

Sightlines

USITT

november 1990

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

PUBLICATIONS NEWS

Notice: The **Drottningholm Portfolio** is imported from Sweden. Due to fluctuations in exchange and overseas postage rates the current price is \$180 for members (\$260 for non-members). It is recommended that you call the National Office for current pricing on this special book before ordering.

Now available! Practical Projects for Teaching Lighting Design. The introductory sale price is \$18 (\$25 for non-members) plus \$2.50 postage and handling (\$4 for international). Also available is the newly revised edition of the **DMX512/1990 & AMX192 Standards.** The introductory sale price is \$12 (\$17 for non-members) plus \$2.50 postage and handling (\$4 for international).

Order your copy now from the National Office. Use the "Publications Order Form" contained in the center of the October issue of **Sightlines**.

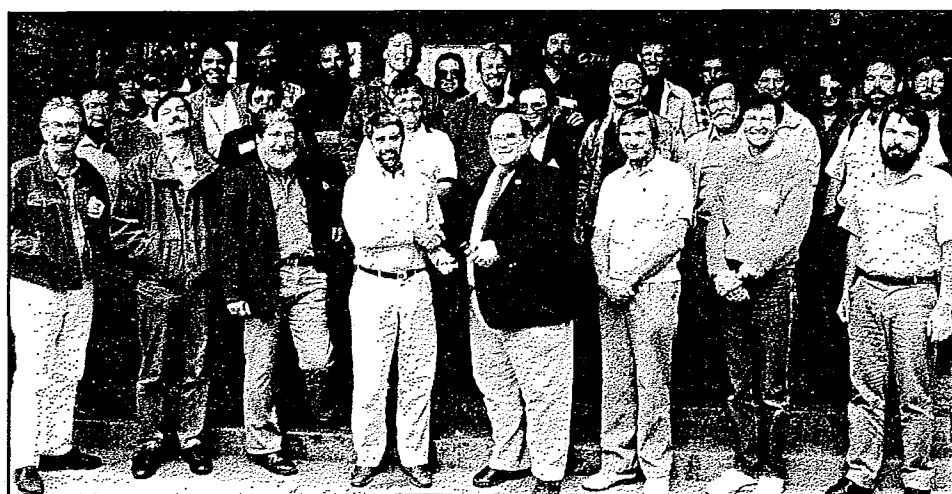


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Sister Organization is Formed

The CITT Comes to Life At Toronto Meeting



USITT President Donald Shulman presents a gavel to Ken Hewitt, new CITT president, surrounded by participants of the Toronto conference founding the new Canadian performing arts organization.

During the weekend of September 14-16, a national meeting of 64 theatre professionals from all across Canada was held in Toronto to put the final touches on Canada's newest arts organization—the Canadian Institute for Theatre Technology.

As of 1 November 1990, all existing members

USITT, and utilizes existing USITT sections in Canada—the Alberta and Algonquin Sections—to create an interim Board of Directors.

The CITT will still have close ties with the USITT. For example, CITT National members will receive *Sightlines* on a regular basis—many for the first time. It is anticipated that many

citt

the canadian institute for theatre technology

of the Alberta and Algonquin Sections, along with USITT National members living in Canada, will find that they are also members of the CITT. Starting with the established base of USITT members in Canada, the CITT will, at its inception, represent more than 400 theatre technicians, designers, production and stage managers, technical directors, educators, manufacturers, and many others associated with the performing arts.

This new organization is closely based on the

National USITT members in Canada will retain membership in both organizations. The national CITT office in Calgary will administer membership and publication distribution for both CITT and USITT members in Canada.

While the CITT will retain close links with the USITT, it was nevertheless obvious that the time had come to form an autonomous Canadian organization. While Canadian and American the-

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CALENDAR

- 1-4 November 1990 ▪ International Convention Center Conference, The Woodlands, TX
- 15-17 November 1990 ▪ USITT Winter Meetings, Orlando, FL ▪ Contact: USITT National Office, 212-924-9088
- 17-19 November 1990 ▪ LDI'90, Orlando, FL ▪ Contact: Lighting Dimensions International, 212-353-1951
- 1-13 January 1991 ▪ Costume Society of America Study Tour of France ▪ Contact: Kaye Boyer, PO Box 73, Earleville, MD 21919
- 19 January 1991 ▪ Chesapeake Section Expo '91, Towson State University, Forest Hill, MD ▪ Contact: Tom Cascella, 301-830-2788
- 20-23 February 1991 ▪ USITT Conference & Stage Expo, Boston, MS ▪ Contact: USITT National Office, 212-924-9088 or Events Production Group, 212-677-5997
- 13 April 1991 ▪ USITT/Ohio Spring Conference & Design '91 ▪ Contact: William Byrnes, 216-775-8162
- 10-30 June 1991 ▪ Prague Quadrennial/PQ'91, Czechoslovakia ▪ Contact: Joel E. Rubin, USITT International Liaison, 212-757-5646

BOSTON CONFERENCE

Due to the early date of the 1991 USITT Conference & Stage Expo to be held in Boston 20-23 February, you should be receiving your registration materials in the mail shortly. Plan now to attend!

SIGHTLINES

VOLUME XXX NUMBER 11

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Editor ▪ Cecelia Fielding

News From The National

David Diamond, USITT General Manager

It's Conference time again! Members should receive their Pre-Registration Packets this month. If you need additional packets, let us know (or photocopy the blank form and pass it around.) The last date for Advance Registration is 19 January 1991. As usual, we would appreciate getting your forms back as soon as possible.

You may also use the Pre-Registration Form to renew your membership. (If your renewal does not come up until March or April and you usually renew at the Conference, you can still do so and we will count your renewal from the March or April date.) Contributing Members may register four individuals at the Member Rate and Sustaining Members may register two individuals at the Member Rate.

This year you have eight pre-conference events from which to choose. There will be an expanded Employment Service available onsite, with an opportunity for local colleges and universities to interview potential students. Nonprofit members of USITT may use the service at a discounted rate. A tour of local theatres, the New England Design Exhibit, foreign guests and leaders of affiliated arts associations will make this conference one of the best ever. Don't miss it!

The Emery Overnight Courier service is still offering us a discount on overnight packages, though they have not sent us new information brochures to include with your renewal packets. If you want to sign up for this service, contact Michael Quinn at 301-735-1601.

We apologize to anyone who has had a problem getting approval from the USITT Major Medical Plan insurance company. There were some administrative problems which have been rectified. If you have not heard a response to your application in 60 days, please contact the National Office and we will investigate.

For those of you who will be attending Lighting Dimensions International in Orlando this month, stop by the USITT booth and say hello. We will have new information about the upcoming Boston conference and we would enjoy hearing from any members who care to chat.

Thanks to everyone who contributed time, energy, donations and materials to the Broadway Cares Flea Market. We helped raise more than \$60,000 for people with AIDS that day. The event was great fun, with celebrities, food, entertainment, an auction and theatre memorabilia galore. Jim McHugh was the master salesman at our booth. Special thanks to Neil Mazella and Hudson Scenic Studios and Deet Jonker of Capital Cities/ABC for creating the beautiful sandwich board signs for the entrances to Shubert Alley.

Very Special Arts, dedicated to providing opportunities in the arts to people with special needs, has announced publication of the 1991 Very Special Arts calendar. The publication features works by 14 artists from around the world who are physically or mentally challenged. The

text of the calendar, which is in braille and typeface, is complemented by vibrant, full-color illustrations. To order calendars for \$9.50 each, call 1-800-872-0233.

The deadline is 1 March 1991 for the TCG/NEA Stage Designer Fellows Program. Six competitively selected fellows will receive stipends of \$15,000 over a 10-month period, beginning no earlier than 1 October 1991, while working to develop their craft beside senior designers in their respective disciplines.

The program encourages promising early-career scenic, costume and lighting designers by helping to accelerate their artistic growth and providing increased visibility. For guidelines and applications, contact TCG/NEA Stage Designer Fellows, Theatre Communications Group, 355 Lexington Avenue, New York, NY 10017.

The Association of Performing Arts Presenters is looking for volunteers to work at its annual conference 14-17 December 1990 at the New York Hilton. Get free admission to the Conference. For more information, contact Michele Rudnick, APAP, 1112 16th Street, NW, Suite 620, Washington, DC 20036; 202-833-2787.

Arts International announces that the next deadline is November 1 for The Fund for U.S. Artists at International Festivals and Exhibitions, a program which provides grants to send U.S. performing artists to international festivals outside the United States and supports U.S. participation at major international exhibitions. If you miss this deadline, don't worry. There is another deadline 1 February 1991. To receive an application form and guidelines, contact Arts International at 212-984-5370, or write to: Arts International, Institute of International Education, 809 United Nations Plaza, New York, NY 10017.

Day Without Art is coming December 1. This national event for AIDS awareness will be celebrated in different ways at arts institutions across the country. It doesn't matter whether you do something big or small; the important thing is that you do something.

Some suggestions: cancel or delay the start of a performance at your theatre, open with a curtain speech about AIDS and its effect on the arts community; "wrap" a building or statue; put safe sex posters in your restroom facilities; invite people with AIDS from your community to attend a performance; pass out safe sex brochures in front of theatres and galleries; contact an AIDS service organization in your community to heighten the dialogue about AIDS.

For organizations in your area, contact the National AIDS Information Clearinghouse at 1-800-458-5231. Whatever you decide to do, publicize it. Document your event in photograph slides and VHS for the Visual AIDS Slide Registry and File. For more ideas and information, contact Patrick J. O'Connell at Visual AIDS, 212-513-0303. ■

The Presidency Report

Sarah Nash Gates, USITT Finance Committee Chair

At the end of every summer, the Chair of USITT's Finance Committee issues the budget call for the next fiscal year. The call for budget requests goes to each cost center of the Institute via the supervising officer. As I prepared the lists and forms and letters this year I was struck by the diversity and profusion of the cost centers. It also became clear that the USITT Operating Budget for 1991-1992 would be a landmark. It will go from six figures to seven for the first time.

As we look ahead into the '90s and the 21st century, bleak economic forecasts and erosion of public and private support for the arts confront us. It is easy to become discouraged, even depressed, and to contemplate a career change. The more difficult choice is to work to help and protect our profession—both The Art and The Industry. In the United States, USITT (and in Canada, CITT) offers those of us who work in the performing arts a significant forum from which we can do this.

Some members (and perhaps non-members) do not participate in many of the activities of the Institute. They say, "All I get for my dues are the publications," "I never can get to a National Conference," "There isn't an active Regional Section near me," or "I don't do research, so what good is the Endowment Fund to me?" However, if these activities and opportunities did not exist, our profession would be impoverished by their absence.

It has been said many times that individuals must take care of themselves as no one else will. I believe the same may be said of a profession. The list of cost centers within USITT makes it clear that this is what the Institute is doing. There

is budget support for work on the NEC, DMX and rigging standards. USITT provides a home and resources for research on burn-out among technical staffs as well as issues of gender bias; and created the Tenure and Promotion Guidelines for academic programs.



There is budget support for publications which serve our members, such as the *Directory of Software* and the *Cutters Research Journal*. The National Conferences, Regional Sections and Symposia all provide the membership with opportunities for continuing education.

Budget support exists for participation in OISTAT and international meetings. The Design Expo and Tech Expo provide opportunities to share our accomplishments and innovations, as well as learn from others. The operating budget supports all of these activities

which protect and enhance our profession.

So what does a \$1 million-plus operating budget mean for USITT and its members? It means that more opportunities are available. It means a strong advocate for the performing arts will continue. It means pertinent and timely information will continue to reach members on a regular basis. It means USITT is there for those wise enough to invest in the association which is dedicated to protecting those who earn a living in the design and production areas of the Performing Arts.

Ten years ago when I was elected

to the Board of Directors I chose to put a good deal of time and energy into the organization which provides these opportunities. Looking back, I am glad I did. Looking ahead, I plan to continue. ■

"As I prepared the call for budget requests, it became clear that the USITT Operating Budget for 1991-92 would be a landmark. It will go from six figures to seven for the first time."

CONTRIBUTING MEMBERS

Associated Theatrical Contractors
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.
LightSync, 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.

CORRECTION

In the new Directory, Contributing Member **Interstate Consolidation** has an incorrect phone number listed. The correct numbers are phone: 213-720-1771; tollfree: 800-824-4316; fax: 213-726-8334.

APPRECIATION

Our 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!

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
B.N. Productions
Backstage, Inc.
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
Cinemills Corp.
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.
FM Productions
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.
Hawkeye Scenic Studios, Inc.
H & H Specialties

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International Activity Report

Joel E. Rubin, USITT International Liaison Chair

Following is a progress report on some of the upcoming activities of the International Liaison Committee of USITT:

Mission to Moscow

Plans are proceeding to form the return official delegation to the Soviet Union following the highly successful visit of the Soviets to the United States last April. The most likely period for this two-week trip appears to be the autumn of 1991; since negotiations are just starting, we can try to adjust if another schedule seemed better.

We need to respond soon to this official invitation from the Soviet Ministry of Culture and the Soviet Center OISTAT. Please indicate your interest now to:

Joel E. Rubin
US Center OISTAT
119 West 57th Street
Suite 911
New York, New York 10019
212-757-5646.

Delegation to Prague

There were several replies to the request for a volunteer to organize the tour of a United States delegation to the Prague Quadrennial 1991. Leon Brauner has been selected to organize the project and now that the PQ opening has been set for 10 June 1991, the details of cities, costs and activities can be planned.

USITT has organized delegations to the Quadrennial starting in 1975. The delegation is limited to about 50 persons. In the past such luminaries as Jo Mielziner, Gilbert Helmsley, Ed Kook, George Izenour, Ming Cho Lee, Eldon Elder and Patricia Zipprodt have been part of one or more of these trips. In 1987 the delegation was joined in Prague by John Conklin and Jennifer Tipton.

It now appears certain that the PQ'91 will take place at the Prague Palace of Culture beginning on 10 June 1991. The tentative plan for the two-week United States delegation tour will include a stay in Prague from June 9-15. In addition, at least one or two other European cities will be included in the tour.

If you are interested in attending the PQ'91 and would like to know more about the tour, please contact:

Leon Brauner
1900 East Atwater Avenue
Bloomington, IN 47401-3729.

As soon as the Czechoslovakian Cultural Ministry confirms the PQ'91 date and we have a definite travel plan and tour package, we shall publish the specifics of the tour here in *Sightlines*.

U.S. Exhibit to PQ'91

Meantime, work is proceeding on the U.S. Exhibit to PQ'91 which will concentrate its main entry on the thematic section of the international competition: productions of Mozart's operas. Last call for any designers who wish their scenic, costume and/or lighting designs for a Mozart production to be considered for inclusion.

Send a maximum of six slides or photos along with a written fact sheet on the production to:

Eric Fielding
Left-Handed Design
966 East 1030 North
Orem, UT 84057
801-226-3258.

And lest we forget: USITT's United States Exhibit to PQ'91 represents a commitment to raise the more than \$100,000 needed to make it

happen. We have now reached about half of this amount thanks to a challenge grant from Samuel Scripps and a pass-through grant from Arts America Division of the United States Information Agency (which was directed to the Department of Theatre at the University of Texas which will be building the exhibit).

This project also received a unanimous recommendation from the Opera-

"Regarding USITT's United States Exhibit to PQ'91:

**With some urgency,
we'd be pleased to hear
from anyone who can
direct us to possible
funding from a
foundation, a commercial
sponsor or an
interested individual."**

Musical Theatre Panel of the National Endowment for the Arts. That opens the potential for NEA funding as well.

But, with some urgency, we'd be pleased to hear from anyone who can direct us to possible funding from a foundation, a commercial sponsor or an interested individual.

Such funders might have various priorities: for example, cultural and/or commercial exchange with the emerging eastern countries; interest in scenic and costume design or in theatre and opera; a special interest in Mozart; or simply an understanding of the need for a U.S. presence at this most important international festival.

Please write or call Joel Rubin at the address and telephone number listed above. ■

In Memoriam: Edward F. Kook

Frederick M. Wolff, USITT Fellow

It is our sad task to announce to the members of the USITT the death of Edward F. Kook on Saturday, 29 September 1990 at the age of 87. In spite of the fact that, as far as I know, he never appeared in public "before the curtain," he was certainly one of the best-known backstage characters in the legitimate theatre for the period of the 1930's into the 1970's.

In 1952 he received a Tony Award and in 1962 the Kelsey Allen Award for long and devoted service to the theatre. He was a Fellow of the Institute, received the Founder's Award in 1974, was awarded the first USITT Lifetime membership in 1985 and from 1975-1977 served as its president.

With the three Levy brothers—Joe, Saul and Irving—"Eddy" established Century Lighting in 1929. No! Eddy Kook WAS Century Lighting! From one floor of an old garage building at 519 West 55th Street, NY he enlarged the business until it was moved to West 43rd and finally across the river to Clifton, NJ. For the New York rental business, some of us will still remember the shows "loading out" via that truck-sized elevator which shook as if it had the DT's when three or four of the old piano box switchboards were rolled aboard.

A major breakthrough was Century's installation of the first electronic lighting control system in a professional theatre at Lincoln Center's Vivien Beaumont Theatre in the mid-1960s. The system reduced hours of rehearsal time required for recording lighting cues down to seconds.

Tributes to his genius include such luminaries as Arthur Miller, who hailed him for having "encouraged the unknown with money and advice, and without creating the publicity for his efforts which patronage of the arts usually seeks. He actually loves theatre as an art and as prophecy."

Said George C. Izenouer, lighting systems innovator, "I was the inventor and engineer, and he was the entrepreneur who made it all possible."

In 1962, Jo Mielziner said that Kook's "sense of guidance to fellow artists has been tremendous."

In 1937, Century, under Ed's guidance, produced what may still be considered one of the finest catalogs to come off the press. It was in two colors, and showed each size and type of theatrical lighting equipment together with lamp sizes and outputs. It suggested layouts for various stages and productions and told "why" to use "what" and where to use it. Granted, there weren't that many choices then. But the term "Leko" (from Levy and Kook) is still in pretty general use. It first appeared in that catalog.



The New York World's Fair of 1939 and 1940 was another opportunity for Century Lighting to grow, and the company—largely through Ed Kook's efforts—furnished equipment for not less than 35 of the exhibits including the General Motors Futurama, Westinghouse water fall and other buildings. Much of the basic lighting was by Ed Kook.

At the same time the legitimate theatre was in full flower. "Journey to Jerusalem," "Oklahoma" and "Allegro" are three I remember at the time. Some required very special lighting equipment.

But the conversion of the New York Theatre District from DC to AC and the design and manufacture of controlled rectifiers (SCR's) and solid state circuitry have made changes in theatre lighting and control equipment far greater and more rapid than any other development. Century built many of those early systems to Ed's specifications and demands.

The memory of his guidance, imagination and refusal to accept less than the very best linger with many of us today. He will be missed even in the work of those who did not know

him personally.

Kook is survived by his wife, Hilda, two grandchildren and a great-grandson. ■

Fred Wolff worked with Kook at Century Lighting from 1937 until 1969. Additional material was extracted from the New York Times obituary of 1 October 1990.

SUSTAINING MEMBERS

Hoffend and Sons, Inc.
Hollywood Lights, Inc.
Holzmueller Productions
Hubbell, Inc.
Hudson Scenic Studios, Inc.
Independent Theatrical Installation
Irwin Seating Company
JCN
Joel Theatrical Rigging, Ltd.
Joeln Technics (Korea), Inc.
Joyce/Dayton 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.
A. E. Mitchell & Co., Inc.
Musson Theatrical, Inc.
Mutual Hardware
L.E. Nelson Sales Corp./Thorn EMI
Norcostco, Inc.
NSI Corporation
Olesen Company
Pantechonicon
Pook Diemont & Ohl, Inc.
Product Sales Associates
Production Arts Lighting
Quality Stage Drapery
Harry Ransom Humanities Research Center
Richmond Sound Design, Ltd.
Rigging Innovators
Risk International, Inc.
Rose Brand Textile Fabrics
San Diego Stage & Lighting Supply
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SUSTAINING MEMBERS

Sanders Lighting Templates
Secoa
Select Ticketing
Shopworks Incorporated
SICO, Inc.
Kenneth Snipes Engineering & Design
Spotlight, S.R.L.
Stage Equipment & Lighting
Stageworks Production Supply, Inc.
Stagecraft Industries, Inc.
Strong International Electric Corp.
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.
Universe Stage Lighting
Unnatural Resources, Inc.
Veam
Vee Corporation
Vincent Lighting Systems
Walt Disney Imagineering
Jim Weber Lighting Service, Inc.
I. Weiss & Sons, Inc.
S. Wolf's Sons

ATTENTION

The Lead Exposure Reduction Act of 1990, under consideration in the Senate, is designed to reduce lead levels in the environment. Products used in the arts such as paint, solder, inks or pigments, construction materials and curtain weights are specifically restricted. For information or to express your opinion, contact Art Hazards News, 5 Beekman Street, New York, NY 10038.

Centerline: Founding of CITT

Kenneth Hewitt, CITT President

CITT's history begins with the US Institute for Theatre Technology, which was formed in New York in 1961 as "the guild of artists and craftpersons" serving the live performing arts industry. Today, USITT has more than 3,000 members around the world, including more than 200 in Canada. Alberta and Algonquin are the two Canadian Sections of USITT and are among the most active, with their own programs and services.

At the April 1989 Annual Conference and Stage Expo of USITT in Calgary, a meeting of Canadian members of USITT resolved to establish a parallel organization to USITT in Canada to address the unique needs of the Canadian performing arts industry.

Since then, meetings were held in October and December 1989, and in April, May and September of 1990 to prepare, amend and ratify a proposal for creation of the Canadian Institute for Theatre Technology (CITT). This new organization is closely based on the USITT and utilizes the existing USITT sections and Board to create an interim Board of Directors for the CITT. The "first" CITT conference was held in Toronto on 14-15 September 1990.

Application for legal incorporation of the CITT was made to the Canadian Department of Consumer and Corporate Affairs in July 1990, and approval was granted effective 1 August 1990.

Mission

The Canadian Institute for Theatre Technology serves the performing arts profession, and its supporting industries by:

- Sponsoring projects, programs, and workshops that advance the knowledge and skills of its members;
- Disseminating information about aesthetic and technological developments in the performing arts;
- Promoting safe practices and procedures in all phases of the performing arts;
- Sponsoring exhibitions of scenic, costume, lighting, and architectural designs from the present and the past;
- Giving awards for excellence and for contributions to the performing arts industry;
- Providing representation and participation in regional, national and international forums of concern to its members.

CITT is affiliated with the United States Institute for Theatre Technology through membership administration and publications distribution on behalf of USITT members in Canada.

CITT publishes its own national newsletter, which is distributed to all CITT members six times per year. The national newsletter will incorporate the functions of the Alberta and Algonquin Section Newsletters, and will also carry a national mandate to reflect and address

the concerns of CITT members across Canada. The USITT newsletter, *Sightlines*, is published ten times per year, and includes current information on USITT and on activities in theatre design and technology across North America.

USITT's journal,

Theatre Design & Technology, is published five times per year, including the annual Membership Directory.

CITT members have special access to Call-Board, the electronic communications and database service operated by the Alberta Section for theatre technicians and designers across Canada and the United States. This important service provides electronic mail and bulletin board services to over 250 registered users across North America. There are currently seven active public forums.

Initially, the CITT will assume membership administration and publications distribution on behalf of all USITT members in Canada.

Membership

There are two levels of membership, National, and International:

National members of CITT receive the CITT newsletter, as well as the USITT newsletter, *Sightlines*, and membership rates on National programs and services. International members of CITT receive all national benefits, and are also full members of USITT. As such, they receive the quarterly journal *TD&T*, and reduced rates at USITT event such as the Annual Conference and Stage Expo.

Each level of membership is available in the following categories:

- For individuals:
 - Student
 - Individual
 - Professional
- For companies:
 - Sustaining
 - Contributing
 - Non-profit

In addition, there is a special category of National membership, called Associate, that is intended as an entry-level for persons interested in future membership with the CITT, or for persons

Centerline: Founding of CITT

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who wish to maintain a limited involvement with the organization. Associate members are have full voting privileges in the CITT, but receive only the National newsletter.

The Future of CITT

At the September conference in Toronto, future membership benefits and opportunities were discussed. The following activities and services were identified as priorities:

- Another CITT conference in the fall of 1991.
- Extension of the Alberta Pyro Code of Practice to national standards.
- National participation in the Canadian Stan-

dards Association beyond that already achieved.

- Liaison with USITT and IATSE in the development of technician training programs and guidelines
- Establishment of membership benefits plans, including insurance, retirements, health
- Establishment of national membership services, including discount agreements, corporate rates.
- Communication and liaison with related organizations (PACT, Equity, Associated Designers of Canada, etc.).
- Communication and liaison between scenic design educators in Canada. ■

Sister Organization is Formed

▲ Page 1

atre workers face many similar issues, it is also true that the Canadian theatre is, in many respects, markedly different in nature and structure from its American counterpart. Canadians need a national organization that is equipped to deal with their particular concerns. It is also important to have an organization which is Canadian in name and structure to deal with the various governments and regulatory agencies with whom we must work.

Besides improving cooperation between the two existing sections, it is hoped that the new regional organization can promote the growth of new regional sections in Canada. While some programming will be available nationally, it is anticipated that most programming will be generated within the sections. The second tier will be for those who wish to belong to both the CITT and the USITT. All levels of current USITT membership will be available through the CITT.

It has been decided to consolidate the regional Newsletters into one National Newsletter, and to solicit contributions from across the country to make it a truly national voice for the new Institute. The Newsletter will be edited by Paul Court in Toronto, and printed and distributed from the national office in Calgary. It will be published six times per year. The other crucial communications link for the CITT will be CallBoard, the electronic mail and conferencing system which will continue to be operated by the Alberta Section. There is no question that CallBoard has been an absolutely essential factor in the creation of the Canadian Institute for Theatre Technology.

The dedication and enthusiasm of those present at the inaugural meeting produced remarkable results. While some of those organizing the meeting thought that the meeting might only succeed

in outlining general policy and structure—leaving the details to be worked out later, the general membership at the meeting had other ideas. In one memorable afternoon the membership—in working committees and general session—nailed down all the crucial details of membership categories, dues structure, administration, financing, publications and immediate priorities for the new organization.

At the concluding meeting on Sunday, USITT President Don Shulman offered his own words of support, and, in a fitting gesture, presented an official "President's Gavel" to the new president of CITT, Ken Hewitt.

There are nine persons on the CITT's new Board of Directors, of whom four have agreed to serve as the first Executive Committee:

President: Ken Hewitt, Manager of Theatre Services at the University of Calgary; Vice-President: Ron Kresky, Technical Director for the Stratford Festival; Treasurer: Victor Svenningsson, Production Manager for Harbourfront Corporation in Toronto; Secretary: Graham Likeness, Manager of Marketing and Products for Strand Lighting in Toronto.

In addition, the following persons were appointed to the Board as Directors-at-Large by their respective organizations:

USITT: Normand Bouchard, University of Calgary; Algonquin: Paul Court, Brian Arnott Associates; Alberta: Al Cushing, Manitoba Theatre Centre; Algonquin: Graham Frampton, Sheridan College; Alberta: Ab O'Neil, William F White Ltd.

For further information, please contact the offices of the CITT at 403-220-4905, or write to: Canadian Institute of Theatre Technology, 2500 University Dr. NW, Calgary, Alberta T2N 1N4. ■

—Paul Court, CITT Newsletter Editor

TECH EXPO '91

The success of the previous two Theatre Technology Exhibits has prompted the Institute to make this a regular biennial event. The next exhibit, scheduled for the Boston Conference 20-23 February 1991, is a unique opportunity to recognize and display the work of practicing theatre technicians, to effectively share our successes and to help avoid "reinventing the wheel."

All entries should conform to the following parameters:

- Each exhibit should focus on one of three categories: first, a **Device**, a demonstration of theatrical ingenuity or engineering; second, a **Material**, a description of how to use a new material to solve a common problem, or a familiar material used in a new application; and third, a **Process**, a procedure used to solve a technical problem.
- Entry forms must be accompanied by a one-to five-page paper, including drawings, photos, etc. The papers for those exhibits selected for presentation in Boston will be assembled in a catalog and made available to those viewing the exhibit.
- The space set aside for each exhibit includes bulletin board area and table space. Exhibits may include drawings, photos, data sheets, actual devices or models, samples of finished products and the like.
- The entry fee is \$25, and checks should be made payable to USITT.
- Six prizes of \$300 each will be offered. A committee will review the Exhibit in Boston, and prize recipients will be announced then.
- All entry forms, fees and papers must be received by 16 November 1990. They should be mailed to:

Ben Sammler
Yale School of Drama
222 York Street
New Haven, CT 06520

- The exhibit coordinators will be solely responsible for the selection of the entries to be included in the Exhibit. Those invited to submit completed displays for inclusion will be notified no later than **7 December 1990**.
- Completed exhibits must then be received by **25 January 1991**. They should be sent to:

Alan Hendrickson
Yale School of Drama
222 York Street
New Haven, CT 06520

All deadlines are final. For an application form, see the insert in the September 1990 issue of **Sightlines**.

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; 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 numbers for the National Office:

Phone: 212-924-9088
Fax: 212-924-9343

75 Percent—and Counting!

Events Production Group

USITT Stage Expo '91 is 75% sold out and 10% of exhibitors are first-time participants!

New exhibitors from across the country and from overseas are coming to the USITT Conference and Stage Expo in Boston February 20-23. Of the 70 exhibitors committed as of September 26 to 150 booths at the John B. Hynes Veterans Memorial Convention Center and the Sheraton Boston Hotel and Towers, 10% will be first-time USITT exhibitors.

Joining already committed exhibitors The Great American Market, JBL, Lee Colortran, Strand Lighting and Rosco, are new exhibitors E.C.T.S., Hudson Scenic House, K. Snipes Engineering and Design, Kamphoner from West Germany, Limelight, United Stage Equipment and I.

Weiss Draperies.

"The fact that several of our current exhibitors are new," says Phil Tocantins, director of Exhibit Sales, "proves that the word on the show is getting out and people are excited and feeling optimistic about it."

With over five months left before this year's conference, 75% of the 205 booths have already been sold. "At the rate booth spaces are currently selling," says Tocantins, "we expect the show to sell out within the next couple of months and are anticipating starting a waiting list."

For additional information regarding the 1991 USITT Conference and Stage Expo, contact Phil Tocantins, Events Production Group, 135 Fifth Avenue, 5th Floor, New York, New York, 10010; phone: 212-677-5997, fax: 212-677-3857. ■

Future USITT Conference Sites

Richard Durst, USITT Vice-President for Conferences

The Conference Policy Committee for USITT is responsible for recommending future conference sites to the Board of Directors. With the current size of the Institute it is necessary for us to look for moderate- to large-size venues for the Stage Expo and meeting spaces. These spaces are booked several years in advance and in order for us to get the best sites we would like to always be six to seven years ahead of our current date.

USITT has commissioned Events Production Group to evaluate proposals from sites for the 1995 and 1996 conferences. According to Board policy the 1995 conference is to be in western North America (roughly: New Mexico, Arizona, Nevada, Utah, western Montana, Idaho, Washington, Oregon and the Canadian provinces of Alberta and British Columbia), while the 1996 conference will be in middle North America (roughly: from Colorado eastward to include the states of Ohio, Kentucky, Tennessee and Ala-

bama and all those in between).

The Conference Policy committee would like to evaluate proposals from any groups within those geographic boundaries who are interested in hosting a National Conference. Proposals for both 1995 and 1996 will be heard at the Conference Policy meeting during the Boston conference. The evaluation is based on the Site Selection Criteria document which is now Board policy. You may obtain that document from:

Richard Durst
Vice President for Conferences
212 Humanities
University of Minnesota, Duluth
Duluth, MN 55812
218-726-7261.

Interested parties should contact both Events Production Group and Richard Durst for information or to have their name placed on the meeting agenda. ■

Boston Computer Room

Patrick Gill, Inter-Commission Computer Liaison

The time has come once again to solicit help in staffing the computer room at the annual conference. This year the conference committee has provided both IBM and Macintosh platforms in sufficient quantity to allow several people access to them.

However, along with more machines comes the need for more volunteers to lend their time and their software in our effort to introduce more

people to computing in performing arts production. If you are interested in helping out, even if you have only an hour to spare, your assistance will be greatly appreciated.

Please contact Jerry Stockman at 413-545-0480, Jeff Hickman at 213-985-5356 or Patrick Gill at 607-254-2716, or leave a message on Callboard for Gill. ■

1991 Pre-Conference Events

James B. Brewczynski, Conference Publicity Committee

The Boston Conference Planning Committee has narrowed down a long list of wonderful and exciting suggestions for pre-conference events into eight choice selections. These events and workshops will take place February 18 and 19 at locations both at the conference center and off-site.

The registration and cost information is currently being developed and will become available in the near future in issues of *TD&T*, *Theatre Crafts* and *Lighting Dimensions*.

As you will see from the listings below, a diverse mix of events are planned, and many of these events will bring the participants in direct contact with the regional activities and facilities of the New England theatre community.

New England Resident Theatre Tour: Backstage at Trinity Repertory, Goodspeed Opera, Longwharf, Yale Repertory, Hartford Stage and the American Repertory Theatre

This unique two-day bus tour to the region's major resident theatres will leave Boston on February 18 and return on the 19. The first stop will be at the Trinity Repertory Theatre in nearby Providence, RI. The second stop will be at the scenic Connecticut River shoretown of East Haddam, where you will tour the jewelbox Goodspeed Opera House. The last tour of the day will be at the Longwharf Theatre in New Haven, which is celebrating its 25th season this year. Over-night accommodations at a local New Haven hotel are also part of the tour package.

Day Two brings you across town to a converted church, the home of the Yale Repertory Theatre. Heading north, the next stop is the Hartford Stage Company, and the return trip to the Boston area brings you to historic Cambridge to tour the American Repertory Theatre. With a little luck, the New England area will be graced with snow cover and you will also be treated to the scenic winter wonders of the region.

Tipton Lights the Dance: A Lighting Demonstration and Master Class

This half-day workshop provides you with the opportunity to experience master designer Jennifer Tipton's (*Theatre Crafts* cover story, October 1990) step-by-step approach to dancelighting design. This session is currently planned to take place the morning of February 19 at Northeastern University.

Delta Stereophony: Locking The Sound Image To Live Action

This workshop provides an in-depth investigation into the promise, problems and feasibility of AKG's new computer-controlled stereophonic sound imaging system. This one-day session on February 18 will take place at the Yale Repertory Theater in New Haven, CT where the AKG system is currently installed and being tested. If you

plan to attend this workshop, you can still plan to travel to Boston in the late afternoon or early evening, or stay over in New Haven and see one of the many productions being offered in town.

Management Skills Workshops, I and II

I. Basic Management Skills:

By popular request, this workshop which has been presented to more than 500 participants in the past few years will be repeated again this year. The workshop deals with developing personal profiles, investigating personality types and motivations, being the boss, performance appraisals, time management, meaningful delegation, and employee supervision and motivation. This workshop is an all-day event February 19 and runs concurrently with the Advanced Management Skills Workshop.

II. Advanced Management Skills: From Hire to Fire

Many of those who have attended the Management Skills Workshops in the past have requested a follow-up session. The A.M.S. workshop is intended to serve those who feel that they need to develop more personnel management skills relating to evaluations, delegating, strategic planning, dealing with "difficult" employees, and combatting job related burn-out. This workshop is an all-day event February 19 and runs concurrently with the Management Skills Workshop.

Electrical Safety Workshops, I and II

I. Introduction To Electrical Safety:

A full-day, one-day workshop dealing with electrical safety practices for the entertainment industry. The "how" of electricity, the physiology of shock, administering first aid, grounding and the National Electrical Code are issues that this session will investigate. This session will be scheduled twice, once for February 18 and once for February 19.

II. Advanced Electrical Safety:

Also a full-day, one-day workshop which will occur at a Boston area theatre. This on-site session will investigate the actual electrical installation of the theatre from point of entry to end use.

Surface Design: Is Beauty Only Skin Deep?

A special hands-on workshop of fabric dyeing and painting. This session is not just for costume artist and artisans, but for all of those who are interested in these costume art techniques. Textile experts and artists (including Ed Lambert of the University of Georgia and Donald Weiner from PRO-Chemical) will share tips, techniques, material selections and methodologies with participants. ■

C&S PROFILES



**ASSOCIATED
THEATRICAL
CONTRACTORS**

Associated Theatrical Contractors

307 West 80th Street
Kansas City, MO 64114
Phone: 816-523-1655
241 South Union Street
Springfield, MO 65802
Phone: 417-862-4725
24-hour Service: 417-862-4815
FAX: 417-862-0036
Contact: Frank Stewart, President
In business for 30 years
USITT C&S Member for 16 years

Associated Theatrical Contractors is a full-line stage equipment company, offering complete scenic, curtain, costume, design, and consultation services, including a rental department for scenic, costume, and lighting items as well as a complete field service department for both in-house and location repairs. It also offers a warranty repair service on most manufacturers, and is a member of the Theatrical Dealers Association.



Avolites USA, Inc.

9700 Owensmouth, Unit B
Chatsworth, CA 91311
Phone: 818-709-1116
FAX: 818-709-0153
Contact: Clive H. Standley, President
In business for 12 years
USITT C&S Member for 2 years

Avolites manufactures a wide range of top-of-the-line lighting control equipment, including memory consoles [12 channels to 180 channels], high-density touring dimming systems, digital patching, and scrolling color changers. Touring system users include Michael Jackson, U2, and Bruce Springsteen. Avolites has permanent installations in such facilities as the Welsh National Opera, Opera North UK, and the Barbican Centre in London. ■

CLASSIFIED ADS

To place an ad in **Sightlines** contact Phil Tocantins, USITT Advertising Manager, at Events Production Group, 212-677-5997 or
Fax: 212-873-7211.

CORRECTION

The list of states included in the "Chesapeake Section Showcase" in the October issue of **Sightlines** was incorrect. The Chesapeake section includes Maryland, Virginia, Delaware, West Virginia, New Jersey and the District of Columbia.

The author of "Centerline: Coloring Light" in the October issue of **Sightlines**, Michael A. Tortora teaches in the Division of Theatre of West Virginia University.

C&S MEMBER NEWS

- **Judith E. Daykin**, formerly of Daykin Arts Associates, will succeed Louis K. Fleming as President of **Theatre Projects Consultants, Inc.** in New York. Fleming will pursue a "semi-retirement" in London as a consultant to Theatre Projects. Daykin was also Executive Vice President and Managing Director of The Brooklyn Academy of Music before joining Theatre Projects last year as Executive Vice President.
- **Lee Colortran, Inc.** provided an impressive list of ENR dimming equipment and Prestige Plus control consoles for 11 of the Universal Studios Florida attractions, including the Alfred Hitchcock, Kongfrontation, Ghostbusters, Jaws, Earthquake, Back to the Future and E.T. Adventures locations.
- **Dazian Fabrics, Inc.** has announced the promotion of **David L. Johnson** to Southeastern Sales Manager. Johnson has been with the firm for 10 years.
- Fabrication for the set for the Los Angeles Opera Company production of "Fidelio" was recently completed by **Adirondack Scenic, Inc.**
The set for the production with premiered September 6 at the Dorothy Chandler Pavilion, consisted of 10 30-foot panels with 22,000 hand-cut foam bricks finished in glossy black and topped with simulated barbed wire. The set was built at the company's High Point, NC and Glens Falls, NY sites and preassembled in North Carolina before being trucked to Los Angeles.
- Paul D. Bennett, President of **Electronics Diversified, Inc.** of Hillsboro, OR recently announced the appointment of **Thomas L. Folsom** as Vice-President. Folsom was recently Vice President-Sales at **Hoffend & Sons, Inc.**

Sound Design Commission

John L. Bracewell, Commissioner

It's time to look ahead to Boston in 1991. The Sound Design Commission members attending the meeting in Milwaukee asked for a number of programs, many centering around the wealth of audio industries in the Boston area. We've tried to turn as many of those suggestions as possible into reality.

First, Tom Clark is coordinating a full-day, pre-conference session at Yale University on AKG's "Delta Stereophony" sound source location system. Delta Stereophony represents an effort to use contemporary technology to address the problem of apparent location of reinforced sound. One of the traditional bugaboos of reinforcement is the potential discrepancy between the visible location of a performer on stage and the actual location of the reinforcing loudspeakers. AKG's process employs computer technology in conjunction with recently developed insight into the nature of human hearing to manipulate the apparent source of sound. The process is complex and, to my knowledge, AKG hardly expects to market the system as a popular technology in the immediate future. The importance of AKG's work is that it points the way toward something that we may learn to rely on in time to come, and, indeed, that future may not be too distant. The implications for all aspects of sound are important, since the apparent source for any effect, not just for reinforced voices, could be manipulated by the same technology. The pre-conference session will take place in New Haven, Connecticut on Monday of the conference week. We recognize that this scheduling potentially causes some amount of inconvenience, but we have to work around Yale's production schedule which dictates that the theatre can only be available on Monday morning. Although we will have to be out of the theatre by lunchtime, we will likely be able to secure a second location on the Yale campus where AKG representatives and the session participants can meet to talk about the Delta Stereophony process and other matters.

Next, the commission is seeking to use at least three of the audio facilities in the Boston area for off-site tour/demonstration sessions. Two of these will focus on equipment and software manufacturers and one will provide a first-hand view of radio-television audio production techniques.

Louis-Philippe DeMers is working very hard to provide a very comprehensive program on use of MIDI techniques in live performance. Although the details aren't final at the time I'm writing this, the tentative plan is to provide a discussion session in which the participating performers will talk about their work and will field questions from the audience. This will be followed on the next day by a second session in which the actual performance will take place.

Jon Schoenoff will provide a session on purchasing audio equipment for your theatre. Jon is an audio technical specialist at the Krannert Center of the University of Illinois.

Jon Darling and other members of our committee on sound graphic standards will present a report on progress of their work.

While we prepare for the programs that will be available in Boston, we also need to begin planning for 1992. In the past, most of the programming has come from suggestions made at the annual meeting during the conference. With the implementation of more ambitious conference goals, we must begin our planning much earlier than we have done previously. I need suggestions ASAP from the commission membership on programs for Seattle. Seattle, like Boston, is an area rich in resources. With the location of a number of major computer-related firms in the state of Washington, we are likely to be in heavy competition with other commissions for utilization of the skills and expertise of these companies. We would be wise to plan now, and we'd be wise to look for ways in which we can sponsor joint programs with other commissions. Please get your suggestions to me early. ■

Dr. Doom's Hall of Shame

Randall Davidson, Health & Safety Commissioner

A competitive exhibit of photographs of past and/or potential accidents specifically aimed at technical areas of the entertainment industry (rigging, orchestra lifts, stages, lighting equipment, scenery, etc.) is currently being organized.

All photos should be mounted with a descriptive paragraph on the front and a return address on the back. Size range: 5x7 to 14x20. Color or black and white photos will be accepted. If possible, a slide should be submitted for the Health and Safety Commission records.

1st Prize: \$25 and a Dr. Doom T-Shirt

2nd Prize: Dr. Doom T-Shirt

Deadline: 15 January 1991.

Exhibit may be viewed at the USITT 1991 Boston Conference.

Send entries to:

Robert McCaw

Univ. of Connecticut

Dept. of Dramatic Arts

802 Bolton Rd. U-127

Storrs, CT 06268. ■

Costume Commission

Kevin Seligman, Commissioner

By now all are probably knee-deep in productions; I hope all is going well. All programs for the 1992 Conference in Boston have been confirmed. There will be a complete promo on the Commission's programming in the December *Sightlines*.

We will be once again allotting time at the second Commission meeting for "Best Tricks." If you have discovered something wonderful and it will take only five minutes or so to demonstrate or talk about, let me know and I will add you to the agenda.

M. L. Baker is getting ready to compile a survey/questionnaire on the Job Description Project and would appreciate hearing from anyone who would like to assist with the project. The purpose of the project is to write job descriptions for the various positions in a costume studio as a first step to clarification and some standardization of responsibilities and qualifications for such positions. Hopefully, the results will arrive at some position paper that can be endorsed by the

Institute. Her address is 1932 Portland, Tallahassee, FL 32306.

Kathy Teague and Bernice Ann Graham are busy working on the "Best of Cosmak." The articles have been chosen and approximately half of the editor's notes have been written. They hope to have a finished manuscript and publication proposal sometime within the next year.

Don't forget that a great idea for a holiday gift to students is a gift subscription to *Cutter's Research Journal*. And encourage your students to join USITT. They are our colleagues of the future and should begin to get involved now.

Don't forget to have your graduate students apply for the NCA Scholarship. For information, criteria and details, see the September issue of *Sightlines*. Deadline date is 14 December 1990. We have received a long-term commitment from the National Costumer's Association for continuance of the scholarship. Let your graduate students know about it today!

Have a wonderful Thanksgiving! Cheers! ■

Student Portfolio Review

Pick Block, Coordinator

Once again the Costume, Scene and Lighting Design Commissions will hold a portfolio review for students and those new to the job market. This review is intended for those designers who wish to get a response to their work from other more experienced and respected designers.

A series of private sessions will be set up in order to provide a full evaluation of strengths and weaknesses. This could prove to be an invaluable experience for students trying to decide how to get started and for designers who simply need an educated response to their work.

Following the series of private reviews, there will be a more formal and public portfolio review with at least one nationally known designer. We are urging designers to take advantage of this exposure.

For further information, please contact:

Dick Block
Department of Drama
Carnegie Mellon University
Pittsburgh, PA 15213
412-268-2395

or

Tom Bliese
1412 Carney Ave.
Mankato, MN 56001
507-389-1418

or

Debra Dutkiewicz-Zetterberg
Theatre Arts Dept.
University of Idaho
Moscow, ID 83843
208-885-6465. ■

Student Costume Award

Zelma Weisfeld, Coordinator

The deadline for the National Costumers Association Award for graduate costumers and designers is 14 December 1990. The date has been moved up considerably because of the early 1991 USITT Conference dates and to avoid past conflicts with ACTF competitions and exhibitions.

The \$1500 award is given annually to an out-

standing student already making progress toward a graduate degree in costuming. To be eligible a student must already be participating in a graduate program in costume design and/or technology with at least one additional year to go.

Please see the back page of the September 1990 *Sightlines* for complete details. ■

DESIGN INSTRUCTOR

Teacher of Scene Design. Tenure-track assistant professor or associate professor with tenure if qualifications warrant. Teach two scene design courses per semester; design one university theatre production per year; supervise student-designed productions, advise undergraduate and graduate majors, and other administrative duties.

Qualifications: MFA degree in scene design and/or comparable experience, and current professional theatre activity required. Membership in United Scenic Artists and previous teaching experience preferred.

Starting date: August 1991.

Submit: Resume (vitae if possible), three letters of reference, and representative visual materials by 15 January 1991 to:

Scene Designer Search Committee
Department of Theatre and Drama
University of Wisconsin
Madison, WI 53706.

The University of Wisconsin is an Affirmative Action/Equal Opportunity Employer. Women and minorities are encouraged to apply.

■

SCENE DESIGN HEAD

The University of Illinois at Urbana-Champaign seeks an assistant or associate professor as head of scene design. Duties include teaching at both graduate and undergraduate level, and designing one production per year in the Krannert Center, which is a multi-theatre facility. The Department has an outstanding BFA and MFA professional design, technology and management program, with skilled and committed faculty and staff.

Qualifications: MFA degree and/or professional design experience required. USAA membership preferred.

Starting date: 21 August 1991.

Salary: Negotiable.

Application deadline: 31 January 1991 to receive full consideration.

Submit: Application to

James Berton Harris, Associate Head
Department of Theatre
University of Illinois, 4-122A
Krannert Center for the Performing Arts
500 South Goodwin Avenue
Urbana, IL 61801;
(217) 333-2371.

The University of Illinois is an affirmative-action, equal opportunity employer. Applications from minorities and women are especially welcome.

■

Check Points

Stress & Wellness Strategies

DIET: a selection of food we put into our bodies. We can actually help combat stress by what we eat, and we can contribute to our general wellness by what we eat. Sadly, however, many of us don't eat in such a positive manner. We rationalize in many ways: "I don't have the time," "I don't have access to good food," "I don't do my own cooking/preparation," "It doesn't matter—I'm doing fine," are just a few of the excuses.

One of the most lucid pieces of advice for stress/wellness planning and management is offered by Peter G. Hanson, MD, who said, "Learn to control what you can and learn to ignore what you can't control." You can control your diet regardless of your circumstances.

Diet awareness can begin with some basic things. One simple concept to grasp is that what we consume can be a possible reason we have feelings of anxiety (stress). A major contributor to stress is caffeine, since it increases heart rate, blood pressure, and oxygen demands. One cup (six ounces) of coffee contains 108mg of caffeine. One glass of Coke or Pepsi (12 ounces) contains 60mg of caffeine, and one ounce of chocolate contains 20mg of caffeine.

Consumption of more than 250mg of caffeine is considered excessive, and that amount—or more—can and will have an effect on your body: anxiety, irritability, irregular heart beat, inability to concentrate, insomnia, nervousness, diarrhea, and upset stomach.

White sugar and white flour deplete important B vitamins from your system and can cause those symptoms listed above. Salt causes fluid retention, which will increase nervous tension and high blood pressure levels. Recently, a medium-sized can of beef stew found on a grocer's shelf was discovered to have 4250 units of sodium in it—about four times a healthy daily intake! A check of the nutritional contents of fast-food hamburgers reveals that the larger burgers may have as much as 3600 units of sodium!

This is all pretty negative stuff. It hits us where we live because the food industry has spent much time and money training the population to expect, depend upon, and appreciate high levels of sugar and salt. You must begin your basic awareness about the food you eat by analyzing your intake of caffeine, sugar, flour, and salt.

On a positive note, it is worth briefly indicating those families of food which can contribute to our health. Foods that energize you are proteins: lean beef, chicken without the skin, peanut butter, low-fat cottage cheese, low-fat yogurt, peas, beans, and tofu. Foods that calm you and prepare you for "the long run" are carbohydrates: whole wheat and rye breads, pasta, potatoes, brown rice, apples, pears, and bananas.

If you have the late-afternoon doldrums, eat protein. If you face a tough day tomorrow, eat carbohydrates. If you need immediate relief from anxiety, eat a banana. ■

—Stan Abbott

DRAFTSMAN

Immediate opening for Design Draftsman with at least five years experience in the design and layout of theatrical equipment. Familiarity with Versa-cad preferred. Opening also available for Sales Rep with estimating ability and five years experience.

Submit: Resumes to:

Grosh Scenic Studios
P.O. Box 29579
Hollywood, CA 90029.

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:

Phil Tocantins, USITT Ad Manager
Events Production Group
Phone: 212-677-5997
Fax: 212-873-7211.

CURTAIN CALL

The deadline for submitting material for inclusion in the next issue of **Sightlines**: Monday, 5 November 1990.

Sightlines

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

10 West 19th Street, Suite 5A, New York, NY 10011

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