

# Sightlines

**USITT** may/june 1990

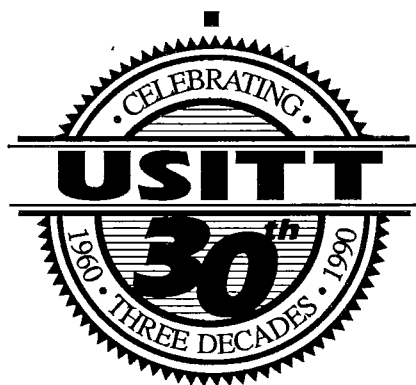
The American Association of Design and Production Professionals in the Performing Arts

## REMINDER

Please take a few minutes to fill out the "USITT Occupational Survey" which you received in your Milwaukee Conference Packet or which came with your Spring 1990 issue of *TD&T* and then send your completed survey off to the National Office by FAX or by mail.

Returning the survey will help the National Office and the Institute to serve you better and it is also a good way to update your membership record if you have moved, changed address or phone number during the last year.

Preparations are just beginning on the 1990-91 edition of the **Membership Directory**, so to make your listing as accurate as possible, take the time now to return the "Occupational Survey" and/or a "Change of Address Card" (located in the center of the current **Directory**).

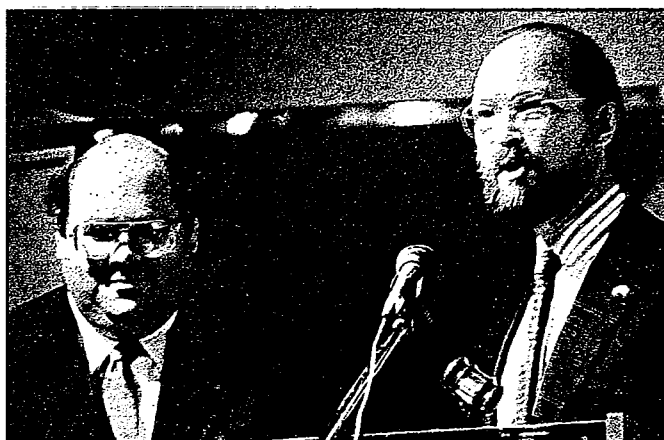


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## USITT Celebrates 30 Years

Recognition and Remembrance at the Milwaukee Conference



Conference scenes: President-Elect Don Shulman accepts the gavel from out-going president Dick Devin; Robert Edmond Jones artifacts in the NIU/Lyric Opera of Chicago exhibit; Dr. Doom presents the International Safety Award to Peter Foy.

**W**ITH THIS THIRTIETH ANNUAL Conference, USITT celebrated three decades of service to design and production professionals in the performing arts.

The 1990 USITT Conference and Stage Expo held in Milwaukee, WI, 11-14 April—which was attended by more than 2600 people—successfully continued the 30-year tradition of providing USITT members with "Support, Recognition and Information." Along with a busy week of programs, workshops, business meetings and exhibitions, the Milwaukee Conference saw the presentation of several awards:

- 1990 USITT Award: The PQ'87 Steering Committee: Whitney Blausen, John Conklin, Patricia MacKay [associate chair], Stan Miller, Roger Morgan, Carrie Robbins, Joel E. Rubin [chair], Samuel Scripps, Douglas W. Schmidt and

Jennifer Tipton

- 1990 Founder's Award: Willard F. Bellman
- 1990 Thomas DeGaetani Awards: Sara O'Connor, managing director of Milwaukee Repertory Theatre; Ardis Kranik, artistic director of Lyric Opera of Chicago
- 1990 Herb Greggs Award: Beeb Salzer, "Teaching Design In a World Without Design" [*TD&T*, Winter 1989, p. 5]
- 1990 Costume Award: Freddy Wittop
- 1990 International Safety Award: Peter Foy
- Student Costume Award: Margaret Mitchell, University of Texas at Austin [\$1500 scholarship from the National Costumers Association]

Milwaukee hosted an exciting and successful 30th conference. Plan now to help USITT begin its fourth decade at the 1991 Conference and Stage Expo in Boston, 20-23 February 1990! ■

## ELECTION RESULTS

The results of the recent election were announced at the Board meeting held in conjunction with the Milwaukee Conference:

**Richard Durst**, VP-Conferences

**Normand Bouchard**, VP-Relations

**Christine Kaiser**, Treasurer

Directors-at-Large:

**Kenneth Hewitt**

**Larry Hill**

**Elynmarie Kazle**

**John Lottes**

**Samuel Scripps**

**Raynette Halvorsen Smith**

**Anne Thaxter Watson**

■

## USITT FELLOWS

Just prior to the Fellow's Luncheon held on the first day of the Milwaukee Conference, **Robert Benson** was inducted as the newest member of the USITT Fellows.

And at the concluding event in Milwaukee, **Donald Stowell, Jr.** presented the annual Fellows Address. His text, "Passion, Poison, and Profession" will be published in the Summer 1990 issue of **TD&T**.

■

## CORRECTION

In the Milwaukee Conference program, the information for **Gothic, Ltd.** was incorrect. The accurate contact information is:

Gothic, Ltd.

Scenic and Theatrical Paints  
One Continental Hill, P.O. Box 189

Glen Cove, NY 11542

Phone: 516-676-6600

Contact: Jeffry J. Shorin, Director.

■

## SIGHTLINES

## VOLUME XXX NUMBER 5/6

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**Editor ■ Eric Fielding**

**Editor ■ Cecelia Fielding**

## News From The National

David Diamond, USITT General Manager

**C**ongratulations to every one of you for making the Conference in Milwaukee the success it was!

If you did not have the opportunity to attend, make it a priority to get to Conference 1991 in Boston. Plans are already underway to make Boston in February a "hot" time. They include an expanded employment service and onsite interviewing for colleges/universities in addition to the wide array of sessions, panels, meetings, seminars and workshops.

We were pleased to respond to your requests for a major medical plan by offering a plan that is available to all members, including students. At the conference you received a packet of information about the plan; if you were not in attendance you will receive one in the mail. The plan offers competitive rates, is available all across the United States and can be offered by corporate members to their employees.

If you need additional application forms, please contact the National Office. If you have specific questions about the coverage or application process, please contact our insurance representative, Paul Gilman at Gilman Planning Consultants, 825 Third Avenue, New York, NY 10022; 212-355-6700.

The newest addition to the publications list is *The Pocket Guide to Theatre Safety* by Health and Safety Commissioner Dr. Randall "Doom" Davidson and Paul Vierra. Published by Risk International as part of its Performing Arts Reference Series, it is available through USITT for \$3.50. Be sure to include \$1 per copy for postage and handling.

A new membership category will begin on July 1 with the start of the new fiscal year: **Senior Members**. The Senior category is a reduced-rate membership for individuals over 65 years old. The rate is 20 percent below the Individual Membership Rate (making the Senior Rate \$48). Proof of age is required.

The intent of this category is to accommodate individuals who are on a reduced income but who still wish to remain active in the Institute. To those who qualify for Senior Membership in USITT, we appreciate your contributions to the Institute and to the field!

Special thanks to Frank Rinaldi, Jr. of Contributing Member General Telephonics for his generous donation making it possible for USITT to be represented at ShowTech in Berlin in May. ShowTech is an international trade fair and congress for entertainment technology, stage engineering, equipment and organizations.

One of the main topics at the conference will be the planned creation of a single European market and its effect on the entertainment industry. USITT will be representing you and promoting the Boston Conference, publications and membership at the event.

If you are in the New York area, you may wish

to attend a seminar for theatrical lighting designers entitled, "Breaking Into Architectural Lighting." The seminar will be held Monday, May 21 in Manhattan and will be presented by Performing Arts Resources/Technical Project. For reservations and information, contact Donna Brady at 212-966-8658.

**Some upcoming conferences of interest:**

The 1990 Annual Convention of Arts for America/NALAA will take place in San Diego 16-19 June. Highlights include sessions on cultural planning, board-trustee leadership, cultural diversity and a bus tour of Tijuana, Mexico. For more information, contact The National Association of Local Arts Agencies, 1420 K St., NW, Suite 204, Washington, DC 20005.

The International Association of Auditorium Managers's 65th Annual Conference and Trade Show is set for 14-17 July in Boston.

The Association for Theatre in Higher Education's 1990 Conference, "The Issues of the Nineties," will be held at the Palmer House Hotel in Chicago, 8-11 August.

A new resource book, *By Design 2*, is available from Partners for Livable Places, 1429 21 St., NW, Washington, DC 20036. The book describes a decade of design projects sponsored by the NEA. Also available is the Exhibition Directory 11th Edition. This is a working resource of selected juried art, photographic and festival competitions, September 1989-90. The book costs \$10 plus \$2 shipping and handling, prepaid, from The Exhibit Planners, Box 55, Delmar, NY 12054.

The Lila Wallace-Reader's Digest Arts Partners Program in conjunction with the Association of Performing Arts Presenters will be giving Planning and Program Grants in the coming year. Planning Grants are designed to allow a community to plan for a major residency/outreach program centered around the commissioning of a new work, a reconstruction or a retrospective.

Project Grants are designed to provide substantial funding for extended residences that best reflect the vision and goals of the Arts Partners Program. Project Grants will range from \$25,000-\$250,000. Deadlines start June 1. For applications and further information, contact the Arts Partners Program at (202) 833-2787.

**IMPORTANT:** With Federal hearings underway around the country on the re-authorization for the National Endowment of the Arts, it is important that you make your voice heard. Write to your Congressmen and Representatives and contact your local arts council to find out how you can become involved. Whatever your opinion on Federal arts funding, it is time to take a stand. ■

# The President's Report

Richard Devin, USITT President

**T**his issue of *Sightlines* is filled with highlights of the Milwaukee Conference. Certainly the most stimulating event to me was Sara O'Connor's determined challenge to our membership to rally with other member organizations of the American Alliance for the Arts to write to our Representatives in Congress in support of funding and re-authorization for the National Endowment for the Arts.

It seems that every few years it becomes necessary to prove again that government funding for the arts is necessary, important and just. Now that President Bush has reinforced that theory with his proposed budget increase for the NEA and his statement against censorship of the arts, it should be easier for Members of Congress to resist the pressures of such organizations as the American Family Association to discredit and stop the re-authorization of the NEA.

Ms. O'Connor challenged us to join in the battle to counter the thousands of letters and phone calls that our Congressmen and women have been bombarded with as a result of the AFA ads in national papers.

It may seem to many who believe in freedom of expression in the arts and who support of the arts with their tax dollars that these rights and opinions are so obvious, so indisputable, that there is no real need to respond. The fact that thousands of us wrote our Representatives and Senators last summer during the disputes raised by Sen. Helms and Rep. Rohrabacher may seem to many that there's no need to write again.

The problem at hand is that, only a few weeks before Congress is to consider both the re-authorization of the NEA and its future funding, a massive campaign is underway to discredit the Endowment, using lies, distortion and sensationalism.

It's more important now than ever that we let our elected officials know which side we are on. And if the NEA stays afloat this time, there's no doubt that the fight will need to be waged again in a few months or a few years. I hope that all USITT members and their colleagues in the arts will rally behind Sara O'Connor's determined call to action [see "Centerline" p. 6].

# The Costumer's Notebook

Bernice A. Graham, Notebook Editor

**C**ostume 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 and technicians

The Milwaukee Conference Committee, the Midwest Section, our Commissioners, the National Office Staff and Events Production Group all deserve a rousing cheer for producing a spectacularly successful conference, with stimulating programming, beautiful design exhibits and a great Stage Expo.

Our international guests from the Soviet Union gave us many hours of fascinating information and opinions and seemed to have a great time themselves. And, thanks to the efforts of Joel Rubin, Mary Beth Tallon and many others, their participation in USITT-sponsored events was carried to at least 12 additional sites from coast to coast.

This is my last President's Report. I appreciate the opportunities afforded to me by the editors of *Sightlines* to communicate on a regular basis with the Institute membership. The greatest part of holding an office in USITT is the opportunity to work closely with a large group of dedicated, warm, talented people who are focussed on making their profession a better place to work.

I've had wonderful experiences with these people during the past nine years. I will miss the daily interaction with our extremely effective Executive Committee and all of our staff in the National Office, our editors and our newest support staff at EPG. And I look forward to the extremely capable leadership of Don Shulman as he continues to build on many of the projects begun in recent months and beyond these to his new agenda.

As we were preparing to leave Milwaukee, one of the Soviet designers told me that something he and his colleagues had admired and would take back with them from our conference was our ability to have a good time, to congratulate and award excellence in our fields and to build social relationships and friendships on our professional relationships.

I think that's a wonderful compliment, both to the members of this organization and to the US and Canadian approach to making theatre.

My thanks to all of you for your ideas, support, and hard work during my terms of office. ■

through *Sightlines*' "The Costumer's Notebook." It will only take a few minutes of your time, so do it now.

Send your ideas or materials to:  
Bernice Graham  
The Costumer's Notebook  
3553 East Brown  
Fresno, CA 93703.

## CONTRIBUTING MEMBERS

**Avolites, Inc.**  
**Chicago Spotlight, Inc.**  
**Country Road, Inc.**  
**General Telephonics Corporation**  
**Gerriets International, Inc.**  
**Great American Market**  
**Interstate Consolidation Service**  
**KM Fabrics, Inc.**  
**Kryolan Corporation**  
**Lee Colortran, Inc.**  
**Lights Sync, Inc.**  
**Malabar, Ltd.**  
**Osram Corporation**  
**PanCommand**  
**Precision Controls, Inc.**  
**Ride & Show Engineering**  
**Rosco Laboratories, Inc.**  
**Sacramento Theatrical Lighting**  
**Samuel H. Scripps**  
**Sapsis Rigging, Inc.**  
**StageRight Corporation, Inc.**  
**Staging Concepts**  
**Strand Electro Controls**  
**Strand Lighting**  
**Syracuse Scenery & Stage Lighting Co., Inc.**  
**Teatronics, Inc.**  
**Theatrical Dealers Association**  
**Wenger Corporation**  
**Wybron, Inc.**

## NEW C&S MEMBERS

*Sightlines* welcomes the following new and returning Contributing Members—Chicago Spotlight, Inc.; Kryolan Corporation; PanCommand; Ride & Show Engineering; Staging Concepts; and Wybron, Inc.—and Sustaining Members—Amecon, Inc.; Bayview Technology Group, Inc.; Cam-Lok, Inc.; Goodspeed Opera House; Grosh Scenic Studios; Independent Theatrical Installation; Joyce/Dayton Corporation; Lambda Platform; Spotlight, S.R.L.; Peter George Associates, Inc.; Theatre Sound & Lighting, Inc.; TMB Associates; Universe Stage Lighting; and Vee Corporation.

## SUSTAINING MEMBERS

Adirondack Scenic  
Adirondack Scenic, Inc./JCH  
Alberta Stage Lighting, Ltd.  
Peter Albrecht Corporation  
Amecon, Inc.  
American Seating  
Artec Consultants, Inc.  
Automatic Devices Company  
AVAB America, Inc.  
B.N. Productions  
Baer Fabrics  
Bash Theatrical Lighting  
Bayview Technology Group, Inc.  
Brannigan-Lorelli Associates, Inc.  
Broadway Press  
Cal Western Paints, Inc.  
Cam-Lok, 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.  
DesignLab Chicago  
Desisti Lighting Equipment  
Dove Systems  
East Coast Theatre Supply  
Electronic Theatre Controls, Inc.  
Entertainment Technology, Inc.  
Events Production Group, Inc.  
Feller Precision, Inc.  
Foy Inventerprises, Inc.  
Gagnon Laforest, Inc.  
GE Lighting  
Peter George Associates, Inc.  
Goodspeed Opera House  
Grand Stage Lighting  
Grosh Scenic Studios  
GTE/Sylvania, Inc.  
A. Haussmann International USA, Inc.  
H & H Specialties

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## Memorial Quilt Dedicated

Gary Miller, Manager of Membership Services

**T**he theatre community continues to suffer from the AIDS crisis which is claiming too many of the best and brightest talents our industry has to offer. Coming out of a real need to respond in a positive and constructive way to this terrible tragedy, a number of members gathered at last year's Calgary Conference. From that meeting came the USITT AIDS Memorial Quilt Project.

Over the past several months, a very dedicated group of individuals gave of their time and talents to create the beautiful tribute which was dedicated at the annual Membership Meeting at the Milwaukee Conference. The response, the love and the warmth the project has generated has brought us all closer together.

The USITT Quilt, designed by Irene Corey and built by LaLonné Lehman and her staff at Texas Christian University, is based upon the concept of a turn-of-the-century Oleo drop. Included in the design is a beautiful pastoral scene painting lovingly executed by Ruth Gilmore and featuring the Shakespearean quotation, "There's Rosemary, that's for remembrance. Pray, love, remember" (Hamlet) embroidered by Susan Logothetis of Lycian Stage Lighting.

Melanie Hughes of Cal Arts also designed and built a gorgeous commemorative book which held the biographies of those memorialized on the panel. We were also very grateful to Stuart Goldberg of Baer Fabrics for donating both materials and time to the project, to Lance Brockman and to the Twin Cities Scenic Collection for as-

sisting in design research.

The full Quilt Committee included: Lisa Aitkin, Lance Brockman, Tom Burke, Irene Corey, Diane Dalton, Richard Devin, Joy Emery, Charles Erven, Stuart Goldberg, Ruth Gilmore, Melanie Hughes, LaLonné Lehman, Susan Logothetis, Gary Miller, Kevin Seligman, Donald Shulman and Stephanie Young.

The Quilt now has more than 30 names and we are saddened to report that more are coming in. If you have lost a lover, friend or colleague to AIDS and want to add them to the USITT Quilt, we will be holding on to the Quilt here in the National Office through the end of the summer so that anyone else who wishes may add to the list.

If you are adding a name, please send as much biographical information as you can and if possible photographs of either the individuals or of their work. We will be sending this biographical information along with the Quilt to The Names Project in San Francisco to be added to the National Memorial Quilt.

The Names Project as many of you know is creating a national archive as well as assembling and displaying the Quilt. They have requested that we send a donation to assist them in maintaining the Quilt and to further their historical documentation.

All contributions for this purpose will be gratefully accepted and acknowledged. Please make your check out to USITT, indicate that it is for the Quilt and send it to the National Office. ■

## Gearing Up For Flea Market

Gary Miller, Manager of Membership Services

**I**t's time to once again begin the planning for USITT's participation in the 4th annual Broadway Cares/Equity Fights AIDS Flea Market held in Shubert Alley.

Last year with USITT's help, the Flea Market raised \$53,000 for AIDS care organizations nationwide. This year we are looking to raise more than \$55,000 during this one-day event.

Each year, the theatrical community gathers in Shubert Alley in a major effort to assist Broadway Cares and Equity Fights AIDS in raising funds.

This is a very important part of the AIDS fight. The cost of AZT and other life-sustaining medications can run to well over \$8,000 per year per patient, devastating individual savings and pushing health care institutions to their limits.

We are not asking for money (although we are certainly will be happy to accept it). What we are looking for is merchandise that we can sell at the USITT Booth at the Flea Market, items like theatre art, design renderings, sketches, theatre memorabilia, posters, Halloween masks or even

small properties which might be of interest to the general public.

Last year we did a land office business with some Madi Gras masks (remember, the Flea Market is right before Halloween). This might just make a wonderful classroom or workshop project. I would like to challenge each and every costume and properties shop in the country to provide us with at least two Halloween masks that we could sell at the Flea Market.

Renderings and sketches are also great sellers and raise a lot of money. So please. Take a moment and look around that studio, clean out that closet or that portfolio. You will not only be helping to fight AIDS but increasing the public awareness of the collectibility of theatre art at the same time.

Please send your tax deductible donations to the USITT National Office, 10 West 19th Street Suite 5-A, New York, NY 10011 or call 212-924-9088 if you have any questions.

AIDS is a killer. No one can sit on the sidelines and say it's not my problem. There is something you can do! Please help us fight AIDS! ■

# Opinion: NEC Regulations?

Colin Waters, TMB Associates

**T**he Cam-Lok E1016 Series of connectors is the international standard for the power hook-up of portable entertainment productions. These connectors, after many years of universal use, have proven safe, convenient and economical. Unfortunately it is possible to incorrectly interpret the language of the 1990 National Electrical Code to read that these connectors are "illegal"—in simplified terms: "Five E1016's constitute one connector and they don't make ground first and break ground last." Now certain parties and organizations, for reasons best known to themselves, are presenting this interpretation as "fact" and are promoting the use of the "Interlocking" connector systems. While these new systems do provide a very safe, high-quality alternative and will undoubtedly find their place in the world of production, the mandating of their use in all portable power distributions of over 100 Amps would be unnecessary, inconvenient, costly and dangerous.

E1016's have been a de facto standard with an exemplary safety record for at least ten years. From the local community center to a Rolling Stones concert the E1016 is universally recognized and understood. For the production electrician with the compelling requirements of a live audience, convention timetable or studio schedule, they provide an essential convenience: electrical loads can be evenly distributed, extra neutrals can be run, grounds can be rerouted correctly, rental equipment can be brought in on a last-minute basis, spares are readily available from local sources. It is important to note that the absence of the above and many other conveniences of the E1016 will inevitably result in dangerous "jury-rigging."

These arguments are compounded when we consider cable junctions: E1016's provide a simple,

low-profile "splice" which is easy to protect. "Interlocking" systems necessitate a large, potentially hazardous box.

While arguments for economy may have no place in a discussion of human safety, we have to recognize that prohibitive costs will compromise any proposed change and lead to further unsafe practices. It is worthy of note that if "Interlocking" systems are mandated tens of millions of dollars worth of equipment will not allow retrofitting and will have to be scrapped.

The final argument against mandating "Interlocking" systems is that they provide absolutely no guarantee of correct wiring at the source—someone still has to tie in the wires correctly! We have to assume (and perhaps we should require) that a qualified electrician will be involved in the hook-up of equipment over 100 Amps, regardless of the connectors used. Once we make this assumption (or requirement) most of the arguments for "Interlocking" systems become invalid.

USITT has working committees on both coasts that will be making recommendations on possible changes to the NEC Code. The chairs of the two committees are (East Coast) Steve Terry of Production Arts and (West Coast) Ken Vannice of Lee-Colortran. I am sure these gentlemen would be interested in any relevant information that readers might wish to provide. These recommendations must be complete by September 7 of this year, so time is of the essence.

We have reached a point at which local authorities around the country, in the absence of organized input from the production industry, are seriously considering mandating the use of "Interlocking" systems in all portable productions. If the voice of reason is to prevail in this matter decisive action must be taken. ■

## SUSTAINING MEMBERS

Hoffend and Sons, Inc.

Hollywood Lights, Inc.

Holzmueller Productions

Hudson Scenic Studios, Inc.

Independent Theatrical Installation

Irwin Seating Company

JCN

Jachem & Meeh, Inc.

Joel Theatrical Rigging, Ltd.

Joeun Technics (Korea), Inc.

Joyce/Dayton Corporation

Kimberly Theatrics

Kryolan Corporation

Lambda Platform

Lehigh Electric Products Co.

Leprecon/CAE, Inc.

Light Beams, NV

Lighting & Electronics, Inc.

Lighting Associates Templates

Lighting Dimensions Magazine

Limelight Productions, Inc.

Lite-Trol Service Co., Inc.

Little Stage Lighting

Luxout Products

Lycian Stage Lighting, Inc.

The Magnum Companies

Mainstage Theatrical Supply, Inc.

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

Musson Theatrical, Inc.

Mutual Hardware

L.E. Nelson Sales Corp./Thorn EMI

Norcostco, Inc.

NSI Corporation

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

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## The Costumer's Notebook

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#### Required Reading?

There's a wealth of excellent material in books in the field of technical theatre as evidenced by the "Special List #90" from R. L. Shep Booksellers of Textile, Costume and Needle Arts. If you haven't received a copy write to:

Shep Booksellers

Box 668

Mendocino, CA 95460

or phone 727-937-1436.

Another book I recommend, at least for beginning technical folks to scan, is a basic down-to-earth one. It's the Reader's Digest *Household Hints and Handy Tips: The Most Comprehensive, Best Organized, Hardest Working Collection of How-To Facts and Shortcuts*. (\$28.60 including tax and delivery from Reader's Digest, Pleasantville, NY

10570.)

The information included in one section especially caught my eye: "Clothing and Laundry." This section included Fabric and Fabric Finishes Charts—Fibers, characteristics, purposes, care; Caring for Garments Charts—"When the label reads...it means..."; Stain Removal; Pressing; Sewing; Care of belts, hats, shoes, jewelry, etc.

Other sections in the book discuss lumber, hardware, electricity, ladders, glues, paints and so much more that touch everyday life behind the scenes.

As costumers, makeup artists, designers and prop masters, we never know what we will be facing day to day. A copy of *Household Hints and Handy Tips* on our bookshelf could be a valuable addition.

Scan it...you might like it! ■

## SUSTAINING MEMBERS

San Diego Stage & Lighting Supply  
 Sanders Lighting Templates  
 Secoa  
 Select Ticketing  
 Shopworks Incorporated  
 SICO, Inc.  
 Spotlight, S.R.L.  
 Stage Equipment & Lighting  
 Stagecraft Industries, Inc.  
 Stageworks Production Supply, Inc.  
 Strong International Electric Corp.  
 Sunn Stage Lighting  
 Systems Design Associates  
 Technolight  
 Texas Scenic Company, Inc.  
 Theatre Crafts Magazine  
 Theatre House, Inc.  
 Theatre Projects Consultants, Inc.  
 Theatre Sound & Lighting, Inc.  
 Theatre Techniques, Inc.  
 Theatre Vision, Inc.  
 Theatrical Services & Supply, Inc.  
 James Thomas Engineering  
 Tiffin Scenic Studios, Inc.  
 TMB Associates  
 Tobins Lake Studio  
 Tomcat USA, Inc.  
 Union Connector Co., Inc.  
 United Stage Equipment, Inc.  
 Universe Stage Lighting  
 Unnatural Resources, Inc.  
 Veam  
 Vee Corporation  
 Vincent Lighting Systems  
 Jim Weber Lighting Service, Inc.  
 I. Weiss & Sons, Inc.  
 S. Wolf's Sons

## APPRECIATION

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

## Centerline: Hard Q&A

### The National Endowment for the Arts

#### Hard Questions and Answers about the National Endowment for the Arts

*The following questions and answers from the National Endowment for the Arts were presented by Ms. Sara O'Connor, managing director of the Milwaukee Repertory Theatre, as part of her keynote address for the 1990 USITT Conference and State Expo. The keynote included a challenge to all members of USITT to contact their congressional representatives regarding their feelings about funding of the NEA. Due to the value and timeliness of this information, it is being presented in Sightlines at this time. The balance of Ms. O'Connor's address will be published in the Summer issue of TD&T. —Ed.*

#### 1. The Arts Endowment is elitist.

Nothing could be further from the truth. The way to assure that the arts in America are elitist is to eliminate the Arts Endowment so that only those with lots of money can afford them. The Arts Endowment:

a. Funds outreach concerts for kids, free concerts in parks, allows special ticket prices for youth, seniors, etc. to symphonies, opera, theatre and dance.

b. Funds 300 multicultural institutions each year through our Expansion Arts Program. Most of these institutions simply wouldn't be around were it not for the endowment support.

c. Preserves, through our Folk Arts Program, our heritage in localities around the country. We currently fund apprentice programs in 31 states so that the traditional masters in folk arts can pass on their craft.

d. By pure numbers, the Arts Endowment has fostered a non-elitist arts environment in this country. When we started in 1965, 80 percent of all dance (and one could argue all significant arts) was located in New York City. Now quality arts are available throughout the country, not just in dance (through our Dance Touring programming and localized dance companies) but in all arts endeavors. The audience in dance, for example, has grown from one million to 16 million annually in the period that the Endowment has been in operation.

#### 2. The Endowment funds pornography and blasphemy.

The Endowment opposes pornography unequivocally. Pornography has no soul—it has no purpose other than smut—it is the opposite of art.

The Endowment has given approximately 80,000 grants over its lifetime, of which 79,980 have stimulated nothing but praise for the agency. A Congressperson, receiving criticism on only one vote out of a thousand, would consider his record exemplary. If some grants produced other than excellent art, the solution is in the process—to assure that in future applications those efforts are taken into account.

#### 3. Isn't Mapplethorpe pornographic?

The Endowment, through the Institute for Contemporary Art, funded a Mapplethorpe exhibition which contained 120 images. Approximately seven or eight of those images received wide publicity because of the Congressional debate, but in fact, in all exhibitions, they were discretely mounted in raised cabinets where an unsuspecting viewer would not have to confront them. The analogy here is to a library. The individual does not have to check out the book, let alone read it. It is quite another thing to say that the public library ought NOT to have the book.

#### 4. I don't want my tax dollars going for obscene art.

A reasonable statement. And the Arts Endowment can not and will not fund obscenity. As taxpayers, we don't get to vote on whether the Army buys kevlar or metal helmets, or whether the government buys Fords or Chryslers. What we do get to vote on are our representatives and senators who in turn vote for general issues. In this case, the issue is whether or not the government ought to support creativity. Creativity, and the willingness to think boldly—to try new ideas—to take risks is a fundamental part of what it has always meant to be an American. From the willingness to try a new form of government—democracy—that had never succeeded before to the position of world leader, our strength has always been in letting truth come from the vigorous clash of ideas—not the suppression of them. That is why we have never had a violent revolution: we work out our problems in the marketplace of ideas.

We can and will, to the best of our ability, prohibit obscenity. But this country is too diverse and our cultures too varied for the government to try to impose a single cultural, contextual or political viewpoint.

#### 5. What about Andres Serrano and his sacrilegious "Piss Christ?"

The statement of the artist about this piece has been totally lost in the debate. He said it was a commentary on modern society and its treatment of religion. Instead, it has been widely decried as "sacrilegious."

Whether it is or isn't is not the point. If it is not good art, then certainly any panel at the Endowment or any subgranting panel which the Endowment review would take this into consideration in deciding whether further grants were appropriate. A retroactive "punishment" of artists is contrary to the careful process which the Endowment has established.

#### 6. Why not prohibit obscene art?

We could not fund obscenity before the FY 1990 legislation, nor can we fund it after. What that legislation did, however, was to cast a shroud over Endowment applications with two equally unfortunate by-products:

a. Some have self-censored in the fear that



## Centerline: Hard Q&A

should they apply to the Endowment for certain projects they would be put on a "hit list."

b. Others, in order to prove that they would not be intimidated, have acted out in a way designed to simply foment controversy rather than produce quality art.

7. Why not legislate to prohibit indecent or sacrilegious art?

The Endowment's charge has always been to promote the projects which have the greatest artistic merit or potential. This country is too diverse and the viewpoints too varied to be able to establish a national "indecent" standard. Our courts have had tremendous difficulty in defining indecency. Certainly the Endowment is not equipped to do so.

Our *citizen* panels come from all over this country. They make decisions based on actual information (as opposed to innuendo or second-hand accounts from people who have not seen a particular work); the National Council on the Arts, a 26-member Presidential appointed *citizen* body, reviews and approves or rejects the panel's recommendations. After the Chairman has made the final decision, the grants are always matched on a local level with private dollars (which means that *citizens* are voting with their dollars to have that project happen in their community). This process has, with very few exceptions, worked very well. It exemplifies the federal government and its citizens working together to achieve common goals.

8. The arts should pay for themselves in the free marketplace.

This has never happened with the nonprofit arts. Whether it was the Church, the Medicis or the State, the fine arts have always been supported.

This is not pure happenstance. Governments, whether democratic or autocratic, have recognized that the finest expressions of the human spirit; the fullest explanations of what it means to be human; the finest depictions of what is lasting in our society are contained in the arts. We remember governments not for the wars that they fight, but for the architecture, the literature, the visual art, the music and the dance which they support or suppress.

9. We should punish those who have offended our tastes.

Punishment, unless a jury or court has found a violation of the law, is not appropriate. If less than quality art is produced, or if the applicant does not comply with the terms of the grants, these facts can and should be taken into account in any future application.

10. Why fund the arts when we have other pressing needs in our society such as housing for the poor, drug problems, etc?

The budget for the National Endowment for the Arts represents 1/200th of one percent of the national budget. We spend less than one-half of

a cup of coffee (64¢) per year per taxpayer on everything the Endowment does.

A retreat from funding the Endowment would signal that Congress does not care about creativity; that art, music and design are not important to the American character. Then we not only would have the poor in body, but the poor in spirit as well.

A retreat on the national level would precipitate a retreat on the state and local arts council level, and the network we have so carefully put in the place over the last 24 years would be imperiled. Currently there are over 3,000 local arts councils nationwide. When the Endowment started there were 162.

Business support would likewise be intimidated. The \$119 million of grants given by the Endowment in 1988 generated \$1.36 billion of private funding to complete those projects. That kind of economic leverage would not happen.

Arts indeed would be for the elite, because our Expansion Arts Program to the multicultural community, our rural arts programs, our Folk Arts Program and others would all vanish.

Arts education would not be promoted by the Federal government. We would not be teaching our children, at least not with Federal government support, that the arts help make sense out of chaos; that they teach the tolerance learned through viewing things from different perspectives; that they allow children to learn with both hemispheres of their brains.

And finally, it would signal a country so uncomfortable with itself that it is afraid to dare, afraid to take chances, afraid to visit the unfamiliar. Always in our society, we have promoted the vigorous clash of ideas as being the most fundamental way of achieving the truth. For the Federal government to retreat from this proposition would signal far more about us than the demise of the National Endowment for the Arts.

11. If National Endowment for the Arts funding is such a small percentage of institutions' budgets, why does it matter?

The Endowment's funding has always served two purposes:

a. The money itself.

b. Recognition by the National Endowment that the applicant is producing excellent art. That endorsement allows much greater fundraising and signals to the business and private community that this grantee is indeed worthy.

Moreover, emerging, multicultural, and smaller budget organizations are far more dependent on Endowment support than some large budget institutions. Just knowing that the Federal government cares about a particular project often can inspire those working on it to far greater achievement. ■

## CALENDAR

- June 2-4 ▪ ShowBiz Expo '90, Los Angeles, CA
- June 14-16 ▪ ABTT Trade Show, London, England
- July 26-28 ▪ USITT Costume Symposium, New York City
- July 29-August 2 ▪ IES Annual Conference, Baltimore, MD
- August 3-5 ▪ Black Theatre Network Conference, Atlanta, GA
- August 8-11 ▪ ATHE National Conference, Chicago, IL
- August 10-12 ▪ USITT Summer Meetings, Chicago, IL
- September 9-12 ▪ Light + Sound Show, London, England
- November 15-17 ▪ USITT Winter Meetings, Orlando, FL
- November 17-19 ▪ LDI'90, Orlando, FL
- February 20-23, 1991 ▪ USITT Conference & Stage Expo, Boston, MA
- June 10-30, 1991 ▪ Prague Quadrennial/PQ'91, Czechoslovakia

## C&S MEMBER NEWS

As part of an ongoing series, the **Theatrical Dealers Association** sponsored an extremely successful weekend seminar, "Managing and Financing Independent Business," in San Francisco in February. The seminar was attended by a cross section of members from around the country. Targeted at owners of closely held businesses, the seminar gave participants some excellent tools to use in monitoring the financial health and progress of their companies. Also, the Theatrical Dealers Association announced the appointment of **Lori Rubinstein** as administrative director. Rubenstein comes to her new post with 10 years experience with San Diego Stage & Lighting and has been part of TDA since its inception.

## LOOKING FOR SOMEONE?

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

Tina Margolis, USITT Ad Manager  
Phone: 212-924-9088  
FAX: 212-924-9343

## C&amp;S PROFILES


**Clear-Com**  
SYSTEMS

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945 Camelia Street

Berkeley, CA 94710

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FAX: 415-527-6699

Contact: Michael Goddard, Nat'l Sales Manager

In business for 20 years

USITT C&amp;S Member for 12 years

**Clear-Com** manufactures a wide variety of both fully digital and analog wired and wireless closed-circuit intercommunications equipment for both headset and hands-free operation.


**Hudson Scenic Studio, Inc.**

125 Bruckner Blvd.

Bronx, NY 10454

Phone: 212-585-6704

FAX: 212-585-9691

Contact: Neil A. Mazzella or Gene O'Donovan,

VP and Pres.

In business for 9 years

USITT C&amp;S Member for several years

**Hudson Scenic Studio, Inc.** provides complete fabrication for all scenic needs for Broadway, Off Broadway, TV and industrial productions.


**Sunn Stage Lighting**

1130 Columbia Street

Brea, CA 92621

Phone: 714-990-0909

Tollfree: 800-854-6230

FAX: 714-990-3986

Contact: Steve Grom, VP Marketing

In business for 41 years

USITT C&amp;S Member for 3 years

**Sunn Stage Lighting** produces memory and manual controllers, dimmer packs, lamps and fixtures for the entertainment industry.

**Litton**
**VEAM**
**VEAM, a Division of Litton Systems, Inc.**

100 New Wood Road

Watertown, CT 06795-9681

Phone: 203-274-9681

FAX: 203-274-4963

Contact: A. J. Bernardini, General Manager

In business for 18 years

USITT C&amp;S Member for 3 years

**VEAM, a Division of Litton Systems, Inc.,** produces a broad line of electrical multipin cylindrical connectors for both power and signal applications.

# Costume Commission

**Kevin L. Seligman, Commissioner**

**T**he Milwaukee Conference was exciting, stimulating and at times exhausting. Judith Tucker-Snider did a wonderful job of putting together a variety of programs and panels. The pre-conference workshop headed by Herb Camburn and Richard Leverton was superb; they were joined by Freddy Wittop for the evening session. And now it is on to Boston and February 1991!

The AIDS Quilt Project was on display in Milwaukee along with a "Book of Names." Irene Corey, the designer, LaLonnie Lehman, whose shop cut and constructed the Quilt, Ruth Gilmore, who did the painting, and Susan Logthetis, who did the embroidery, all are congratulated for a memorable and beautiful job. There is still time to include names for the project; send them to Gary Miller in care of the National Office.

The National Costumers Association Scholarship of \$1500 for a graduate student in costume design and/or technology was presented to Margaret Mitchell, UT-Austin. We have received word from NCA that this will be an annual scholarship which will allow us to get announcements out earlier. So watch *Sightlines* in the Fall.

Zelma Weisfeld once again did an excellent job in chairing the committee; and thanks to Whitney Blausen and TDF for their continued support in managing the portfolios and space for the committee to meet.

At the Friday Commission meeting, the 1990 "Donnie Award" was presented to Zelma Weisfeld in recognition for her long and distinguished career as a teacher, artist and dedicated worker for the Commission and Institute.

Sandy Bonds, University of Oregon, presented the one and only "Best Trick" at the Friday Commission meeting. She showed a simple and effective method of supporting a whisk collar without having to struggle with constructing a complicated underproper.

Drawing from the same principle that creates a taut horseshoe shape on the bottom of the pocket panniers, she stitched a casing around the curved edge of the whisk and then ran a 1/8-inch spring steel through the channel. When the neck edge is stitched to the collar band of the doublet at the desired angle, it creates a perfectly flat surface, flexible and comfortable to wear.

We plan to continue the "Best Tricks" at the Boston Conference; watch for a call for ideas.

Harry Wingfield will be the Commission liaison with the Education Commission. If you would like to work with him, please contact him at 5629 6th Avenue South, Birmingham, AL 35212; (H) 205-591-4816; (W) 205-934-3236.

Holly Cole presented final programming for the New York Symposium in July; the Symposium will end on Saturday with a presentation on *Phantom of the Opera* costumes on stage at the theatre where it is playing followed by the opportunity to see the musical that evening.

If you have not received your symposium registration forms, contact Holly now at 107 Kantner Hall, Ohio University, Athens, OH 45701.

I leave on 10 May for three months in London to conduct continued research on dating of English Patterns. I hope you all have a wonderful summer and I look forward to seeing you all the end of July in New York. ■

## Milwaukee Costume Program

**Judith Tucker-Snider, Vice Commissioner for Programing**

**I**t has taken me three days to recover from the Milwaukee conference. Between all the events, seeing old friends, meeting new ones, spending too much time in the second floor lounge in the Hyatt, visiting all the exhibits including the new ones for the Costume Commission (I now know how to solve the dreaded "pit" problem) and snow (in April? No!) I was exhausted.

Thirty participants started the conference with an exhilarating (if not exhausting) full day and night of "Drawing the Draped Figure" with Herb Camburn, Dick Levering and Freddy Wittop.

Wednesday morning started with our first Commission meeting and the room was packed. Kevin Seligman caught us up on all the old and new business while Holly Cole gave us a preview of the 1990 Symposium in New York City July 26-29. No one will want to miss this one. Holly promised that flyers will soon be in the mail.

All of the events are too numerous to mention, but I certainly learned a new trick or two in M.L.

Baker's "Achieving Fit." And thanks to Marie Chesley we all now know that a ruff is not "just a ruff." I can hardly wait to try out Ellen Dennis and Victoria King's method of making masks using cold foam prosthetic make-up techniques.

Not an empty seat could be found for Freddy Wittop's Heritage session. Mr. Wittop gave us all hope that there is life after 60 in this profession. What an interesting, gracious and charming man.

In an inaugural venture, five working professionals had their costume portfolios critiqued. Now that we all know that it is not "too scary," I am sure that many of us will want to participate next year in Boston.

And speaking of Boston, I have it on the QT from Ron Gloekier that he received more than 40 proposals for next year's conference in Boston February 19-23. I better start resting up now.

A final thank you to all the people who have made this past year and a half as Vice-Commissioner so rewarding. ■



# Fire & Building Codes Review

Bill Conner, USITT Liaison to ASTC

**A**s I reported last time, The Board of Coordination of Model Codes (BCMC) has undertaken a project to review the building and fire codes as they pertain to stages and accessory spaces. With input from the ASTC membership, I prepared a laundry list of concerns (condensed below) which will serve as a basis for the Board's deliberations at the next meeting.

## Areas To Be Addressed

- Stage and adjoining areas: legitimate stage areas; backstage; open stage areas (proposed new term); orchestra pits; orchestra lifts; stage lifts; organ (or other fixed load) lifts; turntables; wagons (slip stages); lift pits; trap rooms; loading docks; scenery dock; gridiron; loading gallery; fly gallery; rigging pit; lighting and access catwalks; follow spot rooms.

- Areas adjoining view areas and accessory spaces: musicians' galleries; organ lofts; control rooms; projection rooms; followspot rooms; lighting and access catwalks; dressing rooms, etc.; greenrooms, rehearsal rooms; shops and storage (includes areas for carpentry, metal, painting, electrics, costume, laundry, properties, pyrotechnics, dimmers).

## Issues Addressed In These Areas

- Means of egress: occupant load calculation; number of exits; capacity; travel distances and common paths of travel; doors and hardware; stairs, ramps, handrails; marking, illumination and emergency lighting; guard rails (lighting catwalks, fly galleries and vertical openings at orchestra pits, traps, lift pits, etc.); varying or temporary relocation (flexible theatres and temporary staging).

- Design live and dead loads: stage floors; gridirons, loading galleries, fly galleries, catwalks; orchestra and stage lifts (static and lifting).

- Fire protection: fire resistive construction; stages; openings in proscenium walls; special protection of the proscenium opening; platforms (permanent and temporary); traps; venting; smoke management; sprinkler systems; standpipes; detection, alarm and communication; accessory rooms; projection rooms.

- Accessibility.

While considering this list, keep in mind the purpose of the codes. Paraphrasing from all four major model codes, the purpose is to protect public safety, health and general welfare in the built environment.

The codes address the issues of: structural strength and stability; fire and related hazards; and sanitation, light and ventilation. The codes regulate not only the construction, alteration, repair, maintenance, removal and demolition of the buildings but also the use, occupancy and location.

In working towards these goals, the codes, either explicitly stated or de facto, aim to avoid "unreasonable hardships or unnecessary inconvenience or interference with the normal use and occupancy of a building." Also, the loss of property is not generally a concern of these codes.

In preparation for the BCMC meeting, the staff of the model codes will prepare a comparison of the current codes on the listed items. Some other work underway includes collecting and collating information on fires on stages, including coordinating research using the NFPA database of fire incidents.

Also, I hope to have a survey available by conference time to record the thoughts and experiences of users on some of these topics. Your input to this important process is welcome. ■

1NFPA Life Safety Code 1988

# Prague Quadrennial '87

Joel E. Rubin, International Liaison Committee Chair

**T**he final venue of the Golden Triga Award-winning US exhibit from PQ'87 opened at the Milwaukee Repertory Theatre in conjunction with the 1990 USITT Conference and Stage Expo and remained there through May 5 where it was seen by thousands of USITT members and Milwaukee arts patrons.

The exhibit was then disassembled and all borrowed materials are now being returned through the facilities of the Cleveland Playhouse.

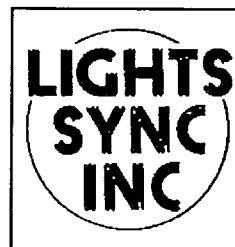
LeRoy Stoner, Milwaukee Conference Chair, presold Milwaukee's PBS affiliate producer Bill Werner on doing some taping of the exhibit on its opening day for a segment on an arts-related "TV magazine" show. John Conklin and Jennifer Tipton agreed to be on hand to be interviewed. Hopefully this segment will be included on the

PQ'87 video tape.

The reception held in conjunction with the opening of the exhibit acquired an important sponsor: Local 829 of USAA. President Elmon Webb and Representatives John Brooks and Charles Berliner were on hand to celebrate with us. We were pleased that Jim Ryan, business representative of Local 829, negotiated the \$1000 commitment from USAA.

Prague Quadrennial 1991: The official dates are 10-30 June 1991. The Czechoslovakian Ministry of Culture has appointed scenographer Jaroslav Malina as successor to Dr. Eva Soukupova as Secretary-General of the PQ. Plans for a USITT delegation tour to PQ'91 are currently being formalized by Eric Fielding and will be announced shortly. ■

## C&S PROFILES



Lights Sync, Inc.

10 Northern Blvd., Unit 10

Amherst, NH 03031

Phone: 603-886-3525

FAX: 603-672-2438

Contact: Richard K. Fafard, President

In business for 2 years

USITT C&S Member for 2 years

Lights Sync, Inc. manufactures the Humphrey digital power processor, a professional quality remote-control incandescent lamp dimmer for use in stage, studio or demanding architectural spaces. In lighting applications where silent and flexible power is requisite, Humphrey is the only choice.



## C&S MEMBER NEWS

• **Peter George Associates, Inc.**, the acoustical and theatre consulting firm, has been instrumental this past year in the openings of the Twitchell Auditorium in Spartanburg, SC, the McMillan and Schapiro Hall Theatres at Columbia University and two theatres at Performance Place for the North Carolina School for the Arts. Other projects for the firm are underway in Tokyo, Sante Fe, Hawaii and Barbados.

• **Adirondack Scenic, Inc.**, featuring specialists in custom fabrication and design for the entertainment industry, announces its third facility in High Point, NC. The 30,000-square foot site will offer discount theatrical supplies, an expanded softgoods department as well as metal fabrication, plastics, electrics, carpentry, painting and a wide inventory of rental components. The newest address is 420 Fraley Road, High Point, NC 27260; 800-525-0159.

• **AMS**, a division of **Hill Arts & Entertainment (HILL A&E)** providing complete arts planning and consulting services, recently expanded its operation with the addition of **Victoria and Michael Hardy**. Founders of a Detroit-based consulting group, the Hardys are nationally known for their work with such organizations as New York's Cultural Institutions Group and the National Endowment for the Arts. They will open and manage a Midwest office for AMS in Grand Rapids, MI.



## SIGHTLINES

## Important Notice:

Since space in the newsletter is at a premium, please be concise. With rare exceptions, commissioners, committee chairs, or officers should keep their manuscripts to a **maximum of 500-600 words [approximately 2 double-spaced typewritten pages]**. Longer articles will be considered for the "Centerline" section of *Sightlines*.

We are also pleased to receive from the membership at large questions or letters for our periodic "Opinion" and "Response" columns or brief articles of general interest for publication in the "Centerline" section.

We greatly appreciate receiving your material. Our thanks especially when you are able to send it either on computer disk or transmitted via Electronic Mail as explained below.

Submission of material for *Sightlines*:

If possible, please submit your material on a computer disk—Macintosh 3.5", IBM 5.25" 360K or IBM 3.5" 720K or 1.2M. If you send files on a 3.5" MS-DOS disk, use a DD [double-density] disk for 720K formatting and a HD [high-density] or quad-density disk for 1.44MB formatting. If you use a DD disk formatted as a HD disk, our disk drive cannot read it.

Please write the disk format type [i.e., MS-DOS 720K] and file type [i.e., WordPerfect 5.0 or ASCII text] on the disk label.

Material for *Sightlines* can also be sent by "electronic mail" to CompuServe, 76526,3177; America Online, EFielding; GENie, E.Fielding1; or the Calgary Callboard, EFielding.

If you are unable to submit your material via electronic means, then send your clean, typewritten copy to our office address or by FAX: 801-226-5342.

Please send your material directly to our office address, rather than to the National Office:

USITT Publications  
966 East 1030 North  
Orem, UT 84057-3463

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

Also, please feel free to submit visual materials: photographs, drawings, etc. Visuals should be crisp, high-contrast and up to 8.5" x 14" in size.

## REMINDER

The new numbers for the National Office:

Phone: 212-924-9088  
FAX: 212-924-9343

## International Liaison

Joel E. Rubin, Committee Chair

**H**ere is an overview of some of the current activity of International Liaison and the US Centre of OISTAT:

**Soviet Master Classes:** The Master Classes by our guests from the Soviet Union went very well, with the eight-person delegation touring through 12 college and university venues. We had to make changes constantly as the program proceeded, and Mary Beth Tallon shouldered the challenging task of shepherding this project.

**OISTAT Architectural Competition:** Submissions have a postmark deadline of 15 May. The National Office prepared and sent out more than 50 competition packets.

Albert L. Filoni, a principal in the firm of MacLaclan, Cornelius and Filoni who has represented us in the past at meetings of the OISTAT Architectural Commission, is serving as a member of the international jury and will be in Moscow 15-20 July for the judging.

**Korean Design Student:** The South Korean OISTAT Center has inaugurated a scholarship funding program. The first grant, which offered support for one year, has gone to a young post-graduate designer, Ms. Eun-Kyung Zung. We're pleased that the Center picked the US for this training.

If your institution has the means to offer a partial fellowship and continued training either over the summer or in the fall we would be happy to put you in touch with Ms. Zung.

**Swedish Delegation:** They are arriving in late May, 60-70 strong, for a reunion with the friends that the 26-person "scout" delegation made a year ago. Gary Miller is the project shepherd.

Gary can get you invited to any of the numerous party opportunities being created, including a 28 May afternoon barbecue and a 31 May evening reception. If you are going to be in New York that week and are interested in helping/partying, call Gary at the National Office.

**The Samuel Scripps Fund/United States Center of OISTAT:** The fund is clearly serving the purposes which the donor intended. Mr. Scripps has generously matched last year's donation with an ongoing contribution in January, again of \$20,000.

Funds were used in October 1989 to enhance delegation strength to the Warsaw Conference of OISTAT. Three reports (by Rubin, Fielding and Rollins) in the Winter 1989 issue of *TD&T* explained what was accomplished and how vital this grant was in assisting our delegation members to make their presentations in Warsaw.

Our next use of Scripps funds will provide partial support to enhance our representation at the following OISTAT Commission meetings:

- OISTAT Commissions on Education and Scenography: a joint meeting in Amsterdam 18-22 April on "The Position of Scenography and Theatre Technics within the Academies of Art." Delegation: Michael Ramsaur, Stanford Univer-

sity; Robert Schmidt, University of Texas; and Alex Adducci, Northern Illinois University.

- OISTAT Commission on Technical Production: meeting in Berlin 8-10 May on "New Problems in Technical Production." Delegation: George T. Howard, Los Angeles consultant; David L. Ramsey, Cleveland Playhouse; Deet Jonkers, ABC Television; Rick Stephens, University of Texas at Austin; and Joel E. Rubin, consultant.

- OISTAT Commission on Scenography: meeting in Stratford-upon-Avon, England 19-23 May on "Designing for Shakespeare Today." Delegation: Ming Cho Lee, Yale; Betsy Lee, New York City; Arnold Aronson, Hunter College; Jeannie Davidson, Oregon Shakespeare Festival and Samuel Scripps.

- OISTAT Publications Commission: meeting in Budapest and Veszprém, Hungary 13-18 September. Subjects will include "Special Opportunities for Specialized Theatre Publications." Delegation: Eric Fielding, *TD&T* Editor and Joel E. Rubin. Patricia MacKay, editor of *Theatre Crafts*, has her own separate invitation.

This activity commits a good portion of the Scripps Fund to ongoing meetings of OISTAT with the objective of enhancing the depth of US Center for OISTAT participation.

**OISTAT Information:** Joel Rubin attended the meeting of the OISTAT Executive Committee in Munich 9-13 February representing the US. Much discussion at the meeting was devoted to the problems of stabilizing the socialist countries as they move toward democratic reforms and free market economies.

The general feeling as applied to cultural institutions in these countries was that much of their existing state support could be endangered. It was felt that the bigger theatres will continue to receive support, but that the less well-known theatres will require assistance.

OISTAT wants to encourage programs of assistance in the OISTAT centers. Such programs could represent real aid directed at specific targets; others could be more symbolic. OISTAT could certainly be a channel and a "patron."

Dr. Rubin indicated to the assembly that we were hoping in the US to find the means to offer some training possibilities to selected students and to send "expert" teams to assist in training.

Officers elected unanimously for the next four-year period include:

President: Helmut Grosser (GFR)  
Vice-President: Serge Creuz (Belgium)  
Vice-President: Jerzy Bojar (Poland)  
Secretary-General: Eva Soukupova (CSSR)

At Dr. Rubin's suggestion, the Executive Committee passed a resolution electing as "Member of Honor, OISTAT" Dr. Ota Ornest, the first OISTAT Secretary-General. Dr. Ornest had been imprisoned following the "Prague Spring," and this was our first opportunity to formally welcome him back to OISTAT. ■

## CLASSIFIED ADS

To place an ad in Sightlines contact Tina Margolis, USITT Advertising Manager, at 212-924-9088 or FAX: 212-924-9343.

## TD/INSTRUCTOR

Wichita State University School of Performing Arts, with nine full-time faculty, offering BFA in theatre/performance, theatre/design and dance, seeks a tech director to serve as TD for productions (with occasional design opportunity) and to teach stagecraft, makeup and beginning design classes (two per semester). Twelve-month renewable staff appointment.

**Qualifications:** MFA and some experience.  
**Salary:** Competitive.

**Application deadline:** 10 June 1990

**Starting date:** August 1990

**Submit:** Letter of application, resume, three current letters and no more than six slides (optional) of representative work to:

Dr. Bela Kiralyfalvi  
School of Performing Arts  
Campus Box 53  
Wichita State University  
Wichita, KS 67208

Wichita State University is an Affirmative Action Employer.

## THEATRE INSTRUCTOR

Missouri Western State College. Assistant Professor. Tenure track position. Teach 24 hours/academic year from among Introduction to Theatre, Design for Theatre, Stagecraft, Lighting, History of Theatre; serve as designer/technical director for college productions. Interest in directing desirable. Rehearse time for three productions/year.

**Qualifications:** PhD or MFA in theatre preferred; MA may apply. Candidates must demonstrate abilities/interest in both undergraduate teaching and production work.

**Salary:** Dependent on qualifications/experience.

**Starting date:** 14 August 1990.

**Application deadline:** 25 May 1990.

**Submit:** Cover letter, undergraduate and graduate transcripts, resume, portfolio of designs and at least three letters of recommendation with telephone numbers noted to:

Dr. C. Irwin Parmenter  
Missouri Western State College  
4525 Downs Drive  
St. Joseph, MO 64507

EOE

## SCENE DESIGNER

The Theatre School of DePaul University, which was founded in 1925 as the Goodman School of Drama, is searching for a scene designer to become the head of its graduate and undergraduate programs in scene design. The school has a faculty/staff of 56, 17 of whom are part of the technical/design programs. Responsibilities include teaching, advising students and supervising design work of BFA and MFA students. Faculty designers design in the season. The Theatre School expects and encourages faculty to pursue their professional involvement; Chicago offers many professional opportunities.

**Qualifications:** Applicants should have an MFA, membership in USAA and professional design experience. Experience in teaching is desired but not required. We are searching for a scene designer who also has an interest in lighting design as we are exploring the possibilities of interconnecting scene design and lighting design, possibly to combine those areas into a scenography department.

**Starting date:** 1 September 1990.

**Application deadline:** 30 May 1990, but the search will remain open until the position is filled. Tenure Track.

**Rank:** Negotiable.

**Salary:** Competitive.

**Submit:** Letters of application with resume, credentials, references and evidence of professional work to:

Dr. John Ransford Watts, Dean  
The Theatre School  
DePaul University  
2135 N. Kenmore  
Chicago, IL 60614

EOE

## TECHNICAL DIRECTOR

The Ballet Opera House, Toronto, Canada seeks a technical director to participate in the planning stages for a 2000-seat "rep" ballet opera house, with full rehearsal and production facilities to house The National Ballet of Canada and the Canadian Opera Company, and to act as technical director in the House after opening, scheduled for late 1994. Candidates should have extensive experience with either a major ballet, opera and/or repertory theatre company. For a complete position description, please contact:

Sue Harvey  
Ballet Opera House Corporation  
65 Wellesley St. E.  
Toronto, ON, Canada M4Y 1G7  
416-921-0054; FAX: 416-921-3314

## TECHNICAL DIRECTOR

Converse College. Full-time faculty appointment. Production responsibilities include: serve as technical director for three major productions and one opera per academic year; help train and work with student crews; supervise and maintain a fully-equipped scene shop, 270-seat proscenium theatre, a studio theatre, classrooms and storage areas. Teaching responsibilities: at least one section of Intro. to Theatre; Technical Production; plus opportunities exist to develop courses in areas of particular interest or expertise. Design opportunities possible depending on qualifications.

**Qualifications:** MFA/MA in Design/Tech or equivalent professional experience. Must have solid background in all tech areas—aptitude in costuming very helpful. It is imperative that the applicant be committed to teaching and is able to work with students from all disciplines in the college.

**Salary:** \$19,000-21,000

**Rank:** Negotiable, dependent on qualifications

**Submit:** Letter of application and current resume to:

John Bald, Asst. Professor  
Theatre Department  
Converse College  
Spartanburg, SC 29302-0006.  
FAX: 803-596-9158.

Converse College is an AA/EEO.

## TECHNICAL DIRECTOR

Theatre Arts Production Technology. Regular fulltime 12-month position in the Theatre Arts Department of Santa Rosa Junior College.

**Qualifications:** Two years college with major course work in drama required, BA desirable.

**Responsibilities:** Run fully functioning scene shop, build five productions per year and design lights and sound; supervise students in tech area. Other responsibilities during summer professional training program.

**Salary:** Competitive, excellent fringe benefits.

**Starting date:** 27 August 1990.

**Application deadline:** 9 July 1990.

**Apply:** Formal Application Required. Request application from:

Santa Rosa Junior College  
1501 Mendocino Avenue  
Santa Rosa, CA 95401  
707-527-4688

AA/EEO

## Check Points

### Stress & Wellness Strategies

**T**he series of discussions concerning diet will be concluded with this issue. A series of lists seems the best way to wind things up.

#### Staying Healthy Under Stress Through Diet:

- Don't smoke, especially under stress. (What's this doing under diet?)
- Continue to eat a balanced diet or emphasize complex carbohydrates.
- Continue your regular exercise program. (We're talking diet?)
- Eat slowly and try to relax for 30 minutes after each meal.
- Avoid large amounts of caffeine (coffee, cola, chocolate, etc.).
- Drink alcohol in moderation; do not increase intake under stress.
- Eat on a regular schedule at your regular times if you can.
- Eat away from your workplace or studio!

#### A Health Insurance and Stress-Fighting Diet List:

- Use skim milk and skim milk products (cheeses, etc.).
- Reduce saturated fat in your diet; increase polyunsaturated fats.
- Reduce cholesterol intake in your diet. (Look at the labels!) Emphasize fresh fruits and vegetables in your diet.
- Don't smoke! (This keeps cropping up, doesn't it!)

#### When To See A Doctor:

No matter how well you treat your digestive

system, there are times when things go wrong. Often the problem will take care of itself but sometimes symptoms can be a signal that something more serious is wrong. Some important warning signs are:

- Stomach pains that are severe, last a long time, are recurring or come with shaking, chills and cold clammy skin.
- Blood in vomit or recurrent vomiting.
- A sudden change in bowel habits and consistency of stools lasting more than a few days.
- Blood in stools or coal-black stools.
- Pain or difficulty in swallowing food.
- Diarrhea that wakes you up at night.
- Continuing loss of appetite or unexpected weight loss.
- Jaundice (a yellowing of the skin and whites of the eyes) or dark, tea-colored urine.

If you have any of these symptoms, see a doctor at once.

#### Conclusion

A nutritious, well-balanced diet provides vitamins, minerals and calories from protein, carbohydrate and some fat. Such a diet *MUST* include a variety of foods from each of the major food groups:

- Fruits and vegetables.
- Whole grain and enriched breads, cereals and grain products such as rice and pasta.
- Fish, poultry, meats and dry peas and beans.
- Low-fat milk, cheese and other dairy products.

—Stan Abbott

## IN MEMORIAM

Mordecai "Max" Gorelik, 90, noted scenic designer, theatre historian, professor and playwright, died 7 March 1990 of cancer in his home in Sarasota, FL.

A Russian emigré mentored by Robert Edmond Jones, Gorelik was principal designer for the Group Theatre from 1931-40 and was particularly associated with the plays of Clifford Odets.

Among his original Broadway designs were those for John Steinbeck's "Tortilla Flat," Arthur Miller's "All My Sons" and Vincent Gazzo's "A Hatful of Rain." In 1935 he began a long friendship with Bertold Brecht while designing his "Mother" for the Theatre Union.

His seminar, "The Scenic Imagination" first taught at the Biarritz American University in France from 1945-46, inspired not only designers but directors, actors and teachers, and was subsequently taught at universities throughout the country.

Gorelik was a professor of theatre from 1960-78 at Southern Illinois University-Carbondale, which holds his papers and designs in its special collections. He received numerous honors and awards, including a USITT Award in 1981, and the Institute joins with his family in remembering his many contributions to the profession.

## CURTAIN CALL

Deadline for the next issue of Sightlines:  
Thursday, 5 July 1990.

Sightlines

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