

usitt sightlines

April 1991

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

31st Annual USITT
Conference & Stage Expo
20-23 February 1991

Nearly 3000 Attend the Boston Conference

The 31st Annual USITT Conference & Stage Expo featured a week of informative and extremely well-attended activities including a number of successful pre-conference events, scores of workshops and seminars, a variety of exhibitions and an exciting and busy

trade show.

The 1991 conference of the United States Institute for Theatre Technology was held 20-23 February at the John B. Haynes Memorial Convention Center and the Sheraton Hotel & Towers in the historic Back Bay district of Boston. There were record crowds of more than 2900 from all over the country and throughout the world in attendance. The Boston Conference

Committee, headed by chair Robert McCaw, the conference management firm EPG, along with the numerous speakers and session chairs, are to be congratulated for the highly successful event.

In the next couple of issues of *Sightlines* you will find reports of the wide range of Institute activities which occurred in Boston. ■



FACES OF THE CONFERENCE:
Professional auctioneer Rebecca Hoffman assisted by Endowment Chair Tim Kelly take bids at the auction held during the awards banquet (above); USITT President-Elect Sarah Nash Gates reads the citation on the Founder's Award presented to Chris Kaiser (above, left); noted author and director Robert Brustein delivers the keynote address (below, left); Betty Knapp, Director of Disabled Services of Lincoln Center, accepts the International Health and Safety Award (below).



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1991 Awards

The following were presented during the 1991 USITT Conference & Stage Expo in Boston:

The Thomas deGaetani

Award: Robert Brustein, founder of the Yale Repertory Theatre and the current Artistic Director of the American Repertory Theatre.

The USITT Award (for service to the industry and the profession): Martha Coigny and the U.S. Center of the International Theatre Institute.

The Founder's Award (given annually for service to the Institute): Richard Devin and Christine L. Kaiser.

The Herb Greggs Award (for excellence in writing for TD&T): Don Stowell, Jr. (for his article, "Passion, Poison and Profession" in the Summer 1990 issue of TD&T).

The International Award for Health & Safety: Betty Knapp, Director of Disabled Services of the Lincoln Center in New York.

The Fellows inducted were Leon Brauner and Samuel Scripps. ■

Sightlines

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USITT SIGHTLINES

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Editor ■ Eric Fielding
Editor ■ Cecelia Fielding

David Diamond,
USITT General Manager

News from the National

NEW BENEFITS! Two new benefits will be offered exclusively for members in the coming months. The first is America's Choice National Vision, Prescription and Audiology Plan. This plan gives discounts on hearing aids, hearing aid repairs and batteries, prescription medications and eyeglass frames, lenses, contacts and eye exams.

The second offering is a Group Hospital Indemnity Plan. This plan pays benefits up to \$64 per day for each day you are hospitalized, whether or not you have other insurance. And the funds are paid directly to you to use as you wish. There are a variety of premium/benefit options from which to choose. You will receive further information about both plans in the mail and in future issues of *Sightlines*.

Help spread the word about USITT. If you attended the Conference in Boston, you may have noticed our new membership brochure on display in handy "take-one" boxes. If you know of a place where potential members will see them, let us know and we will send you a box filled with brochures to display prominently.

The American Council on the Arts has set up a database of resources for visual artists. Call toll-free to access the hotline Monday-Friday, 2-5 p.m. Eastern Time. Primarily a referral service, the hotline will give visual artists details on where to go and whom to contact regarding such issues as funding, space, insurance, health and law. Included in the database will be foundations and government programs funding visual artists, programs of arts councils, arts service organizations and others who provide information, technical assistance or other services to artists. The toll-free number is 800-232-2789.

If you will be in San Antonio,

TX, now through the end of May, visit the McNay Art Museum to see "Procession," an exhibit of scenic art. The exhibit features designs of Cocteau, Leon Bakst, Nicola Benois, Eugene Berman, Edward Gordon Craig, Robert Edmond Jones and Robert Wilson. The collection has works on display from the 17th century to the present taken from the scenic arts collection of Robert L. B. Tobin.

An International Workshop in Opera and Musical Theatre Design is offered for two weeks beginning July 15 by Central Saint Martins College of Art and Design in London. For more information, contact The Development Unit, Central Saint Martins College of Art and Design, Southampton Row, London WC1B 4AP, England. In addition, a Master Class in Theatre Design is being offered August 4-18; admission is by application only.

"...Two new benefit packages will be available to members in the coming months..."

A two-part article on the hazards of stage fog and smoke appears in the current and forthcoming issues of *Art Hazards News*, the publication of the Center for Safety in the Arts. The newsletter comes out 10 times a year and is available for \$18.50 per year. Write to Center for Safety in the Arts, 5 Beekman Street, Suite 1030, New York, NY 10038.

PQ '91 is not the only place where you will find designs of Mozart in America. At New York University's Tisch School of the Arts, "Design Show '91—Personal Visions" pays tribute to Mozart along with Oliver Smith on the 50th anniversary of his working in New York theatre. Recent works of faculty members Carrie Robbins, John Conklin and John Gleason will also be on display. The exhibit is free and open to the public from 30 April-11 May at 721 Broadway in New York City. ■

Tim Kelly, Endowment
Committee Chair

USITT Art Auction in Boston

The first-ever USITT Art Auction held during the National Conference in Boston was a rousing success. The bottom line: We were able to increase the Edward F. Kook/USITT Endowment Fund by approximately \$6,600!

Ten different artists donated 13 renderings to be sold at the silent auction. Their works ranged from the delightful rendering done by a graduate student from Georgia to works by some fine teaching professionals to the best works of some premier Broadway designers.

The silent auction opened at 1 pm on Wednesday, February 20 and continued on through 5 pm on Friday, February 22 when the final bids were taken. The scene at 5 pm on Friday in the Republic Foyer of the Sheraton was quite exciting as many bidding "wars" took place to determine the takers of the spoils. This part of the auction activity alone brought in \$3,400.

The Annual Banquet and Awards Dinner, the culmination of the week's conference activities, was another scene of spirited bidding for the three pieces that were offered at the live auction. We were most fortunate to have the services of Ms. Rebecca Hoffman, a professional auctioneer, conducting the auction. Through her diligent work we were able to raise another \$3,200 for the Endowment Fund, and some lucky individuals went home with some real treasures.

It appeared that all who participated in the art auction had a good time with the event, and even the spectators seemed to get into things as a cheering section. There is no way to sufficiently thank the individuals who donated their work other than to pledge to make the work of the Endowment truly meaningful to our profession and industry. ■

Jean Montgomery,
USITT Secretary

The Executive Report

**Institute Board Meetings
(Or, What do all those people do
in that room for so many hours?)**

There is an ancient myth that speaks of small, smoke-filled rooms in a very large Eastern city, where people with names which are now (and were then) legendary in our industry met for long hours in cramped quarters, often shouting across that crowded room, even occasionally hurling (gasp!) epithets, and forming the basis for the Institute of which you are now a member.

If you gather around those present at these early meetings of the Board of Directors of USITT, you may hear some whispered tales of "deep doings," exquisite By-Laws maneuvers, rumors of corporate take-overs and the like.

Board meetings of today are rather different affairs. There are no longer smoke-filled rooms because no one smokes in the room (a welcome concession from our smoking members), the room is chosen to accommodate 36 members of the Board plus a large number of guests (anyone who wants to attend is welcome), a rotation basis for the meetings no longer places us as often in that very large Eastern city, and new faces keep arriving on the Board from very diverse backgrounds (in fact, you probably know someone on the Board as we speak).

With the adoption of the principles of a Consent Agenda, there is now time at Board meetings to discuss issues of importance to the Institute such as goals and direction rather than just immediate concerns (such as a far distant past meeting where these words were heard: "Everyone present ante \$250 into the kitty so that the Institute can break even this year!"). And we're all reasonably polite.

The Board of Directors is composed of the Officers of the Institute and 18 Directors at Large. These latter are elected by the

membership to represent its interests in bringing matters of concern to the Board for action, taking information from the Board back to the membership at large, and managing/controlling the affairs and property of the Corporation (this last straight from the By-Laws).

It is the job of the Nominating Committee to propose names for the Directors at Large that represent various entities: geographic location, gender, academic/commercial, area of interest and so forth. It is the job of the membership to vote. Many Directors at Large also serve important functions as members on various committees, so they can learn directly how various aspects of the Institute operate.

Perhaps you would like to be considered for a position as Director at Large on the Board or Com-

"...With the adoption of the principles of the consent agenda, there is now time at Board meetings to discuss issues..."

mittee Chair or Commissioner or Project Chair or even Officer? Then become involved in your area of interest, become vocal in your concerns about issues for the Institute, mention your interest to any member of the Nominating Committee, or tell the President (who appoints all Commissioners, Committee Chairs and Committee members).

Members who have good records of service to the various constituencies of the Institute, who care about the Institute and what it represents, who are interested in attending two to three Board meetings per year and becoming involved, and who are members of a regional section are the ones who invariably get nominated to the Board.

Had it not been for work on National Conferences, four current Directors might not be serving;

had it not been for Commission work, four other Directors might not be there; had it not been for service to sections, two others. The Executive Committee itself is currently composed of either past Directors at Large, Commissioners, Committee Chairs, Conference personnel, Section officers, or multiple combinations thereof.

But you get my drift. The surest way to be nominated or appointed to a position is to actively participate in the various facets of the Institute; the surest way to a Committee Chair is to host a conference (ask LeRoy Stoner and Molly Lind). This is also a rather direct pathway to Officer-land (to wit: the current Vice-President for Conferences, the Secretary, the Vice-President for Relations, etc.).

The Board also consists of the Immediate Past President (who helps to provide some rational continuity to all of us), and up to three Outside Directors (who provide us with guidance and insight into the world of strategic corporate planning). Ex officio and non-voting members include the Chairs of the Finance and Membership Committees, Editor(s) of the publications, and the General Counsel (just to keep us tidy).

How does the Board operate? What happens at a Board meeting? You're more than welcome to come and find out. But the process begins long before the actual meeting. Some 60 days prior to the meeting, a "Call for Reports" is mailed to the full Board, all Committee Chairs, Commissioners and Vice-Commissioners, Section Chairs, and Conference Chairs (the ever-growing list of these currently totals 123). The Call requests that the above people summarize the activity of their constituents, submit any requests that require Board Action and mail these to their supervising officer.

In a reorganization of the Institute about three years ago, all areas (or, as Finance is fond of saying, "cost centers") of the Institute now report directly to one of the six Vice-Presidents, the President, the Treasurer, or the Secretary.

Contributing Members

Avolites, Inc.
Celco, Inc.
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Strand Lighting
Syracuse Scenery & Stage Lighting Co., Inc.
Teatronics, Inc.
Theatrical Dealers Association
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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! ■

Sustaining Members

Airondack Scenic
 Airondack Scenic, Inc./JCH
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 Hill A&E, Inc.
 Hoffend and Sons, Inc.
 Hollywood Lights, Inc.
 Holzmueller Productions

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Jean Montgomery,
 USITT Secretary

The Executive Report

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(See the Organizational Chart in your Directory—a veritable fount of information.) These officers plus the Chair of the Finance Committee constitute the Executive Committee of the Institute.

It is the job of these worthies to coalesce the reports from their constituents into their own report and send copies to the National Office and the President. These reports are then compiled into the "Board Packet" and mailed along with a final meeting agenda to the 123 people cited above so that everyone reads the reports prior to the meeting and makes notes of items that need further clarification or discussion.

Two years ago Don Shulman introduced the idea of utilizing a Consent Agenda, whereby action items are grouped together at the beginning of the agenda and can be voted together as one agenda item. The President asks if any items need to be removed from this agenda. If they are removed (which means someone wants to discuss the item or hates it), they then revert to normal agenda order. If not removed, then they are voted with the group.

For example, there was a Board meeting during the reorganizational period with some 20 By-Laws changes proposed, new subscription rates, new Senior membership category, etc., all placed on the Consent Agenda. Because Board members had done their homework and no discussion was necessary, the vote process took about one minute. Had these items been taken up one at a time as they would have occurred in the normal agenda order, it could have taken many additional minutes.

So time is now available for discussion with the full Board of the larger issues facing the Institute: planning for the future; where are

we going? where do we want to go? how can we best get there? broader issues of social concern; and our interaction with other arts, entertainment and professional organizations. Minutes of these meetings are taken and available upon request to any member (just ask me). In the near future, we hope to publish a capsule of Board meeting minutes in *Sightlines* for the total membership.

The Board is there to serve you as members of the Institute. If you have a complaint about various facets of the Institute, seek out a Board member as an advocate, talk to an officer, let us know what you think. If you don't like conference programming, tell your Commissioners, your Vice-President for Commissions, your Vice-President for Conferences. If your commission is not serving you well, tell the Commissioners, the Vice-President for Commissions.

Publications problems? Talk to the Publications Committee, the Vice-President for Communications. If you need membership services, tell the Membership Committee, the National Office staff, the Secretary. Or choose your favorite Director at Large to serve as an advocate for you. Failing all these options, letters to the President are always acceptable. If you have a complaint, let us hear it. Don't leave us—*change us!*

On the other hand, we're not adverse to hearing words of praise. If we're doing something right, let us know so we can continue doing it. If there are issues we should be addressing, let us know (this is how the Ad Hoc Committee on Gender Bias and the Task Force on Workload Issues came into being).

The Institute was created by people like us and continues because we support it. It is *our* Institute. The Board is empowered by us to manage the Institute so that our various goals may be realized, our needs and concerns as people interested in the entertainment arts may receive attention, and our collective voice heard. ■

Ken Hewitt, Planning & Priorities Committee Chair

Planning Committee

A few years ago, USITT established a Planning and Priorities Committee to assist the Institute in developing future goals and objectives and in setting priorities.

To this end, the Planning and Priorities Committee is working now to develop USITT's first "Strategic Plan." To be effective, this process will need input from the Institute membership, and we are asking for your help.

We need you to do two things:

1. Find the time to pause and consider USITT and its present services, programs, publications and benefits. Most importantly, consider the future—for yourself and for your colleagues, students, theatre company, etc. Where would you like to be and what would you like USITT to be doing in one, two or even five years from now? If you can, share these thoughts with others.

2. Communicate with us. This is an opportunity to talk directly to the Board of Directors and to influence the future directions of the organization.

USITT's Mission Statement is included here (*see next column*) and is important because everything that USITT's does ought to be related to this statement of purpose. However, if you feel that the Mission Statement itself is flawed, then please communicate that to us as well.

While all of this might seem at first glance like just another paperwork "chore," we hope that you will realize the importance of the process to USITT. As well, many people find the process useful in that it affords an opportunity to reflect, to evaluate and to plan a bit for the future—something we all want to do but rarely find the time for! Thanks. Response should be addressed to the Planning and Priorities Committee, c/o USITT National Office.

Members of the Committee are: Richard Devin, Sarah Nash Gates, Ken Hewitt, Sylvia Hillyard, Chris Kaiser, Charlie Richmond, Bob Scales and Don Shulman. ■

Ken Hewitt, Planning & Priorities Committee Chair

USITT Mission Statement

The United States Institute for Theatre Technology is the North American association for professionals in design and technology. The unique mission of the Institute is to serve the performing arts profession and its supporting industry by:

- sponsoring projects, programs, and symposiums that advance the knowledge and skills of its members;
- disseminating information about current aesthetic and technological developments in the performing arts;
- sponsoring an Annual Conference and Stage Exposition to bring the international community of designers, technicians, artisans and manufacturers together for workshops, master classes, and exhibitions of related equipment;
- promoting safe practices and procedures in all phases of the performing arts;
- sponsoring exhibitions of scenic, costume, lighting, stage technology and architectural designs from the present and the past;
- giving awards for excellence and for contributions to the performing arts industry. ■

Michael F. Ramsaur,
Stanford University

In Memoriam: Douglas A. Russell

We are sad to announce the untimely death of Douglas A. Russell, a leading scholar of costume design and history, a longtime member of the Institute and a major contributor to the annual USITT Conference programming. He died on 4 March 1991 of a heart attack at the age of 64.

A member of the Department of Drama at Stanford University faculty for 30 years, Russell was one of a rare breed of true artist-scholars. He possessed a tremendous artistic design sense and the scholarly activity to be able to spread his ideas to a larger audience through his publications.

Douglas A. Russell, born 9 February 1927, is survived by his wife Marilyn, daughter Andrea, son Malcolm and two grandchildren. He received his BA from Stanford in 1949 and his MA in 1950. He served as a lecturer at Carnegie Tech, Florida State University and University of Missouri. He then returned for further study at Yale University and received an MFA in 1961 after which he received a position on the



faculty at Stanford.

Russell designed scores of productions for Stanford, including a recent production of Wedekind's *Spring Awakening*. In addition, he served as the Director of Costume at the Oregon Shakespeare Festival from 1948 to 1961. He also served as costume designer for the San Francisco Actors Workshop, American Conservatory Theater, Old Globe, Missouri Rep, Theatreworks, Berkeley Shakespeare Festival and West Bay Opera.

Russell was well-known nationally and internationally. He served as chair of many panels for ATA and USITT, most recently at the Boston Conference where he chaired the panel "Post Modernism: What Is It and How Do You Design it?" But he was perhaps most widely known through his publishing. His books include *Stage Costume Design*, *Theatre Style: A Visual Approach to the Theater*, *Period Style for the Theatre*, *An Anthology of Austrian Drama*, and *Costume History and Culture: Understanding Period Style*. At the time of his death, he was completing work on *Western Culture: Understanding Period Style*, soon to be published by Mayfield Publishing Co.

Russell pioneered an approach to costume design and theatrical production through the knowledge and use of period style: by looking at the society of a particular period—its ideas, morals and mores—and drawing parallels between the attributes of this society and the style (both social structures and historical fashion styles) of this era. This identified style can then be used when viewing pictures from that period. Certain aspects of the style can then be used in designing costumes and scenery as well as in determining the style of the theatrical performance.

Douglas Russell will be missed by his colleagues and friends both at Stanford and throughout the profession. ■

Sustaining Members

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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! ■

Jean A. Montgomery,
 USITT Secretary

Annual Membership Meeting

Minutes of Meeting No. 31,
 Majestic Theatre, Boston, MA,
 23 February 1991

President Shulman began the meeting at 2:30 pm by introducing Harry Morgan, Vice-President for Public Relations at Emerson, who welcomed the membership to the Majestic and presented Alumni Shulman with a plaque from Emerson commemorating his election as president of USITT. A reception in his honor followed the meeting.

The following officers reported Institute activities to the membership:

1. *The President:* In a "State of the Institute" report, Don was happy to announce that membership numbers are steadily growing and the Institute is one of the most stable, solvent corporations in the country. He complimented the Costume Symposium on a superb job of meeting the needs of its constituency and thanked out-going Commissioner Kevin Seligman for doing a marvelous job. (Diane Berg will be assuming this leadership.) Design Expo '89 will be retired after a venue at Oneata coming up shortly.

A very successful inter-agency task force recently developed a preliminary position paper on the workload crisis. Representatives from ATHE, NAST and USITT (Will Bellman, Dick Devin and Deborah Bartlett Blair) met in Cincinnati and came away with a document that outlined various criteria that should be adopted. These will be ratified by ATHE and USITT and implemented by NAST.

Will Bellman has resigned his position as Acting Vice-President for Projects in order to assume the ambassador role in this and future inter-organization liaison issues. Rick Stephens has been appointed

and approved by the Board to assume the rest of Will's term, effective immediately.

That CITT has become incorporated and active is viewed with pleasure by USITT. CITT's growth has been meteoric in the brief six months it has formally existed. Already it has achieved support from the Canadian government—something it took USITT approximately 25 years to do.

Thanks were extended to Eric and Cecelia Fielding for the fine job they are doing as editors of *TD&T* and *Sightlines*. *TD&T* has now extended into five issues per year with the addition of the

"...Membership numbers are steadily growing and the Institute is one of the most stable, solvent corporations in the country..."

Directory issue and *Sightlines* has been redesigned with desktop publishing. A number of manuals that help to inform people about how the institute operates have been developed: "Money and How It Works," the "Employee Manual," the "Policy and Procedures/Board Manual," the "Regional Section Officers Manual" and accompanying directory, and the "Conference Manual."

Several committees have been either formed or re-formed: the Task Force of Gender Bias, the Exhibitors Committee and the Strategic Planning Committee. Don also thanked Sarah Nash Gates for her 10 years of faithful and dedicated service on the Finance Committee, the last five as Chair. She moves on to office as President-Elect and Larry Hill will assume Finance Chair.

The PQ'91 delegation to Prague is forming and upon completion in Europe that exhibit will return to the US and be available at the

Seattle USITT Conference (4-7 March 1992). Don acknowledged the valuable contributions of the National Office staff: David Diamond, General Manager; David Dean, Marketing Manager; and Debora Kingston, Accounts Manager.

2. *Vice-President for Relations:* Norm Bouchard reported that International Liaison under Joel Rubin has once again arranged for us to meet a remarkable group of guests from a wide range of countries and cultures here in Boston. The possibilities of a joint hosting of a meeting of the OISTAT Scenographic Commission during the Seattle Conference are being discussed with CITT.

The National Liaison Committee under Bill Flynn's leadership created a forum for the presidents and CEOs of major theatrical organizations in the country to meet at a Boston conference session. This will hopefully lead to further communications and exchange across all areas of our profession. We are continuing discussions with IATSE to work with their members in providing professional development workshops across North America.

C. Elizabeth Lee and David Flemming have once again provided a large contingent of student volunteers to help with the logistics of the Conference. This year a new stage management mentoring project for students directed by Elynmarie Kazle proved to be enormously successful. We now have 11 student chapters with more on the way.

There are 17 regional sections of USITT covering all but four mainland states and parts of Canada with an estimated 1825 regional members. There were 13 sections represented at this conference and we hope to increase section visibility at future conferences. Norm urged all members to get involved in section activity: If you don't know who to contact, look in your membership Directory, call Norm or call the National Office.

Jean A. Montgomery,
USITT Secretary

Annual Membership Meeting

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3. *Vice-President for Development:* Bill Byrnes thanked everyone for attending the Boston Conference and for their year-long membership support of USITT. Our national membership total currently stands at approximately 3200. When you next renew your membership, we'll be asking you to give referrals of people you know who might want to become members.

Bill thanked the Institute for providing funding to upgrade the National Office computer hardware and software so that membership services and demographics of the membership can be summarily improved. This will allow us to streamline operations and network the various computer systems in the office together, thus permitting a much more efficient and effective use of staff time.

The Endowment is trying a new fund-raising method of a live and silent auction at this conference. The Endowment, which has been renamed the Edward F. Kook Endowment Fund of the USITT serving the performing arts, is the only internal Institute source for grants to support projects of the membership. Watch the September issue of *Sightlines* for details regarding application.

4. *Acting Vice-President for Communications:* Joy Emery reported that Institute publications are now timely and on time (thanks in large part to the granting of a second-class mailing permit by the Post Office). She works with the Publications Committee, chaired by Elbin Cleveland and co-chaired by David Rodger, to establish guidelines for Institute publications. If there are member concerns regarding publications, please bring these things forward.

5. *Acting Vice-President for Projects:* Will Bellman reported that Joel Rubin and the PQ'91 Committee with Eric Fielding, designer, are on target. There are three design exhibits being planned for the Seattle Conference, one of which will be the juried portion of Design Expo. Tech Expo was commended for an excellent Boston Exhibit. And the Rigging Project headed by Jay Glerum is doing excellent work.

6. *Vice-President for Commissions:* Leon Brauner stated that program planning for conferences has now moved ahead one full

"...The treasurer reported that the Institute is in excellent fiscal health. We have increased the reserves of the Institute..."

year. The program sessions for the Seattle Conference are in place and simply need time slots assigned. Wichita planning is already underway. Tentative program times/dates will be advertised well in advance next year to help the membership with attendance planning.

7. *Vice-President for Conferences:* Dick Durst reminded all that the 1992 Conference is in Seattle, 1993 in Wichita and 1994 in Washington, DC. The 1995 and 1996 sites have had proposals presented and 1997 is probably Atlanta. It is his hope that all sites through 1997 will be announced by Seattle. The attendance figures for the Boston Conference are approximately 3000, making this the largest USITT registration in history. We had almost as many people attend as we have Institute members.

8. *Treasurer:* Chris Kaiser reported that the Institute is in excellent fis-

cal health. We have increased the reserves of the Institute and we continue to educate people how and by what procedures to spend. She was incredibly pleased to announce that the first audit of the Institute that includes the Annual Conference has just successfully been completed and received by the Board. This is also the first audit done in five years.

9. *Secretary:* Jean Montgomery announced the results of the recent USITT election (terms of office to begin July 1):

President-Elect: **Sarah Nash Gates**
VP-Commissions: **Leon Brauner**
VP-Projects: **Willard Bellman**
VP-Development: **William Byrnes**
Secretary: **Jean Montgomery**
Directors at Large:

Randy Davidson
James Moody
Carolyn Ross
Dennis Dorn
Richard Stephens
Zelma Weisfeld

Since Rick Stephens is assuming the office of VP-Projects, David Hale Hand as the next in line in vote totals has consented to be appointed to fill Rick's term. Some of the vote tallies were separated by only one or two votes: Never tell me your vote doesn't count!

Don also recognized and thanked those Directors at Large whose terms of office on the Board have expired (as of June 30): Robert Benson, Jay Glerum, Tim Kelly, Ron Naversen and Bob Scales.

Ben Sammler announced the sponsors and winners of the Tech Expo (see page 9). The supporter list of Tech Expo keeps growing and no one has ever dropped out. Ben thanked all exhibitors for the time and effort it took in putting this excellent display of technical innovation together.

There being no questions from the membership, no old or new business, the meeting was adjourned at 3:10 p.m.

Respectfully submitted,
Jean A. Montgomery
Secretary, USITT ■

Calendar

■ 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

■ 16-17 July 1991 ■ "Standards & Ethics," Box Office Management International Regional Conference, Ottawa, Canada ■ Contact: 212-949-7350

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

■ 9-11 August 1991 ■ USITT Summer Meetings, Seattle, WA ■ Contact: USITT National Office, 212-924-9088

■ 9-14 August 1991 ■ IAAM 1991 Conference & Trade Show, Kansas City, MO ■ Contact: IAAM, 214-255-8020

■ 8-11 September 1991 ■ Light & Sound Show, London, England ■ Contact: PLASA, 081-994-9880

■ 22-24 November 1991 ■ Lighting Dimensions '91, Reno, NV ■ Contact: LDI'91, 212-353-1951

■ 18-24 November 1991 ■ USITT Winter Meetings, Reno, NV ■ Contact: USITT National Office, 212-924-9088 ■

C&S Profiles



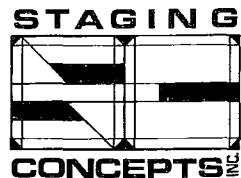
Kryolan Corporation

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Contact: Richard M. Barulich,
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Kryolan Corporation manufactures theatrical make-up and related supplies for stage, film and television, distributing on a worldwide basis from its main office in Berlin and its American distribution center in San Francisco. In the US, Kryolan distributes through a network of dealers as well as through costume and theatrical supply houses.



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Phone: 612-337-5339
Fax: 612-337-5341

Contact: Michael Hayden,
President

In business for one year
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Staging Concepts, Inc. produces a line of lightweight, durable and economical platforms and risers, ideal for portable staging, seating risers, platforms and orchestra pit covers. Its custom units are built to meet customer applications, with top-operated locks allowing quick setup and breakdown. Storage problems are also eliminated.

Martha Coigney, Director
of the US Centre of ITI

The USITT and the ITI

Editor's Note: The following remarks were delivered by Martha W. Coigney on the occasion of the presentation to her of the 1991 USITT Award at the USITT Conference and Stage Expo in Boston, MA on 23 February 1991.

This award from USITT means a great deal to me because it comes from an organization that has been on the international barricades for as long as I have worked at ITI.

Back then, in the Stone Age, when I began at ITI, USITT honored my boss, Rosamond Gilder, with this same award. She received it for her international pioneering and for her life-long struggle to make the US into a literate national theatre community. (1991, by the way is Rosamond Gilder's centennial year.) She received the award on the eve of the New York Congress of ITI which took place on the exact same dates as the six-day war in the Middle East. One of the reasons that I have stayed at ITI for 25 years is that we theatre people behaved a hell of a lot better that week than the gang over at the UN.

Meanwhile, back on the same ranch, USITT was organizing the American participation in the Montreal Expo Symposium on Theatre Space—that was the first time that most of us had seen the work of Josef Svoboda. This was all in June of 1967 and I'm not finished yet—1967 was also the date of the First Prague Quadrennial of Scene Design and Architecture.

The first two Quadrennials occurred without so much as a US postcard on exhibit. But at the second one in 1971 there were American designers—and they got mad—and when they came home howling we enquired whether they had four years to spare—and they did—Oenslager, Bay, Elder, Elson and Chairman Ming. With lots of help from USITT buddies

like Tom deGaetani, Joel Rubin, C. Ray Smith, Don Swinney, Ed Peterson and Jim Jewell (and with help from a healthy deficit in 1976) the US was represented for the first time at the Prague Quadrennial and has been there every four years ever since. In 1987 the U.S. won the Zlatu Trigu (Golden Troika). That was gratifying but it's not what is really important about the Prague Quadrennial.

What is remarkable is that an artistic event can serve as a lifeline

"...Jean-Louis Barrault once said that there is only one true nation in the world—the nation of theatre..."

for artists. It can serve as the pretext to be in touch with colleagues, to see new work and to know that there are colleagues in the rest of the world that remember. Throughout the "bad years" the Quadrennial allowed the Czech theatre community to have visitors. In some ways it was a subversive activity. Under the seeming silence of models and renderings and slides, theatre people could converse.

In all
the



checked, action-paced years that I have been at ITI there have been great changes:

- The word "international" has risen from the status of epithet to that of cachet.
- The American theatre has begun to insist on the world as a stage.
- The ITI now has national centres in 79 countries (we started with eight).
- Europe was supposed to be made clear and redefined by 1992—It won't be.
- When called upon, theatre artists lead their countries through the chances of 1989 and 1990. And they may be forgotten by 1992.

Coming from a country where everything—including careers in the theatre—has a limited shelf life, it is particularly heartening to look to our international colleagues for some great lessons:

- There is such a thing as a career in theatre.
- Many colors make a handsomer coat and a handsomer family.
- Theatre artists are treated with deference and respect.
- Cultural diversity and dialogue can carry us to the 21st Century.
- Theatre makes peace.

Jean-Louis Barrault once said that there is only one true nation in the world—the nation of theatre. Networks like ITI, like USITT, like OISTAT—all of these practical, modest, daily, professional associations—are the embassies and ministries of this global nation. This work must be passed on to the next generation of theatre folk so they learn, as we have, that the nation of theatre is the tribe of the peacemakers.

Once again, thank you for the solidarity and the courage that this honor brings to me. ■

Ben Sammler, Tech Production Co-Commissioner

'91 Theatre Technology Exhibit

Exhibit coordinators Ben Sammler and Alan Hendrickson are pleased to report that the 3rd Biennial Theatre Technology Exhibit was, by all accounts, a tremendous success. Thirty-three exhibits representing all facets of theatre technology—scenery, costumes, props, electrics, sound, and

"...For those unable to attend, you can still obtain a copy of the Exhibit Catalog..."

paints—were on display. The exhibit room was always alive with activity—pushing solenoid switches, spinning rain effects wheels, adjusting the focus of lighting instruments and switching electromagnets on and off. All in all, an active place.

For those of you who were unable to attend the conference, you can still obtain a copy of the Exhibit Catalog which includes complete descriptions (with drawings and photographs) of all the exhibits. The 94-page catalogs are available for \$7 (including postage) by writing to:

Ben Sammler
Yale School of Drama
222 York St.

New Haven, CT 06520.

Make checks payable to USITT.

The Exhibits were reviewed by a five-member panel comprised of Greg Bell, John Bracewell, Leon Brauner, Max De Volder and Bob Scales. Eight prizes of \$300 each were awarded (the last one was split between two entries.)

The prizes were awarded to: Ann Johnson from the University of Southern California and Ken Cole from the Yale School of Drama for a Pneumatic Cable Tensioner; Craig McKenzie and Martin Pike from the Berkeley

Repertory Theatre for a Rain Curtain; Frank Bebey from the University of Alaska for Staple-Quilted Scenery; John R. Burgess from Memphis State University for a Banner-Dropping Device; Corky Boyd and Ben Thoron from the Yale School of Drama for an Electronic Drum Indexer; Mark Shanda from Ohio State University for an Ethafoam Rod Splitter; Martha Mattus, a freelance costumer, for a Ribbon Wig; A.D. Carson from the Pittsburg Public Theatre for a Curved Track and Knife; Ken East from the University of Delaware for the Rain Machine.

The success of this project, like many projects, is dependent on the support of many individuals and institutions. We would like to acknowledge those who made this project possible: Ann Johnson provided editorial assistance; Evan Gelick, John Newstrom, Scott Robertson and James Van Bergen helped prepare, run and strike the Exhibit; all of the exhibitors took the time to share their innovative solutions to everyday technical problems; and the sponsors provided financial support without which the Exhibit could not happen.

This year's sponsors included: A & M Supply Company; Gerriet's International; Great American Market; Limelight Productions; Lycian Stage Lighting; Peter Albrecht Corporation; Pook, Diemont and Ohl, Inc.; Production Arts; Rosco; Rosebrand; Secoa; Syracuse Scenery and Stage Lighting; and Theatre Magic.

It is not too early to begin preparations for the 4th Biennial Theatre Technology Exhibit which will be held in Wichita in 1993. Look for entry forms in the September, October and November 1992 issues of *Sightlines*.

If you have any questions regarding participation in this exhibit, please write to me, Ben Sammler, at the address listed above. ■

C. Elizabeth Lee, Student Liaison Co-Chair

USITT Student News

During the Boston conference this year, the Sixth Annual Student Tech Olympics were held. The Tech Olympics consist of five events: sewing, sound tape splicing, thimble & crosby, light hang and focus and prop shift. The events are judged on both speed and accuracy. If the events are not performed correctly and neatly the student is penalized by five seconds per error. These seconds can be crucial in an event such as prop shift where mere seconds separate the contestants.

The following is a list of the individual winners in each event:

• SEWING

- 1st - Jerry Dougherty
- 2nd - Shelia Hines
- 3rd - Chris Moses
- 4th - Holly Johnson
- 5th - C. Shadow Leed

• SPLICING

- 1st - C. Shadow Leed
- 2nd - Clive Henrick
- 3rd - Michael Burries
- 5th - Joel Schonbrun

• THIMBLE & CROSBY

- 1st - Tyler Jeppesen
- 2nd - Holly Johnson
- 3rd - Chris Moses
- 4th - Jerry Dougherty
- 5th - Terrence Shea

• PROP SHIFT

- 1st - D. Goldberg & T. Jeppesen
- 2nd - Chris Carniewicz
- 3rd - Sheila Hines & Terrence Shea

- 4th - Mocheal Burries & Jerry Dougherty

- 5th - Holly Johnson & Roy Rigg

• FOCUS

- 1st - Michael Burries
- 2nd - John Tauss
- 3rd - Chris Moses
- 4th - Clive Henrick
- 5th - Tyler Jeppesen

• ALL-AROUND WINNERS

- 1st - Jerry Dougherty & Tyler Jeppesen
- 2nd - Michael Burries
- 3rd - Chris Moses

• TEAM WINNER

Ithaca College ■

C&S Profiles

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Wybron, Inc. manufactures high technology effects lighting equipment. Wybron invented and manufactures the original scrolling color changer—"The Scroller." In addition, Wybron manufactures gel strings and pan/tilt yokes for theatrical lighting fixtures.



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Phone: 91-86-82-55
Fax: 91-86-83-71

Contact: Heyndrickx Cedric
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USITT C&S Member for 2 years
Light Beams manufactures the "Silicon Controls" range of dimmers, and imports/distributes a complete line of STTV equipment.

Classified Ads

TD/Light Designer

University of Utah offers a tenure-track position for Assistant Professor of Theatre-TD/Lighting Designer.

Qualifications: Successful candidate will have (1) terminal degree; (2) experience as TD or ATD; (3) experience as lighting designer; (4) teaching experience; (5) budgetary skills; (6) ability to work well with people; (7) practical knowledge of professional opportunities for students; (8) ability to communicate effectively and excite students in technical theatre.

Responsibilities will include teaching stagecraft, drafting and lighting design; working closely with faculty, student and guest directors and designers; collaborating with shop foreman to support department's productions in 150-seat mainstage and smaller lab theatres; supervising student designers and technicians; short-range problem solving; designing lighting for some productions. Academic year begins September 1991.

Salary: mid-to-high 20s.

Application deadline: 1 April 1991 or until position is filled.

Send: letter, resume, and names of three references who will write directly to:

Scott LeFever
Chair of Search Committee
Department of Theatre
#206 PAB
University of Utah
Salt Lake City, UT 84112.

The University is an EO/AA employer and encourages applications from women and minorities. ■

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 your material by E-Mail to CompuServe, 76526,3177; America Online, EFielding, Calgary CallBoard, EFielding, or by mail or fax. ■

Craig Wolf, Lighting
Vice-Commissioner

Lighting Commission

The Lighting Commission came alive in Boston with a new organizational structure, greatly increased member participation and a terrific slate of program ideas for Seattle.

Members present at the two Commission meetings gave unanimous approval to Commissioner Cindy Limauro's plan to appoint five Vice-Commissioners with subcommittees under each one. The five new posts are Vice-Commissioners of Design, Technology, Research and Development, Education and Liaison Activities.

The new Commission leadership encourages each of you to share in USITT activities by playing an active part in the commission. Contact us with ideas, questions and suggestions:

Lighting Design Commissioner:

Cindy Limauro
1417 Walnut Street
Pittsburg, PA 15218
412-268-2395

Vice-Commissioner of Design:

Craig Wolf
712 Ft. Stockton Drive
San Diego, CA 92103
619-594-5898



Vice-Commissioner of Research
and Development:

Rob Shakespeare
1806 E. Thornton Drive
Bloomington, IN 47401
812-855-4342

Vice-Commissioner of Education:

Rich Dunham
Dept. of Theatre Arts
S.U.N.Y. Stonybrook
Stonybrook, NY 11759
516-632-7283

Vice-Commissioner of Liaison
Activities:

Bruce Auerbach
Kent State University
School of Theatre
Kent, OH 44242
216-672-2082

If you are interested in working on a sub-committee, please contact the appropriate Vice-Commissioner. Cindy and the Vice-Commissioners have plans to meet at LD191—we certainly could have a brief membership meeting/party if enough of you are going to be in Reno—so let us know. Plans are underway for a social meeting of the Commission in Seattle—it's time we had a lighting party! We will keep you posted on details.

Rob Shakespeare is finishing up a mission statement for the Lighting Commission—won't it be nice to have a mission? The Boston convention was highlighted by Jennifer Tipton's Pre-Conference Dance Workshop—it was quite the success. Rob Shakespeare continued to amaze us with what can be done with computer lighting visualization and a fine architectural lighting session was put together by Bruce Auerbach.

Seattle looks just as exciting with more architectural lighting, lighting for dance and opera, computer and midi control, and an all-day designer roundtable. Believe it or not, we are now looking for programming suggestions for Wichita—so send in your ideas! ■

Diane R. Berg,
Commissioner

Costume Commission

At the end of the Boston Conference, Kevin Seligman stepped down as Costume Commissioner. We all owe him a round of applause for years of hard work for the Commission and the Institute. Please join us at the Costume Symposium in New Orleans this summer for the official festive salute to Kevin!

One of the most rewarding parts of being a member of the Costume Commission is the wonderful rapport and camaraderie that exists among the membership. We have discovered that we share many of the same professional and personal concerns and problems and that working together we can make a difference in the world of costume designer and technician.

As our Commission continues to get larger, maintaining the sharing and caring that has existed since the beginnings of the Costume Commission is vital. Get involved. Attend the conferences and symposia and come to the Commission meetings at these events. Commission meetings are not closed business meetings. Commission meetings present the opportunity to exchange ideas, meet each other and guide the direction of plans for the future.

Please call me with your thoughts and ideas: (w) 919-770-3218, (h) 919-722-7816; or write to me: Diane R. Berg, 2408 Ardmore Manor Rd., Winston-Salem, NC 27103.

If you are interested in coordinating a symposium in the future, please contact me. This is an excellent opportunity to get involved in the Commission and the Institute. Symposia try to highlight the area where they are held and programming is aimed at the costume professional.

With the 1992 Seattle Conference programming in place, plans for the 1993 Wichita Conference have begun. If you have program ideas and/or proposals for Wichita

Bernice A. Graham,
Notebook Editor

The Costumer's Notebook

"Theater," they say, "is magic!" Costumers and technicians in general have a great deal to do with that magic. So why not utilize some or more of the magician's tricks to help create our illusions for audiences?

Flipping through *100 Amazing Magic Tricks* published by Pinnacle Books, Inc. of New York, I found a few possibilities that might be adaptable for us, the technical magicians of theatre. Let your theatrical imaginations run rampant when scanning the titles of the book's pictured and/or diagramed tricks:

- Dealing with Gravity: Stay-put Candles (on tree branches or whatever); Homemade Level; A One

Costume Commission ▼

ta, please contact our Vice Commissioner in charge of Programming, Kathleen Gossman, Department of Dramatic Arts, University of Nebraska at Omaha, Omaha, Nebraska 68182-0154; (w) 402-554-3630, (h) 402-339-6890. Although 1993 seems a long time from now, the programming for that conference must be set in less than a year from now at the Seattle Conference.

The July/August issue of *Sightlines* will outline the projects and resources that exist currently within the Commission. These provide another avenue to become involved by contacting the chair to work on a particular project. If you special interest isn't listed, volunteer to chair it!

Watch next month's *Sightlines* for details about the Costume Symposium in New Orleans, 1-3 Aug, 1991, which Peggy Rosenfeldt is coordinating. Plan to attend. Be sure to come to the Commission meeting! ■

Candle-Power Motor; Rolling Uphill; The Impossible Duel (Silhouette).

- The Behavior of Gases: A Water Cannon; A Potato Pistol; Swinging Glass; Blowpipe Darts; A Fleet Review; Steam Carousel; A Jet Fountain; Cannon's Roar; Putting Out the Lights.

- The Behavior of Liquids: A Strange Candlestick; Water into Wine; The Surface-Swimming Paper Fish; Stop Go Fountain; The Tireless Dances.

- All About Heat: The Bottle Mystery; The Sliding Railway; The Bubbling Cauldron; Fireproof Thread.

- A Special Attraction: Jumping Dice; Electric Shadows; A Magnetic Motor; Boxing Kangaroo; Dance of the Bubble; Homemade Light Bulb; Knowing Arrow; Magnetic Theatre.

- Sight and Sound: A Novel Way to Match Materials (explained below); No Need for a Mirror to Reflect Life; The Magic Box; Moving Shadows; Soot into Silver; The Tubophone; Mind in a Whirl; Shrink and Stretch Strips.

- Geometry for Fun: Turning Pipes into Pyramids; A Partial Ellipse; Puzzling Squares; Secret of the Rectangle; Five-Pointed Star; Tightrope Dancer; Versatile Peg; Paper Sphere

- Bag of Tricks: Two Bubbles in One; The Flower that Opens and Shuts; Growing Wax Flowers; The Checkers Tower; A Paper Ladder at a Single Cut; Boomerang Launcher; Automatic Extinguisher; Boy Samson; Through the Eye of a Needle

These are a few of the 100 amazing magic tricks which could be used as basis for ordinary and special effects required in the theatre. Don't overlook books on magic when faced with creating "illusions" for ourselves and our audiences.

Let's look at one the book suggests is probably "more an aid to the ladies (and gents, too) than a parlor trick."

Under the section on Sight and Sound, "A Novel Way to Match Materials" (pg. 83) might be a bit

confusing, but perhaps intriguing...even helpful. It's a "magical" way of "matching two patterns to find out whether they will harmonize." Cut out a cardboard disc four inches in diameter. Create a "top" by pushing a four-inch pencil through the center of the disc and affix it with glue or wax with approximately one inch pushed through.

Cut the same size disc from one of the patterned or plaid materials you want to match with a center hole. Place it over the top of the disc, affixing it with straight pins close to the edge. Spinning the "top," you will see a blur of color with "one color predominating." Cut a one-inch square of your second patterned materials and pin it close to the edge of the disc on top of, but covering only a small portion of, the first patterned circular disc.

When the "Top" is twirled, this second pattern will also blur into one prominent color. "As this is on the perimeter of the "top," it will show as an outer ring with the first materials contrasted in the center, bringing the two together in a haze of color. When you see the two strong colors together, you will be able to decide whether they match, harmonize or clash."

Sounds complicated, but once you work it all together, it is rather simple, fun and could be helpful in your choosing patterns or plaids that work well together. (NOTE: Pinning instead of gluing materials to the cardboard disc allows you to reuse the "top" for other or future matchings.)

Let's face it, if we are costume, makeup, scene, light, sound and/or prop technicians, we are also...Magicians!!!

• • •

Send materials or ideas for the "Costumer's Notebook" to:
Bernice A. Graham
3553 East Brown
Fresno, CA 93703. ■

Classified Ads

Technical Theatre Instructor

State Center Community College District is currently searching for a technical theatre arts instructor at Fresno City College, located in Central California. Duties include teaching classes in stagecraft, scene design, lighting design and operation, sound design and operation; acting as designer and technical director of departmental productions; and teaching the full range of lower division theatre courses.

Qualifications: A master's degree in technical theatre or the equivalent, knowledge of state-of-the-art production techniques and equipment, teaching experience, knowledge of theatre literature as well as period and contemporary production styles.

The District offers an attractive benefit package including five family medical plans, dental and vision coverage for employees and their families. Disability and life insurance are also provided.

Application deadline: 22 April 1991

Contact:

State Center Community
College District
Certified Personnel Office
1525 E. Weldon Ave.
Fresno, CA 93704
209-226-0720

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We've just made it easier for you to advertise in the Sightlines classified section. No more \$110 minimum per placement. Sightlines classifieds are now just \$1 per word with a \$50 minimum per ad.

For more information, contact:

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

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

How easy it is to get bogged down by short-term demands! When schedules get tight, exercise is often the first to go. After all, other things have to get done today. But what good is meeting deadlines today if it means developing heart disease at an early age? Lifelong good health is easily what most of us would list as one of our long-term goals. Neglecting exercise in order to meet deadlines is penny-wise and pound-foolish.

Exercise has more than enough benefits in the short-range to warrant keeping on schedule with your regular exercise program. Physically fit people have more energy. Using large muscles is an immediate stress reducer. Exercise makes you feel more relaxed,

allows you to think more clearly and helps keep you looking good and feeling great.

Exercise challenges the body with a healthful type of stress (eustress) that encourages physical improvements in the ability to produce energy, mobilize fat stores and exert strength. Over time, exercise applied in a *consistent* and safe manner will bring about the structural and physiological changes referred to as the *training effect*.

The big question, of course, is how much and what types of exercise are needed to produce the training effect. There is quite a bit of controversy regarding this question. The only points of agreement are: 1) Some exercise is better than none, and, 2) Too much exercise is not good.

Healthy adults are most generally recommended to engage in some sort of aerobic activity three to five days a week for 15 to 60 minutes per session at an intensity somewhere between 65 to 90 percent of maximum heart rate.

This schedule of training can lead to associated health and stress benefits. Exercise helps protect

against artery disease. Active individuals tend to have larger coronary arteries and greater blood volume, so that clots form less easily, thus reducing the chance for stroke and heart attack.

Exercise (the training effect) improves the body's ability to produce energy, so it makes activity less painful and more fun. A given day's workload seems easier.

Exercise is an antidote to aging. It helps delay and prevent decline in activity, muscular strength, endurance, flexibility, balance, lean body mass and energy level.

The benefits of an exercise program are such that no sane person would avoid them once they are aware of those benefits. However, as USITT discovered in a Tulane University test sampling at the 1989 Calgary conference, 55 percent of our membership believes the work they do is defined as exercise.

This is simply not true. Work is work. Exercise is exercise. They are not the same. As Bo would say, "Just do it." ■

—Stan Abbott

Happy Birthday!

Those wishing to send greetings to Millia Davenport on the occasion of her 96th birthday celebrated on March 30 are encouraged to send cards to her at:

Millia Davenport
445 Buena Vista Road
New City, NY 10956 ■

In Memoriam

We are sad to report the death of Ruth Morley, born 19 November 1925, a noted costume designer for both Broadway and film. Her first Broadway show was Billy Budd in 1951 and her latest film was the unreleased *The Prince of Tides*, directed by Barbra Streisand. She received an Academy Award nomination for *The Miracle Worker*. She died 12 February 1991. Morley was a friend of USITT and a frequent participant in the Costume Symposium. ■

Curtain Call

The deadline for submitting material for inclusion in the next issue of Sightlines: Friday, 5 April 1991 ■

sightlines

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