

Sightlines

USITT

october 1989

The American Association of Design and Production Professionals in the Performing Arts

EDITORS' NOTE

We are pleased with the dialogue created by the "Opinion" and "Response" columns in the last few *Sightlines*. Certainly this sort of open-channel communication is an exciting, positive, and healthy development in the role of the Institute newsletter.

This month, joining our regular columns—"The President's Report," "News from the National," "Profile," "Check Points," and "C&S Profiles"—is "Centerline." This short feature article located in the center section of the newsletter has been a part of each issue of *Sightlines* for the past ten months, but we have now decided that it deserves its own title. This month's "Centerline" is written by Pete Reader and is a report on one of the Lighting Design Roundtables held at the Calgary Conference.

We hope that all USITT members will feel free to submit material for publication consideration in either *TD&T* or *Sightlines*. Although we are unfortunately unable to print everything that is submitted, we will try to publish as much information and in as wide a variety as possible.

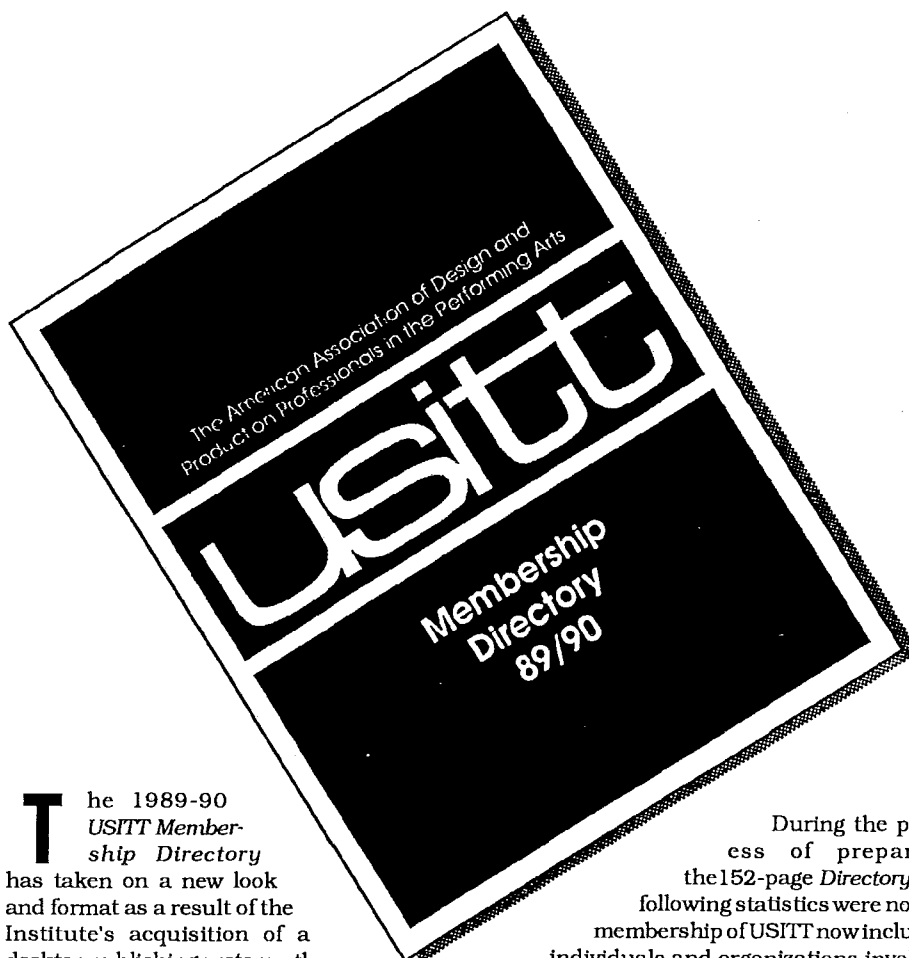
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1989-90 USITT Membership Directory

New Look and Format to Annual Institute Reference



The 1989-90 *USITT Membership Directory* has taken on a new look and format as a result of the Institute's acquisition of a desktop publishing system—the same system in use since the debut of *Sightlines* 10 months ago.

The DPT system—based on an Apple Macintosh platform—has allowed for a crisper and more consistent presentation of the *Directory* material, without the greater cost of standard typesetting.

The new *Directory*, which was put in the mail September 27, contains a lot of valuable information, including the current alphabetical and geographical listings of the more than 3000 members of USITT.

During the process of preparing the 152-page *Directory* the following statistics were noted: membership of USITT now includes individuals and organizations involved in design and production of the performing arts located in all 50 of the United States; 10 of the 11 Canadian Provinces [all but New Foundland]; and 32 foreign countries.

The *Directory* is current as of 31 August 1989. After receiving your copy, check your listing carefully. If there are any errors or omissions, promptly return the correction form on the mailing cover sheet. If you move during the course of the year, change-of-address cards are provided to help keep the Institute's database current. □

DESIGN EXPO '90

Reminder: the entrance deadline for Design Exposition '90, the USITT biennial project scheduled to premiere at the 1990 Milwaukee Conference, is Friday, 13 October 1989. For further information and a copy of the entry form for Design Expo '90, see the September 1989 issue of *Sightlines* or write to:

C. Lance Brockman
214 Middlebrook Hall
University of Minnesota
412 22nd Avenue South
Minneapolis, MN 55455.

□

IN MEMORIAM

USITT has noted with regret the death of **Paul Humphries**—past president and founder of Dilor Industries—and his family in a plane crash on Tuesday, 22 August 1989. Humphries and Dilor Industries were responsible for some of the most innovative dimmer technology development of the last decade, and his influence will be sorely missed. Funeral services were conducted at Holy Trinity Catholic Church in North Vancouver on September 6.

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LOOKING FOR SOMEONE?

Consider advertising your job opening in either *Sightlines*, or *Theatre Design & Technology*. For information on rates and deadlines, contact:

Tina Margolis, USITT Advertising Mgr.
Phone: 212-563-5551
FAX: 212-563-5582

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SIGHTLINES

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Editor • Eric Fielding
Editor • Cecelia Fielding

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News From The National

David Diamond, USITT General Manager

The **1989-90 Membership Directory** is on its way. This year's *Directory*, with its distinctive new style, is full of useful information. In addition to the listings of all current USITT members, you will find contact information for the Commissioners, Regional Section Chairs and the Board Members. Use this information. This is your guide to becoming involved in the **American Association of Design and Production Professionals in the Performing Arts**.

If you want to find out information about a particular area of the profession, contact the Commissioner who deals with that subject. If you want to initiate programs in your region or find out what is now being offered, talk to your Regional Section Chair. If you do or do not like how things are structured or run in the organization, let the Board Members know about it. By becoming more involved yourself, you improve USITT for all.

You will notice listings of the **Sustaining and Contributing Members** of the Institute. These companies support USITT and make many of its programs and publications possible. Patronize them when you are looking for products and services.

This year there is also the premiere listing of **Professional Members** (who are also identified with the "Professional" tag in the alphabetical membership list). If you are looking for the services of a consultant, a lighting, scenic, or costume designer, or any other professional, give these members a call. We also hope you will consider upgrading your membership this year. As a "Professional" member of USITT, you indicate not only your particular profession in the performing arts, but also a higher level of support and commitment to the Institute.

Use the **publications order form** located in the *Directory* for the current list of titles. *Theatre Words*, the valuable lexicon of theatrical terminology in ten languages, is now back in stock. If you are traveling abroad or

hosting foreign visitors, this book can be particularly useful. The member price is just \$15 per copy (\$18 with the Japanese supplement). As a member you get substantial discounts on all or our publications. *The Backstage Handbook*, our biggest seller last year, is still available at \$12 for members.

For additional useful books, don't forget to use your discount at **Applause Theatre Books**. You'll soon be receiving its latest catalog. Take 20% off all books they publish. Also, look for the latest special offer from Applause which will be announced in *Sightlines*. You will get greater discounts on specially selected books of interest to members.

As you refer to the *Membership Directory* throughout the year, let the National Office or the Editors of Publications know what you think. We will incorporate more improvements into next year's edition. The National Office staff is always available to hear your comments on any aspect of USITT. We want to hear from you so we can serve you better.

Use USITT to help you find your next job. In addition to job listings in both *Sightlines* and *TD&T*, members now have access to **THEatre JOBLIST**—the National Employment Service Billboard for Theatre Arts—at 20% off the regular price. This service lists jobs in educational theatre programs across the country. Subscriptions are just \$36 for USITT members. For more information, call 812-474-0549.

The **Central Opera Service National Conference** October 18-21 in New York City will have a session entitled "Theatre for the '90's" in which two USITT members—Artec Consultants and Theatre Projects Consultants—will be participating. The conference, "New Directions for the '90's," will also offer sessions in "The Challenge of Leadership," "Management: The Challenge of Succession," as well as performances at the New York City Opera and the Metropolitan Opera. For more information, call 212-957-9871. □

Historic Preservation Awards

League of Historic American Theatres

The League of Historic American Theatres recently presented its first Historic Preservation Awards to New York's Carnegie Hall, the Woodland (CA) Opera House, and the Playhouse Square Center in Cleveland. In addition, the LHAT's annual League Award was presented to the Los Angeles Historic Theatre Foundation. All three theatres were recognized for their significant restoration projects, and the California organization was honored for its ongoing efforts to save the remaining historic theatres in downtown Los

Angeles.

"These organizations have ignited an enthusiasm for historic theatre projects in communities all across America," said LHAT Executive Director Deborah Mikula, who also announced several new LHAT officers: Killis P. Almond, Jr. (Killis Almond and Associates), president; Russell B. Collins, (executive director, Michigan Theatre, Ann Arbor), secretary; and Jean Galan, (general manager, Victoria Theatre, Dayton), treasurer. □

The President's Report

Richard Devin, USITT President

Future Conferences: The Institute has strayed in recent years from a long-standing plan of geographical rotation of annual conferences from East to Central to West. Through the coordination efforts of Events Production Group and our Executive Committee, we are returning to such a rotation immediately, while still maintaining our commitments to local committees for future conferences that are already in place.

This attention to alternating conference sites is designed to help make travel more affordable for members from various parts of North America, and to take advantage of new facilities and performing arts opportunities from coast to coast.

The April 1990 Milwaukee Conference is developing on schedule, with exciting events which you have begun to hear about in the September issue of *Sightlines*. Serious problems had developed in expenses and facilities for the 1991 Conference scheduled for Hartford. After extensive research, the local New England Conference Committee, Events Production Group, and the Executive Committee have recommended to the Board that the 1991 Conference will be held instead at a new convention complex in Boston 20-23 February 1991.

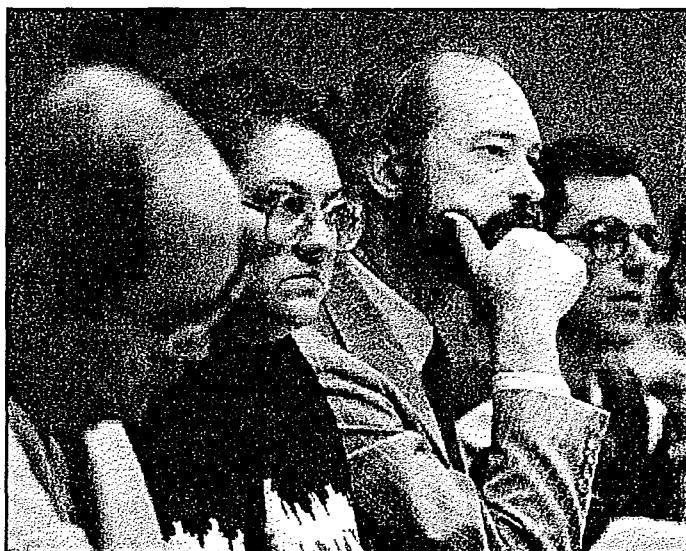
In order to return to a regional rotation after Milwaukee and Boston, the Wichita Conference Committee has agreed to postpone for one year in order to return to a West Coast location. Pending date negotiations with the new Washington State Convention Center, the 1992 Conference may be held in Seattle, followed in 1993 by Wichita and in 1994 by a conference in the Washington/Baltimore area. Then back to the West Coast in '95, and so on. As our conference management representatives complete negotiations with future sites, we will keep you informed.

Long-Range Planning: Many of the ideas and new directions which were acted upon

at our August Board Meeting came out of the Long/Short-Range Planning Committee of 15 hard-working members who spent the past nine months in long hours of committee work. That committee has completed its immediate charge, and I want to express my deep appreciation to all of them and to Jody Good, the chair of the committee, for their diligence and excellent work in moving us forward.

It is clear to me and to President-Elect Don Shulman that an on-going process of long-

range planning and discussion of priorities is important to our ability to move forward with efficiency and to respond to the needs and requests of the USITT membership and



of the profession. Therefore, we are working on the appointment of a smaller permanent Standing Committee for Priorities and Planning, which will be chaired by Board Member John Lottes.

One activity of the Long/Short Range Planning Committee not reported on in the September issue of *Sightlines* was the presentation of an extensive list of national and international organizations that the Institute is currently or will shortly enter into communication with through the activities of the National Liaison and International Liaison Committees. For the purposes of image enhancement, unity of activity, and Institute growth, a short list of those organizations was presented to the Board for intensive interaction:

- American Arts Alliance
- American Council on the Arts
- American Symphony Orchestra League
- Arts for America [NALAA]
- Association of Performing Arts Presenters [formerly ACUCA]
- Association of Theatre in Higher Education [ATHE]

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 Teatronics, Inc.
 Theatrical Dealers Association
 Wenger Corporation

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 Contributing Member Theatrical Services & Consultants:

9010 Pillsbury Avenue South
 Minneapolis, MN 55420

SUSTAINING MEMBERS

Adirondack Scenic
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General Electric Lamp Division
Peter George Associates, Inc.

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The President's Report

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- Dance USA
- International Alliance of Theatrical Stage Employees [IATSE]
- Institute for Outdoor Drama
- League of Resident Theatres [LORT]
- National Association of State Arts Agencies
- National Association of Schools of Theatre [NAST]
- National Endowment for the Arts [NEA]
- Opera America
- Theatre Communications Group [TCG]
- United Scenic Artists [USA]
- Theatrical Dealers Association

Executive Committee: With all of the changes in recent weeks and the previously announced appointments of new interim vice-presidencies, I think it would be useful to list for you here the current Executive Committee. The new annual directory—which will be in the mail soon—will include an organizational chart showing the areas which are overseen by each officer, and will

include all of their contact information.

In the meantime, if you don't have the '88 Directory, you may contact any of the officers through the National Office. You will notice here that new unofficial titles have been designed to more accurately describe the focus of each office. The By-Laws Committee will make a recommendation on the proposed new structure and the Board will act in December with regard to the possible changes.

USITT EXECUTIVE COMMITTEE:

President, **Richard Devin**
President-Elect, **Donald Shulman**
Imm. Past President, **David Hale Hand**
Secretary, **Jean Montgomery**
Treasurer, **Christine Kaiser**
VP for Commissions, **Jared Saltzman**
VP for Communications, **Joy Emery**
VP for Conferences, **Richard Durst**
VP for Development, **William Byrnes**
VP for Projects, **Willard Bellman**
VP for Relations, **Normand Bouchard**
Finance Chair, **Sarah Nash Gates** □

Costume Commission

Kevin L. Seligman, Commissioner

Hopefully, all are into the normal routine as the new academic year and production seasons begin anew. Plans have been set for programming at the national conference in Milwaukee. There will be two pre-conference workshops, a number of joint commission sessions, a variety of costume design and technology sessions as well as the usual commission meetings and orientation for new members. After we have had conformation that all panels and workshops are a "go," a full pre-conference synopsis will appear in the November *Sightlines*. Just be prepared for three-and-a-half days of choices.

The 1990 Symposium will be in New York City and is being chaired by Holly Cole. If you would like to assist her, please contact her now: 50 Kantner Hall, Theatre Arts Department #104, Ohio University, Athens, OH 45701; 614-593-4805. The 1991 Symposium will be in New Orleans and Peggy Rosefeldt will be chairing it. If you're interested in helping her, her address and phone number are 5752 Wingate Drive, New Orleans, LA 70122; O: 504-286-6807 H: 504-283-4821. We are looking into the future to a symposium in

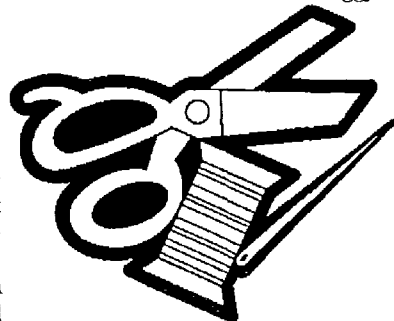
Santa Fe and our Canadian colleagues are interested in hosting one in Ottawa.

Dennis Parker is recovering from a heart attack and triple bypass surgery this past summer. We missed seeing him at the symposium in Winston-Salem. Our congratulations to him for his recently being honored with the Peggy S. Ezekiel Award for his costume designs for *Heartbreak House* at OSU in 1987.

Martha Christian, Hartford Stage Company, has taken over as the chair of the Professional Costume Shop Managers Project. Her address is 50 Church Street, Hartford, CT 06103; O: 203-525-5601 H: 203-242-9491.

Congratulations to Joy Emery in her new position as USITT Vice-President for Communications!

Carol Hall has a series of patterns called "Carolina Stitches in Time: Period Clothing and Patterns." Originally developed for people interested in living history, the range and scope of the available patterns have been increased. If you would like an information flyer, write to Carol at Box 10933, Winston-Salem, NC 27108. □



Special "Holiday" Book Offer

Gary Miller, Manager of Membership Services

Theatre Words—The perfect gift for Christmas!

Give the gift that is still the best translation dictionary for theatrical terminology available and an essential reference work for anyone who travels internationally or hosts visiting companies.

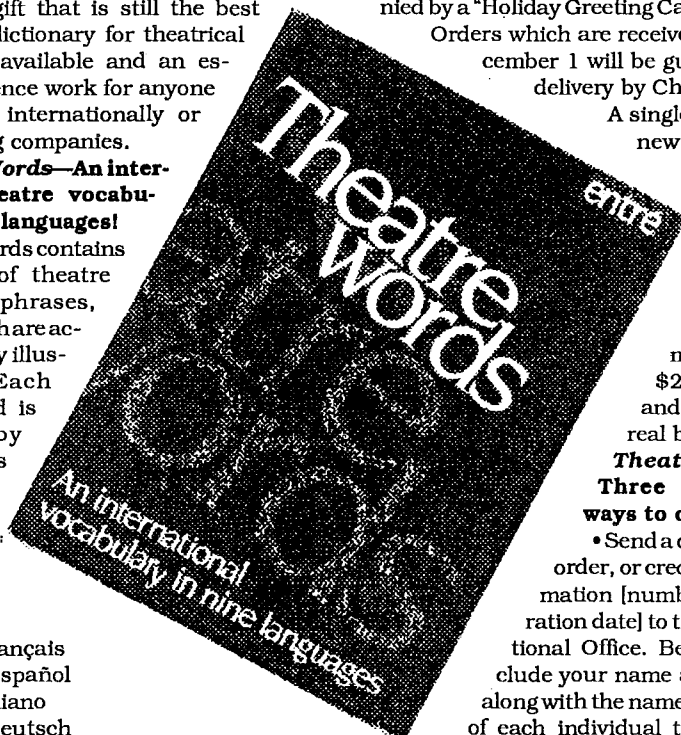
Theatre Words—An international theatre vocabulary in nine languages!

Theatre words contains 156 pages of theatre terms and phrases, many of which are accompanied by illustrations. Each English word is followed by eight columns translating the word into the following languages:

English
French/Français
Spanish/Español
Italian/Italiano
German/Deutsch
Swedish/Svenska
Hungarian/Magyar
Czechoslovakian/Cesky
Russian/Русский
Japanese/ニッポン

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Christmas gifts of *Theatre Words* ordered through the National Office will be accompanied by a "Holiday Greeting Card" from you.

Orders which are received before December 1 will be guaranteed for delivery by Christmas.

A single copy of this new printing of *Theatre Words* costs only \$15 [\$18 with the Japanese supplement] plus \$2.50 postage and handling. A real bargain!

Theatre Words—Three convenient ways to order!

- Send a check, money order, or credit card information [number and expiration date] to the USITT National Office. Be sure to include your name and address, along with the name and address of each individual to whom you wish the holiday card and gift copy of *Theatre Words* sent.
- Use the "Publications Order Form" which was contained in the September issue of *Sightlines* and return it to the National Office by US mail or by FAX [212-563-5582].
- Phone the National Office at 212-563-5551 to place a credit card order. □

Rigging & Stage Machinery Standards

Jay O. Glerum, Committee Chair

Last April at the annual conference in Calgary, 164 members of the Institute—including consultants, manufacturers of stage rigging and machinery, installers, and users—agreed that the time had come for the Institute to develop and publish standards covering rigging and stage machinery. Later on in the conference, the manufacturers met and agreed to contribute funding to the project.

Committee members—Dr. Randall Davidson of Risk International, Inc. and Health and Safety Commissioner; Richard Heller of Gagnon Laforest, Inc.; Engineering Commissioner Mitch Hester; George Howard of George Thomas Howard Associates; Joel E. Rubin of Joel E. Rubin & Associates; Olaf Sööt of Olaf Sööt Associates; Richard Thompson of Thompson Associates, and Committee Chair Jay O. Glerum—are in the process of selecting the procedures to follow in developing the standards and determining what the scope of the standards will be.

The actual standards will be written by various sub-committees comprised of members from a broad section of the entertainment industry.

As soon as the scope and the procedures are determined, all parties who signed up at the conference to participate and anyone else who contacts the committee will receive a questionnaire asking for their choice of sub-committee assignments.

If you wish to participate, contact Jay O. Glerum, 18434 47th Place NE, Seattle, WA 98155.

SUSTAINING MEMBERS

- Goodspeed Opera House
- Grand Stage Lighting
- Grosh Scenic Studios
- GTE/Sylvania, Inc.
- Hausmann International
- H & H Specialties
- Hoffend and Sons, Inc.
- Hollywood Lights, Inc.
- Holzmueller Productions
- Hudson Scenic Studios, Inc.
- Irwin Seating Company
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- Jachem & Meeh, Inc.
- Joel Theatrical Rigging, Ltd.
- Joehn Technics
- Joyce/Dayton Corporation
- Kimberly Theatrics
- Kryolan Corporation
- L.S.C. Electronics Pty., Ltd.
- Lehigh Electric Products Co.
- Leprecon/CAE, Inc.
- Light Beams, NV
- Lighting & Electronics, Inc.
- Lighting Associates Templates
- Lighting Dimensions Magazine
- Lighting Methods, Inc.
- Limelight Productions, Inc.
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- Little Stage Lighting
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- Ben Nye Cosmetics
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- Pantechnicon
- Phoebus Manufacturing

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SUSTAINING MEMBERS

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Unnatural Resources, Inc.
Veam
Vincent Lighting Systems
Jim Weber Lighting Service, Inc.
I. Weiss & Sons, Inc.
S. Wolf's Sons



Centerline: A Choice of Color

Pete Reader, Seton Hall University

At the USITT Calgary Conference, the Lighting Design Commission inaugurated Roundtable sessions to serve as discussion groups for brainstorming on a variety of topics. One session, "A Choice of Color," was designed to raise questions and share answers about the problems a designer faces in color selection and mixing.

Each of us experiences color individually and oftentimes uniquely. It is therefore difficult to make any rules about color choice and mixing when, more often than not, color selection is based on our subjective experience.

We intuitively put together color combinations, and our choices for each production are different. We choose color for a design from our understanding of the script, the director's insight, the production style, and the color palettes of the other designers.

When sitting at our drafting tables with swatchbooks in hand, how do we know from that remote distance from the stage that our color choices will blend well? What do we do when the stage does become an amber murk and the director inevitably asks, "Why is that blue dress green, and why are all their faces yellow?"

Visibility on stage is no longer enough. Perhaps because of film or television, directors have come to expect good facial tones on their actors regardless of the scene or mood that the lighting designer may be trying to create. The downstage area must give a visual clarity to the actors while the upstage establishes the mood. A scene full of moonlight or a subtle transition to sunset may be for naught if the color and/or visibility distracts from the action of the play.

Most problems with color come in the mixing rather than the selection. As all lighting designers know, color mixing in

light requires additive mixing and for that we being with the primaries: red, green, and blue. Yet sometimes we barely give color theory a second thought as we flip through our color swatchbooks searching for appealing color combinations.

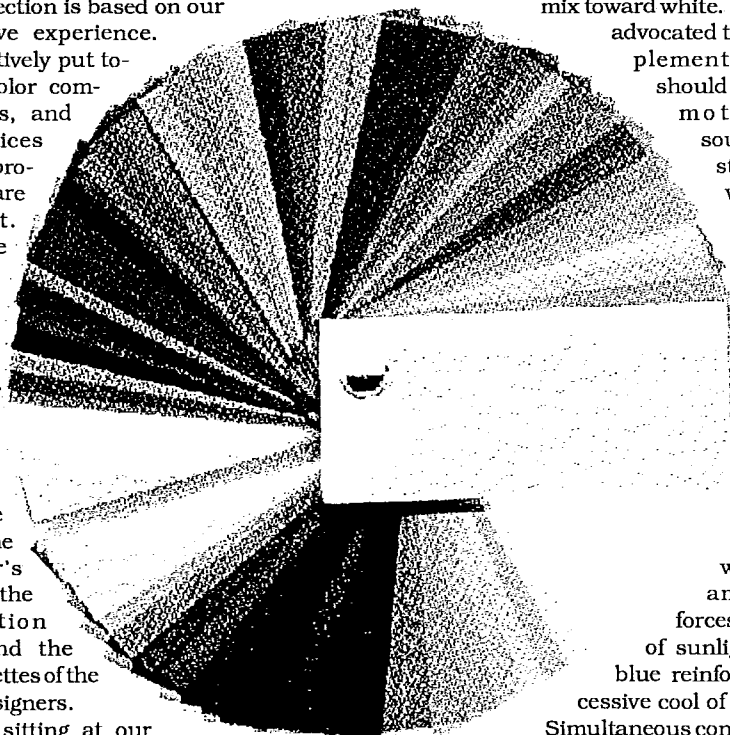
A majority of the Roundtable members found that they used complementary colors to mix and to create contrast. The theory behind this blending of color (which dates back to Stanley McCandless and his *A Method of Lighting the Stage*) is that the colors will mix toward white. McCandless

advocated that the complementary colors should reinforce the motivational sources of the stage light as well as provide good visibility. For example, an amber tint (Roscolux #02) and a blue tint (Lee #117) will mix toward white. The amber reinforces the warmth of sunlight and the blue reinforces the recessive cool of daylight.

Simultaneous contrast of color will make some complementary color combinations difficult to control. Under the simultaneous contrast theory, a color will shift toward its complement. Red will always make us see green in the shadows. This doesn't mean we shouldn't use red, but it does mean that we should use blue to soften the green—unless green shadows are the desired effect.

Ambers and pinks are the most difficult to work with, because when you least expect it, the amber will shift toward a yellow or green and the pink will shift toward a red. One solution to the amber and pink problems is to pick colors that are related in hue and value. For example, Roscolux #02, #37, and #62 form a workable color chord. The pink has red and blue in its composition, the blue has a little red, and the amber shades more red than green. They all share red, which makes the blend appealingly warm without

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Centerline: A Choice of Color

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discordant contrast.

If you were to put a blue-green next to this color chord, the blue-green would shift in appearance toward green, the complement of red. A color that shares qualities of the other colors with which it mixes will be less likely to shift toward its complement. The other trap, however, is to use too much of the same colors, which would result in the loss of visual contrast and interest.

A more basic method used to solve color problems is to just change the color. If one color does not mix well with the other color choices, then change it for one that does—but that process can become expensive and time consuming. The right combination may not appear on the first try.

In the Roundtable discussion, we found that some designers, as part of their design preparation, will set up a mini-light lab in their studio and test color combinations in 3" fresnels. The fresnels give an approximation of the light and color of the design, which is further helped if the set model and costume swatches are on hand. The light lab test can foresee and solve most problems with color. But the light lab is not the theatre, and problems can still arise.

Sometimes problems with color mixing happen when the color is taken down on dimmer. The amber shift of the lamp compounds the loss of intensity in the color, and the stage turns murky. The more saturated the color, the more it needs to read at full. If a color reads too light, then the solution is to use a more saturated color that better suits the mood of the scene without changing the lamp's intensity.

Another method used to control color mixing is a system of cross lighting. "Cross whites," as some call them, is a system of lights from the front of the house that have no color. Designers use the system to build visual intensity and clarity downstage and to avoid having to change color. Cross whites will clean up murky color on an actor's face—but it will also wash out all other

colors. This system is best used to light the front and downstage areas while more saturated colors light from the back and sides of the stage.

Through further discussion, the Roundtable group found that a system of neutral colors helped control both color and visibility. This system could be either an area system or a general wash that covers

the acting area. The neutral color of this system is only neutral in its relationship to other colors of the design. A good neutral color has the ability to appear either warm or cool depending on the other colors with which it is seen. Colors recommended by the roundtable group as great

neutrals include Roscolux #53 and #60 as well as Lee #201 and #202.

A designer can build the color palette of a show around a neutral system of color, much like the method by which a watercolorist begins a painting. A designer puts down a base wash on which he or she builds the show's palette. The neutral color acts as a white reference for the other chosen colors and doesn't need to be white but only appear

white in contrast. To this neutral base, the designer adds stronger, more saturated colors to highlight the scenery, emphasize the colors in the costumes, or create that special mood.

However, as with the cross-white

system, the neutral color system can wash out other colors from the stage. The designer must establish a balance between intensity/visibility and color/mood.

Obviously the approaches to solving color problems are as varied as the designers themselves. The Roundtable session sought to air solutions and points of view to help designers discover different alternatives to their color and/or visibility problems. The Roundtable did not advocate any single solution as being the best. As with most problems, the solution must fit the situation as well as the designer. □

"Each of us experiences color individually and oftentimes uniquely. Color is based on our subjective experience."

"A good neutral color has the ability to appear either warm or cool depending on the other colors with which it is seen."

C&S PROFILES



Teatronics, Incorporated

3100 McMillan Road
San Luis Obispo, CA 93401
Phone: 805-544-3555
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Contact: Randy Pybas, Dir. of Sales,
and Norman Russell, Dir. of Mktg.

In business for 19 years

USITT C&S Member for 6 years

Teatronics, Incorporated is a major manufacturer of control and power devices for the entertainment industry, including a variety of equipment for theatre, television, video, and architectural applications.

□

Wenger

Wenger Corporation

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Phone: 507-455-4100
FAX: 507-455-4258
Tollfree: 800-533-0393

Contact: Ron Probst, Project Manager

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USITT C&S Member for 9 years

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FM serves the convention, trade show, and entertainment industries, with divisions in lighting, design, production, management, retail sales, and rentals.

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Goodspeed annually presents three revivals of musical theatre classics on its mainstage as well as new works on its second stage in Chester.

Profile: Joseph M. "Jody" Good, III*Cecelia Fielding, Editor*

Although the mission of the Ad Hoc Long- and Short-Range Planning Committee has essentially been completed, its influence will likely be felt for many years to come, according to Joseph M. "Jody" Good, III, vice-president for research and development at Electro Controls, Inc. in Salt Lake City and Ad Hoc Committee chair.

"The committee was created in the Spring of 1988 by Dick Devin to fill the role of strategic planning and specific problem solving in the areas of member services, Institute development, and Institute structure," Good explained. Its ultimate goal, he points out, was a more global vision for the Institute.

The creation of a committee that was separate from the other bodies of the Institute allowed Good and his coworkers to transcend the various committees and commissions and take a bigger view of the Institute and the industry. "It's better to have an outside organization talking about the vice-presidencies and the structure underneath them than the vice-presidencies themselves," he explained.

The Institute, many members and officers felt, was due for some rigorous self-examination. "We're facing a period over the next five years where the Institute may double, if not in membership then at least in revenues," he said. "We have to regularly examine the Institute in light of that growth."

Growth is something Good is accustomed to dealing with. After graduating with a BFA from the North Carolina School of the Arts in theatre and television lighting, he founded his own company, Vara-Light, in Chicago in 1976. In 1979, he became a sales manager for Control Devices, staying with the company through several administrative and name changes and positions that resulted in his current position with the Strand-affiliated company.

He led the team that developed Lightboard, and was personally responsible for the development of Premier and Celebrity dimmer controls at Electro Controls, Inc., acquiring team skills and expertise in the industry that he now lends to his position as an Institute

Board Member and former committee chair.

The major changes that Institute members will note as a result of the Ad Hoc Committee's work, according to Good, will be in the new Institute subtitle, the changes in the executive structure and organizational chart, some readjustments in the Board structure, and in an organized push toward greater involvement with other national and international arts organizations.

The Institute subtitle—The American Association of Design and Production Professionals in the Performing Arts—was developed by Bill Byrnes and readily adopted by both the committee and the Board. "It really clarifies what the Institute is about,"

Good said.

The recent committee-recommended addition of two new vice-presidencies for Projects and Communications were particularly timely. "Each vice-president will now be less busy and will be able to develop his or her individual responsibility more, with more interaction with the commissions."

The committee also asked that the increase in vice-presidents be accompanied by a

corresponding decrease in the size of the Board, thereby leaving the net number of the Board basically the same and keeping the Board at a manageable level, he added.

The work of the committee, Good believes, really reinforced the need for and value of the outside Board Members Don Jones and John Lottes. "Don Jones as a liaison with other [arts] organizations will do more for the Institute than we can possibly imagine," he explained. "Don and John Lottes are two of the best things that ever happened to the Institute. We never knew how good we were—how well organized and fiscally healthy—until Don Jones started telling us."

Although the Ad Hoc Committee has been disbanded, John Lottes will now head the Long-Range Planning Committee with an eye toward improving member services and continuing to scan the horizon for new trends and new challenges for the industry, Good concluded. "There are many things left to be done, but we're off to a good start." □



1989 Costume Symposium

Edith Leavis Bookstein, Eastern Michigan University

The annual USITT Costume Symposium this year was even livelier than usual. Stimulating topics, interesting speakers, and a day-long immersion in 18th and 19th century Moravian culture made for a full-to-overflowing three days.

The conference, held at the North Carolina School for the Arts in Winston-Salem, opened on Aug. 13 with a request from Joy Emery for designs for the USITT AIDS quilt project, which will be a featured part of the Milwaukee Conference. Joy also made the conference aware of the current problems with the restructuring at the Victoria and Albert Museum and other museums in England, and asked for signatures on a letter deploring the new procedures.

The first speaker, Claudia Stevens, spoke on "18th Century Women in 20th Century Theatre." A New York designer and assistant to William Ivey Long on *Lend Me A Tenor*, Stevens discussed fashions from Louis XIV through the 18th century using slides of portraits and fashion dolls.

The second session, "Late 18th Century Corsets," was an information-packed presentation by Paul Reinhardt and Marie Chesley. Reinhardt used slides of historic corsets from the Los Angeles County Museum—"the best-kept secret in America"—and slides from other museums illustrating different corset usages. Chesley's illustrations were slides taken during her research trip with the Brandeis Summer Costume History Seminar in London.

Martha Ruskai, a free-lance wig and makeup artist now working with the North Carolina School for the Arts, illustrated her talk on "Late 18th Century Hair/Wigs" with a group of wigs arranged in three categories: budget, moderately priced, and expensive. Her innovative solutions achieved in the less-expensive models provided much inspiration for future productions.

Robert Trump, a tailor first encountered by most of the group at the St. Louis Symposium, furthered his reputation for in-depth analyses of esoteric subjects with his discussion of "Tailoring in Diderot," complete with his own idiosyncratic translation, comprehensive glossary, and slide commentary.

The day's sessions concluded with Carol Hall, associated director of the Department of Education and Interpretation at Old Salem, giving an absorbing history of Moravian dress, illustrated with folk art and primitive

paintings of the period. We then traveled to the Reynolds House—former residence of the R. J. Reynolds family—with its exquisite small collection of early 20th century clothing, beautiful rooms, and American paintings.

Monday offered total immersion in Old Salem, with its much-restored Moravian buildings and residences staffed by costumed re-enactors who work at the chores and crafts of the Moravian community. That evening, the group enjoyed *Don't Bother Me—I Can't Cope*, the opening performance of the National Black Theatre Festival.

Paul Reinhardt began Tuesday's sessions with "Movement in the 18th Century," a discussion of typical movements dictated by the construction of authentic period dress. He gave many unusual ideas to help costume designers assist the actor in finding period sources for movement information to help in characterization.

Sally Queen of Colonial Williamsburg, Carol Hall of Old Salem, and Colleen Callahan of the Richmond Museum, talked about "Costumes for Living History," sharing their successes and problems in dealing with re-enactment

costuming. Queen and Hall discussed motivating and inspiring the re-enactors to care for and be involved with their costumes, and Callahan described researching and presenting "In Bondage and Freedom," which demonstrated the involvement of black slaves in the life of a historic Virginia house.

Costume Commissioner Kevin Seligman presided over a business meeting, which covered a variety of topics, including the locations of future conferences and symposia; the flat-pattern project (with much interest expressed in computer data banks or CAD programs); an update on the Rose Theatre in London; and information about the \$45,000 cut in the NEA appropriation.

A final session on "Makeup, Lighting, and the Black Actor" was presented by Martha Ruskai assisted by Henry Grillo, both of the North Carolina School for the Arts. Three black actors were made up in different styles by Ruskai, who then demonstrated with a series of different gel combinations the effects of different kinds of lighting on the makeups.

A vote of thanks was offered to Diane Berg for her superb organization of the Symposium.

"The annual USITT Costume Symposium held in Winston-Salem this year was even livelier than usual."

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WICHITA STATE UNIVERSITY

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The Wichita State University seeks a theatre technician to assist in the maintenance of three university performance facilities—a 425-seat organ recital hall, a 550-seat modified thrust theatre/concert hall, and an 840-seat proscenium theatre.

Qualifications: Experience in all areas of technical theatre management, including rigging, lighting, and sound, plus stage management is required. BFA or MA in technical theatre/scenic design required; MFA in technical theatre or scenic design is preferred. Twelve-month appointment. AA/EOE. **Salary:** Competitive.

Application deadline: 20 October 1989 or the 20th of each month thereafter until the position is filled.

Starting date: 18 December 1989.

Submit: Resume and three letters of reference to:

College of Fine Arts
Specialist Search
Box 151, The Wichita State University
Wichita, KS 67208

□

WICHITA STATE UNIVERSITY

FACILITIES TECHNICAL MANAGER

The Wichita State University seeks an experienced theatre technician to supervise and maintain three University performance facilities—a 425-seat organ recital hall, a 550-seat modified thrust theatre/concert hall, and an 840-seat proscenium theatre.

Qualifications: Experience in all areas of technical theatre, including rigging, lighting, and sound, plus stage management is required. Previous experience as a professional employee in facilities, management preferred. Masters degree in technical theatre or scenic design is required, MFA preferred. Twelve-month appointment. AA/EOE.

Salary: Competitive.

Application deadline: 20 October 1989 or the 20th of each month thereafter until the position is filled.

Starting date: 18 June 1990.

Submit: Resume and three letters of reference to:

College of Fine Arts
Tech Manager Search
Box 151, The Wichita State University
Wichita, KS 67208

Response: The Future of USITT

Dr. Randall Davidson, Risk Management, Inc.

"A little knowledge is a very, very dangerous thing," says the poet. I do not know how long Steve Terry (see May/June *Sightlines*, p. 10) has been involved in the working agenda of USITT, but I have been with the Institute since the beginning, and I can speak and the record speaks for itself.

I am here to give lie to his quote, "USITT is not responding to the needs of entertainment industry professionals." History presents another picture of USITT.

Since its inception, USITT has reached out to all of the entertainment industry. A list of the alphabet-soup acronyms that the Institute has affiliated with would illustrate this in graphic style: NABET, IATSE, ANTA, IES, SMPTE, NAB, AIA, ASSE, ANSI, NIOSH, OSHA...and the list could cover several pages.

USITT is packed with people from all over the globe who are professionals in every stripe, inclusive of academe. Simply reviewing the newsletter since its beginning would

illustrate the heavy involvement from every facet of the industry...

The Institute should broaden its scope? Such a conclusion reflects puerile reasoning and pusillanimous approaches by Mr. Terry. His inaccurate, non-historic diatribe has gone into the newsletter and passed to many hands, with misinformation for sheer lack of reading. I am one small segment of USITT, but I have worked with hundreds and hundreds of USITT people and with the other professional associations...

USITT offers little return? Bah! What kind of return are you looking for? Codes, Health & Safety, and Engineering have offered testing and measurement of devices used across the board in the industry. Guidelines, standards, codes, seminars, classes, liaison—it seems to me that these constitute the role of USITT, and it has been doing just that: giving to the membership, advancing the state of the art, interfacing... □

Response: The Future of USITT

Patrick Gill, Cornell University

It is gratifying to see an interchange of ideas like those expressed in the recent opinions of Steve Terry and Joel Rubin. However, as is often the case with opinions, these are long on rhetoric and short on fact. They arouse controversy without offering much in the way of resolution... Both gentlemen contend that USITT has primarily concerned itself with its academic community to the exclusion of everyone else.

Although Mr. Terry eventually admits that "academics are professionals as well," it is obvious that academe occupies a far-from-exalted place in his thinking.

Mr. Terry offers a "comparison without substance" of the session agenda and exhibitors list for the 1989 USITT Conference in Calgary with that of the Lighting Dimensions International (LDI) show in Dallas as support for his contention. He points to the participation by organizations and individuals at LDI as evidence that USITT is losing ground in both attendance and interest.

In fact, attendance at USITT conferences has been increasing dramatically of late, with more "walk-in" registrants than ever before. The Calgary conference committee and the board agreed at the debriefing session that the principal reason for diminished attendance by both members and exhibitors over that of Anaheim was the distance of Calgary from most of the US.

As to why LDI drew "the leading edge of technology," the answer may be as simple as a great job of public relations. Marketing is

the reason LDI exists and that is where they spend their money. LDI is new and mighty attractive to people who also make their living in marketing...

Their proposals fail to address a real issue and, in fact, overlook the elemental reason to have an "institute." The facts are that USITT does not exist solely to serve the commercial entertainment industry, is not in the business of marketing products or itself, and has never been nor will ever be an academic body. It is instead a "professional association." Unlike LDI, USITT needs no outside organizational support...

The point is that USITT, its projects, conferences, and conference sessions are what the membership makes of them. If the majority of conference sessions are academic in nature (and this has by no means been proven), it is only because the members from the academic community put forth the effort to follow through with those sessions.

A real issue associated with that endeavor is that it is often difficult to find someone to make a proposal to. As for solutions, it has been repeatedly suggested that each commission have a vice-commissioner for programming. All programming information should be processed through those individuals to avoid confusion.

As long as the membership cares enough to contribute, USITT will remain an organization of interdisciplinary professionals who provide their own valuable resources to each other. □

Sound Commission

John Bracewell, Commissioner

All of us who teach, it seems, tend to feel that when September rolls around, it's a new year. Little matter that the calendar still shows the same old number. Old faces return tanned; new faces appear. We know perfectly well that it's a whole new ball game. But it's not so different for people in the professional theatre world either. So, whatever you do, welcome back. It's time for another round.

In casting about for topics for this column, I became aware that I've been pleasantly surprised recently to note the increasing number of individuals who call themselves professional sound designers, and even more pleased to observe that these people work in all parts of the United States and Canada.

By designers, I mean artists who contribute to the development of an extended auditory environment for a dramatic or theatrical performance beyond simply reproducing any sound effects that may be called for in a playscript. The increasing number of such professionals certainly represents a welcome development in the history of theatre sound.

The development of a community of professional sound designers presents one matter with which those of us in educational theatre need to concern ourselves. The professional sound designers are, through their preferred practices, developing standards of operation and performance in theatre sound. As in the development of lighting design, these sound design standards, as they develop, will form a basis for training toward which all education in theatre sound must address itself.

No self-respecting training program in theatre sound can now confine itself merely to teaching students how to run a specific group of audio components. A good training program will have to include information about writing down and communicating the elements of the design and the audio system, about research and concept formation, about cue generation (including how to write a satisfactory set of instructions for operators and stage managers), as well as information about acceptable methods of building cues and structuring sound systems to realize interesting ideas generated in the conceptual phase of design planning. The professionals are finally providing the leadership that theatre sound needs.

Turning to other matters, I'd like to renew

a call that I made when I put on the commissioner's hat last year. I need suggestions for projects for the commission, and I need for you who suggest them to have the will to work on them. Nobody responded to last year's call, and perhaps I wasn't accessible enough. I can make it a little easier for you to get your ideas to me now. You can now reach me through the Calgary Callboard or on CompuServe as well as through my regular mailing address.

Second, our dear friend Dr. Doom, alias Randy Davidson, Health and Safety Commissioner, does have a project (one of many) that needs help from people in all the other commissions. Health and Safety is compiling a database of accidents in the theatre and entertainment industry.

One recent event that underscores the importance of collecting information on acoustically generated injury is the case of the Im-

position by the City of New York of maximum sound pressure levels for reinforcement in public events. The city may well have reasonable grounds for its actions, but the question of artistic freedom also rears its head, and that question potentially affects everyone of us

in the entertainment industry.

While few would doubt that SPL transients in excess of 110 dB and protracted exposure to SPL's of over 90 dB are potentially damaging to hearing, other aspects of acoustically generated stress are less obvious. All of us in the entertainment industry as well as those in government and the legal industry are going to require a basis for judgment. A record of documentable case evidence should be of great value.

I therefore encourage you to send in information regarding sound-related injuries that you may know of to Dr. Randall Davidson at Risk International, Inc., 112 Harvard Avenue, Suite 208, Claremont, CA 91711.

Work is well underway on programs for the Milwaukee conference. I'll begin unfolding some of those plans in next month's *Sightlines*.

My contact information is: Dr. John L. Bracewell, USITT Sound Design Commissioner, Department of Theatre Arts, Ithaca College, Ithaca, NY 14850; W: (607) 274-3929 (answering machine), H: (607) 272-8128; Calgary Callboard ID: JLBacewell, CompuServe ID: 73737,1003. □

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Application deadline: 1 Dec. 1989

Starting date: 1 September 1990

Address: To appropriate search committee chair:

Department of Drama
Culbreth Road, UVA
Charlottesville, VA 22903-2486

□

C&S MEMBER NEWS

News items from USITT Contributing and Sustaining Members:

• **Pook Diemont & Ohi, Inc.** moderated a seminar for the League of Historic American Theatres' conference in Toronto on 23 June 1989. Burt Boettcher, senior systems designer for **Peter Albrecht Corporation**, and Rodney High, president of **Tiffin Scenic Studios**, were the guest lecturers for the seminar, which feature a general overview of stage rigging systems for theatre facility managers.

• **Bash Theatrical Lighting, Inc.** announced the appointment of Lyn Kessler and George F. Sabbi to its sales staff. Kessler spent the last five years with a large Mid-Atlantic production, sales, and rental house, and was production manager for PBS affiliate WHYY-TV. Sabbi, who will head Bash's video and film department, has spent more than 15 years working in theatrical lighting as well as in lighting for special events, TV, and special effects.

□

Check Points

Stress & Wellness Strategies

In the July/August issue of *Sightlines*, we reported that the health/wellness risk assessment of USITT members conducted during the Calgary Conference revealed that, as a group, Institute members ranked 20 percent below the national average in the area of exercise. In fact, many members expressed confusion as to what constitutes proper exercise. To answer these questions, I contacted Phil Stanforth, director of The University of Texas Adult Fitness Program.

"Start with a check-up with your doctor," said Stanforth, "particularly if you are over 35 years old or might be subject to risk factors." Such risk factors can include but are not limited to: a history of heart disease, diabetes, smoking, or high cholesterol.

"Second, obtain information on **how** to exercise," he added, since one of the most overlooked aspects of a proper exercise program is the importance of warm-up and cool-down stretching, which will help avoid injuries.

"Third, you should understand what

constitutes aerobic exercise," said Stanforth. "Your goal should be to safely increase your heart rate to 70 to 80 percent of recommended maximum (depending on your level of fitness) for 20 minutes at least three times a week." To figure your **maximum** heart rate, take a base figure of 220 and subtract your age. Your **target** rate should then be 70 to 80 percent of that total.

"Remember that, when starting a new exercise program, the biggest danger is the tendency, at least initially, to 'over-do,'" he noted. "Start slowly and gradually increase the duration of your workout until you can 'work up' to your goal."

"Finally, remember that regular exercise is only one component of a program of good health. Of equal importance is a balanced diet and a reduction of controllable risk factors, such as smoking and cholesterol levels," concluded Stanforth. When used together, these strategies can significantly reduce stress levels and other health risks.

—Richard D. Stephens □

International Liaison Committee

Joel E. Rubin, Committee Chair

Soviet Design Delegation: Plans are firming up for the visit by a delegation of Soviet designers around the time of the Milwaukee Conference. The six or seven expected guests will be divided into two traveling parties, and USITT will be responsible for delivering them to venues in the US and Canada.

To apply to be a host or to receive more information about the delegation, contact Joel E. Rubin, 119 West 57th Street, Suite 119, New York, NY 10019, 212-757-5646; or Mary Beth Tallon, 4124 North Farwell Ave.,

Shorewood, WI 53211.

1987 Prague Quadrennial US Exhibit: Three venues have now been established for the Golden Triga-winning US exhibit from the 1987 Prague Quadrennial. The exhibit will be on display 19 September–22 October 1989 at the Cleveland Playhouse. It will then move to the South Carolina State Museum from 11 November 1989–5 January 1990 before travelling to the Milwaukee Rep 11 April–10 May 1990, where it will be a featured attraction of the USITT Conference □

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.**

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.

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CALENDAR

- 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
- Lighting Dimensions International '89, Nashville, TN
- Nov 30 - Dec 3 • USITT Southeastern Region Conference, Columbia, SC
- December 1-3 • Winter USITT Board Meeting, Milwaukee, WI
- April 11-14 • USITT Annual Conference & Stage Expo, Milwaukee, WI

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Sightlines

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