

usitt sightlines

March 1991

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

International Design &
Technical Theatre Editors
Meet 17-27 February 1991

OISTAT Publications Commission Meets in Boston

Guests at the USITT Boston Conference included editors and advisors to the major design and technical theatre periodicals throughout the world. As a group they comprise the Publications and Information Exchange Commission (PIEC) of the International Organization of Scenographers, Theatre Architects and Technicians (OISTAT).

This gathering in the United States of those who produce and edit the national and international journals and newsletters in the design and production fields of the performing arts was held under the auspices of USITT's International Liaison Committee and the United States Center of OISTAT (a USITT subsidiary).

The only previous meeting of the OISTAT Publications Commission in

the United States was held nearly 20 years ago in 1972 at the University of Pittsburgh. The important results of that meeting included an agreement for republication rights between the official OISTAT journals and the strategy of listing title translations and article synopses from the various journals in each national publication.

The discussions on the PIEC agenda covered a wide range. Discussions included areas of international cooperation in publication, including a proposal by the Swedish OISTAT Center for a new edition of *Theatre Words*, and a worldwide need to improve critical analysis within the general media of staging, design and production. The emerging socialist countries report decreasing financing support for the journals formerly financed by state governments and ministries; worldwide, all journals have to look carefully at the economics of publishing and at the same time enhance their publication means with new technologies.

The PIEC meetings took place

in Boston and in New York City where seminars were held in conjunction with the Graduate Center, City University of New York and Hunter College. The meetings were preceded by participation in the New England Resident Theatres Tour, a pre-conference event which took the group to Trinity Rep, Goodspeed Opera House, Long Wharf, Yale Rep, Hartford Stage and ART.

The Boston meetings were chaired by Eric Fielding, PIEC Commission Chair, and Joel E. Rubin, Chair of the US Center of OISTAT. The New York City meetings were chaired by Arnold Aronson, former editor of *TD&T* and chair of Theatre at Hunter College, and Ralph Pine, publisher at Drama Book Specialists.

Participants in the PIEC meetings included: Bernardo Trumper (OISTAT Chile Centre), Li Chang (OISTAT China Centre), Olivier Chabrilange (*Actualite de la Scenographie*, France), Ian Herbert (*Sightlines*, England), Ruth Ross-

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**Members of the OISTAT
PIEC at their 1990
meeting in
Budapest,
Hungary.**

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In Memoriam

We are saddened to report the recent death of USITT member Charles Vaughn. A member of the United Scenic Artists who worked for many years at National Scenery in Washington, DC, Vaughn served as the conference chair for the 1977 USITT Annual Conference which was held in the nation's capitol. Vaughn was 53. ■

Miscellanea

We are 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. Send us your material by E-Mail to CompuServe, 76526.3177; America Online, EFielding, Calgary CallBoard, EFielding, or by mail or fax (see below). ■

Curtain Call

The deadline for submitting material for inclusion in the next issue of Sightlines: Tuesday, 5 March 1991. ■

Sightlines

VOLUME XXXI NUMBER 3

USITT SIGHTLINES

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Editor ■ Eric Fielding
Editor ■ Cecelia Fielding

David Diamond,
USITT General Manager

News from the National

When money is tight, don't forget to take advantage of your money-saving USITT membership benefits. Use Theatre JOBLIST and Sightlines to help you keep on top of the job market. You can save money by using National Car Rental, Emery Worldwide for your overnight packages, the special rate for *Theatre Crafts Magazine* and discounts on New York hotels. Join your colleagues who are signing on to the USITT Major Medical Plan—don't get caught without medical insurance in these days of rising costs.

As we head toward Spring, we are planning more membership benefits to help you in your career. Look to future *Sightlines* for news of employment and information services that will be of direct support to you. If you have ideas or suggestions about services that you desire, please contact David Dean.

If you enjoyed his keynote speech at the Conference, you may be interested in Robert Brustein's collection of more than 70 essays which was recently published in paperback, *Who Need Theatre?* The book is published by Atlantic Monthly Press and costs \$12.95.

National Cultural Advocacy Day is set for 20 March 1991 in Washington, DC. Cultural leaders from across the country will convene to communicate to Congress that support of the arts is critical to the future of the United States. In the morning prominent members of Congress who control cultural legislation will address the participants. In the afternoon, hundreds of cultural leaders, state and local government officials and artists will also visit Capitol Hill to meet individually with senators and congressmen to press for vigorous federal support for the arts and humanities. The day's events conclude with the fourth annual Nancy Hanks lecture on Arts and Public Policy given by John Brade-

mas, president of New York University. The public is invited to attend.

Planning to tour abroad? Attend the Performing Arts Resources' Seminar entitled, "International Touring: Coping in Far-Off Lands" which will be held 4 March 1991 at 7:30 p.m. at TADA!, 120 West 28th Street, 2nd Floor in New York City. The seminar will offer perspectives in meeting the challenges of foreign touring by designers, stage and production managers who have done it. Among the panelists are

"...Join your colleagues who are signing on to the new USITT Major Medical Plan—don't get caught without medical insurance in these days of rising costs..."

Judy Daitsman, lighting designer and production stage manager with Manhattan Ballet; Ross Kransberg, company manager, who has toured extensively with Paul Taylor Dance Company; and Colman Rupp, who has toured with the Martha Graham and Merce Cunningham companies to every continent. For reservations and additional information, contact Donna E. Brady at 212-966-8658.

If you are interested in attending a two-day workshop at Brandeis University, May 18-19, featuring specialists in **scene painting, stage management, scene design and lighting design**, contact Carol Emerson, 14 Newtown Road, Acton, MA 01720; 508-263-2183. Each of the following specialists will be conducting three or four hour workshops, if there is

enough interest to proceed: Bob Moody (scene painting); Barbara Harris (stage management); Phil Hendron (scene design); and David Wilson (lighting design).

If you have proposals for programs for **The New England Theatre Conference 40th Annual Convention**, now is the time to present them for consideration. The conference, "Theatre in New England: The Next Forty Years," will take place at the Park Plaza Hotel in New Haven, CT, 8-10 November 1991. Send your programming ideas to Sheila Garvey, Theater Department, Southern Connecticut State University, Crescent Street, New Haven, CT 06515.

The Southeast Theatre Conference will be held 6-10 March 1991 in Winston-Salem, NC. Among the sessions of interest are "Conversation with Arden Fingerhut, Lighting Designer," "Get a Job: Non-Traditional Job Opportunities for Both the Performer and the Technician/Designer," "Contemporary Theatre Makeup Techniques," "Robes of Light: The Costume Designs of Robert Edmond Jones," "Education/Training Opportunities and Options for Stage Managers," "Shoes: Construction and/or Alteration for Stage," "Drafting for a Professional Shop: The Designer's Elevations," and "Computers in the Costume Shop." In addition, the South East Section of USITT will be meeting during the Conference. For more information, contact SETC, University of



North Carolina, 506 Sterling Street, Greensboro, North Carolina 27412.

A panel on the nature of collaboration required to coordinate lighting, sound, costumes and sets for a Broadway show will be presented by Direct From Broadway on Monday, 18 March 1991 from 3 to 5 p.m. at the Merkin Recital Hall at the Abraham Goodman House, 129 West 67th Street, New York City. Lighting designer Ken Billington hosts the event titled, "Putting It Together on Broadway—Design." Other panelists include costume designer Alvin Colt, sound designer Abe Jacob and set designer Robin Wagner. Tickets at \$10 are available at the Merkin Hall Box Office, or call 212-362-8719.

The 1991 National Unified Outdoor Drama Auditions are scheduled for 23 March 1991 at the University of North Carolina at Chapel Hill. The 13 companies represented who will be looking for technicians are from Indiana, Kentucky, North Carolina, New York, Ohio, Oklahoma, and West Virginia. While some Equity contracts are available, most companies are non-union. Contracts range from 9 to 14 weeks. To receive application materials, send a self-addressed, stamped envelope to: Auditions Director, Institute of Outdoor Drama University of North Carolina, CB 3240 NCNB Plaza, Chapel Hill, NC 27599-3240; 919-962-1328.

A new catalog of Simulated Fireworks devices and Pyro-Technical books and journals is available for \$1 from Special F/X, Inc., PO Box 293, South Bound Brook, NJ 08880; 201-469-0519. "The Project Manager's Role in a Theatre Restoration Project" is the title of an informative article by Janis Barlow in the January issue of LHAT Bulletin. For copies, contact the League of Historic American Theatres at 202-783-6966. ■

Richard Devin, Immediate Past President

The Executive Report

In this period of economic and political cutbacks in the funding of everything, the old "Strength in Numbers" concept seems particularly appropriate for arts organizations. I'd prefer to call it "Creative Clout," better expressing the need for us all to dig in and find methods of working together to convince, cajole, and pry agreement from public and private concerns that our projects in the arts are important and deserving of support.

Last September a group of three local performing arts festival producers here in Colorado got together to discuss a couple of ideas which we thought could lead to joint promotion of our music, dance and theatre festivals. After several meetings, the brain-storming had produced a contagious excitement about the possibilities that might result from working together.

With the knowledge that none of us alone had been able to get much interest in support from the local Chamber of Commerce/Visitors and Convention Bureau, we decided to take some of our ideas for promotion and funding to their office as a coalition. To the amazement and glee of all of us, we discovered that we had become much more effective in selling our need and our promotional



ideas by presenting them together than ever before as individual producers.

We left that first meeting with a commitment from the Bureau to spend several thousand dollars this year on local and statewide promotion of our festivals and with plans to hold a series of meetings to continue our work together with the Bureau toward new ideas.

A few months later, that beginning has led to some exciting plans extending beyond this year and even greater staff and financial support of our cause. There are now plans for the local Chamber of Commerce to host a statewide meeting of major performing company producers to present a project for promoting the state as an arts destination to the State Visitors and Convention Officials.

The growing popularity of the "Corporate Council for the Arts" or "Business Committee for the Arts" concept further exemplifies the advantages to be gained in cooperative arts funding. Donations to one Northwest CCA have tripled in the last two years through creative and diligent organization of both the corporate supporters and the arts organizations that seek their help.

In 1987 a Washington State law was passed which set aside a sizeable percentage of King County's hotel-motel tax fund for distribution to the County's arts organization. As the time for the maturation of the law approached during the past year, it appeared that the hotel-motel tax would yield a much larger fund than originally estimated. There were increasing pressures from supporters of other interests in the Seattle area to try to rewrite the law to benefit athletic concerns in higher proportions. During this year of wrestling for the money, King County arts groups, corporate supporters and politicians stood their ground through a lot of heat. It now appears that the law will stand, and that the arts and arts education in King County will benefit from the distribution of as

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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! ■

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Richard Devin, Immediate Past President

The Executive Report

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much as \$43 million through the next decade.

USITT has seen results in recent years from participating with a coalition of other organizations on a panel to revise the National Electrical Code sections which pertain to theatre and film. Several years of submissions from this NEC Panel have resulted in dozens of changes in the code, based in part on the endorsement of the several sponsoring organizations.

Recently, a first meeting was arranged wherein representatives of ATHE, NAST and USITT gathered to work on a joint statement in support of guidelines for the betterment of working conditions for theatre artists working in education. This will undoubtedly lead to discussions of additional problems faced mutually by members of all three arts and education support organizations. And it is clear that a jointly endorsed statement from the three will carry a great deal more weight than any single group might be able to muster. The American Arts Alliance carried on an impressive campaign to save the NEA from political and funding death in the past year and a half, rallying normally politically quiet artists and arts institutions behind what appeared to be a losing cause.

As artists, producing organizations and volunteer arts support groups, we all have challenges to face as funding sources and political allies continue to turn toward solutions to the problems of the economy and the war. We can't afford to be myopic in viewing our individual problems and miss the possibilities. In approaching many of these hurdles, we should find encouragement, effectiveness and creative clout in banding together! ■

Carl Lefko, Southeast Section Chair

Section Showcase: Southeast

The Southeast Section serves members of USITT residing in the area along the Atlantic coast from Virginia south to Florida and east from West Virginia south to Mississippi. This eleven-state region overlaps two other USITT sections; thus, comprising the single largest geographic section in our organization.

Obvious problems in communication and programing are created due to the sections' enormous size. Partial success in bringing together individuals throughout the southeast can be attributed to our close affiliation with the Southeastern Theatre Conference. The majority of our membership actively participate in the programing, organization and leadership of the technical and design activities sponsored by SETC. This liaison has proven to be an invaluable asset to section programing and a drawing card for section participation.

In addition to the programing at SETC, the Section sponsors annual master classes on college campuses throughout the region. The master classes emphasize technology (old and new) in the areas of design and technical theatre with an attempt to provide participants with opportunities for hands-on participation in specialized techniques.

Recent programs have featured scene painting in dry pigments with Lance Brockman, a parallel to the "Twin Cities Scenic" exhibit; rendering techniques with John Lee Beatty; rigging and health management with Randy Davidson; figure drawing and costume spectacle with Freddy Wit-top; and Soviet design with Danila Korogodsky. The master classes have provided an excellent opportunity for theatre technologists to explore in depth specialized areas of their field.

The 1991 master classes will feature computer technology

(hardware, software and application) in technical theatre. Specific programing in acoustical sound, digital sound effects, CADD for patterning, scenic design and lighting design will be included. Participants will have the opportunity to examine new hardware from both Apple and IBM. They will also be able to sit at one of 40 terminals in a "State of the Art" computer lab featuring Macintosh II's, each with a Sony color monitor and CD disk player. Two other labs will be used to support the hands-on demonstrations for software with specific theatrical applications. This project promises to offer an invaluable experience in the practical use of computers in the theatrical environment.

Ongoing programs include active participation in the area of communications. Our quarterly publication of the *Review* goes to over 400 individuals throughout the region. In addition, we supply and edit articles on design and theatre technology to *Southern Theatre*, a publication of the Southeastern Theatre Conference. A third program is a slide archive consisting of slides representing realized works from theatres throughout the region. A portion of this collection comes for the works submit to the "Juried Designed Exhibition" and displayed at the Southeastern Theatre Conference. Collectively, these projects enhance the knowledge, interest and growth of theatre technology in the region.

The Section is preparing a proposal to host the 1997 National Conference and Stage Expo in Atlanta. We will be coming to Atlanta on the coat-tails of the 1996 Summer Olympics. The South is rich in traditions and Atlanta is still one of the best showcases for this history and charm. Specific attractions include: Battle of Atlanta Cyclorama, Ted Turner's CNN Studios, The Historic Fox Theatre and Six Flags Over Georgia. Sylvia Hillyard, the conference chair is already at work on the proposal for a sampling of southern fare in Atlanta, the southern gateway to the world.

• • •

Region served: Southeast from

INVEST IN THE FUTURE ...

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

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

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

... GIVE TO THE ENDOWMENT FUND TODAY !

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I wish to invest in the future of USITT with a tax deductible* contribution to the
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Recommended donations: \$25, \$50, \$100 or more

Enclosed donation: \$ _____

Name _____

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(Make checks payable to USITT and mail to 10 West 19th Street, Suite 5A, New York, NY 10011.)

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

.....

Michael Gros, So. California
Section Chair

Risk Management Symposium

The Southern California Sections and El Camino College Division of Life and Health Sciences will present a two-day risk management symposium—"Tools and Techniques for Safe Working Practices in the Entertainment and Related Industries"—on 13-14 April 1991 at El Camino College in Torrance, CA.

This symposium has been prepared specifically for costume and properties designers, craftspeople, artisans, wardrobe and fashion industry professionals and students. They symposium will be led by Dr. Randall Davidson.

Topics to be covered include: ventilation, personal protection equipment, detoxification, medical and reproductive hazards (for males and females) and legal liabilities for the professional practitioner.

Registration fee for the symposium is \$175 for USITT members, \$125 for students and \$225 for non-USITT members. For further information contact: 213-715-3592 (daytime) or 213-316-8544 (evenings). ■

Section Showcase ▼

Virginia and West Virginia south to Florida and Mississippi.

Number of members: 84

Section Chair: Carl H. Lefko

Vice-Chair for Membership:

Joe Stell

Vice-Chair for Relations:

Dennis Henry

Secretary: Bill Black

Treasurer: Bob Thurston

Directors at Large: Margaret

Caterisano, Paul Sweeney

Newsletter Editor:

Monica Weinzapfel

Section Address:

USITT-Southeast, 1204 Oakland Ave., Greensboro, NC 27403

Section Phone: Carl H. Lefko, Radford University, 703-831-5012. ■

Joel E. Rubin, International
Liaison Chair

OISTAT Publications Commission

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ington (*Lighting & Sound International*, England), Ken Smalley (*ABTT News*, England), Helmut Grosse (*Bühnentechnische Rundschau*, Germany), Mihaly Vargha (*Magyar Epitomuveszet*, Hungary), Eva Szendrenyi (*Színháztechnikai Forum*, Hungary), Ben Tzion Munitz (OISTAT Israel Centre), Sadahiko Tachiki (*Review of Art in the Theatre*, Japan), Katsuhiko Makino (*Lighting Engineer's Journal*, Japan), Ed Beentjes (*Nieuwsbrief & Zichtlijn*, Netherlands), Jacek Rybarkiewicz (OISTAT Poland Centre), Irena Silina (*Teatr*, USSR), Tatyana Oskolkova (OISTAT Soviet Centre), Alla Mikhailova (OISTAT Soviet Centre), Eric Fielding (*TD&T*, USA), and Patricia MacKay (*Theatre Crafts & Lighting Dimensions*, USA).

The PIEC meeting was made possible in part by the following funding sources: the USITT Boston Conference Committee, under the leadership of B. Robert McCaw, conference chair, Lewis Louraine, local program chair, and Alan Symonds, international liaison representative; the Soros Foundation of New York; the Research and Exchange Board (IREX) with funds provided by the Andrew W. Mellon Foundation, the National Endowment for the Humanities, and the US Department of State; the Graduate Center of the City University of New York; and Events Production Group. The Samuel Scripps International Fund of the US Center of OISTAT is a continuing sponsor and provides a base to allow USITT delegates to attend important meetings abroad, as well as for the participation of foreign guests here. Donations to the fund may be made by designating contributions to USITT (a not-for-profit under section 501.c). ■

C&S Member News

▪ **Sapsis Rigging** of Philadelphia supplied the theatrical rigging equipment for two major AIDS benefits held recently at the Armory in New York City: "Seventh on Sale," one of the largest shows ever installed in the Armory and chaired by designer Carolyn Roehm; and "A Night of 100 Trees."

▪ The recent installation of a new grid and dimming and control systems for the Broadcast Division of the University of Cincinnati was coordinated by **Vincent Lighting Systems**. Vincent also supplied the lighting package for the celebrated tour of the Kirov Ballet in Cleveland and Columbus, helped the Westin Hotel celebrate its 60th anniversary with fibre optics, Par Scans and a time tunnel; and had its new LMI L-86 rolling rack christened by the Lexington Shakespeare Theatre's outdoor summer season.

▪ **Production Arts Lighting, Inc.** has been selected as the lighting system integrator for the new Aloha Showroom in Honolulu, a multipurpose entertainment facility with five separate stages and a capacity of 1000. Major elements of the system include 400 **ETC/LMI** L86 dimmers, two Concert 500 consoles by ETC. The design of the lighting support structures incorporates unique self-climbing automated grid modules by **J.R. Clancy, Inc.**

▪ When Universal Studios' theme park in Orlando opened this year, nearly two years of work by **Adirondack Scenic** was on display. ASI had a hand in nine different attractions at the 440-acre park, including the "ET," Alfred Hitchcock, Hanna-Barbera, "Jaws," "Back to the Future" and "An American Tale" exhibits.

▪ **Theatre Crafts Magazine** recently presented the first annual "Theatre Crafts International Awards" to British designer William Dudley, sound designer John Gromada, costumer Martin Izquierdo, stage manager Lori E. Seid, educator John Wade, the ACT Production Department, and the collaborative team of Mark Lamos, John Conklin and Pat Collins ■

Sustaining Members

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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! ■

Kevin L. Seligman,
 Costume Commissioner

Costume Commission

The Boston Conference brought us some stimulating and exciting sessions. I want to thank all the chairs and the many panelists from a variety of fields who shared with us their knowledge, tricks and thoughts. Thanks to Sylvia Hill-yard for a successful pre-conference and once again, to Ron Gloekler, the congratulations and appreciation for a job well done. In addition, a lot of work was done at the two Commission meetings. A conference report will follow in a future issue of Sightlines.

Which leads us to Seattle in 1992! Program planning was finalized at the Commissioner's Meeting on Saturday, 23 February. As usual, the Commission had a varied and interesting selection of program proposals submitted. Keep an eye out for information in the future. And, begin thinking about Wichita in 1993!

The National Costumers Association Scholarship to a graduate student in costume design and technology was presented at the Boston Conference. There were 11 applicants this year, six in design and five in technology; the selection committee found two who they felt were equal in merit of the award: Jeff Gillies, a graduate student in construction and technology at the University of Cincinnati, and Cathrin A. Von Bank, a graduate student in design at Indiana University.

The scholarship was split between the two and the Board of NCA voted to increase the amount for this year only to \$2000 so each would receive \$1000. Once again, many thanks to Zelma Weisfeld who chaired the selection committee, to Whitney Blausen and TDF in New York for providing the space for the committee to meet and judge the portfolios. Congratulations to both Jeff and Cathrin.

Georgia Gresham presented more information on the two-week workshop on "Computers in Costume" at the Commission meeting

in Boston. The workshop will be held 7-20 July 1991 at Humboldt State University in Northern California. If you did not attend the Boston Conference and would be interested in more information on the workshop, contact:

Georgia Gresham
 Drama and Speech
 Loyola University
 6363 St. Charles Avenue
 New Orleans, LA 70118.

ARTLINK, a contemporary art space in Fort Wayne, IN, is planning an exhibit centered on fantasy in costume design from 25

"...Diane Berg has stepped into the Commissioner's shoes and is looking forward to working with you..."

October to 29 November 1991. "Ghosts, Phantoms and other Critics" will explore the possibility of contemporary costume as an art form in relation to the theatre. It will give the audience an overview of the unusual and fantasy costumes that are being designed and produced today.



The juried exhibit will give awards of \$450, \$300 and \$100. Deadline for submission of slides for jury is 1 June 1991; notification of selection be by 22 July; and costumes will be due at ARTLINK by 18 October. For more information and any questions, contact the curators:

Brenda S. Betley or
 John Wainwright
 ARTLINK
 1030 Broadway
 Fort Wayne, IN 46802
 219-424-7195.

As many are aware, I have stepped down as Commissioner effective at the end of the Boston Conference. Diane Berg has stepped into the Commissioner's shoes and is looking forward to working with you. She brings experience in working in various capacities with the Commission and the Institute and I am certain will provide the tradition of leadership and guidance for the most active and energetic commission of USITT with enthusiasm and expertise. Contact information for the new Costume Design and Technology Commissioner is:

Diane Berg
 2408 Ardmore Manor Road
 Winston-Salem, NC 27103
 Work: 919-770-3218
 Home: 919-722-7816

I wish her success and all the best and I look forward to working with her.

I want to thank all of you in the Commission for making my job during the past three years enjoyable and rewarding. It has been a pleasure working with you and getting to know more and more of my colleagues. I will continue to be actively involved with the Commission and welcome continued aid and assistance to you, your projects, or your concerns, in any way I can.

Cheers! ■

Classified Ads

Production Mgr

Production Manager—Alaska Center for the Performing Arts: New, three-theatre PAC in downtown Anchorage, home to more than 500 events annually.

Qualifications: Extensive experience in multi-venue center or production company; strong verbal and written communication skills; budgeting experience; works well with a variety of people. Lighting design emphasis a plus. Position includes occasional work as a crew member. Organizational changes may expand responsibilities to other theatrical operation areas.

Available immediately.

Salary: \$30,000 to \$40,000.

Submit: For additional information, job description and application, contact by mail:

Tom Tomlinson, President
ACPA
621 West 6th Avenue
Anchorage, Alaska 99501. ■

Asst. Professor/TD

East Stroudsburg University (ESU) seeks a technical director qualified to teach Introduction to Theatre, Movement and Children's Theatre. This is a permanent tenure-track position with the rank of assistant professor. The Theatre Department is housed in a modern Fine and Performing Arts Center with state-of-the-art facilities. The University is situated in Eastern Pennsylvania, approximately 80 miles from NYC.

Qualifications: The candidate must have a terminal degree to achieve tenure.

Starting date: September 1991.

Apply by March 15, 1991 to:

G. Sandor Biro, Chair
Search & Screen Committee
Fine Arts Center
East Stroudsburg University
East Stroudsburg, PA 18301

ESU is an AA/EEO employer
M/F/H.V. ■

Costume Designer

Guest Costume Designer—Lecturer. This is an anticipated one-year replacement of sabbatical leave position.

Successful candidate will teach undergraduate (BA, BFA) and graduate (MA, MFA) level courses in costume design, will design costumes for several productions each semester and supervise undergraduate and graduate costume designers.

Qualifications: MFA or equivalent professional experience, at least three years university level teaching or professional experience. Candidate should be able to teach a variety of rendering skills and possess experience in designing and executing costumes for dance.

Salary: \$19,500.

Applications deadline: 15 March 1991. For all faculty appointments, effective communication in English is required.

Submit: Application letter, resume and three current letters of recommendation to:

Albert D. Tucci, Chair
Department of Theatre Arts
Northern Illinois University
DeKalb, IL 60115

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For more information, contact:

Patrice Sutton or Phil Tocantins, Events Production Group; 212-677-5997 or Fax: 212-873-7211. ■

TD/Lecturer

Oberlin College seeks a technical director/lecturer. This is a full-time, 12-month position responsible for overall technical supervision a seven-show season of theater, dance and opera productions. Coordinate technical operations of additional shows in studio theater and dance spaces. Supervise assistant TD and staff technician and work with a resident scene designer and a lighting designer. Teach one course and supervise student tech projects.

Qualifications: MFA, MA or equivalent experience as a technical director required.

Salary: Commensurate with qualifications and experience. Excellent benefits package.

Application deadline: 25 March 1991.

Starting date: 1 July 1991.

Submit: Letter of application, resume, transcript and at least three letters of reference to:

Technical Director Search
Committee
Theater and Dance Program
Warner Center
Oberlin College
Oberlin, OH 44074.

AA/EOE. ■

Designer & TD

Temporary Positions.

Qualifications: MFA; MA with experience; BFA or BA with teaching and professional experience and a minimum of 15 graduate hours in technical theatre.

(1) TD/designer for three summer productions. Supervise Staff.

(2) Lighting designer/TD for four academic year productions. Teach stagecraft, lighting and humanities. Supervise staff and plant.

Application deadline: Until positions are filled.

Apply to:

C.P. Blanchette
Theatre Department
Eastern Illinois University
Charleston, IL 61920.

Deadline: Until filled.

AA/EOE. ■

C&S Profiles



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Fax: 312-738-2402

In business for 12 years

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Designlab Chicago specializes in theatrical consulting, lighting design services, equipment and drapery sales, lighting rentals and a complete line of supplies.



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Phone: 813-641-1635
Fax: 813-641-1916

Contact: James A Cherniss

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Lambda Platform

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Fax: 514-521-0232

Contact: Ron Morissette, Director

In business for 12 years

USITT C&S Member for 2 years

Lambda designs and manufactures a seating and staging system which allow performance spaces to be automatically reconfigured.

Stress & Wellness Strategies

Check Points

The R.E.A.D.Y. plan will increase your ability to cope with stresses in a performing arts career: R = Relaxation, E = Exercise, A = Attitude, D = Diet, Y = Yield. This month we will be dealing with relaxation—the "R."

Relaxation is one of the major ways of effectively coping with stress and contributing to general wellness and life span. Yet, to many of us, relaxation is neither fun nor understood very well. Plus, even if we understand relaxation, the necessary time to practice it is hard to schedule and a test of our resolve.

Because many people have not instituted a relaxation plan, most people do not even know how relaxation is defined. There are some things we know for sure about relaxation. Relaxation is *not* being a couch potato. Relaxation is *not* sleep. For example, Rick Mears, Indy race car driver, is *most* relaxed when locked in battle going 220 miles-per-hour. He is exhilarated, yes, but also very relaxed.

The definition of relaxation is split into two areas: 1) relaxation during stressful events; and 2)

relaxation as a regular wellness technique. It is important to note that both areas of relaxation, to be useful as coping skills, are effective *only if practiced on a regular basis.*

A more casual and simple definition is that when relaxation is practiced regularly, your blood pressure readings have a chance to stay lower; your gastrointestinal tract might behave; your heart rate could stay lower; your ability to concentrate can rise; and your glandular/nervous systems might not "pound" you during stress events. Relaxation is a very selfish thing to do. As Wilfred Brimley might say, "It's the right thing to do."

Relaxation is an activity that takes commitment in the form of time and focus. Relaxation is a learned and structured response. Relaxation takes practice and many forms of relaxation should make use of a professional trainer. Discussed below are some ideas you may wish to pursue in your search for a personal plan of relaxation. Remember that the best relaxation plan for *you* is one you *personally* select, develop and use.

• *Deep relaxation* techniques are very effective. There are many good cassette tape programs available. Many of these tapes feature *meditation* of some type. Meditation

has many champions and is a proven technique for many people.

• *Progressive relaxation* is a self-induced technique which essentially "talks" your body into slower breaths, deeper breaths, muscle relaxation and mental concentration. It demands the use of a chair or bed—not good for immediate confrontations!

• *Yoga* and *prayer* have proven to be very effective relaxation strategies, while *martial arts* is a classic activity demanding relaxation techniques.

• Many have found *music* to be highly effective in inducing deep relaxation.

• Professionally trained use of *self-hypnosis* is highly effective as a relaxation technique.

• *Momentary relaxation* techniques are highly effective in combatting the effects of "stress in the immediate area." The "six-second" quieting response is the best known momentary relaxation: Breathe in once deeply and slowly, then exhale, slowly saying to yourself, "I am fine."

Employing such techniques, alone or in combination, can help reduce stress levels and contribute to your personal and professional well being. ■

—Stan Abbott

Calendar

▪ 23 March 1991 ▪ Institute of Outdoor Drama Auditions, Chapel Hill, NC ▪ Contact: Audition Director, Institute of Outdoor Drama, 919-962-1328

▪ 8-10 April 1991 ▪ "Reflector Design—Theory and Practice" Seminar, Denver, CO ▪ Contact: TLA-Lighting Consultants, 508-745-6870

▪ 13 April 1991 ▪ USITT/Ohio Spring Conference & Design '91 ▪ Contact: William Byrnes, 216-775-8162

▪ 8-10 June 1991 ▪ ShowBiz Expo, Los Angeles, CA ▪ Contact: Linda Atnip, 213-668-1811

▪ 10-30 June 1991 ▪ Prague Quadrennial/PQ'91, Czechoslovakia ▪ Contact: Joel E. Rubin, USITT International Liaison, 212-757-5646

▪ 4-18 June 1991 ▪ USITT Delegation Tour to PQ'91 ▪ Contact: Leon Brauner, 812-336-0960

▪ 18-19 June 1991 ▪ "Safety in Live Entertainment" Conference, London, England ▪ Contact: ABTT & STC, 081-675-5211

▪ 7-11 August 1991 ▪ ATHE National Conference, Seattle, WA ▪ Contact: Association for Theatre in Higher Education, 812-474-0549 ■

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