

# Sightlines

USITT september 1989

News of the United States Institute for Theatre Technology

## SOVIET MASTER CLASSES

Colleges, universities, USITT sections, and other organizations interested in hosting the **Soviet Design Master Classes** scheduled for the time period immediately surrounding the Milwaukee Conference in April: please contact International Liaison as soon as possible. (For further information on the Master Classes, see the February 1989 issue of *Sightlines*.) Write to:

Joel E. Rubin  
US Centre OISTAT  
119 West 57th Street, Suite 911  
New York, NY 10019.



## USITT GENERAL MANAGER

General Manager **David Diamond** was one of 30 arts administrators from more than 20 states selected to attend an intensive two-week workshop in August at the University of Minnesota sponsored by The Arts Leadership Institute. The workshop is designed to challenge participants to broaden their perspectives on themselves, on the arts, and on the world. USITT was pleased to support David in this venture, and looks forward to benefitting from his experiences.



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## USITT: "The American Association of Design and Production Professionals in the Performing Arts"

*New Institute Subtitle Adopted at Summer Board Meeting*



**A**mong the actions taken by the USITT Board of Directors during the annual summer retreat was acceptance of the proposal by the Long and Short Term Planning Committee that the official subtitle for the Institute be: "USITT is the American Association of Design and Production Professionals in the Performing Arts."

The summer retreat included meetings of the Commissioners, the Long and Short Term Planning Committee, the Finance Committee, and several other working committees of the Institute in addition to the triennial meeting of the Directors. The meetings were held 4-6 August 1989 in New York City in facilities graciously provided by the Tisch School of the Arts at NYU.

The Ad Hoc Planning Committee, chaired by Jody Good, concluded 12 months of

intensive work by presenting to the Board a number of action items and proposals formulated to help the Institute move forward with its mission to better serve the members and the profession.

A major activity of the weekend retreat was the Commissioner's program planning session for the 1990 USITT Conference and Stage Expo to be held in Milwaukee 11-14 April 1990. Scores of innovative and exciting programs, panels, and activities are being planned that promise to make the Milwaukee conference an event not to be missed. Further details of the conference and the various programs will be forthcoming during future months.

Additional details of the activities of the summer retreat can be found in this issue of *Sightlines*.



**SOVIET SYMPOSIUM**

An International symposium, "Theater USSR: Revolution and Tradition" scheduled for 1-2 December 1989 at the University of South Carolina, has issued a call for papers. Submissions should be two-page abstracts or 8- to 10-page papers on the criticism, directing, and design of Soviet or pre-Soviet Russian theatre, or on the cross-currents between Soviet theatre and film.

The symposium—which will feature addresses, live theatre, videos, and film—will be held concurrently with the USITT-Southeast Section Conference 1-3 December 1989. Conference highlights will include the Golden Trigue Award-winning exhibit from the 1987 Prague Quadrennial, as well as a lecture-workshop by Soviet designer Danila Korogodsky.

All abstracts, papers, and inquiries concerning the symposium should be sent to:

Sarah Bryant-Bertall  
Department of Theatre and Speech  
University of South Carolina  
Columbia, SC 29208  
803-777-7595 or 4288.

□

**INSERTS**

This issue of *Sightlines* contains these additional materials:

- Design Expo '90 Entry Form
- Endowment Fund Application
- Endowment Fund Contribution
- Quilt Name Submission Form

□

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**Editor • Eric Fielding**  
**Editor • Cecelia Fielding**

□

**News From The National**

*David Diamond, USITT General Manager*

In our continued efforts to bring you the kind and quality of programs and services that you desire as members, the National Office will again be soliciting your opinions. With your next renewal notice, you will receive a short survey. It will take less than five minutes to fill out and the responses will help us serve you better. Just return the survey card with your renewal. We look forward to hearing from you.

As we move into fall we are beginning a new membership recruitment campaign. Applications will appear in *Theatre Crafts* and *TD&T*. Of course, the most effective method of attracting new members is the one-on-one approach. Tell your colleagues about USITT and the advantages of becoming a member. Describe the conference

seminars and events. Show them *Sightlines* and *TD&T*. Mention our discounts on *Theatre Job List* and *Theatre Crafts*, plus our hotel, car rental, and pharmaceutical discounts. The more members we have, the better able we are to provide quality services for your professional development.

Next month you will be receiving your 1989/90 *USITT Membership Directory*. Great care has been taken to make sure this volume contains accurate information about the members. When you get the directory, find your listing, and if there is information which is missing or incorrect, please inform the National Office at 212-563-5551 as soon as possible. This year's directory has been improved and expanded. We hope you will refer to it often throughout the year. □

**AIDS Quilt Project: A Progress Report**

*Gary Miller, Project Coordinator*

The Ad Hoc Quilt Committee met during the August Board Retreat and we are very pleased with developments thus far. However, we now need the assistance of the entire membership in compiling the list of names which will adorn our panel.

Although the design process is going somewhat more slowly than we had anticipated, we will be making a design decision by October 1 in order to meet our schedule.

Janice Lines has volunteered her time and that of the Krannert Costume Shop for the basic construction of the Quilt; Stuart Goldberg of Baer Fabrics has agreed to donate the materials; Kenneth Kloth and Jay Glerum will be building the Quilt frame for the Milwaukee Conference Display and Dedication;

Joy Emery and Kevin Seligman are heading up the design team; and Stephanie Young, Lisa Aitkin, and I will be handling the administrative duties.

We are very grateful to the Milwaukee Conference Committee for its very positive support of this project. The Quilt will be available for anyone and everyone to add a stitch to help complete the panel and will be dedicated and presented to The Names Project at the Friday evening banquet.

If you have lost a friend, lover, or coworker to this dreadful scourge and you would like to add his or her name to the USITT panel, please fill out the coupon [included with the Endowment Fund insert in this *Sightlines*] and return it as soon as possible. □

**1990 Election Slate**

*Jean Montgomery, USITT Secretary*

In compliance with the by-laws of the Corporation of The United States Institute for Theatre Technology, the Nominating Committee would like to present the following preliminary slate of nominees for office. All nominees have indicated a willingness and ability to serve in the particular office/position for which they have been nominated:

**Vice-President for Relations:** Normand Bouchard

**Vice-President for Programs and Presentations:** Richard Durst

**Director-at-Large:**

Elbin Cleveland  
Delbert Hall  
Kenneth Hewitt  
Larry Hill

Elynmarie Kazle  
John Lottes  
Jack Schmidt  
Samuel Scripps  
Raynette Halvorsen Smith  
Anne Thaxter Watson

Additional nominations for each elective office may be presented by a petition of at least 50 signatures verified to be those of USITT members in good standing. Such petitions must be accompanied by the written approval of the nominee, office/position for which he/she is being nominated, and a brief biographical description. Petitions must be received by the USITT Secretary before 1 December 1989. □

# The President's Report

Richard Devin, USITT President

## URGENT: YOUR ASSISTANCE NEEDED!

Last month in this column, I mentioned the Congressional attack on the National Endowment for the Arts and asked for your help. The cry for help is becoming more urgent daily. First, on June 27, the House Appropriations Committee approved the recommendation of the Subcommittee on the Interior that the NEA receive \$171.4 million in FY 1990, a 1.4 per cent increase over FY 1989. Then the axes began to fall.

Although the House bill, sponsored by Rep. Charles Stenholm (TX) and approved 361-65, smacks of government censorship of the arts, its recommended cuts amounting to \$45,000 in the proposed NEA Budget to correspond with last year's grants supporting the controversial artwork of Andres Serrano and Robert Mapplethorpe nonetheless are far less severe than the proposed cuts of the Senate bill.

The US Senate bill would ban two arts organizations from receiving NEA funds for five years and make significant budget cuts to NEA's Visual Arts Program. The Senate adopted an amendment proposed by Senator Jesse Helms (NC) which could lead to the removal of much of the art work in museums all over the country as well as censor non-profit theatre, dance, opera, and literature.

A previous House bill sponsored by Rep. Dana Rohrabach (CA) sought to eliminate the NEA altogether and was fortunately defeated. While legally the NEA is not allowed to pass artistic judgment on the art that it supports, Congress is clearly attempting to do that for it, with a disturbing level of support by its members.

At the USITT Board Meeting in New York on August 6, there was a clear mandate expressed that we should urge our members to join with us and with other organizational members of the American Alliance for the Arts to make our voices heard on this subject in Washington. In the near future, several issues will come to a vote in both the House

and Senate: the confirmation of the new NEA director, John E. Frohnmayer of Oregon; the re-authorization of the NEA charter; and the establishing of the NEA budget.

While every arts organization in the US is affected by these decisions directly or indirectly, the USITT, its projects, and members are right in the line of fire. You may recall that in February, we submitted two grant proposals to the NEA: a Service to the Arts

Grant application to support USITT publications, and a pass-through grant for more than \$100,000 to help support the work of six designers, to be administered by the grant recipient.

This second type of grant, administered by a peer-group second-party organization, is the principal focus of the fire storm in Congress. The idea is for the Government to

give money not to actual art projects, but to an independent organization that would pass the money on without any further reference to government. The money is allotted through a chain of committees that are themselves peer groups.

To quote Clive Barnes of the *NY Post*, "The House of Representatives decided out of the kindness of its heart and depth of its wisdom to offer the nation a lesson in art appreciation..." but "...one man's pornography is another man's art."

Members of your Board of Directors urge you to action! Write, phone, or FAX your Senator, Congressmen, and the members of the Conference Committee on the Interior. [See "Save the NEA: Send a Mailgram," p.5]

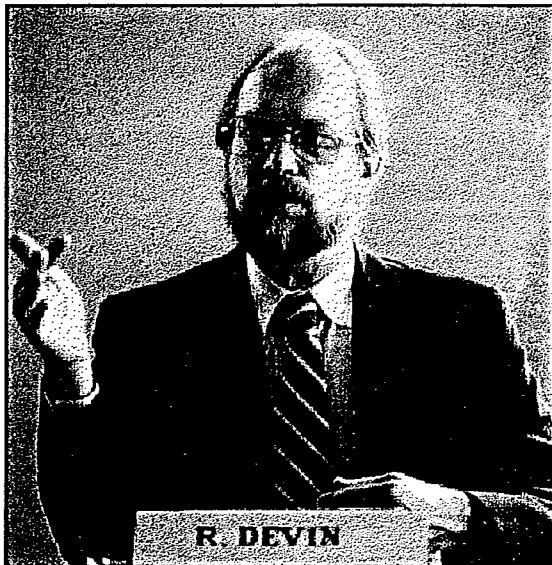
In addition to your Senators and Congressmen, the most important people to contact are the chairmen of the House and Senate Committees and the Conference Committee on the Interior; their phone and FAX numbers are:

**Conference Committee on the Interior:**  
**FAX 202-224-0766**

**Senate Subcommittee on the Interior:**  
**Phone 202-224-7233**

**House Subcommittee on the Interior:**

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## APPRECIATION

*Our gratitude and sincere thanks to all the Contributing and Sustaining Members of USITT who do so much to support the continuing growth of the Institute!*

## NOTICE

**New address for Bill Flynn, Management Commissioner:**

William Flynn, Dean of Community Education, Palomar College, 1140 W. Mission Road, San Marcos, CA 92069; 619-744-1150.

## SUSTAINING MEMBERS

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## The President's Report

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**Phone 202-225-3081**

Please help spread the word to our colleagues and friends of the arts. More specific phone numbers will be available from your League of Women Voters or the USITT National Office (212-563- 5551).

The address of your Representatives is:

**The Honorable [ name ]**

US House of Representatives  
Washington, DC 20515

The address of your Senators is:

**The Honorable [ name ]**

US Senate  
Washington, DC 20510

PLEASE WRITE TODAY!

### News from the August Board meeting:

The institute has a new name! Now, for those of you who know the long history and impossibility of that statement really being true, I will explain. The Planning Committee recommended and the Board approved a new subtitle for our name which addresses the long-discussed need to clarify who we are and what we do. The new name, from now on, is:

**USITT, the American Association of Design and Production Professionals in the Performing Arts.**

The new subtitle will appear on our letterhead and our mission statement, and is the official explanation we can use in describing ourselves to a person who has never heard of us before. We were assured by our Canadian representatives that the question of "US" and "American" inclusion in the name is a "non-issue."

**Membership:** it is somewhat of an indication of progress to me that: [1] our membership has reached nearly 3,200 for the first time; [2] one-third of our membership are women; [3] approximately one-third of our Board are women; [4] one-third of our Executive Committee are women. I don't accept for a minute that our need to work toward a better balance in our profession doesn't still exist. And our strong mission to move toward a better balance of racial minorities in the profession and in the Institute is still a major goal. I am confident that our liaison efforts this month (August) at the National Black Theatre Conference in Winston-Salem alongside of our Costume Symposium could be a good step in the right direction.

**Changes in Institute leadership and structure:** in the recommendations of the Planning Committee, coupled with some officer resignations, the Board of Directors moved to make a number of changes at the August meeting. First, Vice-President for Programs and Presentations Herb Schmoll found it necessary to resign his office as he

accepted a position with Landmark Productions developing a theme park in Japan. The Executive Committee agreed to replace Herb with the appointment of Richard Durst to serve out his term through April of '90. Since Richard was VP for Relations, it was decided to replace him with Normand Bouchard, recently chair of the Alberta Section and program chair of the Calgary Conference. The Planning Committee also recommended to the Board that a new vice-presidency be established (an interim position until the By-Laws Committee can make a recommendation on the addition) to supervise the growing number of USITT publications and to take some of the heavy load of volunteer work from the shoulders of other vice-presidents. This "Vice-President for Communications" position will be filled by the appointment of Joy Emery, formerly commissioner of Costume Design and Technology and long-time Board Member until a process for election can be established through an addition to the By-Laws. My appreciation is extended to Joy for accepting this new challenge.

The Planning Committee also recommended to the Board, where it was approved, that the titles of all of our Institute officers should be changed to more accurately reflect the changes in job description and responsibilities. A clear chart of the flow of responsibility in the Institute will be printed in the new *Directory*, and an explanation of the new structure will appear in the next edition of *Sightlines*.

Harvey Sweet resigned his seat on the Board as a result of his new job with Landmark Productions in Japan. Molly Lind, first runner-up in the last election, has agreed to fill this vacancy in the Board of Directors.

**Conference planning and management:** our relationship with our new professional conference management firm, Events Production Group, Inc., received many hours of attention in our meetings in New York the first week of August. The EPG Staff—headed by Patricia MacKay, with logistics specialist Paula Harris and Stage Expo-planner Phil Tocantins—worked with our Executive Committee on conference planning, membership services and recruitment, future conference sites, and many details coordinated with the local conference committees.

I will be providing you with additional information on changes being planned for the future of the annual USITT Conference in the October *Sightlines*.

The summer retreat was a very productive event and the decisions made promise exciting growth for the Institute as we approach the 30th anniversary year of USITT. □

# 1990 Conference & Stage Expo

*LeRoy Stoner, Milwaukee Conference Chair*

Plans are well underway for the **30th annual USITT Conference** to be held in Milwaukee at MECCA 11-14 April 1990. More than 1500 designers and technicians from the US and around the world will meet in Milwaukee for workshops, exhibits, and displays by many of the leading manufacturers of theatrical equipment.

With USITT set to celebrate its 30th anniversary, the 1990 National Conference and Exposition offers a variety of reasons for attending, not the least of which will be the appearance of the **award-winning US exhibit from the 1987 Prague Quadrennial**. This exhibit is an "environmental" presentation, recreating the design studios of a scenic, costume, and lighting designer. It features photos, renderings and models by dozens of designers, including Robin Wagner, Santo Loquasto, Carrie Robbins, Ming Cho Lee, and Jennifer Tipton.

The Milwaukee Repertory Theatre will provide space for this innovative view of American theatrical design and the design process. The exhibit will open on April 11 and will remain on display through the end of April.

Another conference highlight will be a fascinating **display of the actual scenery, scale models, and production notebooks from early productions of the Lyric Opera of Chicago**. It includes the work of eminent designers from Europe and America such as Robert Edmond Jones and Norman Bel Geddes.

In 1983 Northern Illinois University ac-

cepted the task of cataloging and storing the huge collection of scenery from more than 80 operas and ballets produced by early Chicago opera companies. Al Adducci of the NIU Theatre Department is selecting the pieces for the display. (For a color preview of these incredible works of art, see the cover article in the Summer 1989 issue of *Theatre Design & Technology*.)

In addition, **Design Expo '90**, a juried show of scenic, costume, and lighting design, will debut at the Conference, and a day-long open house in Milwaukee's Theatre District—which includes the historic Pabst Theatre, the new home of the Milwaukee Repertory Theatre, and the Performing Arts Center—will highlight activities on Thursday, April 12.

Finally, plans are in progress to make **Stage Expo '90** the largest and most comprehensive display of products and services to the performing arts industry ever assembled.

While any one of the above would alone be reason for a trip to Milwaukee, such displays coupled with the traditionally varied program sessions sponsored by the Institute mark the 1990 Conference as one that must not be missed.

For more information about the 1990 USITT Conference contact:

LeRoy Stoner, Chair  
USITT 1990  
UWM Box 413  
Milwaukee, WI 53201  
414-229-4770, ext. 032.



# Support the NEA: Send a Mailgram

*Joy Emery, Interim Vice-President for Communications*

Here is an opportunity for you to take direct action on the controversy surrounding the NEA funding.

If you wish to send a message to your Congressmen, call Western Union at 1-800-257-4900; ask for the Action Hotline Operator No. 9575 which will access the "USITT mailgram." The cost to send the following message is **\$5.75** for the first message and if you wish to send the same message to any additional Congressmen, the cost is \$5 each. The cost can be billed to your monthly phone bill. The Western Union operator will identify the names and addresses of your Congressmen/Senators from your zip code, so you don't need to have them in order to call.

If you wish to dictate your own message (50 words, including the name and address of the Congressman), the cost will be \$6.75.

The following mailgram is on file with Western Union:

**To Congressman [name & address]:**

**As a member of USITT I support FULL funding and restoration of the \$45,000 cut to the National Endowment for the Arts. The issue is freedom of expression vs. censorship. The government cannot choose to support only the arts it likes.**

On July 12, the House of Representatives considered a motion to eliminate the NEA. In a compromise decision they instead voted to cut the NEA budget by \$45,000, a symbolic amount representing the funds that had been allocated the previous year for the controversial art of Serrano and Mapplethorpe. This cut was described as a message of disapproval. It in fact sets a dangerous precedent for government censorship. The Senate Interior Subcommittee is also currently considering the issue of funding the NEA.

Make your voice heard!



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Phoebus Manufacturing

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## SUSTAINING MEMBERS

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Richmond Sound Design, Ltd.  
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Risk International, Inc.  
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San Diego Stage & Lighting Supply  
Sanders Lighting Templates  
SBH Micronix Corp.  
Secoa  
Select Ticketing  
Shopworks Incorporated  
SICO, Inc.  
Stage Equipment & Lighting  
Stage Lighting Distributors  
Stagecraft Industries, Inc.  
Stageworks Production Supply, Inc.  
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Systems Design Associates  
TEI Electronics  
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Technolight  
Texas Scenic Company, Inc.  
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Union Connector Co., Inc.  
United Stage Equipment, Inc.  
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Unnatural Resources, Inc.  
Veam  
Vincent Lighting Systems  
Jim Weber Lighting Service, Inc.  
I. Weiss & Sons, Inc.  
S. Wolf's Sons



## Toward a Commercial Pattern Exchange

*Joy Emery, Associate Editor for Costume*

The advent of commercial patterns occurred in the mid-nineteenth century, achieving almost instant popularity and wide usage and providing ready access to fashionable clothing, primarily for women and children. For us today, these patterns provide a record of clothing in daily life that is otherwise virtually nonexistent, since the patterns were intended for garments which could be made up in the home for general wear.

Unlike "special occasion" wear and couture designs, everyday garments have rarely survived. Many were simply worn out or possibly recycled into updated styles, children's clothes, quilts, or even hooked rugs (which is what happened to most of my wool school clothing). With this background in mind, the initial objective of the Commercial Pattern Exchange is to locate, catalog, and preserve period commercial patterns as records of period clothing.

The pattern packages provide a wealth of information on the popular textiles of the day, decorative schemes and motifs, and nomenclature of the garment, as well as pattern layouts, grain relationship, and appropriate contemporary construction techniques. However, the packages were conceived as essentially disposable. Economics required the use of lightweight tissue paper which was to be cut up. In addition, everyday clothing is often considered so commonplace that it is unworthy of interest or preservation.

As a result of these factors, many surviving period patterns were and still are often simply thrown out. But numerous other patterns do still exist and are sometimes found in personal collections, old trunks, attic corners, and occasionally in antique stores. It is vital that the commercial pattern packages be preserved intact as research resources for costume historians, designers, and others working in related fields.

### BUILDING PATTERN ARCHIVES

The premise of this project is to codify an organizational scheme for cataloguing the patterns which will promote ready availability of these valuable resources. Ideally, the

commercial pattern package should be available for multiple uses by colleagues, and yet remain intact as original documents for research studies. Methodology for achieving these goals was developed and a sample project was begun in a pilot program undertaken by the University of Rhode Island Theatre Department.

[The pilot project was made possible in part through a grant from the USITT Endowment Fund, the URI College of Arts and Sciences Faculty Support Grant, and the URI Alumni Foundation.]

Briefly, the program entails cataloguing the patterns and creating a Commercial Pattern Archive for each collection which will finally become part of the Commercial Pattern Exchange. The complete process involves:

- Dating the original pattern,
- Photocopying pattern illustrations and instructions,
- Copying the pattern pieces onto masters which can be readily reproduced,
- Assigning archival numbers to each pattern, and
- Establishing a master file of the patterns in the collection.



### ESTABLISHING THE DATA BASE

The concept is to establish a centralized data base recording the contents of pattern collections in the US and Canada in order to ascertain what is being preserved. Each collection would remain intact while copies of the pattern illustrations, instructions, and eventually full-scale copies of each pattern would become available to researchers at the cost of reproducing copies.

Creating such a comprehensive data base will take time to bring to fruition. A standardized form for recording the cataloguing of each pattern has been developed and is available on request.

The pilot data base contents include the pattern company name, pattern number, description, type, a listing of the pattern pieces, and the archival number. This information on the URI collection will be combined with holdings of other collections and maintained in the central data base so that

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**usitt****ENDOWMENT FUND DONATION****INVEST IN THE FUTURE ...**

**T**he goal of the USITT ENDOWMENT FUND is to help provide much-needed resources for projects **you**, the members, propose to further the development of the performing arts. If the seed money or project support could be generated by a substantial endowment, then the possibilities are endless. Your gift will help make it happen.

**C**ontributions to the fund guarantee there will be a **growing** source for **annual** support of **major** projects. The endowment will help provide the funds to stimulate the research and education so essential to the future of the performing arts.

**E**xpanded research and education will help all members of USITT and of our profession meet the challenges of the 90s and those facing us in the 21st century.

**... GIVE TO THE ENDOWMENT FUND TODAY!**

I wish to invest in the future of USITT with a tax deductible\* contribution to the  
**USITT ENDOWMENT FUND**

Recommended donations: \$25, \$50, \$100 or more

Enclosed donation: \$ \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

*[Make checks payable to USITT and mail to 330 West 42nd Street, Suite 1702, New York, NY 10036.]*

\* US citizens only. Members outside of the US should consult local laws concerning donations to non-profit organizations.

**usitt****MEMORIAL QUILT NAME SUBMISSION**

Your Name: \_\_\_\_\_

Please tell us the name of the individual you wish to memorialize—

Name: \_\_\_\_\_

Your relationship [optional]: \_\_\_\_\_

Do you know how to contact the family? ☐ yes ☐ no

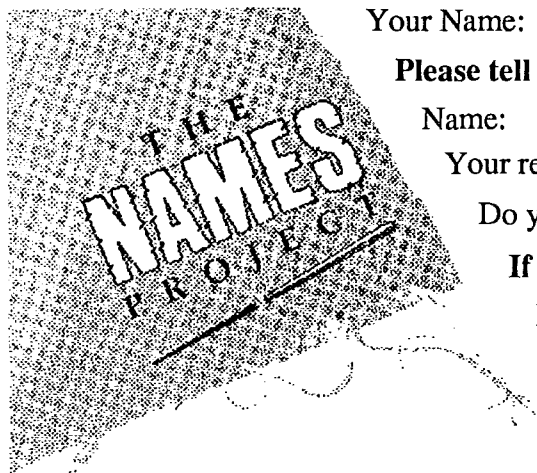
If yes, please provide the family information—

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City/Zip: \_\_\_\_\_

Phone: \_\_\_\_\_



*If possible, please attach a brief [one to two-page] biography and return with this form to USITT National Office.*

## • DESIGN EXPOSITION CATALOGS

The best and the brightest of the works exhibited at the biennial Design Expositions '80, '82, '84, '86, and '88.

|            |                |                   |          |
|------------|----------------|-------------------|----------|
| Member     | 1980 or 82—\$5 | 1984 or 86—\$6.50 | 1988—\$7 |
| Non-Member | 1980 or 82—\$6 | 1984 or 86—\$7.50 | 1988—\$8 |

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| Member | \$20 (save \$10) | Non-Member | \$25 (save \$10) |
|--------|------------------|------------|------------------|

## • INTERNSHIP CLEARING HOUSE • Updated •

This recently updated publication provides listings of internships in the areas of: Administration, Design, Management, Technical Production, Costume Technology, and Manufacturing and Sales; bound in one volume.

|        |     |            |      |
|--------|-----|------------|------|
| Member | \$8 | Non-Member | \$12 |
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## • THEATRE DESIGN & TECHNOLOGY

Back issues of USITT's quarterly journal are available dating back to 1982. An invaluable resource!

|        |               |            |                |
|--------|---------------|------------|----------------|
| Member | \$8 per issue | Non-Member | \$12 per issue |
|--------|---------------|------------|----------------|

## • THE BACKSTAGE HANDBOOK by Paul Carter

An illustrated almanac of technical information. An invaluable resource. A special offer from Broadway Press.

|        |      |            |      |
|--------|------|------------|------|
| Member | \$12 | Non-Member | \$15 |
|--------|------|------------|------|

## • TD&T INDEX • Updated •

An index of articles from *Theatre Design & Technology* 1965 - 1988.

|        |      |            |      |
|--------|------|------------|------|
| Member | \$10 | Non-Member | \$14 |
|--------|------|------------|------|

## • FLAT PATTERN SOURCES

*Bibliography of Flat Pattern Sources*—A comprehensive collection of flat pattern source material.

|        |     |            |     |
|--------|-----|------------|-----|
| Member | \$2 | Non-Member | \$4 |
|--------|-----|------------|-----|

## • THE CUTTERS RESEARCH JOURNAL

A comprehensive quarterly journal (formerly *The Flat Pattern Newsletter*) focusing on the latest developments in costume technology and methods. Articles published will come from working costumers and designers.

|        |                 |            |                 |
|--------|-----------------|------------|-----------------|
| Member | \$10 (4 issues) | Non-Member | \$15 (4 issues) |
|--------|-----------------|------------|-----------------|

## • THEATRE WORDS • Back in Print!! •

Still the best translation dictionary for theatrical terminology—nine languages. An essential reference work for international tours or visiting companies. Japanese supplement available.

|        |      |              |      |
|--------|------|--------------|------|
| Member | \$15 | w/supplement | \$18 |
|--------|------|--------------|------|

|            |      |              |      |
|------------|------|--------------|------|
| Non-Member | \$20 | w/supplement | \$23 |
|------------|------|--------------|------|

## • STAGE RIGGING & MACHINERY

*Recommended Guidelines for Stage Rigging & Stage Machinery*—Specifications and practices as developed by the USITT Engineering and Health & Safety Commissions.

|        |      |            |      |
|--------|------|------------|------|
| Member | \$10 | Non-Member | \$14 |
|--------|------|------------|------|

## • THE DROTTHINGHOLM PORTFOLIO • New •

A painstakingly accurate collection of drawings by Gustav Kull depicting the last working wing and drop theatre. A must for anyone interested in theatre design, history, and stage machinery. The theatre is a masterpiece and the book is incredible!

|        |       |            |       |
|--------|-------|------------|-------|
| Member | \$140 | Non-Member | \$200 |
|--------|-------|------------|-------|

## • DESIGN & TECHNOLOGY GRAPHICS

*USITT Recommendations for Standard Graphic Language in Scenic Design & Technology.*

|        |     |            |     |
|--------|-----|------------|-----|
| Member | \$2 | Non-Member | \$4 |
|--------|-----|------------|-----|

## • LIGHTING EQUIPMENT SYMBOLS

*USITT Recommended Symbols Standards for Lighting Equipment.*

|        |     |            |     |
|--------|-----|------------|-----|
| Member | \$2 | Non-Member | \$4 |
|--------|-----|------------|-----|

## • PROMOTION & TENURE GUIDELINES

*Promotion and Tenure Evaluation of the Theatrical Design & Technology Faculty: Issues and Recommended Guidelines.*

|        |     |            |      |
|--------|-----|------------|------|
| Member | \$8 | Non-Member | \$12 |
|--------|-----|------------|------|

## • SOFTWARE DIRECTORY I & II • New Volume •

*A Directory of Software for Technical Theatre* is a survey of the available software products for technical theatre applications, including CADD. New volume #2—you'll want both!

|        |                 |            |                  |
|--------|-----------------|------------|------------------|
| Member | \$8 or \$15/set | Non-Member | \$12 or \$22/set |
|--------|-----------------|------------|------------------|

## • THEATRE TECHNOLOGY EXPO 1989 • New •

Step-by-step instructions for 25 different processes, special effects, and procedures as seen at the 1989 Calgary Conference.

|        |     |            |     |
|--------|-----|------------|-----|
| Member | \$6 | Non-Member | \$9 |
|--------|-----|------------|-----|

## • TECHNOLOGY & DESIGN: A COURSE GUIDE

*Theatre Technology & Design: A Course Guide* is designed as an instructional tool for teachers of all age, grade, and achievement levels. Chapters include: scenic design, lighting, costuming, makeup, and safety.

|        |      |            |      |
|--------|------|------------|------|
| Member | \$12 | Non-Member | \$15 |
|--------|------|------------|------|

## • PLAYHOUSE IN AMSTERDAM • Only a few left •

A beautifully illustrated catalog of an international architectural competition featured at the 1988 USITT Conference.

|        |      |            |      |
|--------|------|------------|------|
| Member | \$12 | Non-Member | \$15 |
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**USITT—THE AMERICAN ASSOCIATION  
OF DESIGN AND PRODUCTION PROFESSIONALS  
IN THE PERFORMING ARTS**  
invites your participation in...

# DESIGN EXPOSITION 1 • 9 • 9 • 0



## DESIGN EXPOSITION '90

A JURIED EXHIBIT OF SCENERY, COSTUME, AND LIGHTING  
IN THE PERFORMING ARTS  
PREMIERING AT THE USITT MILWAUKEE CONFERENCE  
11-14 APRIL 1990

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## DESIGN EXPOSITION '90

**DESIGN EXPOSITION '90** is a biennial project of the United States Institute for Theatre Technology. Expo '90 will be comprised of a Juried Design Exhibit featuring the work (scenery, costumes, and lighting) from both students and members of the Institute, along with non-member entries from working professionals. Selected designs are adjudicated by a team of recognized theatre professionals for inclusion in **DESIGN EXPOSITION '90**.

**DESIGN EXPOSITION '90** will premiere at the USITT National Conference 11-14 April 1990 at the Hyatt Regency Hotel (MECCA) in Milwaukee, Wisconsin. After the premiere exhibit, **DESIGN EXPOSITION '90** will be available for national and international tour representing both the "state of the art" and current design trends for the United States and Canada.

### RULES CONCERNING THE JURIED DESIGN EXHIBIT

1. All entries to the JURIED DESIGN EXHIBIT can be either realized or project designs (member, non-member, student). All realized work must have been produced since March 1985.

2. Please **do not** submit original art work. Instead, send 35mm slides that adequately present the design ideas (preliminary sketches, renderings, elevations, models, drafting when applicable) and, for produced designs, slides that display the realized sets, costumes, or lighting. **Please limit your selection to a MAXIMUM OF 6-8 SLIDES FOR SCENERY or LIGHTING DESIGN, AND 10 SLIDES FOR COSTUME DESIGN.** Use care in selecting slides: images chosen from your entry may be used in the DESIGN EXPOSITION '90 GALLERY GUIDE. **NOTE: THESE SLIDES WILL NOT BE RETURNED. SEND DUPLICATES ONLY!**

3. Submit a **Statement of Intent** for your design entry on the form provided. In a concise statement, address how the design relates to both the script and the concept/ideas particular to your production. Make the relationship clear between the various areas of design, and your contribution to the production. This cannot exceed the space provided on the form.

4. Deadline for submitting designs along with completed entry form(s) **MUST BE RECEIVED BY FRIDAY, 13 OCTOBER 1989.** Mail design registration/entry form with fees, plus vita, statement of intent, and list of slides on entry form to: **C. Lance Brockman, 214 Middlebrook Hall, University of Minnesota, 412 22nd Avenue South, Minneapolis, MN 55455.** You must use separate entry forms for each design entry in scenery or costumes or lights (photocopy if needed for each production).

5. After adjudication in early November, all entrants will be notified as to whether their design(s) have been accepted for inclusion in the JURIED DESIGN EXHIBIT. This will occur no later than November 10. If accepted, you will be given instructions as to how to prepare your entry for presentation and exhibit. **NOTE: Failure to format or present your designs to these instruction will result in disqualification, and your entry will not be included in the JURIED DESIGN EXHIBIT.**

## **SOME HINTS ON PREPARING YOUR DESIGN ENTRY**

Use care in photographing your original design work (renderings, sketches, and model) and, if at all possible, use a lighted copystand for proper representation of your work. Suggested film is Ektachrome 160.

Spend time in preparing your statement of intent. It is best to have someone read your statement before submittal to determine if your ideas and information are clear and succinct.

Include the following information on your slide labels: NAME, TITLE OF PRODUCTION, IDENTIFICATION OF SUBJECT (e.g., rendering of Act I, costume for [character name], etc.) This also needs to be on the form provided for slide identification (last page).

### **VITA FORM**

*(Please print or type)*

This material will be used for biographical sketches used in  
**DESIGN EXPOSITION '90 GALLERY GUIDE.**

Name \_\_\_\_\_

Home Address \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_

Business Address \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_

Current Affiliation \_\_\_\_\_

Education (degree/s, year, institution) \_\_\_\_\_

Professional Society Affiliations \_\_\_\_\_

Honors/Recognition \_\_\_\_\_

Autobiographical Sketch... (Maximum 200 words) PLEASE ATTACH.

### **REGISTRATION/ENTRY FORM**

(Photocopy one entry for each design and area—scenery, costumes, lights— if needed)

Fill out a separate entry form for each design entry.

Designer \_\_\_\_\_

Title of Production \_\_\_\_\_

Produced by \_\_\_\_\_

Dates of Production \_\_\_\_\_

Place of Production \_\_\_\_\_

**Make out all checks to USITT/DESIGN EXPO '90. If you are entering several designs or areas, one check for total amount due is preferred.**

Fees:     \$\_\_\_\_\_ Student Design (\$10 Each)  
             \$\_\_\_\_\_ Member Design (\$30 Each)  
             \$\_\_\_\_\_ Non-member Design (\$30 Each)

Entrant's ID Number \_\_\_\_\_ Do not fill in!  
(For Design Expo clerical needs only)

Please check the appropriate categories:

DIVISION

- \_\_\_\_ 1. STUDENT (REALIZED)  
\_\_\_\_ 2. STUDENT (PROJECT)  
\_\_\_\_ 3. MEMBER/NON-MEMBER (REALIZED)  
\_\_\_\_ 4. MEMBER/NON-MEMBER (PROJECT)

TYPE:

- \_\_\_\_ A. SCENERY DESIGN  
\_\_\_\_ B. COSTUME DESIGN  
\_\_\_\_ C. LIGHTING DESIGN  
\_\_\_\_ D. OTHER (\_\_\_\_\_)

I understand that, if selected for DESIGN EXPOSITION '90, my entry may be used as the committee sees fit in further exhibits until July 1994.

Please type or print your statement of intent in the space provided.  
**Do not exceed this space limitation or 100 words:**

---

**SLIDE IDENTIFICATION FORM**

Production \_\_\_\_\_  
Producing Theatre \_\_\_\_\_ or ☐ Project

Slide #: Identify contents of slide (sketch/model, costume character, scene of play etc.)

- A. \_\_\_\_\_  
B. \_\_\_\_\_  
C. \_\_\_\_\_  
D. \_\_\_\_\_  
E. \_\_\_\_\_  
F. \_\_\_\_\_  
G. \_\_\_\_\_  
H. \_\_\_\_\_  
Costume entries only  
I. \_\_\_\_\_  
J. \_\_\_\_\_

## USITT ENDOWMENT FUND

The United States Institute for Theatre Technology established an Endowment Fund in 1978 as a means to foster the goals and objectives of the Institute and have funds available to support the work of the Institute. Since its establishment, many individuals and corporate members of the Institute have contributed funds to increase the corpus of the fund; this, along with judicious investment of the Endowment Fund are allowing the announcement of awards to be made from the Endowment Fund.

The Endowment Fund is managed by a committee of the USITT Board of Directors. All applications are reviewed by this committee and decisions on all awards are made by this committee. The committee members are: Tim Kelly, Chair; Richard Devin, Donald C. Shulman, Richard Arnold, and Randy Earle.

The following "Statement of Purpose and Award Guidelines" will give the needed information so that you will be able to apply for support for your programs.

### STATEMENT OF PURPOSE

The goal of the USITT Endowment Fund is to further and perpetuate the objectives of the Institute. Accomplishment of this goal will be achieved through the financial support of specific undertakings of Institute members. Only new projects and research with the expressed purpose of the advancement of the industry will be given consideration by the Trustees of the Endowment Fund. Grants awarded are intended for the complete project or as seed money for a given project, not as ongoing support.

### TIMETABLE

|                        |  |
|------------------------|--|
| September 1989         | Announce Guidelines and Application Forms in <i>Sightlines</i> |
| <b>31 October 1989</b> | <b>Application Deadline</b>                                    |
| December 1989          | Announce 1989-90 Grant Awards at December Board Meeting        |
| 1 January 1990         | Starting date for projects                                     |
| 31 December 1990       | Ending date for projects                                       |

### GRANT AWARD(S)

The committee will make one or more awards totaling approximately \$5,000. Projects requiring more than this level of funding will need to secure those additional funds from some source other than the USITT Endowment Fund or the USITT annual operating budget.

While there are no requirements for projects to provide matching funds, the Endowment Committee is desirous of making the most effective use of its available funds.

### GRANT AWARD GUIDELINES

#### A. Projects supported by the Endowment Fund

To receive consideration for an Endowment Fund award, a proposal must:

- (1) Establish that it clearly seeks new knowledge through experimentation, research, or collection of resources for research or study purposes. Projects which only perpetuate available existing information will not be considered.
- (2) Primarily benefit members and interest areas of USITT and advance the industry in general, directly relate to the goals and purposes of the Institute, serve a cross section of the Institute, and not be merely a parochial benefit to a limited region, group, organization, or individual.
- (3) Provide results which are made available to Institute members through direct presentation/demonstration, publication, or visitation.

#### B. Award Criteria

In giving full and complete consideration to the applications that are received, the committee follows certain criteria in its review process.

The criteria are:

- Ability to successfully implement the proposed project
- Creativity and innovation
- Impact on USITT and the industry
- New project
- Relationship to areas of Institute involvement
- Sponsored by and critically involving Institute members

#### C. Areas Not Supported by the Endowment Fund

- Activities for which academic credit is being sought
- Scholarships or tuition
- Bad debts
- Investments of any kind
- Capital expenditures unrelated to a specific project
- Creation of new organizations
- Expense incurred before starting date of grant period
- Projects whose ending date extends beyond the closing date of period
- Receptions and refreshments

#### D. Eligibility

Any member of USITT is eligible to apply for assistance. Also eligible to apply are groups of members, such as sections, student chapters, commissions, committees, and groups of individual members.

#### E. Filing Applications

All proposals must be submitted directly to the Endowment Fund Committee in care of the USITT National Office using current application forms. Additional copies of the forms are available from the National Office (330 West 42nd Street, Suite 1702, New York, NY 10036; 212-563-5551).

#### F. Application Deadline

The deadline for this year shall be 31 October 1989. Applications received after that date will not be reviewed by the trustees. The starting date for projects receiving Endowment Fund assistance shall be no earlier than 1 January 1990 and the ending date shall be no later than 31 December 1990.

#### G. Award Letter

When an award is approved, a letter and/or contract is forwarded to the applicant specifying the terms of the award. After the applicant agrees to the terms, no major changes should occur either in activities, personnel, or budget unless approved in writing in advance by the Endowment Committee.

#### H. Reports

A final narrative and financial report is required of all award recipients. Final reports are due within sixty (60) days after the end of the project period. The form for these reports will be supplied by the Endowment Committee to all award recipients.

#### I. Credit Line

All award recipients must include the following credit line in all advertising, news releases, reports, publications, and printed programs:

*This program/project/event (or other appropriate words) was made possible in part through a grant from the United States Institute for Theatre Technology Endowment Fund.*

#### J. Application Forms

Applications for support from the USITT Endowment Fund shall be made on current application forms. All applicants should submit one original and four copies of each application filed. All applications should be sent to the USITT National Office (330 West 42nd Street, Suite 1702, New York, NY 10036). Should you need more space to answer any of the questions on the form, you may continue on another sheet of paper. Please be as concise with your responses as possible. Also, please attach a copy of your detailed budget to the application form.

## Part I: Applicant's General Information

1. Project Title \_\_\_\_\_
2. Project Director(s) \_\_\_\_\_
3. Address \_\_\_\_\_
4. City, State, Zip \_\_\_\_\_
5. Telephone: Day \_\_\_\_\_ Evening \_\_\_\_\_
6. USITT Unit:
 

|  |  |
|--|--|
| <input type="checkbox"/> Individual Member | <input type="checkbox"/> Organizational Member |
| <input type="checkbox"/> Corporate Member  | <input type="checkbox"/> Commission            |
| <input type="checkbox"/> Section           | <input type="checkbox"/> Student Chapter       |
|  | <input type="checkbox"/> Committee             |
- Specify Unit \_\_\_\_\_
7. Starting Date of Project \_\_\_\_\_  
Ending Date of Project \_\_\_\_\_
8. Total Project Cost \$ \_\_\_\_\_
9. Amount Requested from USITT Endowment \$ \_\_\_\_\_

## Part II: Project Description

1. Project Title: \_\_\_\_\_
2. Description: Give a brief but specific description of the proposed project, stating (1) What the proposed activities are; (2) Who will be involved; (3) Where the project will take place; (4) Who will benefit; (5) What impact the project will have on USITT or the industries affected by USITT; and (6) Other pertinent information.  
  
\_\_\_\_\_
3. How, specifically, will USITT funds be used in implementing the proposed project?  
  
\_\_\_\_\_
4. Are there other similar projects being undertaken by others? If so, how is this project different?  
  
\_\_\_\_\_
5. Will you and your team be affiliated with any other organization, company, institution, or group in working on this project? If so, what are their anticipated contributions to this project?  
  
\_\_\_\_\_
6. List the qualifications which make you and your team suitable to undertake this project.  
  
\_\_\_\_\_

## Toward a Commercial Pattern Exchange

—continued from page 6

a listing of what is available throughout the US and Canada is easily obtained. The data base will constitute an overview of what patterns have survived and will provide material for a variety of studies, such as stylistic trends in everyday fashions and practices in the pattern industry.

### DATING THE PATTERN

To begin, it is necessary to catalog each pattern in the collection. The initial step in the process is to accurately date the pattern and assign an archival number to each pattern. Accurately dating the pattern is not always easy since many of them were not dated.

A few pattern companies did occasionally list the copyright date. McCall's sometimes listed the date on the envelopes in the mid-to-late 1920s and generally on the envelope by the end of the 1920s. Simplicity placed a copyright date on some instruction sheets in the early 1940s and on all instruction sheets from the late 1940s through 1959, with none through 1964. Dates have appeared on the Simplicity envelope since 1965. Vogue occasionally listed the copyright date on the envelope in the 1940s and 50s.

When attempting to date a pattern, be sure to use the copyright date and not the patent date, which refers to process, not the date the pattern was issued. If no copyright date exists, Betty Williams at The Studio (322 7th Ave., New York, NY 10011) will assist in dating patterns. Send photocopies of the pattern envelope front and back, and be sure the pattern company and number are legible.

Accurately dating patterns with no copyright date requires comparing the pattern number, description, and illustration with the published magazine or counter catalog prepared by the pattern manufacturer. These include such publications for the mail-order pattern business as *Mme Demorest's Mirror of Fashion*, *The Delineator*, *The Designer*, and *Harper's Bazaar*, among others. Counter catalogs such as *Advance*, *McCall's*, *Simplicity*, and *Vogue* document the dates of patterns sold over the counter. Locating copies of these publications is equally essential to the Commercial Pattern Exchange and is a supplemental project.

### ARCHIVAL NUMBERING SYSTEM

The archival number is the key to estab-

lishing the exchange, the data base, and a catalogue of the collections. The system is based on accession numbers used in many museum collections. Each pattern has an archival number based on its date of issue, followed by a number that is exclusive to itself within the year, and completed with letters designating the specific collection.

For example, 934.3.URI specifies a 1934 pattern, third of that year to be assigned a number, with the original pattern located at the University of Rhode Island. Since many institutions have identical three-letter designations, the Online Computer Library Center

(OCLC) system used for holdings of library abstracts is recommended as designating the master location. The key to the OCLC designation is available at most libraries.

Ultimately, the plan for the Commercial Pattern Exchange is to have

exact copies of each pattern on blueprint masters which can be duplicated at will for whatever use is required. These masters may require more than one master sheet for each pattern. Once a pattern is copied, the archival number can be modified to indicate the precise number of master sheets for the pattern by simply adding lower case letters. In this instance, 934.3ab.URI would specify a 1934 pattern, third of that year to be catalogued, followed by two lower-case letters indicating that there are two master sheets, and the location of the original pattern.

Cataloguing the surviving patterns in the various collections and sharing the information that these valuable documents represent through the central data base will once again provide access to the everyday wear of the previous decades. Organizing the accurately dated patterns and creating individual Commercial Pattern Archives is the first step toward developing a Commercial Pattern Exchange.

For more information and specific details on the pilot process, the documenting forms, and pattern copying procedures, contact:

Joy Emery  
URI Theatre Department  
Fine Arts Center  
Kingston, RI 02881

Please send a large self-addressed stamped envelope; postage is 65 cents. □

**"It is vital that the commercial pattern packages be preserved intact as research resources."**

### C&S PROFILES



**ASSOCIATED THEATRICAL CONTRACTORS**

#### Associated Theatrical Contractors

307 West 80th Street  
Kansas City, MO 64114  
Phone: 816-523-1655  
241 South Union Street  
Springfield, MO 65802  
Phone: 417-862-4725  
24-hour Service: 417-862-4815  
FAX: 417-862-0036  
Contact: Frank Stewart, President  
In business for 30 years

USITT C&S Member for 16 years

**Associated Theatrical** is a full-line stage equipment company, offering complete scenic, curtain, costume, design, and consultation services, including a rental department for scenic, costume, and lighting items as well as a complete field service department. It also offers a warranty repair service on most manufacturers.

□

# OSRAM

#### OSRAM Corporation

110 Bracken Road  
Montgomery, NY 12549  
Phone: 914-457-4040  
Toll-free: 800-431-9980  
FAX: 914-457-4004

Contact: Paul Caramagna, Vice-Pres.,  
Photo-Optic Lighting  
In business for 80 years.

USITT C&S Member for 5 years

**OSRAM Corporation**—a subsidiary of OSRAM GmbH, Munich, a Siemens company and the world's third largest lamp supplier—provides innovative high technology light sources for the theatrical, film, and entertainment industries, as well as high-quality lighting sources for commercial, industrial, scientific, and automotive applications.

□



## C&amp;S PROFILES

Backstage

**Backstage, Inc.**

310 W. Broad St.

Richmond, VA 23220-4280

Phone: 804-644-1433

Contact: Cameron Grainger, Gen. Mgr.

In business for 11 years

USITT C&amp;S Member for 2 years

**Backstage** is a full-service company for lighting, sound, scenery, and costumes, including divisions in production/rental, retail sales, consulting/contracting/repairs, and costumes/makeup.

**CANVAS SPECIALTY CO.****Canvas Specialty Company**

4891 Sykesville Road

Eldersburg, MD 21784-7011

Phone: 301-322-0852

Tollfree: 800-795-7733

FAX: 301-549-3434

Contact: Howard R. Ott, President

In business for 9 years

USITT C&amp;S Member for 2 years

**Canvas Specialty** is a manufacturer of theatrical/school fire safety curtains and fire safety light borders.

CELCO

**CELCO, Inc.**

308 Banfi Plaza North

Farmingdale, NY 11735

Phone: 516-249-3662

FAX: 516-420-1863

Contact: Norman Wright, Sales Mgr

In business for 5 years (in USA)

USITT C&amp;S Member for 4 years

**CELCO, Inc.** is the importer of CELCO lighting boards and dimmers, Thomas Engineering trussing and instruments, and Socapex multipin connectors.

FOY

**INVENTERPRISES****Foy InvenTerprises, Inc.**

3275 East Patrick Lane

Las Vegas, NV 89120

Phone: 702-454-3300

FAX: 702-454-7369

Contact: Garry S. Foy, Operations Mgr

In business for more than 20 years

USITT C&amp;S Member for 2 years

**Foy InvenTerprises, Inc.** are the staging consultants and designers of theatrical effects and mechanical devices for the theatre, featuring "Flying by Foy."

**Profile: Randall "Dr. Doom" Davidson***Cecelia Fielding, Editor*

Many theatre technicians can trace their interest in the theatre to a magical moment or two on stage. But for Dr. Randall Davidson, USITT Commissioner of Health and Safety, that "moment of truth" on a stage in Chicago during the 1960s was almost his last.

"I was nearly killed on a stage—a stage I had been complaining rather vociferously about," he recalls. More than a thousand pounds of rigging—rigging that had been certified as "safe"—collapsed and almost crushed Davidson and five of his students. "And all I could think about was that kids have to be safe on stage."

Davidson is currently celebrating more than 50 years in the entertainment industry, beginning as a child actor and tap dancer at the age of four but, like many theatre technicians, gradually making the jump to a position behind the lights.

He credits his father, who first employed Davidson in defense plants during World War II, for his initial interest in safety, and he gained early experience working in facility management, crowd control, and security at his high school in Amarillo and throughout the country as a member of the Christian Brothers, a Catholic teaching order.

Talking about safety, he soon discovered, didn't always make him popular. "I've lost major jobs because I've had to make a decision about being safe or just going along with it all," he admits.

As his passion for safety increased, the Institute provided him with a support system to pursue that passion. During the 60s, he worked with USITT's Dick Arnold, Ted Fuchs, and Harold Burris-Meyer, writing guidelines and articles on stage safety, and he also credits Don Shulman, David Hale Hand, and David Loftin for their continuing support. His affiliation with the Institute has included more than 16 years as the Commissioner of Health and Safety, and last spring he was the recipient of the 1989 USITT Founder's Award.

In 1964, Davidson founded the first of six

safety-related organizations, the Theatre Safety Association, and for the past 12 years has been president and CEO of Risk International, Inc., a vehicle for publishing and presenting seminars and workshops throughout North America on a wide variety of safety and health-related topics.

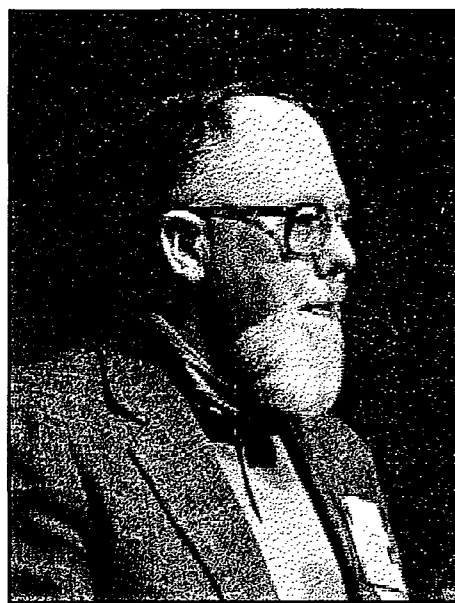
His outlook, he admits, has changed over the years. "I originally thought we should be a self-regulating industry," he says, and for a time he opposed government regulation. "But safety is always last," he noted. "It's just not in the nature of people working in the industry to believe that safety is cost-effective."

"We need established standards and guidelines to protect our technicians and performers," he said, a belief that has led to his

post on several government safety committees and his participation in drafting a number of enacted standards. He has also been involved in product and building safety, has investigated numerous building fires and other disasters, and testified for insurance companies on safety issues.

Davidson is currently absorbed in two new passions: setting up a database to track injuries, accidents, fatalities, and exposures in the entertainment industry for research and publication purposes; and the upcoming World Congress for Health and Safety in Entertainment scheduled for London in the Fall of 1991. "I've already made presentations to OISTAT, the United Nations, and world safety organizations on that one," he said.

It's been a good life, Davidson believes. "Ninety-five percent of what I do, I do for the Institute. They've been loving and good to me, and I believe that God has given me this gift," he said. "That is my obligation, my debt to pay. That's what I'm here to do. Until they close the lid on me, I'll continue to work to make the industry safer."



***"I've lost major jobs  
because I've had to  
make a decision about  
being safe..."***

## Opinion: Art That Offends

David Diamond, USITT General Manager

With all the recent furor over certain photographs by Andres Serrano and Robert Mapplethorpe, a furor that prompted several US Senators to sign a letter asking that the National Endowment for the Arts' funding procedures be revamped, what response should come from the theatrical community? What if the objectionable work of art had been a play? Inevitably we will be faced with the dilemma: someone may try to stop the theatre's funding. What is our responsibility as the public to deal with it? What is the government's responsibility to fund it? How many people and which people have to be offended before the arts no longer are funded?

Of course, the crucial issue amidst the controversy is not whether the NEA should have funded Serrano, but whether the government should subsidize any art and if so, should it have any control over the artwork produced. In his statement to Congress, Senator Gorton (R-WA) requested that the NEA not fund SECCA—the group that gave Serrano his grant—for five years, in effect to punish them for displaying what many find offensive.

First of all, who finds the photo (of a crucifix in the artist's urine) offensive? Christians? Patrons of the arts? Congressmen? The general public? All of the above? Should the decisions on arts funding be left to those with the loudest voices? The NEA, by law, is not allowed to decide what is and what is not "art." It relies on panels of experts to review proposals and decide how the limited resources of tax dollars that go to the arts should be spent. If a body of work is judged to be worthy in the eyes of the panel, an artist may receive funding. But that funding is based on work previously completed and not on something to be created in the future.

If after such strenuous, meticulous screening an artist gets funded who goes on to produce work that is offensive, who's to blame? The artist, because he did not create what the panel may have expected? The panel, because they did not foresee that the artist had any new ideas? The NEA, for relying on the panel to make a professional, uncensored decision? The public, for allowing funding of artists altogether? Who becomes the scapegoat?

The implication of the controversy over "Piss Christ" (and in much the same vein the Mapplethorpe photography exhibit which is being withdrawn from museums because of its strong sexual, homoerotic imagery) is

that the public should never even have the opportunity to see work that might be distasteful to them. Don't show it, the argument goes, and we can pretend that it doesn't exist. But the beauty of the system is that no one is required to go and see those photographs, or an objectionable film, or a controversial play. But not allowing such works to be shown is another story. (Senator Gorton might say, "Let it be shown, but not with the taxpayers' money paying for it." That's like saying you can have free speech as long as no one hears what you have to say.)

I have been trying to think of what work of art would offend me to the extent that I would want it banned—not something I would find distasteful, but truly offensive. There is a difference: distasteful I see everyday—it's impossible to avoid. But to be really offended, that's tougher. I'm Jewish. How about a Jewish star in excrement? Distasteful, definitely. Offensive? Let me see...what is the artist trying to say by this? Is he trying to

incite others to attack me because of my religion? Or is he trying to express his indignation with a religion that claims to be able to provide redemption or solace and ultimately cannot?

No matter how distasteful—and believe me, such a work of art would be distasteful to more than just Jews—I don't think I would want it banned. I might choose to avoid the artist's work or the gallery where it was shown, but I would not object to others going who might get something out of it. That's my prerogative and the prerogative of all Americans: to reject by our absence from whatever gallery or cinema or theatre that work which we don't like. But we must have the opportunity to see the work in order to develop an opinion in the first place.

With reauthorization hearings looming for the NEA, the question again arises: should the government be in the position of funding the arts? Are the arts essential to the lives of Americans? Would the arts survive without government assistance? Should the NEA exist? To my mind, the arts are essential to the quality of life in this country. Certainly many institutions would continue to exist and some artists would thrive, but many would not. Often funding by the NEA is a sanction that other funding sources look to before they will give their support, a stamp of approval of sorts that is essential for many struggling individuals and groups.

—continued on page 10

### C&S PROFILES

GROSH  
SCENIC  
STUDIOS



Grosh Scenic Studios

4114 Sunset Boulevard

Hollywood, CA 90029

Phone: 213-662-1134

FAX: 213-664-7526

Contact: Zachary Schwartz, Sales Mgr.

In business for 57 years

USITT C&S Member for several years

Grosh is the designer, manufacturer, and installer of "Tru-Roll" stage rigging equipment, and a rental agency for painted backdrops and stage curtains.

## Leprecon

Leprecon/CAE, Inc.

10087 Industrial Drive

Hamburg, MI 48139

Phone: 313-232-9373

FAX: 313-231-1631

Contact: Fred Mikeska, Nat'l Officer

In business for 18 years

USITT C&S Member for 4 years

Leprecon/CAE is the manufacturer of Leprecon Pro Lighting Equipment—a complete line of consoles, dimmer packs, and Little Goose neck lamps.



Stage Equipment and Lighting

12231 NE 13 Ct.

Miami, FL 33161

Phone: 305-891-2010

FAX: 305-893-2828

Contact: Vivian Gill, President

In business for 21 years

USITT C&S Member for 6 years

Stage Equipment and Lighting is a full-service theatrical equipment distributorship of lighting fixtures, lamps, control equipment, color filters, etc.

## JIM WEBER

Jim Weber Lighting Service, Inc.

3225 Meramec Street

St. Louis, MO 63118

Phone: 314-481-5950

FAX: 314-481-3150

Contact: Jim Weber, President

In business for 35 years

USITT C&S Member for several years

Jim Weber Lighting is the largest rental house in the St. Louis area, and sells, services, and rents a full line of theatre and television lighting equipment.

**SHEBOYGAN PLAYERS****TECHNICAL DIRECTOR**

Designer/technical director for award-winning theatre in 56th consecutive season of unique affiliation with community recreation department. Rare opportunity to design six productions, manage technical areas, build long-term relationship. Organization has 2,500 subscribers, two full-time staff members, and annual budget of over \$100,000. Complete business services provided by recreation department. Thrust/proscenium facility with twin elevators and state-of-the-art equipment in lakeshore community with low cost of living, small-town hospitality, and big-city services.

**Qualifications:** Degree preferred, with experience to supervise full complement of quality volunteers.

**Salary:** \$15-18,000, plus full benefits.

**Submit:** Resume and references to:

Ralph Maffongelli  
Sheboygan Community Players  
607 South Water Street  
Sheboygan, WI 53081  
414-459-3779.

□

**HARBOR PLAYHOUSE****DESIGNER/TECHNICAL DIRECTOR**

The Harbor Playhouse seeks designer/technical director. Duties include complete technical support of six mainstage, four children's, and three melodrama productions; oversee building and equipment maintenance; operate theatre as a rental space.

**Qualifications:** Minimum of a bachelor's degree in theatre or equivalent and documented experience in design and construction. Applicant must be familiar with theatrical lighting, sound, and property construction.

**Application deadline:** 15 September 1989.

**Submit:** Letter of application, resume, and three letters of recommendation to:

Mr. Russell L. Wiseman  
Artistic Director  
Harbor Playhouse  
#1 Bayfront Park  
Corpus Christi, TX 78401.

□

## Opinion: Art That Offends

—continued from page 9

It is impossible to recount here all of the contributions the NEA has made to artists in this country; they are too numerous. But let there be one "Piss Christ," one homoerotic Mapplethorpe photo, and suddenly the critics want to destroy the whole system.

The arts are not safe and never should be. Offending people is sometimes the only way to make them see another point of view. If artists didn't offend, we might never have had *Waiting for Godot*, or artwork by Jackson Pollock, or *The Satanic Verses*. If artists can't be offensive, why be artists? Without such freedom, all television would be *Father Knows Best*, all of film would be *Star Trek*, and all of theatre would be Neil Simon.

What's wrong with that? I'll tell you. Art that offends, that reviles and disgusts forces us to ask ourselves *why*. Why do I feel that way about it? Does it challenge my beliefs, threaten me, scare me? So often entertain-

ments show us an artificial world where we can sit back and enjoy our complacency. We leave the theatre or gallery feeling secure, our views of ourselves reflected back to us approvingly. It's easy to take. No risk. No need for thought, no challenge, no growth.

But art at its best grabs us and forces us to look in the mirror at a reflection that is not so beautiful, secure, and easy. It challenges us to take action, and not necessarily political action. We might just notice something or someone in our lives differently. Or we might start a revolution. Art can have that effect. And it is essential if we are to improve our relationships, our communities, our world, and mostly ourselves.

I urge the USITT membership to heed President Richard Devin's call for reasoned and appropriate responses to this crisis. Your senators and representatives need to hear your views on this issue, and the arts critically need your support. □

## Response: The Future of USITT

John Huntington, USITT Member

I agree wholeheartedly with Steve Terry's letter ("Opinion" May/June) on the current state and educational focus of the Institute, and I commend you for publishing a critical (although constructive) letter. I have been a member of USITT since 1984, and have attended four conferences. I went to my first (Orlando) as a wide-eyed student, and my most recent (Anaheim) as a somewhat jaded professional. While the conference seemed to be everything I expected my first time as a student, it seemed lacking when I attended as a professional.

The seminars often are so basic as to be useless to anyone who knows anything about the subject being discussed (i.e., professionals), and the trade show usually has only one or two truly interesting new products. Activity between conferences seems to be limited to poorly supported and poorly recognized one or two-person initiatives. How can we advance in our fields if only the basics are reviewed time and time again?

USITT should look to the Society of Motion Picture and Television Engineers (SMPTE) for a good example of a professionally oriented organization. SMPTE encourages active technical panels which originate many widely used standards, and publishes journals, books, RPs (recommended practices), and even test materials. Granted, there is a lot more money in the film and television industries to support SMPTE than there is in the theatre to support USITT, but the primary difference between SMPTE and USITT

is one of attitude, not budget.

Instead of maintaining the status quo, SMPTE pushes the state of the art. SMPTE members who may have difficulty with some of the more complex topics can be motivated by that difficulty to learn about those areas. As in theatre, there are plenty of established routes to learn the basics, but not many to find out what is happening right now.

Another point of Mr. Terry's I agree with is that USITT must broaden its horizons. I know very few people (except in education!) whose interests are limited solely to the theatre. In fact, even within the world of theatre, technologies from other entertainment disciplines are being used more and more. USITT, as an institute of technology, should work to promote this cross-disciplinary use. Perhaps USITT should be renamed the United States Institute for Entertainment Technology, and include any media with a live audience. Film and TV are already covered well enough by a myriad of publications and organizations, but the professional aspects of the touring music industry, industrial theatre, performance art, amusement parks, and hybrid forms are not so well represented. In addition, by reaching out to include these other industries, additional funding and support for the Institute might be obtained.

Finally, I applaud *Sightlines* for promoting the use of electronic mail and OCR scanners. Now if the rest of the Institute had the same attitude... □

## Costume Commission

Kevin L. Seligman, Commissioner

I hope the new academic year and production seasons are starting with freshness and renewed energy from the summer. The Costume Symposium in Winston-Salem in August was a wonderful three days focused on the 18th century. The day spent at Old Salem was a trip back into history. Diane Berg is to be congratulated for a job well done. A full report on the symposium will appear in the October issue of *Sightlines*.

The annual commissioner's retreat was held in New York City the beginning of August and plans were made for the Milwaukee Conference in April. Watch for an upcoming report in *Sightlines* for a preview of what will be happening in Milwaukee. Judith Tucker-Snyder, vice-commissioner for pro-

grams, is contacting those who proposed panels, workshops, etc. to finalize plans.

You should have received the third issue of *Cutter's Research Journal* if you are a subscriber. If you haven't already subscribed, do so today. You also might want to consider it as a holiday gift to students, both undergraduate and graduate. Also, if you have patterns, research materials, or information to offer to the *Journal*, send them to Janice and Nanalce. It is your *Journal* and an opportunity to get yourself in print if you are faced with the "publish or perish" problem. And it is also a nice way of sharing with your colleagues.

Cheers!

□

## Scenic Design Commission

Robert N. Schmidt, Commissioner

I am happy to announce that, due mostly to the great interest at the national convention in Calgary, the Scenic Design Commission is being reorganized in a way which we hope will greatly improve the quality and diversity of projects as well as programming under its sponsorship.

Joining me in organizing and running the Scenic Design Commission will be six vice-commissioners. It is their task to seek out, recommend, and coordinate interesting programs and deserving projects in their respective areas. We are especially interested in projects which could result in programming for the national conference or which may be appropriate for joint sponsorship by various commissions within USITT.

Additional developments from the Calgary convention include:

- A proposal for a project jointly sponsored by the Scenic Design and Technical Production Commissions to develop and analyze a survey of women designers and technicians;
- A proposal for expansion of the annual Scenic Design Portfolio Review for students at the national conference to include costume design (jointly sponsored by the Scenic Design, Lighting, and Costume Design and Technology Commissions);
- A proposal for the expansion of the annual summer Costume Design Symposium to become, by 1990, a Design Symposium including other design areas.

Your ideas and contributions are eagerly sought by all of us. If you have an idea for a project which requires financial support, additional help, and/or the sponsorship of USITT; a suggestion for conference programming; or a willingness to contribute your

own efforts to the Scenic Design Commission in any other way, please feel free to contact any of our vice-commissioners or myself. We would be happy to help include your efforts and desires in the work of the institute.

The newly appointed vice-commissioners are:

**SCENE DESIGN HERITAGE:** Konrad Winters, Department of Speech and Theatre, BAL 633, Old Dominion University, Norfolk, VA 23529; (o) 804-683-3111.

**SCENE DESIGN IN CONTEMPORARY ARTS:** Gary M. English, 93 Oxbow Dr., Wilimantic, CT 06226; (o) 203-486-4185, (h) 203-456-4669.

**DESIGN SYMPOSIUM:** Chuck Erven, 1409 College Ave., Racine, WI 53403; (o) 414-524-7305, (h) 414-633-6592.

**SCENE PAINTING:** Herb Camburn, California State University-Long Beach, 1305 Armando Drive, Long Beach, CA 90807; (h) 213-427-6352.

**PROPERTIES:** Margaret A. Perry, Department of Theatre Arts, California State University-San Bernardino, 5500 University Parkway, San Bernardino, CA 92407-2397; (o) 714-880-5879.

**SCENE DESIGN TRAINING AND EDUCATION:** Dick Block, 5724 Beacon Street, Pittsburgh, PA 15217; (o) 412-268-2395.

My address and phone numbers are: Robert N. Schmidt, Scenic Design Commissioner, Department of Drama, University of Texas at Austin, Austin, TX 78712; (o) 512-471-5341, (h) 512-892-5054; Calgary Call-board ID: (RNSchmidt).

□

## MONTGOMERY COLLEGE

### THEATRE PRODUCTION TECHNICIAN

Montgomery College, Rockville Campus, has need for a full-time theatre production technician. Position provides technical support for the Performing Arts Center and is responsible for all technical operations of the facility, including operation, maintenance, and repair of electrical, audio, rigging, and fly systems, and ensuring their safety and security. Also ensures adherence to national, state, and county regulations and codes as well as the Center's operating procedures. Some overtime required.

**Qualifications:** Position requires knowledge of and experience with carpentry tools and equipment, audio and lighting systems, theatre fly systems, and theatre production policies and procedures. Licensed electrician preferable.

**Salary:** \$23,797-29,141, with starting salary falling within the first half of the range. Excellent fringe benefits.

**Application deadline:** Resumes must be received by 5 pm on 22 September 1989.

**Submit:** Resume, with above position title noted, to:

Montgomery College  
Office of Human Resources  
900 Hungerford Drive, Suite 130  
Rockville, MD 20850.

An EO/AA/Title IX Employer.

□

## CALENDAR

- September 10-14 • The Light & Sound Show, London, England
- September 27-Oct 1 • 8th OISTAT Congress, Warsaw, Poland
- October 4-7 • Southern Arts Exchange, Atlanta, GA
- October 18-21 • Central Opera Service National Conference, New York City, NY
- October 23-24 • TLA-Lighting Consultants, Inc. Seminar, "Light Sources—Characteristics and Applications," Cambridge, MA
- December 1-3 • Winter USITT Board Meeting, Milwaukee, WI

□

## Check Points

### Stress & Wellness Strategies

**Exercise and Well-Being**—Exercise is a major way of effectively coping with stress and contributing to our general wellness and lifespan. Unfortunately, for many of us, exercise is not fun, and for most of us, it is difficult to schedule. Since many of us haven't instituted an exercise program, we clearly don't even know how exercise is defined.

Productive exercise is defined as a regularly scheduled activity (at least three times a week) that increases the heart rate to 75 percent of its maximum rate (based on your age) for a duration of 20 minutes or more. To figure your target heart rate, subtract your age from 220 (if you are, say, 50, this would equal 170) and multiply that figure by 75 percent (which would equal 128). This is the heart rate you want to work up to and maintain for 20 minutes three times a week.

Don't forget to practice stretching and warming up for at least five minutes prior to your exercise session, and to cool down for at least five minutes after reaching and sustaining your target heart rate. And, of course, see your doctor prior to beginning any regular exercise activity.

The five basic aerobic exercises are walking, running, swimming, cycling, and skip-

ping rope. All are good programs because they allow your body to expend enough energy to reach and sustain your heart's target rate without strain. Many experts currently recommend a mix of various exercises in order to avoid the boredom created by the repetitive actions in any one exercise.

If you institute a regular exercise program, the level of mental as well as physical health are increased. Many people report that, after a good workout, they feel more self-assured and more able to practice relaxation (a second major way of coping with stress). Exercise is a natural form of human expression and can bring pleasure, exhilaration, self-assurance, and satisfaction to our lives—which certainly makes it worth scheduling, don't you think?

Our bodies are finely tuned instruments, but our muscles will not retain their tone, shape, or function if we are slack about exercising them. It has been demonstrated that cardiac function in 70-year-olds who have been keeping fit is actually better than that of untrained 20-year-olds. We should keep in mind that fitness and wellness habits are an acquired lifestyle, and should begin as early as possible—with a doctor's advice.

—Stan Abbott □

### CURTAIN CALL

#### Deadline for next issue of *Sightlines*:

The deadline for inclusion in *Sightlines* is the 5th of the month prior to the desired publication date.

Please mark your calendars now: the deadline for submission of materials for the October issue is **Tuesday, 5 September 1989**.

Since space in the newsletter is at a premium, please be concise. With rare exceptions, commissioners, committee chairs, officers, or other authors should keep their manuscripts to a **maximum of 500-600 words (approximately 2 double-spaced typewritten pages)**.

Thanks for your support and interest in *Sightlines* and all the USITT Publications.

□

### REMINDER

**Help save the NEA!**

**Write your congressman today!**

□

*Sightlines*

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