

usitt sightlines

December 1992

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

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1993 USITT Conference
& Stage Expo

Special Wichita Conference Events Planned

Wichita Pre-Conference, Post-Conference and Special Events

Since Wichita is a very economical city, why don't you extend your stay and come to one of our Pre-Conference, Post-Conference, or Special Events? There is a most interesting selection. Among the special events planned are: Branson, MO Theatre Tour, Dinner Theatre Event, Kansas City Theatre Tour, Theatre Safety Field Trip, Mold Making & Casting Workshop, Scene Painting Workshop, Computers in Performing Arts Workshop, Management and Leadership Academy, Stage Combat Workshop, and Theatre Organ Pops Concert.

More details about these and other conference activities will be included in the conference registration packet which you should be receiving by the first part of December.

Branson Theatre Tour: We are in the process of negotiating a special Pre-Conference Event in Branson, MO—the nation's newest country music capital. The tour will include backstages, control rooms, and technical facilities of the fantastic music theatres. Look for additional details in the January *Sightlines* and the Conference Registration materials that will be mailed to all USITT members.

Dinner Theatre Event: For people who arrive early on Tuesday, March 16, there will be a special performance of the non-Andrew Lloyd Webber *Phantom of the Opera* at the Crown Uptown Dinner Theatre. A good meal will precede the

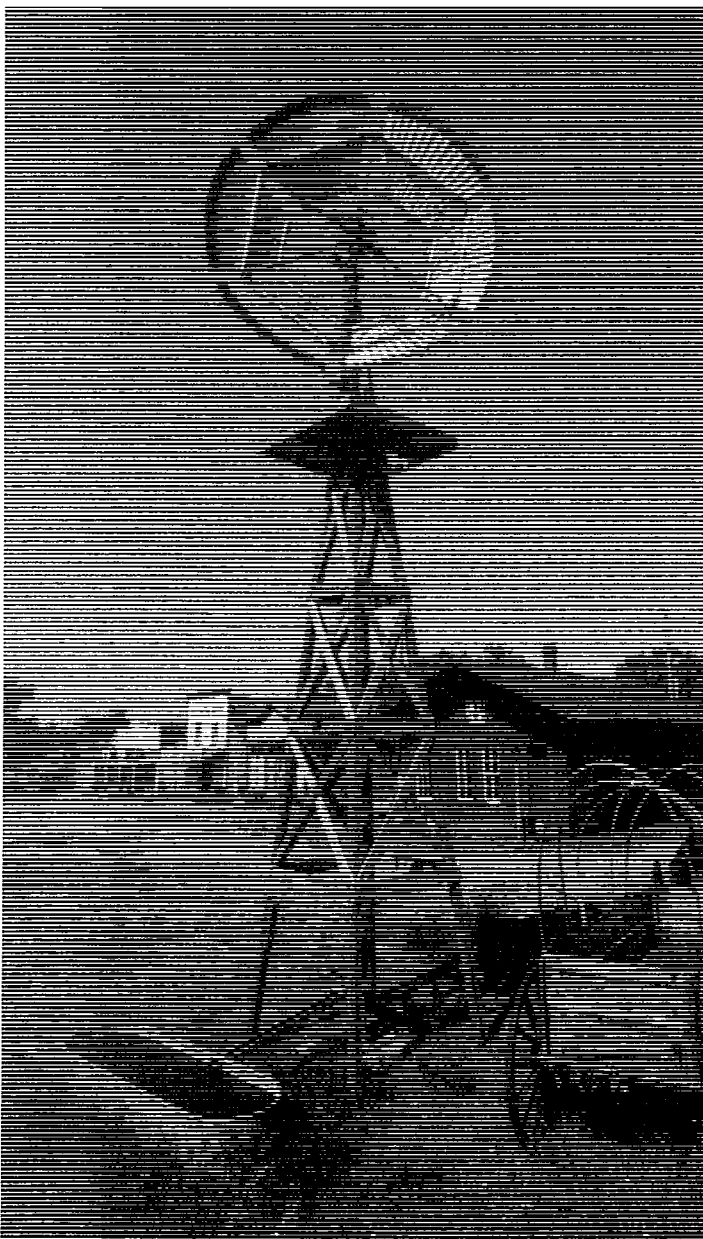
performance in this adapted 1920s movie palace, and a backstage tour will be conducted at the end of the show. Make your reservations directly with the theatre—the show is subject to cancellation if we do not have 100 interested members.

The Monday and Tuesday Pre-conference events will be challenging and entertaining.

Theatre Safety Field Trip: We all know that we need to run a safer operation and anticipate safe-

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A view of the Old Cowntown Museum, one more than a dozen cultural and historical museums in Wichita.



Calendar

- 16 January 1993 ▪ Chesapeake Section Expo '93, Northeast, MD ▪ Contact: Dan Long, 410-287-1023
- 14-17 February 1993 ▪ SIEL '93 & 8th Salon du Theatre, Paris, France ▪ Contact: Olivier Chabrilange, 47-56-5000
- 19-21 April 1993 ▪ ShowLight '93, Bradford, England ▪ Contact: Barbara Leach, 0532-43-8283
- 17-20 March 1993 ▪ USITT Conference & Stage Expo, Wichita, KS ▪ Contact: USITT National Office, 212-924-9088
- 22-24 March 1993 ▪ Reflector Design Seminar, Denver, CO ▪ Contact: TLA Lighting Consultants, 508-745-6870
- 8-10 June 1993 ▪ ShowTech '93, Berlin, Germany ▪ Contact: AMK Berlin/North America, 312-245-5230 ■

Sightlines

VOLUME XXXII NUMBER 12

USITT SIGHTLINES

[ISSN 1048-955X] is published monthly (except bi-monthly May/June and July/August) by the United States Institute for Theatre Technology, Inc., 10 West 19th Street, Suite 5A, New York, NY 10011; phone: 212-924-9088; fax: 212-924-9343. \$15 is deducted from membership dues to cover the cost of publication. Second class postage paid at New York, NY and additional mailing offices.

POSTMASTER: Send address changes to: Sightlines, c/o USITT, 10 West 19th Street, Suite 5A, New York, NY 10011-4206.

SIGHTLINES is published from editorial offices at: 966 East 1030 North, Orem, UT 84057. Phone: 801-226-3258 Fax: 801-226-5342

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Editor ▪ Cecelia Fielding

1993 USITT Conference & Stage Expo

Special Wichita Conference Events Planned

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ty problems. How do we accomplish this? Dr. Randall Davidson of Risk International Associates will take the participants of "From the Sidewalk In" through a non-structural risk assessment and analysis of a Wichita performance facility. The walk-through will be followed with a discussion and analysis of the risks encountered in the operation of the facility.

Stage Combat Workshop: The one-day Pre-Conference event, "Stage Combat—Safe Illusion" also grows out of a concern for production safety. This hands-on workshop will be centered the premise that it is important to train people in the safe and skillful use of stage weapons. It will include discussions on the design and construction of edged weapons and firearms safety and use. The principal presenter is noted fightmaster J. R. Beardsley.

Scene Painting or Properties Workshops: If you are interested in scene painting or property making there will be two significant master classes. A ten-hour "trouble-shooting" Scene Painting Workshop will be held in the Wichita State scenic facilities. These sessions will be led by Jason Phillips and Kim Williamson. In addition there will be a Mold Making and Casting Techniques master class with noted technical author Thurston James and technical director Greg Bell. These two hands-on classes will place you in the midst of painting and prop-making technique activities.

Computers in Performing Arts Workshop: If you would like to keep your hands clean, you might consider the two-day "Personal Computers in Performing Arts Design and Technology" seminar.

The first of the two-day event will deal with drawing and drafting and basic digital multimedia processes while the second day will focus on 3-D modeling, animation, and multimedia presentation.

Management and Leadership Academy: And, if you are concerned about the continuing problem of managing production resources and personnel in tough times, you might consider this years Management and Leadership Academy. This 16-hour program will deal with such subjects as budget strategies, situational leadership, team building and conflict management, and burnout prevention.

Kansas City Theatre Tour: Following the conference, Travel Technology Group, Ltd. (USITT's new travel agency) has arranged a bus trip to Kansas City for up to 40 members who wish to explore Tom Mardikes' sound design and systems at The Missouri Repertory Theatre. The bus will leave Wichita at 8 am Sunday morning, arrive in Kansas City in time for a quick lunch, and then drop you off at the theatre for a tour of the Rep's Sound Department and a talk by Tom. Then you would see a matinee performance of *Death of a Salesman* and hear Tom's work in performance. After the show there will be a dinner stop, and then your bus would drop you off at an airport motel or Kansas City International Airport for your trip home.

Theatre Organ Pops Concert: And finally, the Local Conference Committee is pleased to present a modestly priced special event for Saturday Night at the end of our Wichita Conference—a mighty theatre organ pops concert featuring the music of Richard Rogers. This will be presented in the same hall that held our Friday Night Gala Banquet. The venue will feature cabaret tables and seating, with munchies and drink encouraged and available. What a great way to kick back, relax, and think back on the previous week, The Whirlwind of Technology—USITT 1993—Wichita!

See you there! ■

—Doug Taylor, Conference Chair

Diane Ferber, AE&S, Stage Expo Account Manager

1993 USITT Stage Expo

We at AE&S are very excited about the exhibitors who are signing up to participate in USITT Stage Expo. Along with long-time participants there are some new faces. All share a commitment to supplying USITT members and the larger technical performing arts community with the finest equipment, materials, tools, and supplies. Many are becoming more involved in USITT Commission activities and in the Institute in different ways. The majority are Contributing or Sustaining Members; some new additions became Institute members when they signed up.

In order to whet your appetite, we would like to share the list of exhibitors (as of October 28; many more are in the process of signing up) you can look forward to seeing in Wichita next March. Please go through this list; you may want to acknowledge the participation of your current suppliers, and ask others why they aren't as yet signed up. As always, if you have a suggestion for a particular company you would like to see, let us know and we will approach them!

AE Mitchell & Company, Inc.
All Dressed Up Costume Co.
Anchor Continental, Inc.
Art Drapery Studios Corporation
Audio Services Corporation
Automatic Devices Company
Baer Fabrics
Ben Nye Company, Inc.
Bulbman Inc.
Clear-Com Intercom Systems
Cobalt Studios
Colortran, Inc.
Columbus McKinnon Corporation
The Costume Collection
Crouse-Hinds Molded Products
Designlab Chicago
Drama Book Publishers
Electronic Theatre Controls
Fox-Rich Textiles, Inc.
Gala Division of Paco
Goddard Design Company
Gothic Ltd.
H & H Specialties, Inc.
I.A.T.S.E.
Irwin Seating Company

Diane Ferber, AE&S, Stage
Expo Account Manager

1993 USITT Stage Expo

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JR Clancy, Incorporated
James Thomas Engineering
JBL Professional
JCN
Jeamar Winches, Inc
Joyce/Dayton Corp
Kryolan Corporation
Lee Filters
Leprecon/CAE, Inc.
Limelight Productions, Inc.
Lycian Stage Lighting
Mutual Hardware/Alcone
Norcostco, Inc.
Olesen, Div. of Entertainment
Resources
Optech; Lighting Strikes
Phonic Ear
Richmond Sound Design
Rosco Laboratories, Inc.
Rosebrand Textile Fabrics
Sculptural Arts Coating, Inc.
BFX Design, Inc.
StageRight Corporation
Strand Lighting, Inc.
Strong International
Syracuse Scenery & Stage Lighting
Company, Inc.
The Crosby Group, Inc.
Theatre Arts Video Library
Theatrical Dealers Association
Tiffin Scenic Studios
Union Connector Company, Inc.
University of Virginia
Wenger Corporation
Yale School of Drama

Thank you once again for your
comments, suggestions, and help
over the past few months. Happy
Holidays! ■

Joy Emery, USITT
VP-Communications

The Executive Report

Sharing information is the strongest component of the Institute whether it be through conferences, exhibitions, personal contacts, or publications. Naturally, I'm here to talk about the publications.

The Institute offers several publication opportunities for sharing information. Your contributions are essential to maintaining the quality we expect. Basically, the focus of my column is a "call for papers."

Theatre Design & Technology is the centerpiece of our periodicals, providing original material on state-of-the-art technology and research in the performing arts. If you have articles you are developing or have ideas to be written up, please send for the *TD&T* editorial guidelines. If you are seeking assistance or guidance, the Associate Editors, listed in *TD&T*, can assist you in developing articles. All submissions are acknowledged and reviewed.

You will also find recently reviewed books for review listed in the Book Review section of *TD&T*. Individuals interested in reviewing one of these publications should contact Sylvia Hillyard, Book Review Editor. There are deadlines for the reviews, so be sure to confirm them before accepting a book.

Sightlines is the resource for news of the Institute and Commissions, brief articles, and exchange of information on current and developing projects. The deadline for submitting material is the 5th of every month except May and July. All material should be sent to Eric Fielding (see info, p. 2). Since space in *Sightlines* occasionally becomes a problem, it is essential to mark the submission and/or pertinent portions of it as "time-sensitive." This serves as a guide for Eric when making the difficult decisions of what to include in each issue.

Cutters' Research Journal is devoted to clothing, accessories, and textiles. Published quarterly, *CRJ* features articles on such subjects as costume history, costume conserva-

tion, textile history, period costume accessories, period patterns, costume sewing and construction details, and pattern conservations. For submission guidelines and/or to submit completed papers, contact Whitney Blausen, Associate Editor, Theatre Development Fund, 1501 Broadway - Suite 2110, New York, NY 10036. Submissions are welcome at any time.

CRJ's new Managing Editor, Ronald B. Glökler of the University of Northern Colorado, has developed a new look for the *Journal*. His first issue appeared in August. *CRJ* is sold by subscription at \$12 for USITT members and \$16 for non-members. Subscription forms and back issues are available from the National Office.

From time to time, the Institute makes individual works available to the membership and the performing arts profession through the "Publications Available" structure. Preference is given to works generated through the activities of USITT Commissions, projects, and committees such as position papers, standards guidelines, compilation of information, and related design and technical materials.

To assist potential publication prospects, the Publications Committee has designated the Friday, March 19, 10 am meeting at the Wichita Conference to discuss publication proposals. To arrange for a scheduled interview with the Committee, interested parties are asked to sign up at the USITT table at the Conference for a specific time which will allow all proposals to be heard by the Committee. It is essential for the Committee to have a sense of the proposal in advance of the meeting. A written proposal should be submitted at least six weeks prior to the meeting. For the Wichita Conference, proposals need to be postmarked no later than 1 February 1993. Send proposals to: David Rodger, PO Box 1037, Shelter Island, NY 11964.

Contact the National Office, the editors mentioned, or myself if you have any questions or ideas you want to discuss for the USITT publications. The involvement of the membership is vital to the quality to our publications. ■

Lifetime Members

Samuel H. Scripps ■

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IATSE Local 58

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Sapsis Rigging, Inc.

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Strand Lighting

Syracuse Scenery & Stage
Lighting Co., Inc.

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Inc.

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Wybron, Inc. ■

New C&S Members

Sightlines welcomes the following new or returning Contributing and Sustaining Members of USITT: **Wybron, Inc.; Darcor Casters; Motion Laboratories, Inc.; Phonic Ear; R. L. Kirkegaard & Associates, Inc.;** and **Unnatural Resources, Inc.**

■ ■ ■
Sightlines extends its sincere thanks and deep appreciation to the all the Contributing and Sustaining Members of the Institute for the valued and ongoing support. ■

DECEMBER 1992

Sustaining Members

Altman Stage Lighting, Inc.
Automatic Devices Company
Backstage, Inc.
Baer Fabrics
Barbizon Delta Corporation
Barbizon Electric Company, Inc.
Bash/Production Associates
BN Productions, Inc.
Cal Western Paints, Inc.
Canvas Specialty Company
Centre Theatre Group
Chicago Spotlight, Inc.
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Custom Rigging Systems
Darcor Casters
Desco Theatrical Equipment, Inc.
Designlab Chicago
Desisti Lighting Equipment
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GALA
Glanre Engineering Limited
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Hollywood Lights, Inc.
Hubbell, Inc.
Hudson Scenic Studios, Inc.
Independent Theatrical Installations, Inc.
Irwin Seating Company
JCN
Joel Theatrical Rigging Contractors, Ltd.
Joeun Technics & Arts Korea, Inc.
Joyce/Dayton Corporation

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Sarah Nash Gates,
USITT President

Presidents Meet

On the weekend of 16-18 October 1992, a meeting of current presidents of national theatre associations was hosted at the Center for Performing Arts at Miami University (Oxford, OH). The meeting was dedicated to bringing together leaders of independent yet clearly related organizations to begin discussions on future cooperation, clarification of "turf," possible coordinated efforts, and the avoidance of unnecessary duplication or competition.

Participants were: Firman H. Brown, Jr., *NAST*; Martha Coigney, *ITI*; Sarah Nash Gates, *USITT*; Gil Lazier, *ATHE*; Jim O'Conner, *URTA*; Donald L. Rosenberg, Miami University, (Chair); Jere Wade, *ACTF*; Bernice Weiler, *National Theatre Conference*; Kim Wheatley, *American Alliance For Theatre and Education*; and Don Wilmeth, *American Society for Theatre Research*.

Two days of serious discussion underscored a unity of belief in the centrality of theatre to the human experience, while acknowledging that various theatre organizations have discrete philosophies and methodologies for implementing this fundamental belief. A primary theme of the sessions was a sense that all of us in the theatre need each other; that together as a united profession we can move effectively to advance our mutual cause.

Major areas of concern are outlined below. None of them are new; all of them are serious concerns related directly to the well-being of the theatre—immediately and for the 21st century. The agenda included:

- Organization profiles
- Review of special goals and problems for each organization.
- Discussion of agendas for cooperation and coordination.
- Possible connections and future plans.

The following questions were discussed as major concerns of the meeting:

- What is the role of theatre in

American culture today?

- What are the basic assumptions underlying the curriculum in schools and universities?
- What can be done to increase our knowledge and understanding of each others work?

The following specific topics were suggested for future cooperation (although not ranked):

- Honoring the profession and demanding excellence.
- Coordinating efforts.
- Working toward education quality.
- Improving employment and placement opportunities.
- Protecting archives and libraries.
- Implementing cultural diversity.
- Developing theatre for young persons.
- Developing audiences.
- Mobilizing to confront immediate problems and to respond to opportunities.

The meeting arrived at a consensus to meet again in October 1993, and to extend invitations to the Black Theatre Network, TCG, and the NEA Theatre Program. Jere Wade will convene the group and Gil Lazier will coordinate a location. Additionally, each association will begin a network of sharing newsletters.

These topics deserve thoughtful review, discussion, and action by all the various constituents of this great profession. The participating leaders urge that, singly and in groups, members of the profession think and talk about the topics offered here, focusing on areas of specific concern for their particular situation as well as offering support to other theatre constituents as a united approach to strengthen the position of theatre in the daily lives of all people.

While some of you may dismiss this report as being full of platitudes and empty of substance, I ask that you think again. We cannot afford for these words to be hollow. Whether one manufactures theatrical hardware, manages a facility, designs, teaches, or studies, we all are part of the profession called theatre. In these difficult times, it is critical that we do whatever we can to protect, nourish, and enhance our profession. ■

Konrad Winters,
Commissioner

Education Commission

The Education Commission has put together some exciting programming for the Wichita Conference. Here are some examples of what we are planning:

"Workshop on Creative Teaching." This is a two-part expanded session which will offer opportunities to explore new and innovative techniques in teaching design and technology to today's theatre students. The scope and nature of the expanded session will allow for an in-depth presentation of these various techniques.

"Publish or Perish." This is a forum on the issues regarding publications by design and technical production faculty engaged in creative activity. Issues to be discussed include: Should publication be expected for promotion and tenure; what venues are available for publications in the areas of technical theatre; and do those who do publish create problems for those who don't?

"Incorporating Cultural Diversity in the Academic Theatre Environment." This panel presentation seeks to focus on the effectiveness of contemporary theatre training institutions in meeting the demands of an increasingly diverse cultural, and ethnic populace. What solutions can be implemented to increase the diversity of present programs without overtaxing already constrained budgets and faculty.

"Performance Art: New Directions for Teaching and Design." The work of Robert Wilson and Ping Chong suggest new directions for featuring the importance of costumes, settings, and properties as aesthetic objects outside of the context of supporting a literary script. This presentation will explore this new dimension.

"Interactive Media and Technical Theatre Education." This is a session that will explore the innovative aspects of teaching technical theatre and design through the use of CD-ROM, video, and computers.

If you have any additional ideas, or would like to assist with any Education sessions, please contact Konrad Winters at 804-683-3111. ■

DECEMBER 1992

Diane Berg,
Commissioner

Costume Design & Technology Commission

Thanks go to Dennis Parker for agreeing to organize the annual "Show and Tell" at the Conference Commission meeting. If you are interested in participating, contact him at 6059 Shadow Lake Circle #5, Columbus, OH 43235.

Maribeth Hite has agreed to chair the Costume Personnel Job Description project. Thanks to those who have devoted time and effort to this project: M.L. Daker, Martha Mattus, Pamela Hagstrom, Amy Rohrberg Wilson, Kathleen Waln, Carolyn Devins, Lauren Lamble, Janet Swenson, and Kathie Brookfield. Those interested in becoming involved in this project can contact Maribeth at The Guthrie Theatre, Vineland Place, Minneapolis, MN 55403.

Anyone interested in presenting a session at the Nashville conference (April 1994) should contact Suzy Campbell, Vice-Commissioner for Nashville Costume Programming, 4754 Lakewood Rd., Ravenna, OH 44266; 216-672-2082 (work) or 216-325-7926 (home) for a session proposal form.

A "Computer Studio for Costume Design" will be held again next summer on the campus of Humboldt State University, Arcata, CA, from July 19 to August 1, 1993, sponsored by the California State University Summer Arts Program. Costumers will be able to learn to create, manipulate, and combine images in both designing and pattern-making using primarily the Macintosh computer. Some work on the IBM will also be included. It is an intermediate to advanced course for costumers which will allow them to move their traditional studio skills into the new electronic media.

The course will provide intensive training and hands-on experience in several different programs and related peripherals, like scanning, plotting, and digitizing. Stu-

Roger W. Germain,
Project Committee

Design Portfolio Review

The Scene Design Commission is pleased to announce that USITT will continue to offer the very successful Design Portfolio Review sessions at the National Convention in Wichita. The review sessions will be available to scenic, lighting/sound, and costume designers and technical directors at all levels, from professionals with completed portfolios seeking an independent critique to undergraduate designers requiring guidance in developing a successful package.

As in Seattle, the program will be divided into two portions. Private, individual review sessions will be available, as well as a public review of selected designer's portfolios by two or three nationally acclaimed professors. The individual review sessions will be held in the Ramada Inn, with sign up sheets posted at the registration center. If the open review in Seattle was any indication, this is a program not to be missed. ■

Costume Commission ▼

dents should be familiar with costume or fashion design and pattern-making techniques at the intermediate or advanced level. Familiarity with basic Macintosh and/or IBM operations helpful. Some scholarships are available for minority applicants.

The cost of tuition last year was approximately \$300; room and board (double occupancy) was \$360. Fees are subject to adjustment for inflation for 1993.

For more information, please contact Ruth A. Brown, Dept. of Theatre, California State University-Northridge, 18111 Nordhoff Street, Northridge, CA 91330; 818-885-3086.

Watch next month's column for the schedule of costume programming for Wichita. ■

Elynmarie Kazle,
Project Coordinator

Stage Management Mentoring Project

Congratulations to two student members who took part in the stage management mentoring project in Seattle, WA last year. Jason Krueger from University of Northern Colorado began an internship under his SM mentor Jason Barnes at the Royal National Theatre in London, England in September, and Debi Goldberg, a recent graduate of Carnegie Mellon University, was hired to PSM a new show at Santa Monica Playhouse: *Father, Son & Holy Coach*. The director of *Coach* was Stephen Rothman, the director advisor to the Mentor Project in Seattle last year. Rothman was so impressed with Debi's work that he hired her as ASM (and to get her AEA card) on *Gillian's Island-The Musical*, opening November 11 at the Organic Theatre in Chicago.

For further information on participating as a student in the 1993 Stage Management Mentoring Program, Stage Management Networking Program or Roundtables in Wichita, please contact Elynmarie Kazle at 310-458-6917 or fax: 310-451-0208, press*.

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Elynmarie Kazle, Vice Commissioner for Theatre and Production Management (in charge of Stage Management Programming) was recently elected to the Board of Governors of Theatre/LA, the organization for theatres and producers in Los Angeles. Elynmarie just returned from a month-long tour with Paul Linke's *Time Flies When You're Alive* to Stockholm and Malmo, Sweden. ■

Sustaining Members

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SICO, Inc.
Skjonberg Controls
Kenneth Snipes Engineering/Design
Spotlight, S.R.L.
Stagecraft Industries, Inc.
Stage Equipment & Lighting, Inc.
Stageright Corporation
Stageworks Production Supply, Inc.
Strong International Electric Corporation

Sustaining Members

Sunbelt Scenic Studios, Inc.
Systems Design Associates, Inc.
Technical Art "Works"
Technical Supply Japan Co., Ltd.
Texas Scenic Co., Inc.
Theatre Projects Consultants, Inc.
Theatrical Services & Supplies, Inc.
James Thomas Engineering
Tiffin Scenic Studios, Inc.
TMB Associates
Tobins Lake Studio
Tomcat USA, Inc.
Union Connector Co., Inc.
United Stage Equipment, Inc.
Unnatural Resources
Veam
Vincent Lighting Systems Co.
Walt Disney Imagineering
Weber Lighting Service, Inc.
I. Weiss & Sons, Inc. ■

Publication Notes

Theatre Words back in stock!
Copies of **Theatre Words**, the best translation dictionary for theatrical terminology, are currently in route to the National Office. This indispensable, pocket-sized lexicon lists over 1000 words in ten languages. It is complete with 33 pages of illustrations, cross-referenced to the dictionary. Order today! Don't go on tour without it! Price: \$18 for USITT Members (\$23 non-members). Price includes the Japanese supplement. Send check or money order in US funds payable to USITT, 10 West 19th Street, Suite 5A, New York, NY 10011. To charge your order on Visa/Mastercard, please call 212-924-9088 or fax your card number and expiration date to 212-924-9343. Please include an additional \$3 for the first book and 75¢ for each additional book to cover shipping and handling. ■

—Debra Kingston

Dick Block,
Co-Commissioner

Scene Design Commission

One of the areas of design that is often ignored is that of props. While we all know plenty of designers that find working properties exceedingly dull and tedious, the critical importance of props to a complete design cannot be overstated. As the use, organization, and construction of props is becoming more visible in the design field, especially with the proliferation of thrust stages, and also is a major source of jobs, the Scene Design Commission is starting to address this issue.

The Commission hopes to examine the area of props with an eye toward health and safety as well as improving its image. We are beginning our exploration of the issue at the Wichita conference with a session entitled "Organization and Communication with the Prop Shop," to be chaired by our Vice-Commissioner for Props Margaret Perry.

Margaret expresses the use of props in this way: "...research in the service of character and mood rather than pure accuracy ... the detail in a prop is every bit as important as any other nuance on stage." As a specialist in this field, she has frequently been a consultant and often worked as a craftsperson (another part of this area that is becoming its own specialization) and designer at a number of West Coast theatres.

Margaret currently has faculty status and is a firm believer in training well-rounded theatre practitioners, theatre being "...ultimately the art form of total human experience."

•••••

In light of the changing constituency and the expressed desires of our Commission members, the Scene Design Commission has been rethinking the kind of programming that we want to provide at future conferences. Because there is such a wide range of experience and working venues, we are trying to address as many different interests as possible. In keeping with that, we will be showcasing Lynn Pecktal in Wich-

ta, continuing our series of directors discussing design, exploring new (and old) techniques of scene painting, and addressing several issues concerned with the teaching of scene design.

Even within the sessions on teaching we hope to reach the spectrum of our constituents. One panel is devoted to those who only have one chance to teach design during a four-year curriculum and a second is a serious look at new methods of teaching design in a rapidly changing world. Both of these panels are being spearheaded by our Vice-Commissioner for Education Jan Chambers.

Jan is currently working as designer in the Boston area while on the faculty of Boston College, teaching scenic and costume design courses. An active advocate of vitality and integrity in academia, Jan has expressed great interest in examining the methodology and even relevance of teaching design in a university environment, including examining such ideas as curricula, philosophical approaches, pedagogy, and appropriate texts.

As Vice-Commissioner, Jan has been active in supporting cross-commission activities with the Education, Costume, and Lighting Commissions within the area of teaching. She has also been promoting the examination of safety practices, new products, and the criticism of student portfolios. She is actively involved in the consideration of several projects, including the revision of portfolio standard for students graduating with BFA and MFA degrees and a possible way in which to initiate and perpetuate the exchange of syllabi and projects for the teaching of design and technical courses.

Should you have any interests in these areas or ideas relating to these issues, please contact Jan. As with the current philosophy of the Scene Design commission, she welcomes input from the members of USITT. Please contact her at:

Jan Chambers
Department of Theatre
Robsham Theatre Arts Center
Boston College
Chestnut Hill, MA 02167
Phone: 617-552-4334. ■

In Memoriam

Dennis Bablet, 62, Director of Research at the Centre National de la Recherche Scientifique and internationally respected historian and theoretician of scenography, died Sunday, 18 October 1992 in Paris.

A retrospective of Bablet's contribution to international design will appear in an upcoming **TD&T**. In the meantime, expressions of sympathy may be sent to Mme. Jacquie Bablet, 53 Blvd. Beaumarchais, 75003 Paris, France.

■
John W. Williams died on 12 October 1992. John was an alumnus of Northwestern University and at the time of his death a tenured associate professor at the same university. John was very active in USITT and served as Lighting Commissioner and Board Member. He was a member of USAA as a lighting designer. John was born on 16 April 1950 and passed away at the age of 42.

Donations may be made to: John Woodbridge Williams Memorial Scholarship Fund, c/o Dean David Zarefsky, School of Speech, Northwestern University, Evanston, IL 60208. ■

Wichita Conference Registration

Please note corrected dates: Registration packets, including registration forms, will be mailed to all USITT members in late November. After 15 December 1992 extra packets and registration forms will be available through the USITT National Office.

Remember these dates:

Pre-Conference Events
Monday and Tuesday
15-16 March 1992

Conference Activities
Wednesday thru Saturday
17-20 March 1992

Stage Expo
Thursday thru Saturday
18-20 March 1992. ■

Classified Ads**Assistant Professor
Scene Designer**

Assistant Professor of Theatre (nine-month appointment, tenure-track). Starting August 23, 1993, (dependent upon budgetary approval). MFA in theatre (scenic design) and significant professional experience. Work on thrust stage highly desirable. Teach in areas of stagecraft, scenic design, painting and construction, occasionally Introduction to Theatre. Responsible for set design and scenic painting of mainstage productions. Oversee technical director and student crews. Letter of application, resume, and five slides representative of the range and quality of experience and a SASE for their return should be sent to: University of Vermont, Department of Theatre, Search Committee, Royall Tyler Theatre, Burlington, VT 05405-0102. Applications will be accepted until a suitable candidate is found, but those applications submitted by December 31, 1992, will be guaranteed review. Women and minority candidates are strongly encouraged to apply. EO/AA Employer. ■

**Assistant Professor
Designer**

Assistant Professor, tenure-track. Teach design and technical theatre; design scenery and lighting for productions. MFA/PhD in design: experience preferred. By February 1, 1993, send letter, curriculum vita, and three letters of recommendation to Jeffrey D. Mason, Chair, Fine Arts Department, CSU, Bakersfield, 9001 Stockdale Highway, Bakersfield, CA 93311-1099. AA/EOE. ■

Classified Ads**Lighting Designer
Technical Director**

Dartmouth College continues its search for a full-time, tenure-track lighting designer/technical director. Assistant professor, MFA required; professional experience preferred. United Scenic Artists membership preferred. Design lighting and serve as technical director for three mainstage productions per year; supervise student designers and technicians; occasionally serve as LD/TD for summer repertory theatre; teach courses in lighting design, technical production and stage management; supervise staff. Current support staff includes full-time assistant technical director, full-time master carpenter, and student work crews. Salary depends on experience. Please send letter, resume, and names and phone numbers of references to: Chair, LD/TD Search Committee, Department of Drama, 6204 Hopkins Center, Dartmouth College, Hanover, NH 03755. Please do not send portfolios until requested. Position available September 1993. Dartmouth College is an AA/EOE. Women and minorities are encouraged to apply. ■

**Assistant Professor
Designer**

Assistant Professor/Designer: Demonstrated excellence in scenic and/or costume design. Some teaching and professional design experience. Experience in computer-aided design programs. Administrative and organizational capabilities. Enthusiasm, energy, and dedication essential. Send resume by February 1, 1993 to: Design Search Committee, Drama Department, Syracuse University, Syracuse, NY 13244-2970. AA/EOE. ■

Classified Ads**Dean of
Theatre School**

Dean, School of Theatre, University of Southern California. A candidate should have an outstanding record as a theatre professional, extensive experience in the functioning of a conservatory program within the framework of a major research and teaching university, an excellent track record in fund raising.

The Dean, in collaboration with distinguished faculty, will be expected to articulate a vision and mission for the school and outline a plan for the implementation of that mission. She or he should also be able to articulate the relationships of multicultural and transnational perspectives to the study of theatre.

Nominations and applications are invited. Applicants should include a letter of application, a curriculum vitae, and a list of 3-5 persons who will serve as references for the candidate. Applications and accompanying documents should be sent to:

Dr. Barbara J. Solomon
Chair, Search Committee
The Graduate School
University of Southern
California
3500 So. Figueroa Street
Suite 114
Los Angeles, CA 90089-4015

Closing date of applications and nominations is December 31, 1992.

USC is an equal opportunity employer and applications or nominations from women and persons of color are especially welcome. ■

Sightlines Ads

Sightlines Classified Ads are \$1 a word with a \$50 minimum per ad.

For more information on advertising in **Sightlines** and/or **TD&T**, contact:

Susan Murphy
2706 Brookhaven Drive
Yardley, PA 19067
Phone: 215-321-6880
Fax: 215-321-6848 ■

Classified Ads**Assistant Professor
Costume Designer**

Assistant Professor (Costume Design), Department of Theatre Arts, College of Liberal Arts: Full-time, tenure-track assistant professor (costume design). Teach costume design on both the undergraduate and graduate level. Teach history of costume design, costume production, make-up, introduction to theatre, opportunity to teach in other areas of expertise. Design costumes and/or supervise student design of eight productions a year. Preserve and display historic garments in department's collection. MFA and/or professional experience. Date of appointment: Fall 1993. Submit letter of application, resume, and three letters of recommendation to: Albert C. Ronke, Design Search Chair, Department of Theatre Arts, University of Texas at El Paso, El Paso, TX 79968-0549. Deadline for resumes is 1/15/93. UTEP does not discriminate on the basis of race, color, national origin, sex, religion, age, or disability in employment or the provision of services. ■

**Equipment
For Sale**

AV equipment and exhibit/set structure for sale. Accepting bids through 12/31/92 on: Tascam MS16/CS65/RC65 1" 16 track reel-to-reel and Tascam DX-8DS 8-channel, TOA SM60 speakers, Kodak E-III projectors, Sony VP 7000 3/4" tape players, Lighting Methods, Inc. dimmer, assorted cabling and more. Exhibit/set structure is all aluminum, open framed, with three-sided uprights and ladder-like crossbeams, and can be broken down into units. Call the DNA Learning Center at 516-367-7240 for more information. ■

Stress & Wellness Strategies

Check Points

Eight glasses of water per day! This is an important strategy which helps combat stress.

Stress can attack the urinary tract. Adequate water consumption will be of particularly important benefit to anyone experiencing a lot of stress. Water consumption will benefit the urinary tract. Maintaining a high volume of urine output helps prevent a host of problems including stones and infection. Without proper hydration under stress, relative stages of kidney "failure" can occur with serious consequences, including decreased mental alertness, fatigue, blood pressure elevations, fluid retention, and so on.

Stress can attack the bloodstream. One of the body's reflex responses to stress is to thicken the blood with extra clotting factors and red blood cells, both from the marrow of the bones and from the reservoir of the spleen. Having this "sludge" effect in your arteries can compromise the circulation and, in coronary vessels already partly

occluded with early heart disease, predispose you to a heart attack. Because hydration thins the blood, the simple addition of eight glasses of water a day to your diet can offer real benefits in your defense against stress.

Stress can attack the skin. Your skin will have more wrinkles and roughness when dehydrated. The skin needs adequate supplies of water to regulate body temperature through sweating. Eight glasses of water a day will offer extraordinary benefit.

Stress can attack the gastrointestinal tract. Good hydration assists in digestion, and in passing softer stools. Eight glasses of water a day is the answer.

Stress can attack the lungs and nasal passages. Your lungs act as humidifiers for the surrounding air. The frost you see with each expelled breath in cold air is actually water being lost from your body. The normal mucous lining in the lungs can become very thick and glue-like if the water lost through the lungs is not being matched by water intake. This can lead to a decrease in your resistance to chest infection. Eight glasses of water a day would bring

a natural hydration balance back to these passages.

In most large urban areas, the water supply is safe and cheap, but often it is better suited to washing dishes and watering gardens than to drinking in large quantities. When people are told to drink eight glasses of water a day there can be a problem with compliance. Eight glasses of turbid, chemically treated, metallic-tasting tap water is unappetizing. The purest water is distilled, but it has absolutely no taste. A good bottled natural spring or mineral water should be easy for you to find. It should appeal to you and you should enjoy it.

In North America, there has never been any hesitation about buying water, as long as it contained sugar (pop, juices), alcohol (beer, wine), or caffeine (coffee, tea). From the point of view of thirst and good hydration, however, the water alone is *all* you need. If you view the purchase of your favorite bottled water as a substitute for buying some of these other drinks, you will probably end up financially ahead, reduce your dental bills, and increase your resistance to stress.

—Stan Abbott

Institute Business Calendar

December

- 1 Absolute deadline for all program copy for Wichita

January

- 18 Call for Reports mailed

February

- 1 Triennial Reports due to Officers

March

- 1 Board Packets mailed
- 16 Board of Directors Meeting I
- 19 Board of Directors Meeting II (provisional)

—Jean Montgomery, Secretary ■

Curtain Call

The deadline for submitting material for inclusion in the next issue of **Sightlines**, the January 1993 issue, is **Saturday, 5 December 1992.** ■

sightlines

U. S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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