

# usitt sightlines

**September 1991**

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

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1992  
USITT Conference &  
Stage Expo

## **USITT Prepares for Seattle**

1992 USITT Conference & Stage Expo Planning Off-Site Events to Showcase Seattle Specialties: Conference chair Patty Mathieu, program chair Martha Mattus, local program chair Jack Wolcott, and the entire Seattle committee are hard at work planning a variety of off-site excursions designed to showcase all that the area has to offer culturally.

These off-site events get off to a quick start on Wednesday morning, 4 March 1992, with tours of the Seattle

Center, home to the Seattle Opera House, Seattle Rep and Intiman Theatre, with a visit to the nearby home of Seattle's A Contemporary Theatre (ACT). Also planned is "Projections from Pani to Ekto-graphic," a workshop offered on the campus of the University of Washington.

On the agenda for Thursday, March 5 is a tour of Carver Audio Systems, a Seattle-based sound equipment manufacturer. Friday evening, March 6, offers a change of pace for USITT conference participants with a "Pub Crawl," an opportunity to sample the area's famous local beer and experience Seattle's nightlife. On Saturday, March 7, the off-site schedule features a visit to the Henry Art Gallery Textile Collection at the University of Washington.

**Boston 1991 USITT Conference Brochure Wins Award:** Even as finishing touches are being applied to the 1992 Seattle conference

brochure, Events Production Group received notice that its brochure for the 1991 Boston conference received an award for excellence in design. EPG was presented with a certificate "in recognition of outstanding graphic arts achievement." The award was conferred as part of "Into the Twenty-First Century," the fourth annual graphics design competition, sponsored by Print New Jersey.

Watch for your Conference registration brochure to arrive later this Fall and make your plans now to participate in the 1992 USITT Conference & Stage Expo in Seattle, WA, 4-7 March 1992! ■

—Patrick Lombard, EPG

**A view of the beautiful  
Seattle skyline, site of the  
1992 USITT Conference &  
Stage Expo.**

**For news of the recent  
USITT Summer Meetings  
held in Seattle, see the  
report on  
p. 3.**



## Calendar

- 28-29 September 1991 ▪ CITT 2nd Annual Conference, Toronto, ON, Canada ▪ Contact: CITT, 403-220-4905
- 29 September – 2 October 1991 ▪ IAAM Arena Managers Seminar, Walt Disney World, FL ▪ Contact: John Swinburn, 214-255-8020
- 16-19 October 1991 ▪ Network Conference, Toronto, ON, Canada ▪ Contact: Network of Performing & Visual Arts Schools, 703-524-6798
- 24-27 October 1991 ▪ National Conference on Outdoor Drama, Bardstown, KY ▪ Contact: Institute for Outdoor Drama, 919-962-1328
- 31 October – 2 November 1991 ▪ Southwest Theatre Association Convention, South Padre Island, TX ▪ Contact: Tom Grabowski, 512-381-3588
- 31 October – 3 November 1991 ▪ Convention Center Conference, Scottsdale, AZ ▪ Contact: IAAM, 214-255-8020
- 20-23 November 1991 ▪ USITT Winter Meetings, Reno, NV ▪ Contact: USITT National Office, 212-924-9088 ■

## Sightlines

### VOLUME XXXI NUMBER 2

#### USITT SIGHTLINES

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**Editor ▪ Eric Fielding**  
**Editor ▪ Cecelia Fielding**

David Diamond,  
USITT General Manager

## News from the National

**Endowment Fund:** If you've got a bright idea, we've got money for you! Do you have in mind a special project that will advance the field of performing arts design and technology? You now have an opportunity to secure funding for it from The USITT/Edward F. Kook Endowment Fund which is accepting applications. You will find more information on the Fund plus complete instructions for applying in this issue.

**Airborne Express Offer:** Don't miss out on your membership discount with Airborne Express. An overnight letter sent via Airborne Express with your USITT discount is only \$8.75. To get your free starter kit, call 800-289-2776 or write to Airborne Express, Member Communications Plus, 4601 J. Eisenhower Ave., Alexandria, VA 22304. Identify yourself with association code: N2\*-Y020.

**Reminder:** There's still time to send in your unwanted theatrical memorabilia for us to sell at the Broadway Cares Flea Market on September 21 in Shubert Alley, New York. The Flea Market raises thousands of dollars to help those in the performing arts and other with AIDS. Your help is needed. Please send any items you can to the National Office. Thank you for your generosity.

**Safety Note:** According to Art Hazards News, the Food and Drug Administration (FDA) has put out a medical alert cautioning about allergies to latex (natural rubber) products. Actors using special effects prosthetic make-up may be experiencing allergic reactions caused by the proteins in the latex. In addition to encouraging manufacturers to make the protein levels as low as possible in their products, the FDA is recommending more research on alternate products for special effects makeup. For a reference list on latex sensitivity, write: LATEX, FDA, HFZ-220, Rockville, MD 20857.

Arts Administration Confer-

**ence:** Among the "Peer Forums and Roundtables" that will be presented at the Western Alliance of Arts Administrators (WAAA) 24th Annual Conference this month are "So You Want to Renovate...Build ...Add On...Here's How You Begin..." and "Talking Tech from the View of the Company Manager." The WAAA Conference will be held September 3-7 in Portland, Oregon. For further information, contact WAAA at 415-621-4400 or write to 44 Page Street, Suite 604B, San Francisco, CA 94102.

**CyberArts Convention:** It's not too early to plan on attending CyberArts International '91 which will be held in Pasadena, California, November 15-17. Discounted registration is available if you sign up before August 16. CyberArts International is a world forum for emerging technologies in the arts, entertainment and education. In

**"Do you have a special project in mind that will advance the field of performing arts design and technology?"**

addition to exhibits and seminars, there will be live multimedia performances and an interactive electronic art gallery. Some of the subjects and technologies

to be featured this year include: theme-park creativity, computer show-control, virtual reality—making it work in education and the arts, new MIDI horizons and markets for interactive video. To register, contact CyberArts, 20085 Stevens Creek, Cupertino, CA 95014; 408-446-1105.

**Awards:** In the past few weeks, the performing arts community has been bestowing awards on its talented artists. We would like to congratulate the following award-winning designers:

*Dance Magazine* honored Jennifer Tipton with a 1991 Dance Magazine Award, the only award given to a designer this year.

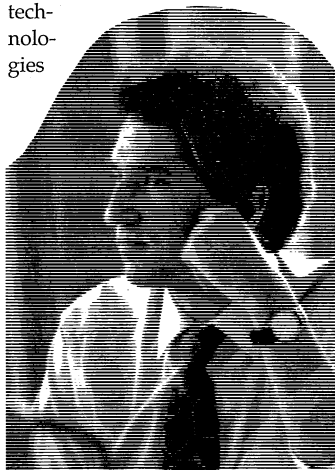
Tony Award winners: Heidi Landesman, scenic design for *The Secret Garden*; Jules Fisher, lighting design for *Will Rogers Follies*; and Willa Kim, costume design for *Will Rogers Follies*.

Outer Critics Circle winners: Heidi Landesman, Theoni V. Aldredge (costumes) and Tharon Musser (lighting) for *The Secret Garden*.

Drama Desk winners: Heidi Landesman (as above), Patricia Zipprodt (costumes) for *Shogun*, David Hersey (lighting) for *Miss Saigon*, Guy Sherman and Aural Fixation (sound) for *Red Scare on Sunset*.

Washington DC's Helen Hayes Award winners: Martin Pakledinaz (costumes) for *Mary Stuart* at the Shakespeare Theatre at the Folger and Howell Binkley (lighting) for *Richard III* at the same theatre, F. Hallinan Flood, (sets) for *Juno and the Paycock*, Arena Stage. Susan R. White, (sound), *Stand Up Tragedy*, at Arena Stage.

Chicago's Joseph Jefferson Awards for achievement in non-Equity productions: Rick Peebles (sound design) for John Godber's *Salt of the Earth* at the Famous Door Theatre Company; and John Musial (lighting design) for David Schwimmer's adaptation of *The Jungle* at Lookingglass Theatre Company. Other lighting design awards went to: Russ Borski for *Death of Carmen*, at Pegasus Players; and Robert G. Smith, *Bouncers*, at The Next Lab. Scenic Awards went



David Diamond,  
USITT General Manager

## News from the National

▲ Page 2

to Russ Borski, *Into the Woods*, at Pegasus Players; Laura Cowell Kinter, *Broadway Bound*, also at Pegasus; Patrick Kerwin, *Detective Story*, Mary-Archie Theater Company; Kevin Snow, *Sister Carrie*, at Touchstone; Ronald Waccholtz, *84 Charing Cross Road*, at Chicago Cooperative Stage. Costumes: Dawn De-Witt, *Macbeth*, at Talisman Theatre, Kim Fencel for *Rak—The Private Life of The Master Race* at Chicago Shakespeare Theatre/Alchemical Theatre, and Joel Klaff and Sharon Evans, for *Girls! Girls! Live Onstage Totally Rude*, Live Bait Theater.

LA Drama Critics Circle: Scenic: D. Martyn Bookwalter, *The Crucible* at Los Angeles Theatre Center (LATC); Steve Markus, Kevin McKoon, Kurt Wahlnier, *The Beggars Opera*, at Pacific Theatre Ensemble; Douglas D. Smith, *The Illusion*, LATC. Costumes: John Brandt, Lori Martin, Sarah Zinsser, Betsy Berrenson, *The Beggars Opera*; Marianna Elliott, *The Illusion*, Shigeru Yaji, *Man and Superman*, South Coast Rep. Lighting: Tom Ruzika, *Holy Days*, South Coast Rep; Douglas D. Smith, *The Illusion*, LATC. Elena Maluchin, Makeup Design for *The Hip-Hop Waltz of Eurydice*, for LATC, and Zander Berkeley for Mask Design for *The Good Woman of Szechuan*, at the Odyssey Theatre Ensemble.

**In Memoriam:** We are saddened to note the passing of William Little, owner and President of Sustaining Member firm Little Stage Lighting of Dallas, TX and founding member of the Theatrical Dealers Association. If you wish to make a contribution in his memory, please send it to: The Speech and Drama Department, Jesuit College Preparatory School, 12345 Inwood Road, Dallas, TX 75244. ■

Sarah Nash Gates,  
USITT President-Elect

## Seattle Summer Meetings

In lieu of the usual summer triennial USITT Board of Directors meeting, a planning retreat was held at the University of Washington School of Drama in Seattle, WA, 8-11 August 1991. Members of several committees—Planning and Priorities, Finance, Publications, and Executive—participated in a series of meetings.

All involved felt that a first giant step was made toward the commitment by USITT to being planning-driven rather than simply reacting to events or dollars.

The Finance Committee was able to discuss long-range financial planning, including exploring ideas for building equity for the Institute. The Publications Committee found solutions for some procedural questions and also began work on some important philosophical issues.

The Planning and Priorities Committee discussed every goal and objective recently submitted by the members of the Institute (see the April 1991 issue of *Sightlines*). These goal/objective documents made it clear that these members felt USITT is doing appropriate things. No one suggested that we stop doing anything! This committee will continue its work through the Fall and should have recommendations for the Board to consider in November.

The participants in the Summer work meetings extend their thanks to the Board of Directors for giving them the time to work on a variety of issues. Hopefully, this experience will allow for more productive Board meetings in the future.

**Changes in Leadership:** Leon Brauner has accepted the position of Assistant Director of the American Studies Program at the University of Warsaw and has resigned as Vice-President for Commissions. He and his wife Roberta will leave for a year in Poland on 17 September 1991. The Executive Committee accepted his resignation most reluctantly and extended profound thanks to Leon for his outstanding work as VP-Commissions. We

wish him all the best as he embarks on this exciting new venture, and look forward to his return.

The Executive Committee, acting on behalf of the Board of Directors, appointed Rick Stephens as Acting Vice-President for Commissions. Rick has been serving as Vice-President for Projects. Stephanie Young has been appointed Acting Vice-President for Projects to replace Rick. Both appointments need to be voted upon by the Board of Directors in November.

Stephanie Young has been a Board member and Finance Committee member since 1989 and is a Vice-Commissioner for Education. She is Head of the Management Program at Cal Arts and is Production Manager at the Colorado Shakespeare Festival.

Her appointment leaves a vacancy on the Board of Directors. Following Institute procedure, the Executive Committee recommended that first alternate from the 1991 elections, Whitney Blausen, assume that seat on the Board. This recommendation also requires Board action in November.

President Donald Shulman requested a leave of absence in order to pursue professional and personal matters. The Executive Committee approved a leave from 1 July–1 October 1991. During Shulman's leave, the Executive Committee has authorized President-Elect Sarah Nash Gates to fill the President's management role.

**Change in Conference Management:** President Donald Shulman has been notified by Events Production Group, as specified in their contract with the Institute, that they will not be renewing their contract for Conference Management after the Seattle Conference. EPG's contract for the sales of advertising in USITT periodicals will also end after the completion of the Spring 1992 *TD&T*. The year's notice required by the contract has given the Executive Committee ample time to pursue options for advertising sales and professional conference management. The Executive Committee expect to have concluded new arrangements by 1 January 1992 and will report in detail at the November Board meeting. ■

## Contributing Members

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

## New C&S Members

*Sightlines* welcomes the following new Sustaining Member of USITT—**Sunbelt Scenic Studios** of Tempe, AZ.

In addition, Sustaining Member S. Wolf & Sons has notified us that they are now doing business under the name of **Janovic/Plaza, Inc. ■**

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## CALL FOR PROPOSALS

The USITT Endowment Fund was established in 1978 to support important research and development in performing arts design and technology. It is the only such fund in the country.

In 1991 Edward F. Kook's name was added to the Fund's title in recognition of his role in creating the Fund (he made the first donation) and out of respect for his work in the industry and the Institute. As one of the founders of Century Lighting, Mr. Kook was a key figure in the movement to bring innovative new technologies to the service of the arts. He died in September 1990.

The Fund has received generous support from individual and corporate members of the Institute, which, together with its judicious investment policy, will allow it to offer greater support during 1991/92. Grants seldom exceed \$5,000 and are typically less.

All applications to the fund are reviewed by a Committee of the USITT Board of Directors. The members of this group, which is also responsible for the management of the fund, are: Timothy Kelly, William J. Byrnes, Sylvia Hillyard, Richard Devin, Richard Arnold, Randy Earle and Donald Shulman.

## STATEMENT OF PURPOSE

**The Goal of the USITT/Edward F. Kook Endowment Fund is to further original and imaginative research, investigation and development in performing arts design and technology. To achieve its goals the Fund offers financial support to members' projects.**

## PROJECT SUPPORT

Any individual member of USITT, or any group of USITT members (student chapters, commissions, committees, etc.) may apply for support for a complete project or for seed money for a specific project. To be considered for support a project must:

- Seek new knowledge through experimentation, research, or the collection of resources for research or study.
- Show originality, creativity and innovation.
- Directly relate to the goals and purposes of USITT

and directly benefit members and the industry in general.

- Provide results which are made available to members of the Institute through direct presentation, demonstration, publication or visitation.
- Qualify in one of the four award categories; theoretical research, applied research, statistical survey or historical research.

It is also expected that the applicants will demonstrate their ability to initiate and complete the project.

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## PROJECTS PREVIOUSLY FUNDED

- Modernization of Design and Construction Practice for Theatre Staging
- Developing New Systems for Position Metering & Control in Moving Scenery
- National Flat Pattern Exchange
- CallBoard II: Database Development
- A Photographic Documentation of the Scenic Maquettes in the Historic Chicago Opera Scenic collection
- A Marshall Plan of USITT Assistance to the Socialist Countries
- Start-up Costs for Canadian Institute for Theatre Technology

## APPLICATION PROCESS

All applications must include the following elements:

### 1. Summary

Please attach a completed Project Summary Sheet to your application. (No more than 50 words.)

### 2. Project Narrative

This should describe your project, including:

- a. What activities are proposed.
- b. Project methodology.
- c. What results or effects you expect the project to produce.
- d. Who will benefit from the project.
- e. How the project will benefit USITT and the industry.
- f. Who will be involved in the project; what their qualifications are and what their contributions will be.
- g. Where the project will take place and what facilities will be used.
- h. How original is the project and if not original, how does it differ from similar projects.

### 3. Budget

This should be a complete budget for the whole project; when appropriate please use notes.

It must include:

- a. All expenditures involved in the project.
- b. All sources of funding for the project (and describe whether or not that funding is confirmed.)
- c. Which expenditure line items would be funded by any USITT grant.

### 4. Resume(s)/Vita(e) for Project Director(s)

All applications must arrive at: USITT National Office

10 West 19 Street  
Suite 5A  
New York, NY 10011-4206

**By the deadline: January 31, 1992**

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## RESTRICTIONS

Support will **not** be offered for:

- Activities for which academic credits are being sought.
- Scholarships or tuition.
- Bad debts.
- Investments of any kind.
- Projects which only perpetuate available information.
- Capital expenditures unrelated to a specific project.
- Creation of new organizations.
- Expenses incurred before the start date of the grant period.
- Projects that do not begin and end within the grant period.
- Receptions and refreshments.

## TIMETABLE

Deadline for Applications .....	<b>January 31, 1992</b>
Grant Award Announcement .....	<b>March 7, 1992</b>
(at the USITT Annual Conference)	
Project Begin Date .....	<b>April 1, 1992</b>
Project Completion Date.....	<b>March 31, 1993</b>

## HOW TO APPLY

Please use the current application form, which appears on the reverse of this page, to apply for support from the Endowment Fund. When completed, and not later than January 31, 1992, the application together with four copies should be sent to:

USITT National Office  
10 West 19th Street, Suite 5A  
New York, NY 10011  
(212) 924-9088

Additional copies of the application forms and further information are available from this office.

One final note on applications. While the Committee needs a clear statement about your project, it also has a lot to read. Brevity is encouraged where it does not compromise the application.

## AFTER AN AWARD IS MADE

The Institute will announce the 1991/92 awards at the 1992 National Conference. The successful applicants will be informed by letter and appropriate contracts signed. The starting date for the projects will be April 1, 1992 and the ending date will be no later than March 31, 1993. A final narrative and financial report must be produced by all award recipients within 60 days of the end of the project.

All award recipients must include the following credit line in all advertising, news releases, reports, publications and printed programs:

"This program/event/project (or whatever) was made possible (in part) through a grant from the United States Institute for Theatre Technology/Edward F. Kook Endowment Fund."

# THE USITT/EDWARD F. KOOK ENDOWMENT FUND

## PROJECT SUMMARY SHEET

To be completed and attached to all applications

FOR OFFICE USE

Last Name

Project Category

Project Number

1. Project Title \_\_\_\_\_

2. Project Director(s) \_\_\_\_\_

3. Address \_\_\_\_\_

4. City, State, Zip \_\_\_\_\_

5. Telephone: Day \_\_\_\_\_ Evening \_\_\_\_\_

6. Membership Type \_\_\_\_\_ No. \_\_\_\_\_

7. Project Dates: Beginning \_\_\_\_\_ Ending \_\_\_\_\_

8. Total Project Cost \$ \_\_\_\_\_

9. Sum Requested From Fund \$ \_\_\_\_\_

10. Project Category (check one)

☐ Theoretical

☐ Applied

☐ Statistical Survey

☐ Historical

I/We certify that the information contained in this application is true.

Project Director(s)

Date

## Sustaining Members

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Hoffend and Sons, Inc.  
 Hollywood Lights, Inc.  
 Holzmüller Productions  
 Hubbell, Inc.  
 Hudson Scenic Studios, Inc.  
 Independent Theatrical  
 Installation  
 Irwin Seating Company  
 JCN  
 Janovic/Plaza, Inc.  
 Joel Theatrical Rigging, Ltd.  
 Joeun Technics (Korea), Inc.  
 Joyce/Dayton Corporation  
 Lambda Platform  
 Lehigh Electric Products Co.  
 Leprecon/CAE, Inc.  
 Light Beams, NV  
 Lighting & Electronics, Inc.  
 Lighting Associates Templates  
 Lighting Dimensions Magazine  
 Limelight Productions, Inc.  
 Lite-Trol Service Co., Inc.  
 Little Stage Lighting  
 Luxout Products  
 Lycian Stage Lighting, Inc.  
 The Magnum Companies  
 Mainstage Theatrical Supply,  
 Inc.  
 Main GHH Corporation  
 Mid-West Scenic & Stage  
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 Musson Theatrical, Inc.  
 Mutual Hardware  
 L.E. Nelson Sales Corp./Thorn  
 EMI  
 Norcostco, Inc.  
 NSI Corporation  
 Olesen Company  
 Pook Diemont & Ohl, Inc.  
 Product Sales Associates  
 Production Arts Lighting  
 Quality Stage Drapery  
 Harry Ransom Humanities  
 Research Center  
 Richmond Sound Design, Ltd.  
 Rigging Innovators



## Sustaining Members

Risk International, Inc.  
J. Max Robertson Company  
Rose Brand Textile Fabrics  
Secoa  
Select Ticketing  
Shopworks Incorporated  
ShowTech, Inc.  
SICO, Inc.  
Kenneth Snipes Engineering & Design  
Spotlight, S.R.L.  
Stage Equipment & Lighting  
Stagecraft Industries, Inc.  
Stageworks Production Supply, Inc.  
Strong International Electric Corp.  
Sunbelt Scenic Studios, Inc.  
System Design Associates  
Technolight  
Texas Scenic Company, Inc.  
Theatre Crafts Magazine  
Theatre Projects Consultants, Inc.  
Theatrical Services & Supply, Inc.  
James Thomas Engineering  
Tiffin Scenic Studios, Inc.  
TMB Associates  
Tobins Lake Studio  
Tomcat USA, Inc.  
Union Connector Co., Inc.  
United State Equipment, Inc.  
Universe Stage Lighting  
Veam  
Vee Corporation  
Vincent Lighting Systems  
Walt Disney Imagineering  
Jim Weber Lighting Service, Inc.  
I. Weiss & Sons, Inc.

## 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! ■

Diane R. Berg,  
Commissioner

## Costume Design & Technology Commision

An enthusiastic group of costume designers and technicians, professionals and students flooded the New Orleans French Quarter 1-3 August for the 1991 USITT Costume Design and Technology Costume Symposium. Programming included museum tours, plantation tours, receptions, networking and a memorable evening at Arnaud's Restaurant as well as many stimulating sessions.

Larry Youngblood, freelance designer of Mardi Gras costumes and Marie Gatipon, costumier, reminisced about their successful collaboration of many years and of the "glory times" of luscious fabrics, quality rhinestones, and exquisite work (and no hot glue). At his peak in the mid-seventies, Youngblood designed 35 balls and 14 parades in one year! Ms. Gatipon explained that in the process of constructing very elaborate costumes that would be worn only once, she had to deal with (1) designs that looked wonderful on paper but not on the body and (2) clients who gained or lost excessive weight or became pregnant over the one-year build time. We saw examples of Youngblood's designs for Mardi Gras costumes from 1950 to the 1992 Bacchus Parade and examined closely three costumes Ms. Gatipon built 25 years ago.

In another session, Ms. Lydia Schmalz, curator for the Longue Vue House and Gardens, a museum of decorative arts in New Orleans, encouraged us to retire antique clothing from our stock and use them instead for research sources. She offered practical advice for storing our treasures: Clean the storage area and treat for insects. Keep storage areas cool and dark. Clean garments only with advice from experts. Remove rusty hooks, eyes, etc. Never use steel pins which rust; use brass or stainless steel pins. Use acid-free boxes

and acid-free tissue for storage along with padded hangers and dust covers over hanging garments.

Mercedes Whitecloud, specialist on Arcadian Textiles, explained the history of the textiles of the Arcadians, French Canadians expelled from Canada in 1755 who settled in the Bayou regions of Louisiana. Their textiles were constructed of natural brown cotton, white cotton and cotton dyed with indigo. Whitecloud recommended that we keep a record of how and when we clean our antique pieces. Ms. Whitecloud cleans her collection of quilts and blankets using the following methods: (1) Spotcleaning with acetone, alcohol or hydrogen peroxide, (2) Dipping the item which is sandwiched between two fiberglass screens into a bath of sodium lauryl sulfate and distilled water, and (3) removing water with a wet-dry vacuum while protecting the item with a fiberglass screen and then allowing the item to air dry.

Oscar Lee Bates, freelance designer and Louisiana State Museum curator, in a delightful non-stop commentary showed a variety of slides to indicate the wealth of materials and the research possibilities at the buildings of the state museum. Holdings include photography collections, fashion illustrations, tintypes and historic costume collections, both fashion and Mardi Gras. Bates' presentation provided a wonderful introduction to the subsequent tours through four of the museums: the Old Mint (Mardi

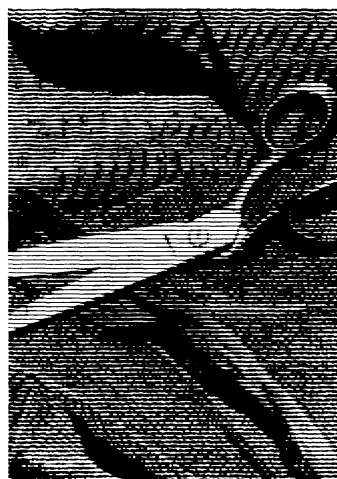
Gras collection), the Gallier House (historic home built in 1857-60), the Historic New Orleans Collection (manuscripts and curatorial images) and the Presbytere (portrait gallery and historic collection). Unfortunately, as is becoming all too common throughout the country, due to budget problems, the clothing collection had no curator and was not open.

Germaine Wells, queen of 22 Mardi Gras courts from 1937 to 1968, entertained us at a reception hosted by Oscar Lee Bates at Arnaud's Restaurant. Following an exquisite dinner, Bates and Wells (aka actress Lyla Hay Owen) provided a guided tour of the Germaine Cazenave Wells Mardi Gras Museum which is part of Arnaud's three floors of private and public dining rooms.

Dr. Gerilyn Tandberg of Louisiana State University provided an informative lecture and slide presentation on Slave Clothing from Louisiana Plantations on site at Madewood Plantation in Napoleonville, LA. As research for her study she has used photographs, diaries and memoirs. She recommended as a good resource *The Guide To Photographic Collections in New Orleans* by Abbye Gorin published by Friends of the ONU library. Dr. Tandberg discussed the quality and amount of clothing allotted to slaves within the hierarchy of slaves from house slaves at the top and field slaves at the bottom. Women slaves, her research shows, were required by Louisiana state law to wear a head wrap called a tignon. Following Dr. Tandberg's lecture we toured a second plantation, Houmas House in Darrow, LA.

The Commission meeting offered avenues for networking. Opportunities discussed at the meeting will be outlined in the next *Sightlines*.

Credit for the programming of the New Orleans Symposium goes to Peggy Rosefeldt who was assisted by Ann O'Heren Jakob of UNO Conference Services and UNO student Lien Lo. Congratulations for a job well done! ■



Gary English,  
Commissioner

## Scene Design Commission

A very exciting panel entitled "3D Animation and Rendering for the Scene Designer" will be offered at the Seattle conference. Professional graphics, 3D and animation programs used to assist in the collaborative process and to produce professional quality design presentations will be featured. We also hope to present animations used to enhance live performance. Following the panel there will be a round table discussion.

If you are currently working with professional high-end animation and visualization programs and would like to participate in the panel discussion/presentation please contact:

Rob Groff  
215 Ada Avenue  
Bowling Green, OH 43402  
O: 419-372-7174  
CompuServe #72540,3614.

VHS, slide and hard copy materials are acceptable and computer equipment will be available. ■

—Robert Groff, Vice-Commissioner  
for Computer Graphics

• • •

### Gender Bias in Scene Design:

Interested in participating in a panel discussion on gender bias in scene design at 1992 USITT Conference in Seattle? The session is tentatively scheduled for 6 March 1992 from 11:30 am to 12:50 pm. If so, contact:

Fritz Szabo  
221 Pearson Hall  
Iowa State University  
Ames, IA 50011  
O: 515-294-0204  
H: 515-597-3647. ■

—Fritz Szabo, Session Chair

Sheila Quinlan,  
Section Secretary

## Section Showcase: Upstate New York

The Upstate Section of USITT was founded in the Fall of 1980 with a primary objective to provide a vehicle for the exchange of information and ideas among the membership. Additional goals included the exposure of the membership to other facilities and the business part of the Theatre Industry.

The section is loosely defined as all of New York State not covered by the New York Area Section. The section is comprised of more than 100 members and is run a little more informally than most other sections. There are no membership dues and our mailing costs are underwritten by a local business.

The Upstate New York Section covers such a small geographic area in comparison to most other sections that we are able to meet more often during the school year. Our meetings are sponsored by area universities and businesses, and we meet approximately two to three times a semester.

We are a widely dispersed group, so we try to hold our meetings throughout the state. Past meetings have been held at Art Park, Cornell University, Syracuse Stage, JR Clancy, Inc., Adirondack Scenic, Inc., SUNY Potsdam, Glimmerglass Opera, SUNY Binghamton and Syracuse Scenery & Stage Lighting Co., Inc.

Most of our sessions consist of a tour of the facility, a short business meeting and a workshop presented by the sponsoring organization. Some examples of past workshop topics include TIG & MIG Welding Techniques, Pneumatic Operated Scenery and Digital Audio Editing Techniques.

Eastman Kodak has sponsored several workshops including a session with Joe Tawill featuring Great American Markets Products, and a hands-on demonstration and workshop of the ETC Insite,

Concept & Designer's Remote with Bob Vandenburg, National Sales Manager, ETC.

Dr. John Bracewell (currently Chairman of the Sound Commission) and Ithaca College sponsored a workshop on Theatre Sound. Jon Vermilye (Section Chair), Boyd Ostroff and SUNY Oswego have sponsored numerous sessions including a hands-on workshop on Macintosh Computer Applications for the Theatre and a Lighting Fixture Workshop.

Additional meetings have included a Seminar on Creative Thinking and Visualization sponsored by Alfred University, a Prop Construction Workshop sponsored by Colgate University, and most recently SUNY Oneonta hosted the touring USITT Exhibit "Art for the Stage."

We are looking forward to our fall season when Tom Clarke, a new member to the Upstate Section and President of the Eastern Central Theatre Conference, will host a session at the new Fine Arts Building at Genesee Community College; and Patrick Gill (Liaison for Computer Applications) and Cornell University will sponsor a session on Computer Software for the Theatre.

• • • • •

**Section Name:** Upstate New York  
**Region Served:** All of New York State not covered by the New York Area Section

**Number of Members:** 100+

**Section Chair:** Jon R. Vermilye

**Section Secretary:** Sheila Quinlan

**Section Treasurer:** Don Guido

**Section Address:**

Upstate NY Section - USITT  
c/o Jon Vermilye  
SUNY Oswego - Tyler Hall  
Oswego, New York 13216

**Section Phone:** 315-341-2138 ■

## Classified Ads

### Chair, Department of Theatre Arts

Chair is responsible for academic leadership and fiscal management of a department consisting of 21 full-time tenure track faculty encompassing a comprehensive program in theatre including BA, BFA, MA and MFA in Theatre, a BFA in Theatre Education, and a BA in dance; acts as principle facilitator of all personnel decisions along with appropriate faculty committees; and is responsible for scheduling and development of internal and external activities and performances of the department. Applicant should possess terminal degree and/or equivalent professional experience to qualify for tenure and for membership on the graduate faculty. Rank and competitive salary will be based on qualifications and experience.

**Starting Date:** 1 July 1992.

**Deadline:** 15 October 1991.

**Send:** Application letter, resume, and three current letters of recommendation to: Chair, Search Committee, Department of Theatre Arts, College of Visual and Performing Arts, Office of the Dean, Northern Illinois University, DeKalb, Illinois 60115, 815-753-1138.

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Stress & Wellness  
Strategies**Check  
Points**

The "Y" in R.E.A.D.Y., a strategy plan of stress reduction, stands for YIELD. This month we will introduce the concept of YIELD and begin to show the ways in which we can use the principles involved to aid in the reduction of our daily distress levels. In the next several issues of *Sightlines* we will develop the strategy further.

*Yield* is of equal value and importance to all the other parts of the R.E.A.D.Y. strategy plan of stress control. However, the most fascinating thing about "yield" as a stress reduction strategy is that it's the most complex and is the most difficult to explain. It seems, at the same time, to be the most interesting because it has as its basic commodity the most challenging and difficult of all human behaviors—flexibility in interpersonal transaction.

*Yield* differs from *attitude* in that attitude is entirely a personal commodity and *yield* is interpersonal—dealing with others who also have attitudes. So, we must remember that when dealing with difficult, stressful people we can use *attitude* adjustment techniques to cope with how we feel about ourselves and we can use *yield* techniques to adjust those transactions.

Transactions which cause you distress when you are dealing with a difficult person (DP) always

yearn for adjustment. After all, if our dealings with a DP cause our distress, why be stupid? Change something, anything. It does you absolutely no good to support the status quo of stress-producing relationships! You *can* change these transactions. You must do it—they won't or don't know they can. You are in control because you are making the first move—why else is it the choice of advantage to select white in a chess game and move first?! Yes, many of our transactions are best analyzed as if they were games.

So how does the *yield* strategy link with the concept of games? Let's take a look at an event which happens every Memorial Day weekend—the Indy 500 race—car games. The winner this year (let's say it was Al Unser, Jr.) certainly had to deal with the elemental strategy of *yielding*. Two years ago "Little Al" lost the race because he did not yield to Emerson Fittipaldi. He "hung in there" and spun out and "hit the wall" on the last lap. If he indeed wins this year it was because of either better luck or better *yielding*.

This brings us to the core definition of the *yield* strategy: *yielding* to other traffic when not doing so endangers your more important goal of winning the "checkered flag." Yielding forces you out of your usual stance/posture. This is good. Remember, you wanted change anyway. Because you are wanting to be "in it" for the whole race, yielding allows you to relax,

regroup, think, prioritize, plan and take a new and different and appropriate action.

What do you stand to lose by choosing selectively to *yield* occasionally? You lose nothing. In the chess game analogy we find players "losing" men (yielding) to actually gain advantage. This is a more perfect ploy the more you hide your long term strategy. It makes us feel good, in a "poker-faced" sort of way, to know that our long-term goals and operations are still intact and actually enhanced—our strategy is working!

Many people are "stressed-out" on a daily basis because their interpersonal transactions with DP's cause them grief. This grief is most often caused by their own unwillingness to flex; i.e., be flexible. They do not want to "lose" when confronted by this DP. However, they have forgotten the game, indeed, they have probably not realized there is a game.

Changing this stress-producing behavior is easy: Play the game. Learn when to "hold 'em" and when to "fold 'em". The sacrifice fly nearly always scores a run. A good "punt" can gain great field advantage. Therefore, analyze the game, plan your moves, yield to advantage and relax—you are "on it." Your distress will go down automatically—because you are in control and aware! ■

—Stan Abbott

**Publications Notes**

**Software Directory 4** will be available from the National Office by October 15. The new volume of these popular directories, edited by Patrick M. Finelli, includes reviews of "MacLux," a new light plot program. "Performing," "Sound Designer" and "Professional Composer" for sound design. Shop programs include, "Simple Span," "Back Span" and "Stair Calculator." All are for use on a Macintosh.

IBM software reviews include several CADD programs including "Drafix for Windows," EmmaSoft's "Scene Shop Software" and "It's Legal," for creating contracts, riders and other professional and personal legal documents.

Order today at the introductory price of \$8 (\$11 for non-members) plus \$2.75 shipping and handling. The complete four-volume set is available at the member price of \$37, (\$55 for non-members) plus \$5 shipping and handling.

To order, send check or money order, in US funds, payable to USITT, 10 West 19th Street, 5A, New York, NY 10011. To charge your order, call: 212-924-9088 or fax: 212-924-9343 with your Visa/MasterCard number and expiration date. Please allow four-six weeks for delivery. ■

—Debora Kingston

**Curtain Call**

The deadline for submitting material for inclusion in the next issue of *Sightlines*, the October issue, is **Thursday, 5 September 1991**. ■

sightlines

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