

USITT *Sightlines*

January 1990

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

NEW USITT OFFICE

Following the directive made by the Board of Directors earlier this year and after months of searching and negotiations by the National Office Staff, **USITT will be moving its national headquarters** during the month of January.

The new address will be:

**USITT
8-10 West 19th Street
Suite 5-A
New York, NY 10011**

For the time being, the current telephone and FAX numbers will remain in effect. Further details about the new office space will be provided in upcoming issues of *Sightlines*.

■

IN MEMORIAM

Leland H. "Lee" Watson, USITT president 1980-1982, died peacefully in his sleep on Saturday, 9 December 1989. He had been struggling with leukemia for the past few years.

Watson, a professional lighting designer and professor at Purdue University, had only a few days earlier attended the USITT Winter Meetings in Milwaukee, where he chaired the Awards Committee.

A more complete memorial of Watson will appear in the next issue of *Sightlines*.

■

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Year-long Celebration Begins

USITT is 30 Years Old...and Still Growing!



WITH THIS ISSUE OF *SIGHTLINES*, USITT—the American Association of Design and Production Professionals in the Performing Arts—begins a year-long celebration of its thirtieth year of service.

Commemorative activities planned include an historical exhibition and other special presentations during the thirtieth USITT conference to be held in Milwaukee during April 1990; a new design and layout for *Theatre Design & Technology* and a special commemorative issue of *TD&T* which will premiere in April; as well as other activities still to be announced by the membership and development committees of the Institute.

From its modest beginnings, with a handful of members—most of whom lived and worked in Manhattan—holding their first conference at the Juilliard School in New York City in 1961, the United States Institute for Theatre Technology

has grown to become a national and international organization of some 3000 members—from all 50 states, 10 of the 11 Canadian Provinces, and 32 foreign countries—involved in the creation and production of the performing arts.

After three decades of growth, USITT continues to refine and pursue its unique mission to advance the professions of design and technology in the performing arts by disseminating information and facilitating national and international communication among its members.

Through its publications, annual Conference and Stage Expo, commissions, sections, exhibitions, and achievement awards, USITT has created a broad base for valuable interaction, collaboration, and exchange of information.

With hard work and dedication, USITT can expand on that existing base and more fully realize its unique and important mission. ■

VOLUNTEERS NEEDED

Student volunteers needed for annual conference: Following the tradition of past conferences, the 1990 Milwaukee committee is planning special registration privileges for student volunteers who provide assistance during the week of 9-14 April 1990. All inquiries regarding arrangements for volunteer participation should be directed to Kent Goetz who is coordinating this effort for the local committee. He will provide further information. Kent may be reached at the following address:

Kent Goetz
Department of Theatre
Illinois State University
Normal, IL 61761
309-438-8387

INLAND NORTHWEST

The Inland Northwest Section has a new slate of officers who will assume leadership of the Section on 1 January 1990. They include:

- Chairperson—**Patty Mathieu**
- Vice-Chair, Membership—**Dick Hampton**
- Vice-Chair, Programs—**Martha Mattus**
- Co-Secretary/Treasurers—**Linda Kenworth-Reynolds** and **Silas Morse**
- Directors-at-Large—**Fritz Schwenker** and **Michael Wellborn**

COMPUTER FORUM

The Broadcast Professionals Forum (BPForum) on CompuServe has opened a section for performing arts technicians called "Technical Theatre." The section is open to all persons interested in theatre, television, film, radio, and video production, covering such topics as lighting, costumes, sets, props, special effects, audio/sound/MIDI, and equipment.

To access the BPForum on CompuServe, type GO BPFORUM at any "I" prompt, follow the prompts to the Forum, and select section 13, "Technical Theatre."

SIGHTLINES

VOLUME XXX NUMBER 1

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Editor ■ Eric Fielding
Editor ■ Cecelia Fielding

News From The National

David Diamond, USITT General Manager

Here are some news items you might find of interest:

LDI '89—USITT made its presence known at Lighting Dimensions International '89 in Nashville in November. From our booth, we distributed almost 1000 issues of *TD&T* along with membership information, publications lists, and Conference info. There seemed to be a great deal of interest from the lighting professionals in attendance.

Special thanks go to booth volunteers: Christine Kaiser, Rodney Kaiser, Richard Stephens, Richard Devin, and Jean Montgomery. Thanks for booth transportation to Jack Nettleton at Lighting Methods, Inc. It was a pleasure to see those members who stopped by our booth to chat. Events Production Group, who also produce our Conference, did an excellent job putting on a fine show in Nashville.

TCG/NEA Fellows Program—Guidelines and application forms are now available for the TCG/NEA Stage Designer Fellows Program. The Program is designed to help early-career set, costume, and lighting designers by providing opportunities for expanding the designers' experience in the field. The fellowships will provide work with one or more senior stage designers, directors, and other artists.

Each fellow will receive \$1500 per month for ten months commencing no earlier than 1 October 1990. Applicants must have designed professionally for a minimum of two and no more than five years. For complete eligibility requirements, guidelines, and application materials, contact: TCG/NEA Stage Designer Fellows Program, c/o Theatre Communications Group, 355 Lexington Avenue, New York, NY 10017. The application deadline is 1 March 1990.

Design in Theatre Award—The National Music Theater Network and the New York Chapter of the Institute of Business Designers have announced the creation of a new "Design in Theatre Award." NMTN was founded in 1983 with a mission to evaluate new American musicals and operas. The works selected by NMTN are promoted for production via grants from the Seagram Corporation. The Award will be based on the best submitted elevation, rendering, or model of a stage set for a scene selected from the award-

winning Seagram musicals.

The candidates' entries will be exhibited and honored at a live performance of the scenes. An all-expense paid, six-day trip to London (including theatre tickets) will be awarded to the Grand Prize Winner courtesy of British Airways. Competition kits—including a cassette tape of six musical numbers, synopses of the plays, and detailed scripts from the scenes—are available to each contestant. For an entry kit request form, call Janet Greenberg at Desks, Inc., 212-242-8300.

Rouben Ter-Arutunian Designs—The Dance Collection of the Performing Arts Research Center of the New York Public Library at Lincoln



USITT Treasurer Chris Kaiser greets guests to USITT booth at LDI '89

Center has announced that it will house the set and costume designs of Rouben Ter-Arutunian. The designer has assembled 77 large portfolios containing more than 7000 of his designs for scenery, costumes, and artwork for opera, theatre, dance, television, and film. Access is projected for June 1990.

Materials for Sale—New York City Opera is disposing of various set pieces, props, and lighting instruments. There is a wide variety of sizes, materials, and styles. For information about specific items, contact John Knudsen (props), Stephen Chaiken (lighting) or Joe Gasperec (sets) at 212-870-5610.

Membership Notes—In addition to Free Weekend Day passes, we now also have a supply of Free Upgrade coupons from National Car Rental. When planning your attendance at the USITT National Conference and Stage Expo, don't forget to reserve your rental car from National. You will get excellent rates and great service. You can call them directly or reserve a rental car through USITT's official travel agency, Morgantown Travel, 1-800-637-0782. ■

The President's Report

Richard Devin, USITT President

During the first weekend of December, the USITT Board of Directors and Committee Meetings in Milwaukee produced an exciting array of new directions and projects. Our tireless (some might say masochistic) Finance Committee met for more than 15 hours, working toward balancing the budgets of both this year and next. The Membership Committee spent some valuable time considering improvements in membership services and member recruitment, while the Design Exposition and PQ'91 Planning Committees were hard at work to see that the work of our designers will be effectively shown both in North America and abroad. Several meetings focussed on planning and improving programs and logistics for future conferences as well.

International Activities—Extremely positive movement was made on two international fronts. Both are projects in the developmental stages, and since you will be reading about them in *Sightlines* as they take shape in future months, I will only briefly describe them here.

In this part of the world, our Canadian members have authored a most impressive proposal to form a new and carefully constructed sister (brother) organization tentatively to be called "The Canadian Institute for Theatre Technology." You may remember that at the Calgary Conference in April, there was a meeting of a large contingent of Canadian USITT members and some of the US members to discuss the special needs of our design and production constituents in the performing arts who live and work in Canada. The needs of issues related to government, codes, and communication North of the Border have become more and more pressing in recent years.

The proposal provides that the "new organization should be closely linked to USITT or even be a part of USITT." There is no intention "to create yet another bureaucracy of organizations in Canada." There are approximately 320 USITT members across Canada, while there are many more who are members of the Alberta and Algonquin Sections without national membership.

The plan is to establish opportunities for membership in three categories: Associates, who will be members only of the Section; CITT National Members, who will be members of CITT and the nearest Section; and International Members, which encompasses Regional Section, CITT, and USITT.

There is also a plan to study an option for US members to become International Members, including CITT. The intent is to keep the total

membership costs to the International Member at a rate that is close to the current dues rate. This is a most encouraging development, which will undoubtedly involve many more Canadian design and production professionals in the benefits of USITT/CITT involvement.

Meanwhile, the tumultuous developments in Eastern Europe have led to a recommendation by USITT International Liaison Officer Dr. Joel Rubin that we begin a program which takes advantage of the current political "window of opportunity by which we may enhance our already important liaisons with our theatre colleagues in these countries..." This "Marshall Plan" of training

and consultive assistance would "provide for assistance in the training of young theatre professionals in eastern Europe utilizing the resources of our own USITT member professionals, theatre companies, and institutional members."

The plan is to further develop the program criteria and objectives; begin to explore the potential interest of governmental, foundation, institutional, and private sources of assistance; and start discussions with our colleagues in Europe and at various OISTAT national centers.

Both of these important proposals are in line with the desire to broaden our involvement and activities beyond our past interest areas and beyond our borders. There was unanimous enthusiasm expressed toward the development of both proposals and, in fact, the USITT Endowment Management Committee provided some funding for further investigation in both cases.

My congratulations to Ken Hewitt, Chris Walroth, Norm Bouchard, Al Cushing, and the other Canadian USITT members who provided such thoughtful and progressive planning to the CITT proposal. And, once again, my appreciation to Joel Rubin for his timely anticipation of a critical opportunity. His request for project funding was developed when only a first ripple had been seen in the wave of freedom as it began to swell in eastern Europe. I'm sure that more will be heard from these two International plans.

The National Office Move—After a year and a half of diligent searching to find the most appropriate space and location for our National Office, it appears that the move will take place within the next month. I'm sure that David Diamond will be discussing the new space in more detail in his *Sightlines* column next month. I simply wish to express the appreciation of the Executive Committee to David for his long hours of pounding the NYC pavement in recent months in search of an opportunity to break our staff out of the 42nd Street sardine can. ■

CONTRIBUTING MEMBERS

Amecon, Inc.
Associated Theatrical Contractors
Avolites, Inc.
General Telephonics Corporation
Gerriets International, Inc.
Great American Market
Interstate Consolidation Service
KM Fabrics, Inc.
Lee Colortran, Inc.
Lights Sync, Inc.
Malabar, Ltd.
Osram Corporation
Precision Controls, Inc.
Rosco Laboratories, Inc.
Sacramento Theatrical Lighting, Ltd.
Samuel H. Scripps
Sapsis Rigging, Inc.
StageRight Corporation, Inc.
Strand Electro Controls
Strand Lighting
Syracuse Scenery & Stage Lighting Co., Inc.
Teatronics, Inc.
Theatrical Dealers Association
Wenger Corporation

NEW C&S MEMBERS

Sightlines welcomes new Sustaining Member—
Luxout Products, Inc.
—a Division of Plastic Products, Inc. of Richmond, VA.

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! We wish them each the very best during this new year!

Our Contributing & Sustaining Member Profiles series continues on page 7.

SUSTAINING MEMBERS

Adirondack Scenic
Adirondack Scenic, Inc./JCH
Alberta Stage Lighting, Ltd.
Peter Albrecht Corporation
American Seating
Artec Consultants, Inc.
Artifex Corporation
Artsoft, Inc.
Automatic Devices Company
AVAB America, Inc.
B.N. Productions
Backstage, Inc.
Baer Fabrics
Bash Theatrical Lighting
Brannigan-Lorelli Associates, Inc.
Broadway Press
Cal Western Paints, Inc.
Canvas Specialty Company
Celco, Inc.
Centre Theatre Group
Chicago Scenic Studios, Inc.
Cinemills Corp.
City Lights, Inc.
J.R. Clancy, Inc.
Clear-Com Intercom Systems
Columbine Fabricators
Desco Theatrical Equipment, Inc.
Desisti Lighting Equipment
DesignLab Chicago
Digitrol, Inc.
Dove Systems
East Coast Theatre Supply
Electronic Theatre Controls, Inc.
Entertainment Technology, Inc.
Feller Precision, Inc.
FM Productions
Foy Invenrprises, Inc.
Gagnon Laforest, Inc.
GE Lighting
Grand Stage Lighting
GTE/Sylvania, Inc.
A. Haussmann International USA, Inc.
H & H Specialties
Hoffend and Sons, Inc.
Hollywood Lights, Inc.
Holzmueller Productions

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USITT Winter Meetings

Eric Fielding, Editor

One of the items which received a great deal of attention from the officers and board of directors at the recent USITT Winter Meetings in Milwaukee was the ramifications of recently discovered problems with the Institute's membership database. Due to inadvertent duplication of nearly 15 percent of the membership entries, the board has directed the

where the budget cutbacks are likely to be noticed by the general membership.

The fiscal austerity which will result from these necessary cuts was predicted to continue into the 1990-91 fiscal period. It was noted that the Institute has gone through a regular five-year cycle of prosperous and lean years and survived. Prosperity has generally resulted from particu-



Members of the executive committee and new directors at work during the Winter USITT Meetings in Milwaukee: Vice-Presidents Bouchard, Byrnes, and Bellman [above, left]; and new board members Ron Naverson [top, right] and Tom Burke [bottom, right].

officers to make cuts in the current fiscal year's expenditures. With nearly half the fiscal year gone, this is going to be a real challenge.

The current year's budget was finalized based on a projected membership base of approximately 3200. Following the audit of the database, the current USITT memberships as of November 1989 totals 2815:

Contributing	23
Sustaining	121
Organizational	302
Professional	72
Individual	1793
Joint	38
Student	441
Exchange	23
Lifetime	2

Institute publications—in particular the size and frequency of *Sightlines*—is one of the areas

larly successful annual conferences and periodic spurts of new membership.

The financial officers of the Institute reassured the board that in spite of this short-term problem that overall USITT is in excellent fiscal health. But due to the database management problems, it was necessary and responsible for the Institute leadership to immediately address the situation before it became a crisis. It was predicted that as USITT emerges from this financial challenge that the Institute can look forward to continued and expanded growth.

Among the other items dealt with at the USITT Winter Meetings were the ratifying of several changes to the by-laws which created the new vice presidents of Projects and Communications; changing the names of other VPs; and modifying the transfer of elected offices to coincide with the start of a new fiscal year on July 1st. ■

Soviet Design Delegation

Joel E. Rubin, International Liaison Committee Chair

The Soviet Center of OISTAT has just released its selection of artists who will visit the US during April 1990 for a series of master classes in scenic and costume design and theatre architecture at various US teaching institutions and at the USITT Conference in Milwaukee.

The delegation, which reflects the great geographical and artistic diversity of the Soviet Union, includes:

- Valery Levental, chief designer of the Bolshoi Theatre and professor of design at the Moscow Art Theatre School and internationally acclaimed designer;

- David Borovksy, chief designer of the Moscow Taganka Theatre and president of the Soviet Association of Stage Designers;

- Gedria Riashkute, chief costume designer of Lithuania's Kaunas Musical Theatre, a professor

of design, and a leading Soviet designer;

- Vyacheslav Yefimov, technical director of the Moscow Art Theatre and a professor at the Moscow Art Theatre School;

- Sergey Gnedovsky, architect and department head, Giproteatr Institute (the State planning ministry for theatre buildings), and an international expert in theatre architecture; and

- Dr. Alla Mikhailova, a leading Soviet art critic and author of two books on stage design.

The visit is sponsored by the US Center of OISTAT and USITT and is receiving substantial financial backing from the Milwaukee Conference. Openings for visits by the delegation are still available; for further information, contact the National Office or Mary Beth Tallon, 4124 North Farwell Ave., Shorewood, WI 53211; 414-962-8696. ■

Bias Survey in Progress

Patricia Vandenberg Blom, Project Co-Chair

Your well-being is our concern. Do you remember the "Perceived Gender Bias in Technical Theatre Survey" which arrived with your last *Sightlines*? Is it still sitting on your "to be done" pile? If so, it's no wonder. With productions to mount, grades to submit, and family holiday responsibilities to attend to, filling out a survey is low priority. But there are good reasons for you to take approximately 10 minutes to do so.

There is a burgeoning concern about the well-being of our membership. In his "Black Thoughts While Writing" in the Fall 1989 issue of *TD&T*, Willard Bellman observed that, at the 1989 Calgary Conference and Expo, dozens of sessions concerned the welfare of our members. One issue which was vigorously debated was that of gender bias. The discussions were fueled in part by Raynette Halvorsen Smith's article, "Where are the American Women Scene Designers?" which appeared in the Spring 1988 issue of *TD&T*, and in part by growing grassroots concern about perceived injustices.

All of us can see the gender-based divisions within our profession. While notable exceptions to all generalizations exist, it may be observed that in technical theatre females are most likely to be in the areas of costume or makeup, while the areas of scenery and lighting are clearly male-dominated. Even in these enlightened times, the possibility of both males' and females' innate abilities and professional potential being squelched

in the current system is great.

Do males feel free to pursue careers in costume and makeup? Do females who wish to become scene designers or technical directors get affirmation and support? If gender-based roadblocks to professional development do exist, where are they most likely to occur? In career training? In the professional workplace? In the individual's personal life?

USITT wants the answers to these questions. With the goal of promoting the profession by creating an environment in which talent can

develop regardless of gender, USITT, under the auspices of the Technical Production and Scenic Design Commissions, is sponsoring research into the gender-bias issue. The "Perceived Gender Bias Survey" you received is part of this

work. It is important that you fill it out and return it, since the survey will be most useful if we receive a high percentage of return.

Be aware that it is equally vital that you be heard if you do not believe gender-bias exists as it is if you believe it does. Also, it is important that we hear from both males and females. The preliminary results of the survey will be presented at the annual USITT Conference in Milwaukee this April. Further analysis will be submitted to *TD&T*.

We agree with Bellman's observation that the well-being of our members must be an important concern of the Institute. If we do not look out for ourselves, who will? Thanks for your help. ■

"If gender-based roadblocks to professional development do exist, where are they most likely to occur?"

SUSTAINING MEMBERS

Hudson Scenic Studios, Inc.

Irwin Seating Company

JCN

Jachem & Meeh, Inc.

Joel Theatrical Rigging, Ltd.

Joeun Technics (Korea), Inc.

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.

Lite-Trol Service Co., Inc.

Little Stage Lighting

Luxout Products, Inc.

Lycian Stage Lighting, Inc.

The Magnum Companies

Mainstage Theatrical Supply, Inc.

Mid-West Scenic & Stage Equipment Co., Ltd.

A. E. Mitchell & Company, Inc.

Musson Theatrical, Inc.

Mutual Hardware

L.E. Nelson Sales Corp./Thorn EMI

Norcostco, Inc.

NSI Corporation

Ben Nye Cosmetics

Olesen Company

Pantechon

Phoebus Manufacturing

Pook Diemont & Ohl, Inc.

Product Sales Associates

Production Arts Lighting

Quality Stage Drapery

Richmond Sound Design, Ltd.

Rigging Innovators

Risk International, Inc.

Rose Brand Textile Fabrics

San Diego Stage & Lighting Supply

Sanders Lighting Templates

SBH Micronix Corp.

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SUSTAINING MEMBERS

Secoa

Select Ticketing

Shopworks Incorporated

SICO, Inc.

Stage Equipment & Lighting

SLD Lighting

Stagecraft Industries, Inc.

Stageworks Production Supply, Inc.

Strong International Electric Corp.

Sunn Stage Lighting

Systems Design Associates

TEI Electronics

Tech Direct

Technolight

Texas Scenic Company, Inc.

Theatre Crafts Magazine

Theatre House, Inc.

Theatre Projects Consultants, Inc.

Theatre Techniques, Inc.

Theatre Vision, Inc.

Theatrical Services & Supply, Inc.

James Thomas Engineering

Tiffin Scenic Studios, Inc.

Tobins Lake Studio

Tomcat USA, Inc.

Touch Technologies, Inc.

Union Connector Co., Inc.

United Stage Equipment, Inc.

Unnatural Resources, Inc.

Veam

Vincent Lighting Systems

Jim Weber Lighting Service, Inc.

I. Weiss & Sons, Inc.

S. Wolf's Sons

C&S MEMBER NEWS

▪ **Osram** recently announced the promotion of Fred Caesar to Vice President, Miniature Lighting Business Group. Caesar is now responsible for the Osram Miniature Lighting Group, which includes specialty lighting.

▪ Pani projectors, provided by **Production Arts Lighting**, are currently being used on two top concert tours. The powerful, large-format projectors are providing eye-catching images for the multi-act Marlboro Country Music Tour as well as the Gloria Estafan and Miami Sound Machine US and European Tours.

Student Costume Award

Zelma H. Weisfeld, Award Committee Chair

The Costume Design and Technology Commission is pleased to announce that the Institute will select a qualified student to receive the annual scholarship provided by The National Costumers Association. The \$1500 award will be given to an outstanding student already making progress toward a graduate degree in costuming.

Eligibility—The student must already be participating in a graduate program in costume design and/or technology, with at least one additional year to go. Progress toward an MA or MFA must be demonstrated by portfolio and recommendation. The award will be made on merit; other forms of scholarship or support will not hamper a candidate's eligibility. The candidate must be a student member of USITT, national or regional chapter.

Award—A \$1500 non-renewable scholarship, to be applied toward tuition; in cases where tuition is fully paid by the institution, the award will be made to the student in the form of a tax-free grant.

Recommendations—Three recommendations are required, one of which is to come from the candidate's graduate advisor. Of the remaining two, one must be from the graduate faculty in which the student is enrolled. The other may be from an outside source, including design faculty from the candidate's undergraduate program or employer in the profession.

Deadline—Portfolio and letters of recommendation must be received by 9 March 1990.

Application procedure—

1. A letter of application to include a statement of goals, aspirations, and philosophy: one typed, double-spaced page.

2. Resume (CV): preferably one page, but no longer than two.

3. Recommendations: three, as stated, to be enclosed in separate sealed envelopes.

4. Portfolio: Design Portfolio shall consist of at least 10 original drawings and must include production photos or slides of the finished work as well as a statement of intent and budget. Technicians Portfolio shall consist of copies of original designs, photos or slides of completed work, description of selected processes, and budget, if appropriate.

Send portfolio with return postage and address labels enclosed to:

Whitney Blausen
Theatre Development Fund
1501 Broadway, Suite 2110
New York, NY 10036

Portfolios will be returned via Parcel Post. If UPS is desired, candidate must include prepaid UPS forms and exact wrapped weight.

Announcement of the recipient will be made at the USITT National Conference in Milwaukee. The winner will be informed beforehand in hopes that he or she may be able to attend.

For further information, contact:

Zelma H. Weisfeld, Chair
Award Committee
1716 Charlton
Ann Arbor, MI 48103 ■

Costume Design & Technology

Kevin L. Seligman, Commissioner

A very Happy New Year to all and a hearty welcome to the '90s! This marks the first anniversary of *Cutter's Research Journal*. In its first year of publication, it has grown from four pages to 10, and subscriptions have almost reached 400. It is interesting to note that the majority of the subscribers are non-members of USITT. As you might be aware, subscription rates have increased beginning 1 January 1990; however, co-editors Nanalee Raphael-Schirmer and Janice Lines have agreed to extend the special offer of the old subscription rate until the end of January.

So, if you haven't yet subscribed or if you want to renew your subscription, do so now. The old rate is \$10 for USITT members; Canadian subscribers need to add \$2. New rates will be \$12 for USITT members, \$16 for non-members; Canadian subscribers will need to add \$2 and overseas subscribers must add \$5 to cover airmail postage costs. Make checks out to USITT and send them

to Janice Lines, Krannert Center for the Performing Arts, 500 South Goodwin Avenue, Urbana, IL 61801.

The AIDS Quilt Project is moving forward. A lovely design submitted by Irene Corey was selected by the Project Committee. What are needed now are names of individuals who should be included on the Quilt. Please send all names and biographical information to Gary Miller at the National Office. The selected design and hopefully completed quilt will be on display in Milwaukee.

Joel E. Rubin, International Liaison Committee Chair has informed the Commission of an international specialized course on theatre costume and masks to be held in Bratislava in September 1990. The course is open to both faculty and students. Debra Dutkiewicz-Zetterberg has agreed to be the chair of the committee for this project. We are looking into getting some sup-

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The Costumer's Notebook

Bernice A. Graham, Notebook Editor

The Brilliance of Michelangelo—Theatre technicians, as artists, spend their fair share of time in research, and often our research leads us to *The National Geographic*. However, research leads us on specific tracks, and we usually don't have time to take advantage of exciting articles that are not required for our current endeavors.

However, an article that is not to be missed can be found in the December 1989 issue of *The National Geographic*, pp. 688-713, "A Renaissance for Michelangelo."

"For nine years restorers have been removing the grime of centuries from the artist's frescoes in the Vatican's Sistine Chapel. The results are literally brilliant. (Assistant editor) David Jeffery describes the restoration project, (magnificently) photographed by Victor R. Boswell, Jr. and Adam Woolfitt," according to the magazine. The contents of the breathtaking article are "courtesy of the Vatican Museums, with special consent of Nippon Television Network Corporation."

The article includes a written and pictorial description of the craft of fresco, as used by Michelangelo and as taught in Rome at ICCROM, an institute for art restoration training.

It also discusses the infrared and ultraviolet light tests made of the artwork prior to its cleaning. Earlier "clumsy restoration...not by Michelangelo" was detected.

The chief restorer is Gianluigi Colalucci. The cleaning sequence he uses is as follows: "first a solvent called AB 57, made of bicarbonates of sodium and ammonium with a fungicide and antibacterial agent in a gel, is applied by brush...After three minutes solvent and residues

of dirt and old varnish are wiped away with a sponge soaked in distilled deionized water. The procedure is repeated 24 hours later to complete the cleaning. The process is documented in great detail by Nippon Television Network Corporation, which is funding the restoration in return for temporary reproduction rights and to help protect a world treasure."

The above process description is merely a sidebar accompanying a trio of photographs. This is only a teaser to the 24 pages devoted to the scaffolding, elevator, analysis, repairs, tests, mappings, techniques, computers, photographs, and manpower covered in this wonderful article.

The power of this article is perhaps personified by the power and brilliance of the work of Michelangelo in the Vatican's Sistine Chapel. In the words of one of the restorers, "We know what will be there, but to see it!...Just look at that green!"

Costume and makeup artists and technicians—Stand up and be counted! "The Costumer's Notebook" is your link with your creative peers. If you have an idea that has lightened your load or an experience that would be of interest, informative, or inspirational to others in this field, take advantage of the opportunity. Share with other USITT artists through *Sightlines'* "The Costumer's Notebook."

Send ideas or materials to:

Bernice Graham
The Costumer's Notebook
3553 East Brown
Fresno, CA 93703. ■

Costume Design & Technology

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port to assist with student travel. Watch *Sightlines* for further information.

Joel has also sent us a list of the Soviet delegation of designers and technicians who will be in Milwaukee. Gedria Riashkute, chief costume designer of the Kaunas Musical Theatre in Lithuania, designer at other leading Soviet theatres, and a professor of design at the Lithuania Theatre Conservatory will be one member of the delegation. We will try to involve her in at least one session at the Conference as well as offering some time to her at one of the Commission meetings.

Diane Berg has notified us that copies of *Images of Fashion: 1790-1840* are available for \$5 per copy, including postage and handling. This is the exhibit catalogue of the exhibition at Old Salem, which was part of the August Costume Sympos-

ium. Make checks payable to Old Salem, Inc., and mail to Office of Development, Old Salem, Inc., Drawer F., Salem Station, Winston-Salem, NC 27108.

Cole Harris, University of Montana, sent a letter sharing concerns about preservation and conservation of historic garments: improving storage conditions, stabilizing and preserving the garments in the worst condition, etc. We will spend some time on this at one of the Commission meetings in Milwaukee. If you are interested in working with Cole on this project or have information to share, please contact him: Cole Harris, Department of Drama/Dance, PARTV Bldg., University of Montana, Missoula, MT 59812.

In the February issue of *Sightlines* there will be a full pre-conference promo.

Cheers! ■

STAGE EXPO '90

As of 4 December 1989, 102 booth spaces have been sold. This includes 13 new exhibitors as of this year—an asterisk [*] indicates a new exhibitor. Here is the current complete list:

American Harlequin*
American Seating
Automatic Devices
Avolites
A. E. Mitchell*
Clear Com
DesignLab*
Drama Book Publishers*
E.T.C.
Gerriots
Grifoist*
H & H
Hoffend*
Irwin
JCN
J.R. Clancy
Kyrolan
Lee Colortran
Lycian Stage Lighting
L.E. Nelson*
Norcostco*
Peter Albrecht
Professional Design Products*
Rosco
Sico
StageRight
Strand Lighting
Strong International
Syracuse Scenery And Stage Lighting
Theatre Magic
Theatre Techniques
Thomas Engineering
Tiffin Scenic*
Times Square*
Tracoman*
Uncommon Conglomerates*
Union Connector
Universe
Veam
Wenger

CALENDAR

- February 15-18 ▪ 10th Annual PERFORMANCE Summit Conference, Palm Springs, CA
- April 11-14 ▪ USITT Annual Conference & Stage Expo, Milwaukee, WI
- July 29-August 2 ▪ IES Annual Conference, Baltimore, MD
- August 10-12 ▪ USITT Summer Meetings, Chicago, IL
- May 8-10, ShowTech Berlin, Germany
- November 15-17 ▪ USITT Winter Meetings, Orlando, FL
- November 17-19 ▪ LDI'90, Orlando, FL

C&S PROFILES

**Adirondack Scenic, Inc./JCH**

605 Commerce Way West

Jupiter, FL 33458-5514

Phone: 407-746-0159

Tollfree: 800-525-0159

FAX: 407-746-6610

Contact: Tom Mazzetta, Merchandise Manager

In business for 5 years

USITT C&S Member for 1 year

Adirondack Scenic, Inc./JCH is a custom scenic fabrication shop providing hardware, paint, custom-made draperies, and lighting.

: Alberta Stage Lighting Ltd.**Alberta Stage Lighting, Ltd.**

11210-143 Street

Edmonton, AB, Canada T5M 1V5

Phone: 403-452-5483

FAX: 403-454-6452

Contact: Colin Bland, General Manager

In business for 1 year

USITT C&S Member for 1 year

Alberta Stage Lighting, Ltd. offers sales, rentals, consultations, and installations of stage lighting and related equipment for theatres, schools, night clubs, and touring acts.

**MARKTAPERFORUM****Center Theatre Group/Mark Taper Forum**

135 N. Grand Ave.

Los Angeles, CA 90012

Phone: 213-972-7367

Contact: Bob Routolo, Technical Director

Center Theatre Group/**Mark Taper Forum**

is an award-winning, 752-seat thrust theatre currently in its 22nd season at the Los Angeles Music Center.

**Hollywood Lights, Inc.**

0625 SW Florida Street

Portland, OR 97219

Phone: 503-244-5808

Tollfree: 800-826-9881

FAX: 503-244-6045

Contact: Richard M. Fuller, President

In business for 41 years

USITT C&S Member for 1 year

Hollywood Lights, Inc. provides stage and studio lighting equipment and scenic supplies in addition to temporary electrical and production services.

Computer Market Survey

Patrick Gill, Inter-Commission Liaison for Computer Applications

Computer Market Survey to take place in Milwaukee: In discussions with representatives of the major computer manufacturers, it's become obvious that they require a very large sample to convince them of the existence of a viable market in the area of the performing arts. In order to provide the largest possible return, we've decided to distribute and collect a Computer Market Survey at the USITT Conference in Milwaukee instead of mailing it out in this month's *Sightlines*.

Each registrant will be given a copy of the survey when checking in at the conference, and

deposit receptacles will be placed throughout the conference center for collection. Please take the time to complete the survey and return it. The amount of corporate support from computer manufacturers to develop new markets is significant. It is in all our best interests to make those companies aware of the extent of the relatively unexplored commercial venue of technical theatre.

If anyone is interested in helping with the survey, please contact: Patrick Gill at 607-254-2716 or on Compuserve at 71600,15, on Callboard at GILL, or on BitNET at PWG@CORNELL. ■

Software Directory Update

Patrick Finelli, Vice-Commissioner for Computer Information

The *Directory of Software* is looking for new reviews to be included in the third edition this year. We are especially interested in programs used creatively and non-traditionally in the design process (e.g., any software used in modeling or simulation to represent spatial or temporal changes), although conventional drafting and data management software reviews are always welcome.

Also we would like to see more sound designer programs—such as *DigiDesign-Q Sheet*, *Sound Designer*, or *Mark of the Unicorn Performer*

software. Please check previous editions of the *Directory* if you need to see the format for your submission.

Any completed reviews or questions may be directed to:

Patrick Finelli

Department of Theatre

University of South Florida

4202 East Fowler Ave.

Tampa, FL 33620

813-974-2701 ■

Student Portfolio Reviews

Scenic Design & Costume Design Commissions

The joint Commissions of Scenic Design and Costume Design and Technology announce a call for student portfolios. All students attending the 1990 National Convention in Milwaukee are urged to take advantage of the opportunity for private portfolio evaluation by nationally known designers and educators.

For those student just beginning to develop portfolios, this is an invaluable opportunity to get started on the right track. For those who are graduating and starting into the job market, this may be the perfect opportunity to get a fresh opinion on your strengths and weaknesses. As an added bonus, there will be one formal public sessions of reviews, with John Conklin and our distinguished visiting designer from the Soviet Union serving as evaluators.

For further information concerning the private or formal review sessions, please contact:

Debra A. Dutkiewicz-Zetterberg

Theatre Arts Department

University of Idaho

Moscow, ID 83843

208-885-6465; or

Tom Bliese

1412 Carney Ave.

Mankato, MN 56001

507-389-1418; or

Dick Block

Theatre Department

Carnegie-Mellon University

Pittsburgh, PA 15213 ■

Profile: Leroy L. Stoner

Cecelia Fielding, Editor

There's more than a little poetic justice in LeRoy Stoner's serving as chair of this year's USITT National Conference in Milwaukee, since USITT conferences have played such a significant role at crucial junctures in Stoner's career as a lighting designer and professor.

"I've frequently looked to the conferences to be kept up to date on the latest developments in lighting," he says.

"They're always a wonderful place to see everything brought together under one roof."

For example, during his tenure as a TD/designer at Indiana State University from 1975-80, Stoner planned and supervised the renovation of a warehouse into offices, classrooms, and a 325-seat flexible theatre. "And I remember making hasty tracks to the Phoenix conference to get information for specification needs," he recalls.

In 1980, he moved to the University of Wisconsin-Milwaukee, where he once again referred to the conferences for input. "I was involved in another decision-making process, and the conference provided a place to conduct valuable research to help us in working with bidders and providers," he said, noting that many important comparisons were made right on the trade floor.

But the conferences—and the Institute—have given Stoner a lot more than just nuts-and-bolts information. "Being one of those academics that everyone is yelling about now, I'm very aware of and sensitive to the Institute's tenure and promotion guidelines," he says. "In fact, I've used the tenure guidelines as part of my own tenure documentation."

He personally would like to see the energy and information generated by the promotion and tenure guidelines put to an extended use in developing similar guidelines for professionals on the LORT level. "I'd like to see the Institute assist these professional-level organizations to

value their technical people and help them develop expectations and goals," he said.

Currently an associate professor on the production faculty at UWM, he's also worked as a lighting designer and technician for the Milwaukee Chamber Theatre, the Milwaukee Melody Top summer theatre, and the Theatre Tesseract. Stoner completed undergraduate work at Wabash College and is an MA graduate of Indiana University with a concentration in lighting design.

"The Institute has really assisted me in developing liaisons with other people in the profession, as well as giving me a realistic sense of the value of my contribution in the field, helping me establish expectations for my profession," he says.

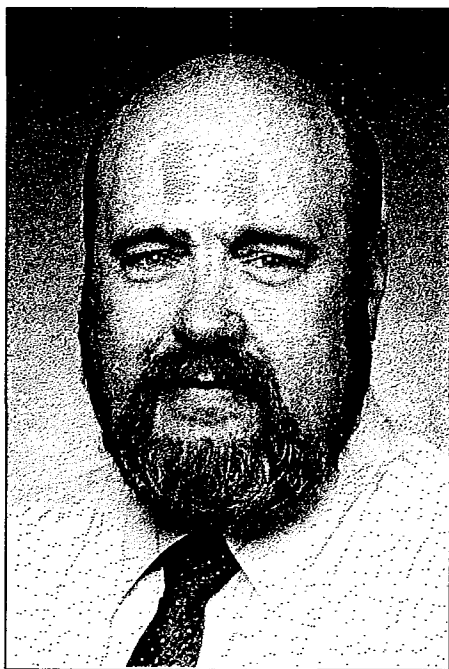
Although he can't remember exactly when he linked up with the Institute (he credits Gary Gaiser with his initial introduction), he admits his early membership mirrors the pattern of many Institute members—waxing during the years he attended conferences, and waning during the off-years.

But he became very active in the recent revitalization of the Midwest Section, and, "out of a sense of self-defense," served as chair of the Section's Membership Committee both to expand the Section's influence and to recruit a strong contingent of volunteers for the upcoming conference.

What will this year's conference-goers find in Milwaukee, besides a full slate of conference activities and one of the largest Stage Expos ever? "They'll be impressed with the friendly Midwestern attitude," says Stoner,

"and they'll have a unique opportunity to review the significant renovation of a pre-used space, specifically the Milwaukee Rep."

He's also proud of the vibrant Milwaukee downtown area, with its lively nightlife, and promises "good food, good beer, and a good theatre atmosphere." ■



The Milwaukee Conference promises "good food, good beer, and a good theatre atmosphere."

C&S PROFILES

Lite-Trol

Lite-Trol Service Co., Inc.

347 Glen Cove Rd.

Greenville, NY 11548

Phone: 516-671-5288

Contact: Stephen C. Short, President

In business for 30 years

USITT C&S Member for several years

Lite-Trol Service Co., Inc. provides service and repairs to lighting control systems of all manufacturers, as well as dimmer console repairs and interfacing of digital controls.



Pook Diemont & Ohl, Inc.

Pook Diemont & Ohl, Inc.

701 East 132nd Street

Bronx, NY 10454

Phone: 212-402-2677

FAX: 212-402-2859

Contact: Ted Ohl, President

In business for 7 years

USITT C&S Member for 1 year

Pook Diemont & Ohl, Inc. is a contractor serving theatres and academic institutions with track, drapery, and fire curtain installation as well as maintenance, renovations, and inspections.

RIGGING INNOVATORS

Rigging Innovators

7226 Polar Bear, #1

San Antonio, TX 78238

Phone: 512-681-6992

FAX: 512-681-5997

Contact: Bruce W. Darden, Owner

In business for 2 years

USITT C&S Member for 2 years

Rigging Innovators is a manufacturer of motorized winches, self-climbing grids, trusses, wagons and revolves, and motor controls.



Texas Scenic Company, Inc.

PO Box 680008

San Antonio, TX 78268-0008

Phone: 512-684-0091

Tollfree: 800-292-7490

FAX: 512-684-4557

Contact: Glenn C. Martin, Jr., Chairman & CEO

In business for 53 years

USITT C&S Member for 19 years

Texas Scenic Company, Inc. manufactures all types of theatrical equipment, including curtains and drapery, scrims, drops, sky cycs, dimmers, projection screens, and makeup.

WICHITA STATE

TECHNICAL THEATRE SPECIALIST

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.

Salary: Competitive.

Application deadline: 16 February 1990 or the 16th of each month thereafter until the position is filled.

Starting date: As soon as possible.

Submit: Resume and three letters of reference to:

College of Fine Arts
Specialist Search
Box 151

The Wichita State University
Wichita, KS 67208
AAVEOE

SHAKESPEARE

The University of Georgia is hosting an international conference on "New Issues in the Reconstruction of Shakespeare's Theatre" 16-17 February 1990 at the Georgia Center for Continuing Education in Athens, GA.

For further information, contact
Franklin J. Hildy, Conference Director
Department of Drama
The University of Georgia
Athens, GA 30602
404-542-2836

CALL FOR BOOKS

The Steering Committee of the Grand Prix Award-winning American 1987 Prague Quadrennial Exhibit issues its final call for submission of text and reference books to replace those which have been lost during the exhibition's tour. Submit your book for use during the exhibit's final mounting in the new Milwaukee Repertory Theatre space.

Books must be received by 30 March 1990 and should be sent to:

Leroy Stoner
UWM Box 413
Milwaukee, WI 53201

Sound Design Commission

John L. Bracewell, Commissioner

As I'm writing this, the December Board Meeting is winding down in Milwaukee. That means that the Milwaukee conference isn't very far away. As promised last month, let me give you a few more details about what's coming up for Sound Commission programming.

First, we'll have seminars on two practical subjects that I'm sure will be useful. One seminar is on wireless microphone applications. Last year in Calgary we did a session on using reinforcement, which was just getting warmed up when our time ran out. A topic that seemed to provoke the most interest during that session was techniques of using wireless mics. One of the guests for that program, Steve Shull from Masque Sound's New Jersey office, will be back to provide information on the subject. Steve has been associated with many shows using wireless microphones, and in the process he's probably come pretty close to seeing just about every problem that one could ever encounter with these sometimes refractory little devices.

The other seminar will be on basic sound system design. This program is the responsibility of Jeffrey Lipp of Full Compass Systems in Madison, WI. Jeffrey deals continually with all kinds of theatre sound systems: effects systems, reinforcement systems, recording systems, and many other kinds of installation using audio. This program will focus on basic dos-and-don'ts and practical matters.

Second, we're hoping to get a major professional sound designer as a speaker. The original choice was Andrew Bruce, but I've already found out that he will be unavailable at the time. I'm trying to pin down another major name and will let you know as soon as I can.

Third, we're planning to have two interesting performances using MIDI-generated sound. Yes, that's right—actual performances staged, hopefully, in a real theatre! One of these programs will be a dance piece entitled "Fluxions" where a number of elements are used to permit live actions to trigger MIDI events. The other program comes from Rick Thomas at Purdue. Rick calls the play, "Bloodbath of the Living Dead in 3-D." It contains a full score of sound effects, all generated and performed by synthesis equipment.

The Sound Design Presentation will focus on

designers from the Chicago area—or at least that is the current plan. As usual, the Sound Design Presentation will immediately precede the Sound Design Forum. (We used to call it the Sound Design Roundtable, but the term "roundtable" has been preempted to designate a small, participatory session, so we'll now call it a "forum"—which is as good a name as any.) The featured designer(s) from the presentation session will remain on hand to discuss current matters with the members of the audience.

And, of course, we have the annual commission meeting. I certainly want to encourage everyone to attend the meeting. I'm going to come prepared with a number of suggestions for programming topics for the 1991 conference. Naturally, those topics can and should include any ideas you might wish to propose. I'd like to get the discussion of topics done in something less than the full meeting period in order to have time left to talk about projects and about potential vice-commissioners.

The Sound Design Commission probably shows the least activity

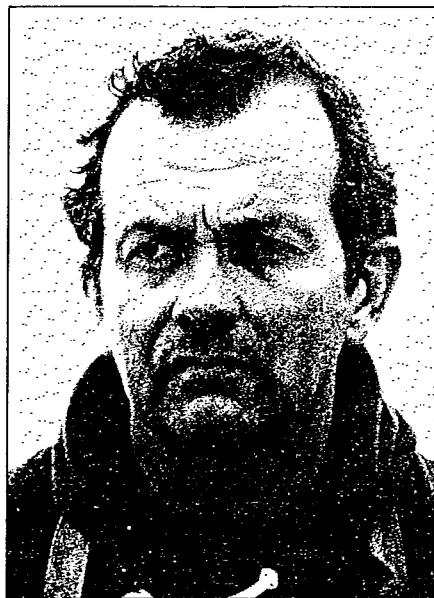
of any of the USITT Commissions at the moment. I'd like to change that, but I can't do it alone. I need help from you! Probably the widest number of members will be served if the projects are related to the concerns of professional sound people, but I have no objection whatsoever to education-related projects either.

A warning! I'll apply Warfel's Rule, which is that if you propose a program or project, be prepared to chair it! Otherwise, it will be dropped.

Once again, let me remind you that there are all kinds of ways to get in touch with me. You can send me plain everyday, old-fashioned letters at the following address:

Dr. John L. Bracewell, USITT Sound Design Commissioner, c/o Dept. of Theatre Arts, Ithaca College, Ithaca, NY 14850; or you can send me E-mail via Callboard (JLBracewell); on Compuserve (73737,1003); and on BITNET (BRACEWEL@ITHACA).

You can also telephone me at O: 607-274-3929 (with answering machine connected) or H: 607-272-8128. Remember, you are the commission. It's only going to be what you make it. So let me hear from you! ■



NEVADA-LAS VEGAS

SCENE SHOP SUPERVISOR/LECTURER

Nontenure track. Supervise construction/finishing of scenery, management, and maintenance of all areas related to scenery. Position divided between supervisory and labor responsibilities. Detailed list of duties available on request.

Qualifications: BA/BFA in technical theatre or equivalent professional experience. Also experience in scene shop management, traditional scenery construction, metalworking, sound, and lighting.

Salary: Negotiable.

Starting date: 1 July 1990, 12-month contract.

Application deadline: 21 February 1990 or until position is filled.

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

Fredrick L. Olson, Chair
Scene Shop Supervisor Search Committee
Department of Theatre Arts
University of Nevada, Las Vegas
4505 Maryland Parkway
Las Vegas, NV 89154

AAVEOE

NEVADA-LAS VEGAS

TECHNICAL DIRECTOR

Associate or assistant professor, tenure track. Supervise, hire, and be responsible for technical theatre matters. Some teaching and possible design.

Detailed list of duties available on request.

Qualifications: MFA preferred or equivalent professional experience. Expertise in computer technology and a design area; ability to teach technical theatre and design is required.

Salary: Negotiable.

Starting date: 1 July 1990, 12-month contract.

Application deadline: 21 February 1990 or until position is filled.

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

Fredrick L. Olson, Chair
Technical Director Search Committee
Department of Theatre Arts
University of Nevada, Las Vegas
4505 Maryland Parkway
Las Vegas, NV 89154

AAVEOE

NEVADA-LAS VEGAS

SCENIC DESIGNER

Professor or appropriate rank. Designer/teacher with primary interest in scenic design. Teach classes in design, history, and theory. Provide leadership in the development of the newly approved MFA in design/technology. Design scenery and supervise student scenic designs. A list of duties and responsibilities available on request.

Qualifications: MFA or PhD or equivalent professional experience required. Some professional theatre design experience required. Graduate teaching and leadership experience essential.

Salary: Rank and salary negotiable, standard 10-month contract.

Starting date: August 1990.

Application deadline: 21 February 1990, or until position is filled.

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

Stephen R. Woody, Chair
Scenic Designer Search Committee
Department of Theatre Arts
University of Nevada, Las Vegas
4505 Maryland Parkway
Las Vegas, NV 89154

AAVEOE

CINCINNATI

THEATRE STAGE TECHNICIAN

The College Conservatory of Music has an opening for a theatre stage technician to interpret designers' drawings to construction drawings; build and install scenery and props; assist in maintenance of tools and equipment; and work with students in set construction.

Qualifications: BFA (MFA preferred) in theatre production or equivalent professional experience; also experience in stage carpentry, welding, and rigging techniques; ability to read blueprints and working drawings; knowledge of stage electrics, mechanics, special effects, and conventions; valid drivers license; desire to work with students; ability to get along with a diverse group of people; and neat work habits.

Application deadline: Resumes accepted until position is filled.

Submit: Resume to:

Office of Professional Recruitment
University of Cincinnati
Cincinnati, OH 45221-0566

AAVEOE

CINCINNATI

ASSOCIATE TECHNICAL DIRECTOR

The college Conservatory of Music has an opening for an Associate Technical Director responsible for the organization and implementation of construction schedules, budget planning and control, working drawings, supervision and maintenance of facilities and equipment. Will also supervise and assist in training of students learning to build and assemble scenery. Includes translating designers' transform ideas into practical construction techniques; coordinate all production aspects of a show (sets, lights, sound, etc.); and assist in the development of students in a professional technical theatre training program.

Qualifications: BFA (MFA preferred) in theatre production and at least two years professional work or equivalent professional experience; sound knowledge of all aspects of technical direction, stage rigging, welding, carpentry, management, drafting, budgeting, stage electrics, and other related skills; ability to work independently in technical director's absence; valid drivers license; self-motivation; ability to work with students and get along with people; and neat work habits. Prefer knowledge of pneumatics and/or hydraulics, crafts, furniture making; and computer literacy, especially CAD.

Application deadline: Resumes accepted until position is filled.

Submit: Resume to:

Office of Professional Recruitment
University of Cincinnati
Cincinnati, OH 45221-0566.

AAVEOE

LOOKING FOR SOMEONE?

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

Tina Margolls
USITT Advertising Manager
Phone: 212-563-5551
FAX: 212-563-5582

Happy New Year!

1·9·9·0

Check Points

Stress & Wellness Strategies

What we eat can certainly contribute to our physical, mental, and emotional health. Our diet can nourish our bodies and our minds in many ways. In addition, when we eat in a favorable setting, we get another kind of well-being: a sense of belonging, plus other psychological and social values accrued from the pleasures of mealtime rituals.

If all of this is true, why do so many of us in the performing arts abuse our bodies by skewing or abandoning a healthy eating regimen at the time when we need it most? Yes, far too many of us eat extremely poorly or not at all during a production crisis, a heavy technical rehearsal schedule, or killing performance timetables. Yet it is at times such as these that, if we would only eat correctly, our bodies would experience less stress, less distress, and less anxiety. To do so, however, takes awareness, time, discipline, and knowledge. It takes commitment!

All of this is true despite any attitudes you might have developed toward these "crunch times." Many people feel challenged, elated, creative, and joyful during stressful production periods. However, just as many people feel oppressed, stressed, sluggish, and ill. Good eating habits will be especially beneficial to those most stressed; however, everyone will benefit when good nutrition continues throughout these

"crunch times." It is especially beneficial if your diet is excellent in all areas of nutrition at all times.

An extremely interesting result of an outstanding diet that continues throughout the lifespan (as in a day-in, day-out routine) is evidence found by Harvey C. Lehman which shows that excellent nutrition contributes to the "physiological luck" which enables people to continue through their later years accomplishing notable creative work and outstanding productivity. Indeed, through preservation of a quality diet, we can maintain certain characteristics of youth for a large part of our lifespans.

We face many challenges in constructing a diet high in the area of excellent nutrition and low in "dangerous" elements. A large problem is that people do not like to be told what to eat. We all have our favorite comfort foods and we like to eat them. Another significant problem is that we easily deny there is a problem with our diet. We're alive—so what's the problem? Still another troublesome issue is that, if we attempt to eat "well," we cannot or should not eat many common American foods, ones we enjoy.

The next newsletter will contain some helpful hints and strategies which may make your approach to diet more pleasurable.

—Stan Abbott ■

Chesapeake to Host Expo '90

Konrad Winters, Chesapeake Section Treasurer

Following on the heels of a very successful September Conference hosted at Old Dominion University, the Chesapeake Section is offering EXPO '90 to be held 20 January 1990 at Towson State University, Towson, MD.

Special events include a retrospective on the work of Boris Aronson presented by Lisa Aronson, portfolio reviews by Carrie Robbins and

Ming Cho Lee, and seminars by Lynn Pecktal and Tom Skelton. Since its revival, the Chesapeake Section has become extremely active, and is eagerly awaiting the 1994 National Conference in the Washington, DC/Baltimore area.

For additional information on Expo '90, contact Tom Cascella, Conference Director, at 301-830-2788. ■

JUNIATA COLLEGE

DESIGNER/TD/ASSISTANT PROFESSOR

A newly restructured position to add second faculty member in theatre arts is available at Juniata College, a small liberal arts institution with a renewed commitment to the arts. The College seeks an individual who will contribute an expertise in his/her field and commitment to excellence in teaching as well as contributing to the intellectual diversity and aims of a liberal arts college. Juniata seeks a creative person to teach basic design and introduction courses with additional course and program development in coordination with Ryan D. Chadwick; design two-three productions a year; and organize and supervise student construction crews.

Qualifications: MFA required, teaching experience preferred, professional experience a must.

Salary: Competitive.

Starting date: August 1990.

Application deadline: 16 February 1990.

Submit: Curriculum vitae; three references with names, addresses, and phone numbers; a letter which addresses qualifications and interests as well as a brief statement concerning the role of theatre in liberal arts curriculum; and five slides of recent work to:

Dr. Karen Wiley Sandler, Vice President
& Dean of Academic Affairs.
Juniata College
Huntingdon, PA 16652

AAVEOE

CURTAIN CALL

Deadline for next issue of Sightlines:

5 January 1990. The deadline for inclusion in Sightlines is the 5th of the month prior to the desired publication date.

Sightlines

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