latest entertainment production technologies from stagecrafts and special effects to virtual reality. Please contact Leanne Lambert of Advanstar Expositions at 714-513-

8462 for additional information.

• It seems that June is the time for conferences and symposiums. **The League of Historic American Theatres** is holding its 19th Conference and Theatre Tour June 21-24. The LHAT conference agenda will include seminars informing the historic theatre professional and a special educational track on fundraising for historic theatres. The various tours will include theatres in Washington, DC, Baltimore, MD, and Richmond, VA. For a registration form, call LHAT at 202-783-6966.

• The summer conferences continue with Gateways to the Next Millennium presented by **The Association for Theatre in Higher Education (ATHE)**. The conference will host more than 300 sessions and 40 workshops at the Fairmont Hotel in San Francisco, CA August 9-12. For information, contact ATHE at 312-541-2066.

Regional Section News

• The **Southeast Section** has set its calendar for the Master Class to be held Sept. 15-16 at the Appalachian State University in Boone, North Carolina. Tentative programming includes major designers, digital sound techniques, flying performers, millinery, and feltmaking. Contact Frank Mohler at 704-262-6374 for more detailed information. Additionally, the Southeast Section has a new chair, Monica Weinzapfel, and executive committee: Tom Tutino, Vice-Chair for Membership; Katherine Rohe, Vice-Chair for Relations; Bob Thurston, Treasurer; and John Saari, Secretary.

• The **Southern California Section** held a seven-day Rigging Workshop in collaboration with Risk International and California State University-Long Beach on April 9-15. Covering awareness of liability concerns, speakers from the Crosby Group, ATM Flyware, New England Rope, and BC Wire Rope lectured about the safe use of their companies' products and how they were made. Jerry Gorrell, the Engineering Commissioner, took participants through a look at fasteners, and Mike Garl of James Thomas Engineering oversaw a hands-on demonstration of setting up a truss assembly. CableCo provided a tour of their facility and demonstrated how wire rope is used outside of the entertainment industry.

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Participants also heard from expert riggers in the industry. The week ended with a lecture by Peter Foy and an inspection of the University Theatre at Cal State Long Beach by participants.

Industry News

• For those members with interest in sound, Synergetic Audio Concepts will be holding a workshop entitled "The Theory and Design of High Performance Professional Loudspeakers" June 22-24 in Nashville. For information, call 812-995-8212.

• The Illuminating Engineering Society of North America will be holding its annual conference in New York City July 29-Aug. 3 at the Marriot Marquis Hotel. The conference will offer seminars on product certification, lighting techniques and applications, roadway lighting and business practice. For more information, call Valerie Landers at 212-248-5000, ext. 117. ●

Robert Locar USITT Membership Services

MEMBERSHIP COMMITTEE

INSTITUTE COSTS, DUES INCREASE

The cost of membership in USITT and all the benefits associated with it have continued to climb. The Institute is trying to fund all of the worthy projects and commissions of this professional organization, but there is a limit. As a result, most categories of membership will be sharing a dues increase next year.

The resulting by-product of this increase will be the ability to better serve our members. We set out to establish goals through our planning process and without a dues increase there would be no way to fund the many new initiatives proposed by the membership.

One of the Institute's charges/missions has been to nurture our student members by offering a highly discounted rate for membership. There is no difference between member benefits for a student member or an individual member. However, the cost of member benefits has been \$18 over the current cost of student member-

ship. When the student membership numbers were low, this level of underwriting was acceptable. However, student membership levels have grown beyond our wildest expectations. Over the past six years our student membership has increased from 415 in 1988 to 1289 in 1994. This is a 210% increase in our student members.

We are thrilled to have so many student members, but the potential of the Institute to serve all of its members and grow as an organization has been limited by this financial situation. It is getting increasingly difficult to ask the rest of the membership to bear this level of burden any longer. Bill Byrnes, Vice President for Marketing & Development, met with the Student Liaison Committee and informed them of the facts. The representatives of that committee present agreed that a dues increase for students would be acceptable.

With this in mind and after much deliberation, and after consideration of feedback from the Student Liaison Committee, the Vice President for Marketing & Development, the Commissioners, the Board of Directors, and the Finance Committee, the Membership Committee proposed the following motion in six parts:

1. Individual membership dues will be increased to \$80 effective 1 July 1995.
2. Student membership dues will be indexed at 60% of Individual membership dues.
3. Joint membership dues will be indexed at 150% of Individual dues.
4. Senior membership dues will remain indexed at 80% of Individual dues.
5. Any odd numbers in the percentages would be rounded up to the nearest dollar.
6. Other due categories are recommended as they stand in the proposed budget.

While we value our student members and wish to encourage their participation in this professional organization, we feel that membership dues increase is necessary for the financial health and growth of the Institute. ●

Debra Krajec
Membership Committee

35TH ANNIVERSARY

TOM WATSON TO GUEST EDIT TD&T EDITION; CALLS FOR MANUSCRIPTS

Plans for the 35th anniversary edition of *Theatre Design & Technology* are underway. Its editor, Tom Watson, is seeking articles written especially for the occasion.

Although any member is invited to submit an article for this special edition, Institute Fellows are particularly urged to do so.

Watson is particularly interested in articles that look at the history of USITT and those that seek to forecast where the Institute will be in its 2010th year, which will be its 50th anniversary.

The special anniversary issue will also contain articles on selected performing arts organizations noting their past developments and future plans.

The absolute deadline for submission of manuscripts and graphic materials to Watson is 31 July 1995. However, the earlier he receives the manuscripts, the better.

If you are contemplating submitting an article, please drop him a line telling him what the subject is to be or send him a message via CallBoard. He will be on line in the near future—watch for his announcement.

Of course, he cannot guarantee that every manuscript submitted will end up published. After all, he is expected to use his guest-editor powers to produce the best anniversary issue ever.

Send all manuscripts and correspondence about manuscripts for the special 35th anniversary issue to:

Tom Watson
Editor
35th Anniversary Issue, TD&T
766 Lakeside Drive.
P.O. Box 28
Block Island, RI 02807-0028

Let's make the 35th anniversary issue one to remember! ●

Will Bellman
Publication Committee

OLESEN, DIV. OF ENTERTAINMENT
RESOURCES

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FT. WORTH CONFERENCE

**FORT WORTH
PREVIEW,
PART II**

Now that we got you folks properly introduced to the native variety of language and dress in Fort Worth, it's time to point out a little of the cultural richness of the area. Let's begin with those items highest on the priority.

FOOD: There are so many good restaurants in this part of Texas that you could eat at a different one three times a day for over eight years and never eat at the same place twice (although you might look like the Goodyear blimp)! We have foods from numerous ethnic groups from Oriental to German.

If you are from North of the Red River (Oklahoma/Texas border), you have been deprived of really good Mexican food. Actually, there is Mexican food and Tex-Mex. The original Mexican can take your head off with the first bite and have you yelling for anything liquid for the next two hours! Watch out for the little green peppers called jalapenos—they have been known to cauterize un-suspecting Yankees from their tonsils to their toes. Tex-Mex is a little milder and creamier. There are more sauces and they are usually a little heavier on the cheese. The wonderful tastes are found in both Mexican and Tex-Mex but if you are sampling them for the first time, start with Tex-Mex and work your way up to blast-furnace intensity. We also have the native liquids to go with the food, but don't drink the last gulp in the bottle—leave that for the little worm to swim in!

THEATRES: We've all types for all tastes! In the local area you might want to sample the Casa Manana Theatre. Designed on the Buckminster Fuller geodesic dome scheme, this arena theatre boasts everything from comedy to musicals and everything in between. The Texas Stage is a fairly new group but is producing wonderful drama in a relatively intimate theatre space near the Caravan of Dreams. The Dallas Theatre Center is housed in two locations with one of those being the Kalita Humphreys Theatre, designed by Frank Lloyd Wright and the bill in either theatre will be on the cutting edge!

If you want to see totally unrehearsed scenes played out nightly, then drop

into Billy Bob's Texas, the world's largest honky-tonk. Here you can either shoot the bull or ride it!

MUSEUMS: In Fort Worth don't miss a chance to visit the Kimbell Art Museum and the Amon Carter Art Museum. From Western art through ancient and modern they house wonderful collections. In Dallas, the Dallas Museum of Fine art has everything from Claus Oldenburg to furniture, and if Spanish art is your interest, don't fail to drop into the Meadows Museum of Spanish Art on the SMU Campus. This is the finest collection of Spanish Art in a private collection!

So you see, we ain't all hicks—we got kulture! Oh yeah—y'all might have to schedule carefully 'cause it looks like there will be a mighty good convention menu as well as another exciting Stage Expo, but more about that later. There will be plenty to do in this neck of the woods so...come on down! ●

Robert Chambers
Fort Worth Conference

STAGE EXPO '96

**STAGE EXPO
SELL-OUT;
RECENT
RECORDS
BROKEN!**

The MGM Grand Garden arena was filled to capacity with 120 exhibitors displaying products and services in 177 booths and 24 tables at Stage Expo '95. In addition to commercial and non commercial exhibitors, the main floor featured the Theatre Technology and Showgirl exhibits, with Cover The Walls and the Radio City exhibit located on the upper concourse

Stage Expo '95 in Las Vegas attracted large crowds of performing arts professionals to the MGM Grand Garden arena. Exhibitors noted the unprecedented numbers of interested participants who visited their booths, and were pleased with the quality as well as the quantity of the leads generated.

Conference attendees expressed a high degree of satisfaction with the wide variety of products and services featured at the show. The New Products Showcase drew a huge crowd as 30 exhibitors took center stage to demon-

strate new products introduced during the past year.

Stage Expo '96 will be bigger and better than ever, since a record 55 exhibitors signed up for their Fort Worth space at the advance space selection held in Las Vegas. As you review the following list of Stage Expo '95 exhibitors, note the * which identifies those who have already committed to be with us in Fort Worth. If your favorite exhibitors do not have a * before their names, let them know you would like to see them in Fort Worth next year.

AC Lighting, Inc.

*Alcone/Mutual Hardware

*Altman Stage Lighting

Anchor Communications

*ATM FLY-WARE

*Automatic Devices Company

*Baer Fabrics

Bash Theatrical Lighting Inc.

*BMI Supply

Broadway Lighting Master Classes

Broadway Press

*Bulbman Inc.

*CAE Inc.

California Institute of the Arts

*J.R. Clancy, Inc.

Classic Trims

*Clear-Com Intercom Systems

Cobalt Studios

*Colortran, Inc.

*Columbus McKinnon Corporation

*The Crosby Group, Inc.

*Custom Rigging Systems

Dazian's Inc.

DePaul University

Dove Systems

Drama Book Publishers

*The Drama Book Shop, Inc.

*Duff-Norton

Elantec Med

*Electronic Theatre Controls

Encompass Design & Management
Services

*Entertainment Services & Technology
Association

Entertainment Technology Inc.

Flying Pig Systems, Inc.

Folio I

*GAIA

*Gothic Ltd.

Gray Interfaces

*The Great American Market

Greenville Stage Equipment Co., Inc.

Group One Ltd.

*H&H Specialities Inc.

*Claude Heintz Design

IATSE Local 720

University of Iowa

*Irwin Seating Co.

*ISH Systems, Inc.

*JCN

Jeamar Winches

Joyce/Dayton Corporation

The Juilliard School

Kent State University

Kinetic Artistry, Inc.

*Kryolan Corporation

LaBrosse, Ltd.

L'Air Pneumatic Suspension Floor
System

*Lee Filters

LeMaitre Special Effects Inc.

Lightning Strikes/Optech Inc.

*Limelight Productions, Inc.

LuxArt Conception Inc.

Lycian Stage Lighting

Mankato State University

Mann Brothers

University of Massachusetts at Amherst

MBI Products Co.

MDG Fog/Smoke Generators

Mehron Inc.

*Meyer Sound Labs

University of Missouri - Kansas City

N and N Productions

*Neiman Supply Company

*Norcostco Inc.

Northern Wire & Cable

Nutech Industries, Inc.

OLESEN, A Division of Entertainment
Resources

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

San Diego State University

*Sapsis Rigging Inc.

*Sculptural Arts Coating, Inc.

*Silkpaint Corporation

Olaf Soot Associates P.C.

*Sourcebook Press, Inc.

Southern Illinois University

Stage Directions

*Stage Managers' Association

Stage Research, Inc.

*StageRight Corp.

*Staging Concepts, Inc.

*Strand Lighting Inc.

Strata, Inc.

*Strong International Inc.

Surety Manufacturing & Testing Ltd.

*Syracuse Scenery & Stage
Lighting Co., Inc.

TCI/Lighting Dimensions

*TDF Costume Collection

Technical Projects, Inc.
 Telex Communications, Inc.
 University of Tennessee
 Theatre Arts Video Library
 Theatre Service & Supply Corp.
 *James Thomas Engineering, Inc.
 Steven Thompson & Associates, Inc.
 Tiffin Scenic Studios, Inc.
 *Tomcat USA Inc.
 Tools For Stagecraft
 Towson State University
 *Tracoman/Martin
 Union Connector
 *Wenger Corporation
 University of Wisconsin-Milwaukee
 Yale School of Drama/Repertory Theatre
Exhibitors not in Las Vegas who signed up to exhibit at Stage Expo '96 in Fort Worth:
 AV Pro Inc.
 Stageworks
 Texas Scenic Company, Inc.

Make your plans now to attend the 1996 USITT Conference & Stage Expo 13-16 March 1996 at the Tarrant County Convention Center and Radisson Plaza Hotel in Fort Worth, Texas. ●

Helen Willard
USITT Sales Manager
Stage Expo & Advertising

LAS VEGAS CONFERENCE

GENDER ISSUES CAUCUS SET

In an effort to better serve the interests of the members of USITT and with the encouragement of the Board of Directors, the Gender Issues Caucus was created at the Vegas conference.

The caucus will be composed of representatives from the commissions and the membership at large. Its primary focus will be to identify programming for the national conventions sponsored by the various commissions. In addition, the caucus will encourage and support projects on gender issues.

If you are interested in serving on this caucus, contact the commissioner in your area of interest or write to Steve Gilliam, Gender Issues Caucus, Trinity University, 715 Stadium Drive, San Antonio, TX 78212. This is an important and positive step within the Institute as an endeavor to share and learn. ●

Steve Gilliam
Acting Caucus Chair

TECH EXPO EXHIBIT '95

'BEST TECH EXPO EVER!' AT LAS VEGAS

According to many conference attendees, "This was the best exhibit ever."

The 1995 Theatre Technology Exhibit was made possible by the generous financial support of the following corporations: Gerriets International; Great American Market; Hudson Scenic Studios; Lycian Stage Lighting; Production Arts Lighting, Inc.; Rosebrand Textiles; Rosco Laboratories; Secoa; S.F.X. Design; and Technical Briefs. Many of these organizations have supported the exhibit since its beginning more than 10 years ago.

The awards committee for this year's exhibit included Dick Arnold, Lisa Lo Curto, Joe Tawill, Louis Brodfield, Steve Nelson, Josie Gardner, and Jeff Muskovin. They selected the seven winners that were awarded prizes of \$300 each from 34 participants.

This year's prizes were awarded to: Michael Powers from Wildwood Park for the Performing Arts for *Counterweight Arbor Safety Devices*; Loren Schrieber from the Old Globe for his entries *The Empus Fugit Machine* and *Foam Molding Machine*; David Boevers and Kevin Hines from Maine State Music Theatre and the Yale School of Drama for their entries *A Self-Deploying Scenery Jack* and *A Positively engaged Low-Profile Tracking System*; John Autore from Arizona State University for *Neon: Not Beyond Your Theatrical Reach*; and Richard Donnelly from University of Notre Dame for *Making Masks from Pantyhose and Fiberfill*.

We congratulate the winners as well as all of the 34 participants in this year's exhibit.

Most of the 4,000-plus conference attendees viewed this year's exhibit which was at the center of the Stage Expo Floor. For those of you who were unable to attend the Conference, a limited number of catalogues describing the exhibit are available from the National Office.

It is not too early to begin planning for the 6th Biennial Theatre Technology Exhibit to be presented in Pittsburgh in 1997. Entry forms with rules and regulations will appear in

Sightlines by September 1996.

This year's co-chairs—Ben Sammler, Alan Hendrickson, and Ann Johnson—hope that everyone found the exhibit to be a rewarding experience. ●

Ben Sammler
Tech Expo Co-Chair

IN MEMORIAM

ROBERT L. BENSON, LIGHTING DESIGNER, CONSULTANT

Robert L. Benson, a resident of Mercer Island, Washington, since 1981, died March 15 at the age of 87.

He was born in Wichita Falls, Texas, the son of Louie Hobson Benson and Dean Pepper Benson. He served in the United States Merchant Marine during the last years of World War II and for several years thereafter, when he served as purser on the maiden voyages of the ships Independence and Constitution of the American Export Line.

He was educated at Hardin-Simmons University, Louisiana State University, and at the Yale University School of Drama, where he studied technical production, design and lighting.

Benson devoted his career to the field of theatrical lighting. From 1958 to 1962 he was the technical director and lighting designer for the Santa Fe Opera. For the next 21 years he was associated with theatrical lighting manufacturing companies, including Kliegl Brothers, Berkey-Colortran, Rosco Laboratories, and Skirpan Lighting Systems. In 1983 he joined Peder H. Knudson in forming the theatre consulting firm of Knudson-Benson Associates of Seattle, where he was involved in the design of many theatres, including, at the time of his death, the major expansion and renovation of the 1928 Paramount Theatre in Seattle.

Benson amassed many credits as a professional theatrical lighting designer, including numerous productions for the Dallas Civic Opera and the Baltimore Lyric Opera company, as well as productions Off-

Broadway and at Lincoln Center. From 1967 to 1976 he taught theatrical lighting at Columbia University and at New York University.

He was a USITT Founding Member and a Fellow and held numerous national and regional offices. He was a Member and President of the International Association of Lighting Designers, a Founding Member of the Lighting Associates of United Scenic Artists in New York, and a Member and President of the American Society of Theatre Consultants.

His articles were frequently published in theatre lighting magazines, including *Lighting Design + Application* and *Theatre Crafts Magazine*, and he recently contributed the article on opera lighting in *The New Grove Dictionary of Opera*.

He was a kind and gentle man of the highest personal and professional standards who always had time to help and advise those coming up in the profession.

He will be greatly missed by all who knew him. His friends recently held a memorial service in Seattle. ●

Peder H. Knudson

IN MEMORIAM

CHARLES ALTMAN, LIGHTING DESIGNER, BUSINESSMAN

On 5 May 1995, Charles ("Charlie") Altman, a longtime member of the Institute, died at his home in Yonkers, New York. He was a pioneer in the field of theatrical lighting and founder of Altman Stage Lighting, Inc., a Sustaining Member of the Institute. In 1988, Charlie and his wife, Olga, were honored by the Institute when they presented with the USITT Award. He is survived by his son, Robert, four grandchildren and four great-grandchildren. In lieu of flowers, the family requests that donations be made to the American Heart Association or the charity of your choice in Charlie's name.

He'll be missed. ●

STUDENT LIAISON

USITT STUDENT CHAPTERS ARE THE RAGE!

In 1971, USITT made a decision to make a difference in the lives of theatre students by chartering its first two student chapters at the University of Texas at Austin and the University of Texas at El Paso. In 1972, the third and fourth chapters, at Texas A&M and at Southwest Texas State University (SWT), were founded. Ten years later, in 1982, seven chapters were listed in the directory: Northern Arizona State, Webster College (MO), and the Texas schools (SWT, Tarleton State, UT-Austin, Trinity University, and Tyler Junior College).

Another decade jumped the number to 16 in '92, including the first chapter outside the contiguous 48 states: University of Alaska-Anchorage (AK), Northern Arizona (AZ), Humboldt State (CA), San Jose State (CA), University of Evansville (IN), Baker (KS), Brandeis (MA), Webster (MO), Cornell (NY), East Stroudsburg (PA), West Chester (PA), Kent State (OH), SWT (TX), Tarleton State (TX), UT-Austin (TX), and Brigham Young (UT).

When we met at the National Conference in Las Vegas, a new record had been set for the number of active chapters. When the Episcopal High School chapter from Houston, Texas—which became the first high school chapter in 1993—renewed its charter in February, the total for '94-95 reached 21! The other chapters are the UT-Austin (the first chapter chartered), SWT (the longest continuously operating chapter—23 years), Webster (still holds the record for banking the most money, \$1400—can anyone beat that?), Northern Arizona (held the first student party in '78), San Jose State (set up and won the first Tech Olympics in '86), and Humboldt State (has the record for bringing the most students to a conference from out of town—21 made an 18-hour drive to Las Vegas). Texas still holds the record for the most chapters in one state—Tarleton State, Texas Tech, West Texas A&M, UT, SWT, and Episcopal HS. Texans are fond of challenging others, in this case the number of chapters in the state. The

other and equally important record-setting chapters are, Baker (KS), Ball State (IN), Brigham Young (UT), Coe College (IA), East Stroudsburg (PA), Florida State, Kean College (NJ), Otterbein College (OH), West Chester (PA), and Western Michigan.

During the exciting conference at Las Vegas, both old and new student members discovered the values that membership in a chapter would bring. As a result, student members at 26 different schools have requested and received the USITT publication "Starting and Continuing a Student Chapter at an Educational Institution." If all of these requests result in chapters being chartered, USITT would have 47 student chapters! Lets make it 50! If you don't have information on starting a student chapter, ask for it today. Don't be the last school to find out what so many theatre students already know—USITT is not just the latest rage, it is a commitment to your future in theatre.

For information about student chapters, contact David Flemming (USITT Student Liaison Officer) by e-mail, fax, phone, or by "snail mail" (you know, the kind the US Postal Service delivers) to: 915 Cheatham Street, San Marcos, TX 78666; phone: H: 512-396-2325 (til midnight CDT), O: 512-245-2147 (secretary); fax, 512-245-8440; and my personal favorite, e-mail, DF11@SWT.EDU. ●

David G. Flemming
USITT Student Liaison Officer

STUDENT LIAISON

1994 TECH OLYMPICS HIGHLIGHT CONFERENCE

On Wednesday evening, March 22, the tenth annual Tech Olympics began. Forty-four students from three high schools and 16 colleges did their best to show off their abilities in six different events—point and focus a light, tie three different knots, put a loop on a 1/4" steel cable (thimble and crosby), measure, saw and nail a board, make a prop shift, and help an actor make a quick change.

Not only was each contestant's honor and ability on the line, but this year for the first time the first place individual event winners received

plaques and the winning team received a three-foot high traveling trophy.

The Team and the Top Techie winners, who had to enter all six events, were:

• Team Winners

1. Wright State University, Dayton, OH (08:13.00)
2. University of North Carolina-Asheville (08:45.00)
3. Las Vegas Academy High School (09:05.63)
4. Humboldt State University, Arcata, CA (09:18.96)
5. Episcopal High School, Houston, TX (11:46.00)

• Top Techie Winner

1. Patrick Coughlin, Wright State University (09:24.62)
2. Chris Oberlander, Humboldt State University (09:32.00)
3. Ariel Ashe, University of North Carolina-Asheville (10:26.00)

Individual event winners were:

• Knot Tying

1. Patrick Coughlin, Wright State (00:26.00)
2. Thomas Jeffords, Univ. Of North Carolina-Asheville (00:27.00)
3. Jaime Ladet, Univ. Of North Carolina-Asheville (tie) (00:28.00)
3. Dave Maughn, Utah State University, Logan (tie) (00:28.00)

• Thimble and Crosby

1. Jason Trowbridge, California Polytechnic, Pomona (02:23.00)
2. Chris Oberlander, Humboldt State (02:30.03)
3. Patrick Coughlin, Wright State (02:42.00)

• Prop Shift

1. Chris Oberlander, Humboldt State (01:59.00)
2. Thomas Jeffords, Univ. of North Carolina-Asheville (02:00.00)
3. Patrick Coughlin, Wright State (02:14.00)

• Measure, Cut, and Nail (The record, set in Wichita in 1993, was 0:32. +)

1. Dan Ouzts, Midwestern State, Wichita Falls, TX (00:40.00)
2. Mitchel A. Van Cleve, Univ. Of N. Colorado, Greeley (00:42.00)
3. Chris Thorne, Las Vegas Academy (tie) (00:44.00)
4. Clay Everett, Humboldt State (tie) (00:44.00)

• Quick Change

1. Kate Mitchell, Wright State (01:03.74)
2. Diane Fairchild, Wright State

(01:13.56)

3. Chris Oberlander, Humboldt State (01:26.12)

• Light Focus

1. Jeff Robinson, Wright State (00:58.00)
2. Laura Johnson, Univ. Of Wisconsin, Milwaukee (01:06.25)
3. Andrew Kaufman, Episcopal High School, Houston (01:11.00)

The magnificent, three-foot high team trophy, which has name plates for ten winners, was donated by Jim Moody/Ravitz Partners. The plaques for the Individual winners and the Top Techie winner were donated by Joe Twail of the Great American Market. Thanks to Joe Boanno, the beautiful plaques and trophy went from a good idea to an outstanding reality.

Like any theatrical production there are many backstage people who make the whole thing possible. The pre-show preparation and set-up in the ballroom were done by an outstanding group of UNLV technicians brought together by Larry Stahl, TD. Faculty costumers Gail Lehtinen, Katrina Hertfelder, and Kerry Bechtel supplied the glamorous tuxedos and the two "actors," David Castro and Michelle Rodda, for the quick change event. Kr van Riper designed, built, and located much of what was used. Kevin Saunders organized the lighting event and Laura Rin assisted. Heather Yerrick assisted with the Prop Change.

The Olympics opened with an extremely competent stage manager in charge—Heather McGrew of Linville College. Not only had she supervised the set-up with UNLV crew, but instructed and placed assistant stage managers with each of the events: Juli Dempewolf, Elizabeth Leonard, Annemarie Ricci, Heather Yerrick, Dehlia Cohen, Michele Davis, Amy Gaffney, and Ilene Moss.

The judges were: Jan Bonanno, Nick Bryson, Robert Cohen, Patrick Gill, Michael Goddard, Frank Hermann, Gail Lehtinen, Jeffrey Lind, Jimmy Robinson, Jared Saltzman, Richard Sasson, and Bob Schawb.

Registration was handled by Annamarie Ricci, Amy Gaffney, and Bonnie Flemming. Joe Bonanno, Annamarie Ricci, and Bonnie Flemming tallied the scores.

A great event for all! ●

David G. Flemming
Student Liaison Officer

COSTUME DESIGN
& TECHNOLOGYWORLD
CONGRESS
HIGHLIGHTS
CONFERENCE

The 1995 USITT Conference provided a unique opportunity for the members of the Costume Design and Technology Commission as well as members from other commissions. The presence of more than 50 official international delegates from member OISTAT countries met with our members to share information, establish new friendships, exchange a multitude of ideas on all aspects of theatre and to begin establishing a new working interest area in costume design and technology as part of the Scenography Commission of OISTAT.

But the International aspect was only one part of what the conference had to offer our Commission members. I hope the following recap helps to refresh the memories, remind you to follow-up on commitments made to fellow members, and to re-affirm your resolve to join us in Fort Worth next March.

The conference began on Monday with an exciting session chaired by Sherry McFadden. Her guest panelists were Jimm Halliday and Organa Stephens-Farrell from *Starlight Express*. Bringing actual costumes, slides of various design variations, and a wealth of practical information as well as a sense of humor, they detailed the special wardrobe considerations of both this show and the Vegas milieu.

Alexandra Bonds chaired the next panel with the able contributions of Sandra Finney, Tina Navarro, Marcella Beckwith, and Darice Damata-Geiger. They discussed their fascinating experiences in designing in situations with an international focus.

Diane Berg chaired both of new members session (with a huge turnout of new members in attendance) and the annual Commission meeting. That meeting included updates on the ongoing projects and some ideas for new projects. Ask Diane for specific information. She'll be happy to send it on. Gwen Nagle introduced two nifty, neat tricks (she's always looking for

more quick, useful "Why didn't I think of that?" solutions) and Dennis Parker presented the annual slide show of members' current work. When he calls, please say yes and share a few slides with us—it's exciting to see terrific work done all across the country in all kinds of programs.

Tuesday began with the coffee reception for the international guests and our members. It was an opportunity to begin to talk with these individuals on a personal basis about everything under the sun. And some of those conversations were still going strong three days later! Later, Dennis Parker chaired the first of seven sessions with the international guests presenting short papers or slide presentations on subjects ranging from recent productions, student work, design theories, and philosophies of production to the aesthetic viewpoints of a specific producing organization.

Over the course of those three days, Dennis Parker, Helen Ju, Laurie Kurutz, Elizabeth Lewandowski, Gwen Nagle, Kathie Brookfield, and Kevin Seligman hosted more than 35 panelists from all around the world. The only word to describe it was exhilarating. And Tuesday evening the first World Costume Congress met to formally organize and request admission to OISTAT as a sub-committee of the Scenographic Commission. Sarah Nash Gates was elected the chair of this new group and will begin the exciting task of guiding this new group to what promises to be a terrific future.

Wednesday included (in addition to the International Forums) programming which drew heavily on the special resources of Las Vegas and the Strip. Mary Warner of UNLV joined us to present a slide-lecture on the history of the Las Vegas Showgirl. Her presentation was in conjunction with a small exhibit of artifacts on the Exposition Floor. This was followed by Holly Cole's session on the production of Vegas costumes. Holly drew on the expertise and experience of John Stone, Brian Anderson, Max Hager, Sharon Peterson, George Roth, Jimm Halliday, and Jim Glavin, seven professionals who work in this area of costume construction. The audience was treated to presentations on the safety factors considered in headdresses, old vs. new styles in construction, every-

thing you need to know about feathers, and countless other details in a lively, energetic and lavish manner.

Meanwhile, over in the Tropicana Hotel, Claremarie Verheyen had organized the 4th Annual Working Member's Costume Design Portfolio Review. The reviewers were Jan Whittemore White from Great Britain and Elizabeth Poindexter from the USA. There were three portfolios under review and, judging by the designers' comments, they as well as the audience found the comments offered by the judges insightful, helpful, and wonderfully encouraging. (Please consider participating in this yourself. You'll be glad that you did.)

And I can't forget to mention the third annual tour of the Expo Floor by Kevin Seligman and Betty Poindexter. It is the perfect opportunity to meet with the vendors who have something specific to offer members of the Costume Commission. And it reassures these vendors that there are costume people out there who are searching for them. It's also a nice chance to thank someone for help often given over the phone!

Thursday saw the final three International Forums and a business meeting for the new fledgling costume sub-group of OISTAT. Sarah Nash Gates is still looking for people interested in working with her on this. There was also a session sponsored by another group which was of special interest to our members. This was the SuperSession with members of the design/creative team for Cirque du Soleil. And after the breathtaking performance of *Mystere* which we saw Wednesday evening, it was a very special chance to learn more about them. Our thanks to the local Commission for programming which appeals to multiple interest areas.

And of course there was Vegas itself. From the bright lights, garish neon, endless costumed employees to the multitude of shows and the Liberace Museum, there was something for everyone. It was a busy and exciting week and I think I can speak for everyone when I say there hasn't been anything quite like it before.

I'd like to thank Amy Bud, Bob Haven, Donna Himmelberger, Donna Meester, Barbara Murray, Gwen Nagle, Dennis Parker, Kathy Romero, and Mindy Simons for serving as ses-

sion reporters and letting me be in two places at once. I'd like to thank the session chairs and all the participants for their time, expertise, and hard work. I'd also like to say thank you to everyone who attended a session, offered an idea or suggestion, volunteered to help in some way, enjoyed a session, and went home satisfied with the experience. We really couldn't do it without you. Hopefully, you're making plans to join us in Fort Worth. See y'all there!!! ●

Kathy Gossman
Vice-Commissioner

COSTUME DESIGN
& TECHNOLOGYUSITT FELLOW
DON STOWELL
HONORED
IN LAS VEGAS

Don Stowell, Jr., one of the most respected and popular members of the Fellows of the Institute, was honored with a retrospective exhibit of his costume design work at the Las Vegas Conference.

The exhibit, "In Touch with Don Stowell, Jr.," included more than 30 examples of his design work executed between 1965 and 1993, and was accompanied by text provided by Don. The commentary was frequently amusing and insightful in giving us his unique perspective of the various productions.

The exhibit was curated by Don Larew, a long-time member of the Institute who worked with Don for more than five years at North Dakota State University, a co-sponsor of the exhibit along with the Fellows of the Institute.

In addition, Joy Emery and Larry Hill paid tribute to Don at the annual Fellows Reception. Both of Don's sons were in attendance for the event and both young men were pleased with the exhibit and the acknowledgement of their father's contributions to the Institute and the profession. And they carried our respect and celebration of his life and work back to Don, along with our love. ●

Kathy Gossman
Vice-Commissioner

SECTION SHOWCASE

SOUTHEAST SECTION SERVES SETC MEMBERS

The Southeast Section serves members of USITT residing in the area along the Atlantic coast from Virginia south to Florida and west as far as Mississippi, Tennessee, and Kentucky. This 11-state region overlaps two other USITT sections, thus comprising the single largest geographic section in USITT.

As with all other regional sections of USITT, the Southeast Section is organized to provide information, training, and fellowship to its members in the region, in addition to supporting and promoting the interests of theatrical design and technology within the region.

The Southeast Section of USITT is closely allied with the Southeastern Theatre Conference. The majority of our membership actively participate in the programming, organization, and leadership of the technical and design activities sponsored by SETC. One of the two annual membership meetings is held during the SETC Convention.

Activities: Master classes: A principal activity of the section is the sponsorship of annual master classes held on college campuses throughout the region. The master classes emphasize instruction and experimentation in the areas of design and technical theatre with an attempt to provide attendees with opportunities for hands-on participation in specialized techniques and introduction to new technology.

Master classes in the past have presented workshops and instruction by John Lee Beatty, Freddy Wittop, Lance Brockman, Randy Davidson, and Soviet designer Danila Korogodsky, among others. Topics at recent master classes have included computer aided drafting and design, scene painting techniques, lighting design workshops, demonstrations of automated lighting fixtures, the ADA and its impact on theatre architecture and theatre programming, safety issues, rendering techniques, fabric modification, and methods for teaching technical theatre.

The master classes have provided excellent opportunities for theatre technologists and designers to explore in

depth specialized areas of their field. The 1995 Master Classes will be held Sept. 15-16 at Appalachian State University in Boone, North Carolina.

Other Activities: Ongoing programs of the section include providing vehicles for communication among section members concerning activities and events of interest within the region. The Southeast region covers such a large territory that interaction among members is difficult, and the section serves as a primary source of information concerning design and technical activities in the area. The section publication, *The Quarterly Review*, reaches more than 400 individuals throughout the region. This publication provides an outlet for articles written by section members, as well as current information on section activities and items of interest to section members. In addition, one of our members is the editor for articles on design and theatre technology for *Southern Theatre*, the journal of the Southeastern Theatre Conference. This magazine provides an additional outlet for the publication of articles by USITT-SE members and the dissemination of information about regional theatres and theatre activities.

An annual Juried Design Exhibition is sponsored by the section and held in conjunction with the SETC Conference each spring. This exhibition, open to faculty and professional members of the section, features the excellent design work of our members selected through a jury process. The selected works are displayed at the annual SETC Conference.

The section also is developing a slide archive of the design work from the region. Designs selected for inclusion in the Design Exhibition are automatically included in the archive. Other designs may be contributed to the archives by the submission of two sets of duplicate slides to the chair of the archive committee.

The officers and members of the section actively promote and support the attendance of students at both the annual master classes sponsored by the section and the annual USITT Conference. Funding from a portion of the annual fee from each non-student member combined with contributions from both corporate and individual members provide funds which are used to partially support the travel and/or registration expenses of several stu-

dents to both the regional and national conferences.

In addition to yearly and ongoing programs, the section successfully hosted the USITT National Conference last April in Nashville. This Conference was applauded by other members of USITT and provided a splendid opportunity for section leaders and volunteers to better understand the workings of the National organization and to become better acquainted with their professional peers nationwide.

• • • • •

Region served: All the states included in the Southeastern Conference—Virginia south to Florida, and west to include Mississippi, Tennessee, and Kentucky.

Officers, 1995-1997

Section Chair:

Monica Weinzapfel

Vice-Chair for Membership:

Tom Tutino

Vice-Chair for Relations:

Kathryn Rohe

Secretary:

John Saari

Treasurer:

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Florida, M.L. Baker

Georgia, Marian Zielinski

Mississippi, Jerry Bangham

North Carolina, Frank Mohle

South Carolina, Elbin Cleveland

Tennessee, Virginia Donnell

Virginia, Rosemary Ingham ●

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.**
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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, 137 West 10th Ave., Denver, CO 80204. ●

CLASSIFIED AD

**SCENIC
ARTIST**

Full-time scenic artist for college Conservatory of Music from 8/14/95 through 6/14/96. Responsible for execution or overseeing of scene painting and artistic crafts for mainstage productions. Direct supervision of students working in daily labs and official after hours work-calls. Assist in evaluations of students. Includes hands-on teaching of scene painting classes and tutorials with grading responsibilities; paint areas and equipment maintenance, ordering supplies, shopping specialty goods, adhering to scenic paint budgets. Minimum qualifications: BFA in theater or equivalent education/experience; two years professional experience. Prefer university level teaching experience in scenic art, USAA membership, extensive experience with large-scale/complex venues. Must show portfolio during on-site interview. Resumes accepted until filled. Refer to control number 95PV0147 in letter and send to:

Office of Recruitment Services
University of Cincinnati
PO Box 210566
Cincinnati OH 45221-0566

The University of Cincinnati is an affirmative action/equal opportunity employer. Women, minorities disabled persons, Vietnam era and disabled veterans are encouraged to apply. UC is a smoke-free work environment. ●

**SIGHTLINES CLASSIFIED
ADS ARE \$1 A WORD
WITH A \$50 MINIMUM.**
**USITT NATIONAL OFFICE
10 WEST 19TH STREET
SUITE 5A
NEW YORK, NY 10011
PHONE: 212-924-9088
FAX: 212-924-9343**

CLASSIFIED AD

**SCENIC
CARPENTER**

Arena Stage seeks experienced carpenter for 10-play season in three theaters. Seasonal full-time employment from late August through mid-May.

Candidates should possess strong carpentry skills and metal working and rigging experience. Competitive salary, excellent benefits. Deadline for application is 18 June 1995.

Send letter, resume and references to James Glendinning, Technical Director, 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

**HEAD
WIGMASTER**

Arena Stage seeks experienced person to build and maintain all hair and wigs for the 1995-96 season. Must have strong background in period hairstyling, ability to construct new wigs and adapt from existing stock. Ventilating skills and knowledge of makeup and its applications a must. Cosmetology license a plus.

Employment Period: 31 July 1995 to 5 May 1996 plus two weeks paid vacation. Salary commensurate with experience, excellent benefits.

Deadline for application: 11 June 1995, priority given to early applicants. Send letter, resume, and references to Julie Wetherbee, 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

**PROPS
ASSISTANT/
CRAFTSPERSON**

Arena Stage has opening in seven-person Props Department for experienced props artisan beginning in early August through early May. Useful skills include prop design, painting, sculpture, decorating, crafts, and prop buying. No carpentry, upholstery or running crew duties. Must be a licensed driver. Competitive salary, excellent benefits.

Deadline for application is 18 June 1995. Send letter, resume, and references to Chuck Fox, Property Master, 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

**ASSOCIATE
WIGMASTER**

Arena Stage seeks person proficient in human and synthetic hair styling, wig and facial hair application and maintenance, knowledge of period styles, and makeup application to work in conjunction with resident wigmaster for the 1995-96 season. Ventilating skills and cosmetology license a plus. Employment period: 28 August 1995 to 16 June 1996 plus two weeks paid vacation. Salary commensurate with experience, excellent benefits.

Deadline for application: 11 June 1995. Priority given to early applicants. Send letter, resume, and references to Julie Wetherbee, 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

**THEATRE
TECHNICIAN/
CARPENTER**

Dartmouth College-Hopkins Center seeks theater technician/carpenter to begin June or September 1995. Position requires work in scenic and property construction, rigging, lighting, and sound. Ability to work independently and effectively train and supervise students in all aspects of the shop and its equipment. College degree with three to five years experience with specialization in technical theater with a concentration in carpentry or the equivalent. Basic proficiency in carpentry and metal working/welding and willingness to learn theatrical sound processes and electrics needed. Send letter, resume, and three references to: Dartmouth College, Drama Department, 6204 Hopkins Center, Hanover, NH 03756. AA/EEO. Women and minorities are encouraged to apply. ●

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

HEALTH & WELLNESS
STRATEGIES**CHECK
POINTS**

The next two issues will cover a difficult concern for us all: work addiction.

In most facets of our lives, we perceive addiction as having a negative image. Addiction to drugs, alcohol, or other abusive substances has negative effects on our lives. Single-minded dedication to one's job has long been considered deserving of praise and emulation, but can prove harmful.

Hard workers are perceived as mature, responsible, virtuous, and even patriotic. They not only earn raises and promotions, but they also gain the respect of co-workers and the approval of superiors. This system of rewards seems both fair and logical. After all, a selfless employee equals a happy, productive employee, right? Yet this may not be the case at all.

Instead, the personal and social costs of addiction to work are high. On the personal level, it can lead to failed relationships, damaged health, and emotional and spiritual bankruptcy. Paradoxically, addiction to work can also undermine the work itself. The

work addict's struggle for control can weaken collaborative efforts and destroy any chance of compromise. Work addicts also fail to nurture co-workers through delegating, encouraging creativity, and giving due credit.

Those whose only source of self-esteem is work will not develop the coping strategies for facing life's disappointments. In her book, *Working Ourselves to Death*, Diane Fassel calls addiction to work the "cleanest of all addictions." It is most difficult to face because of support from religion, education, and business.

First referred to as "workaholism" in the late 1960s, addiction to work can be defined as a pathological relationship with a mood-altering experience. Characterized by compulsion and, ultimately, by loss of control, it continues despite adverse consequences such as poor health or damaged relationships.

Unlike drug addiction or alcoholism, addiction to work is a process addiction that involves a series of actions or interactions. It resembles other process addictions, such as addiction to sex or gambling.

Some researchers liken addiction to work to obsessive-compulsive disorder because it involves a narrow focus, endless activity, and ritualistic, controlling behavior. Affected persons who try

to change often relapse and need encouragement and support.

Fassel has identified three stages of work addiction: early, middle, and late. In the early stage, the work addict is constantly busy, often taking on more than can be handled. The early-stage work addict thinks about work all the time, is a compulsive list maker, works overtime regularly, and refuses to take days off.

As addiction to work progresses to the middle stage, other addictions may also increase. The work addict begins to put aside personal relationships until his or her social life is almost nonexistent. At this point, the work addict becomes increasingly worn out physically and may have trouble sleeping.

In its late stage, addiction to work becomes increasingly problematic. The work addict may develop chronic headaches, backaches, high blood pressure, ulcers, and depression. Serious illness such as a heart attack can lead to hospitalization, which may scare the addict into making changes.

In the next newsletter we will cover some characteristics of work addicts and include some hints as to how to better balance work and life. ●

Stan Abbott
Checkpoints Editor

JUNE 1995

- 20 FISCAL YEAR 1994/95 VOUCHERS WITH RECEIPTS AND INVOICES DUE TO THE V.P.- COMMISSIONS.
- 30 CLOSE OF INSTITUTE'S FISCAL YEAR—ALL VOUCHERS AND RECEIPTS FOR 1994/95 ARE DUE TO THE TREASURER PRIOR TO THIS DATE.

JULY 1995

- 17 SUMMER MEETING MATERIALS MAILED

AUGUST 1995

- 1 COMMISSIONER MAILING TO SOLICIT PROGRAM IDEAS FOR PITTSBURGH
- 3-5 SUMMER MEETINGS IN FORT WORTH. NO BOARD OF DIRECTORS MEETING IS SCHEDULED.

SEPTEMBER 1995

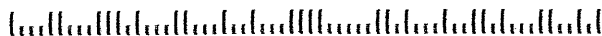
- 1 PRECONFERENCE BUDGETS AND DESCRIPTIONS DUE TO VP-PROGRAMMING

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