

MASTER CLASS

'93 COSTUME SYMPOSIUM BLOSSOMS IN BLOOMINGTON

THE 1993 COSTUME SYMPOSIUM: A MASTER CLASS IN 19TH CENTURY TAILORING

This past August, the Costume Commission of USITT—in conjunction with the Indiana University Departments of Theatre and Drama and Apparel Merchandising and Interior Design—offered a master class in nineteenth century tailoring. Even after offering a second ses-

sion, there were still several people who had to be put on a waiting list. So I felt very fortunate to have been included in the second session.

The participants in this session literally came from all over the country and had a diversity of backgrounds which included graduate students in both costume design and technology programs, costume designers and educators from various universities, and several who worked in professional costume shops. This made the seminar much more interesting, and we were all able to share our varied experiences and methods with each other.

The symposium was held on the campus of Indiana University, which is located in Bloomington in the rolling

hills of Southern Indiana. For those of you who have never been to this beautifully wooded campus, it was an idyllic setting and made the seminar seem more like a vacation. The facilities in which the class was taught were located in the Apparel Merchandising Department and were very modern and well equipped. Karla Kunoff, our liaison person from this department, was most helpful and greatly appreciated by all of those in attendance.

Leon Brauner, theatre costume designer at IU, was responsible for the overall planning and organization of this project and is to be highly commended for a job well done! Right

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GRAHAM COTTENDEN (CENTER) DEMONSTRATES TAILORING TECHNIQUES TO JOE ADAMS, BRIAN TIMMER, AND ELIZABETH IHLENFELD DURING THE AUGUST COSTUME SYMPOSIUM IN BLOOMINGTON, INDIANA.



PHOTOS: MARY K. COPENHAGEN

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CELEBRATION

OCTOBER DECLARED NATIONAL ARTS AND HUMANITIES MONTH

President Bill Clinton has declared his support of October as National Arts and Humanities Month: "On this occasion, I voice my deep respect and pledge my continuing support for the arts and humanities as essential ingredients of our American way of life. Throughout the month of October, let us reflect on the breadth of artistic and humanistic endeavors that blossom freely across our nation, and let us rejoice in the eloquence and meaning they give to our ideas, hopes, and dreams as American citizens."

National Arts and Humanities Month is a project of the National Cultural Alliance. NCA is a coalition of 50 national arts and humanities groups. ●

MASTER CLASS

'93 COSTUME SYMPOSIUM BLOSSOMS IN BLOOMINGTON

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from our first meeting to our closing session, everything was meticulously planned and executed. Along with the master class, we had a number of events and programs scheduled throughout the week which added immensely to everyone's enjoyment and education.

After class one afternoon, curators Kathleen Rowold and Patricia Roath presented selected garments of the nineteenth century from the Elizabeth Sage Historic Costume Collection to our group. It was very interesting to be able to see first hand some of the construction techniques used on these garments. Of particular interest were the men's tailcoats that exhibited many of the techniques we were learning. On another occasion, we toured the costume shops on campus.

At the Indiana University Art Museum, we were given a short presentation by Nan Brewer on nineteenth century European and American painting styles and how these primary resources can be valuable to costume design research. We then went into the textile laboratory of the museum where Nancy Krueger showed us a variety of textiles from the Middeldorf Textile Collection. Among the artifacts were brocades, velvets, brocatelles, numerous laces, trims, etc. Again, it was fascinating to see these extant artifacts up close and personal. Nancy even allowed us to don the white gloves and handle the artifacts!

On Thursday evening, we all drove to Indianapolis by van and had a lovely picnic on the grounds of the Indianapolis Art Museum after which we were given a special guided tour of the exhibit "The Art of Seeing: John Ruskin and The Victorian Eye." For those of you who are going to be in the Indianapolis area in the near future, it is well worth your time to see this exhibit. Also of special interest to costumers is the lace exhibit located on the third floor of the museum.

But of course, the main reason most of us attended the symposium was to take advantage of the tailoring tech-

niques taught by Graham Cottenden, a British costumier and teacher at the Gunnersbury Park Museum in London. He has done work for the BBC, RSC, the National Theatre, and for numerous films. In addition to being a very good teacher, his easy-going nature and sense of humor were enjoyed by all.

The first part of the class dealt with the use of authentic pattern drafts from the late nineteenth century. Although most of us had seen these in various patterning books from the period, this was the first time we had actually used them to create a working pattern. Another first for some of us was the use of a tailor's square in drafting up these patterns. The beauty of these patterns is that, by using an actor's measurements and then applying the draft instructions, you will come up with a pattern that is specific in fit for that individual.

After we had drafted up three different coat patterns, Graham talked about modifications that we could make to give a better fit, which is sometimes necessary in theatrical costumes. I think that most of us will now feel more confident in using these period drafts in the future, and when historical accuracy is important, we will be able to achieve it.

(As a side note, for those of us who have access to *AutoCad*, these period drafts can be done on a computer. Maybe some of us could try this and bring our patterns to the Nashville Conference where we could share and compare our results?)

After we all had a working pattern for a frock coat, we cut out our material and mark stitched all the pieces.



Having learned how to construct a single welt pocket on a practice sample, we then repeated the process on the coat front. Graham's method is slightly different from the way most of us have been taught and it seems pretty fool proof, which is a definite plus in my costume shop. We then learned how to pad stitch the various layers of interfacing together, then attach these to the coat front and pad stitch the lapel area. Hopefully everyone's fingers have healed by now! Through all these processes, proper ironing methods were taught as well as the importance of basting.

At this point, we began to baste all the pieces together until the coat was ready for the first fitting. With each and every step, Graham shared various tips and suggestions that help to make for a well-tailored garment. I think all of us came away from the class with a new-found knowledge that we can apply and pass on to others, and the overall consensus of the group was that the class was very worthwhile and informative. Many of the participants commended on how nice it was to be able to focus on just one thing for an extended period of time, which was a pleasant change from our work situations where we all juggle two or more things simultaneously.

The only negative comment, if it can be considered as such, was that the class was not long enough to be able to include some of the finishing details of the coat. Maybe another class that continues the project is called for in the future? If there is interest along these lines, write the Commission and let them know.

I would be remiss in this review if I did not mention all the wonderful meals that were prepared by Roberta Brauner. Every morning she provided a continental breakfast on site and on numerous evenings we all went over to the Brauner house where Roberta and Leon wine and dined us in grand style. No one could ask for more congenial hosts. I think that everyone in this session would agree with me in stating that the whole event was very well planned and executed and that we all had a marvelous time as well as a valuable educational experience. Our thanks go out to all those who shared their time and talent with us. ●

Mary K. Copenhagen
Wayne State University

SIGHTLINES

VOLUME XXXIII NUMBER 10

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EDITORS •

ERIC FIELDING &
CECELIA FIELDING

SUMMER MEETINGS

USITT BOARD MEETS IN NASHVILLE

The summer Board and Committee meetings were held in Nashville August 12 -15. In this report I shall cover actions taken, initiatives begun, and other types of business conducted.

The Board adopted the position paper, *The Essential Relationship: Curriculum and Production*, as revised by ATHE President Carole Brandt with input from Will Bellman and Sarah Nash Gates. The ATHE Board endorsed this paper in April 1993. It will be published in *TD&T* later this year.

ATHE and USITT plan to make this position paper available to departments, administrators, as well as individuals. *The Essential Relationship* extends positions taken in *Workloads For Theatre In Higher Education*. Both papers are the work of a joint ATHE/USITT Task Force.

The Board received the information that Arnold Aronson is willing to Chair a PQ '95 Committee. They asked Arnold to prepare a proposal for a USITT exhibit for Board consideration in November. Anyone interested in working with Arnold on an exhibit for the 1995 Prague Quadriennial should contact him at 99 Glenwood Ave., Leonea, NJ 07605.

The Conference Policy Committee brought forth a recommendation that Pittsburgh be the site for the 1997 USITT Conference and Stage Expo. The Institute received many letters of support from the theatre community in Pittsburgh as well as a strong presentation from the city. The Board agreed with the recommendation and ratified Pittsburgh as the site for the 1997 Conference and Stage Expo.

NEW VICE-PRESIDENT POSITION CREATED

Institute Secretary Jean Montgomery brought to the Board a summary of discussions regarding re-organization of the structure of USITT. After further discussion, the Board moved to make the National Program Chair an officer with the title of Vice-President for Programming. It was felt that

this position, who oversees all Conference programming, should have a title that is commensurate with both the level of responsibility and time commitment involved. John S. Uthoff was elected acting Vice-President for Programming.

The second part of the restructuring proposal suggested dissolving the office of Vice-President for Projects. The current Vice President for Projects, Stephanie Young, wholeheartedly endorsed the idea, and the Board voted to do it.

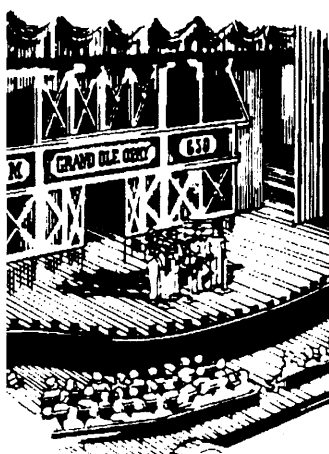
The Projects formerly supervised by the Vice-President for Projects were reassigned as follows: The Costume Symposium to the Costume Commissioner and PQ to the VP for Relations. Design Expo and the Theatre Technology Exhibit are examining the options available to them. The Vice-Presidents for Commissions, Conferences, and Programming are working with the Project Chairs to arrive at a recommendation as to which one of these three Vice Presidents should supervise Design Expo and the Technical Theatre Exhibit.

I believe I speak for both the Board and the Executive Committee when I say that we believe these changes will help USITT to function more efficiently and effectively.

The question came up at the Board meeting and bears repeating here: "What will Stephanie do now that her office has been dissolved?" Young assures us that she will be busy as Chair of the Planning and Priorities Committee and will be working on the 1995 Conference. She also would like to hold another office in the future.

BOARD MEETINGS

At the suggestion of President-Elect



Richard Durst, the Board discussed some ways to reorganize/restructure our Board and Committee meeting weekends. Many of us are feeling the need to have opportunities to focus on a specific area within the Institute with a view to long-range planning.

We did this last summer with a retreat which focused on our Conference and Stage Expo. All of us felt that meeting was very worthwhile.

While no definite plans have been made yet, the sense of the Board was that we should move to try a new schedule or format for the winter and summer meetings. I fully expect to see a departure from the status quo in the near future.

Some may regard the new plan with discomfort or displeasure. However, the Board and the Executive Committee believe we can improve the way we conduct the business of the Institute. I hope all of you will support this initiative.

PLANNING AND PRIORITIES

The Planning and Priorities Committee drew up a preliminary Strategic Plan which is being circulated to the Commissioners, Committee Chairs, Section Chairs, Directors at Large, and Officers for their comment and input. Committee Chair Stephanie Young plans to present the Board with a plan for their approval at the November meeting. She will prepare a detailed report to the membership after that meeting.

STANDARDS COMMITTEE

The Board received the Goals for the Standards Committee. Code and Standards work affects all of us, so I urge all of you to read the following list of goals. The USITT Standards Committee will:

1. Act as a coordinating body for the Institute's Standards work.
2. Assist groups within the Institute with their standards work.
3. Provide information to the Institute membership on codes and standards activities which affect them.
4. Act as the interface between the Institute and other codes and standards-generating bodies.
5. When representation is required at

LIFETIME MEMBERS

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COLORTRAN, INC.

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SUMMER MEETINGS

USITT BOARD MEETS IN NASHVILLE

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a specific meeting or series of code or standards meetings find the best possible person to represent the Institute from among the membership.

- Review priorities and make recommendations to the Board or Commissioners, when required, so as to make the most efficient use of our limited resources.
- Develop additional resources to support standards and code work.

I have appointed the following Standards Committee members:

Jerry Gorrell, Chair

President, ex-officio
VP Relations, ex-officio
VP Commissions, ex-officio

Brian Henessy, Secretary
Bill Conner
Randy Davidson
Jay O. Glerum
Steve Terry
Dick Thompson
Chip Ulich
Ken Vannice

OTHER BUSINESS

The Board approved the policy items that are contained in the latest edition of the Conference Manual. In March, the Board directed the ByLaws Committee to prepare the following revisions to the By-Laws:

- Make the term of service two years for members of the Nominating Committee with one half elected in even numbered years and one half elected in odd numbered years.
- Allow the Board to elect a Past-President to chair the Nominations Committee [in the event that the Immediate Past President is unable to serve].
- Delete Board approval on the Election of new Fellows of the Institute.

All three were unanimously passed by the Board.

The Board accepted the resignation of Director at Large Christine M. H. Frankeberger. Christine cited professional and family obligations that have precluded her attending several Board meetings. We are sorry to lose her as a Board member, but Christine assures us that she will continue to be as active as she can be.

TASK FORCES

In response to a request from the Planning and Priorities Committee, I have created two Task Forces. They are (1) Archives and (2) Job Service.

I have asked both groups to examine all facets of these activities and report back to the Planning and Priorities Committee before the November meetings. Both Task Forces are charged to make recommendations regarding future directions the Institute should take in these areas.

I urge all members to send their input regarding Archives to Doug Taylor. Richard Finklestein and Monty Schneider are receiving suggestions regarding Job Service.

This very concise summary of the the Summer Board and Committee meetings does not include any "coverage" of the ongoing work being done by the Committees of the Institute and the 1994 and 1995 Conference Committees.

It is the dedicated, ongoing work done by these groups that drive the Institute. Once again I have to express my admiration and great respect for all the people who volunteer their time and expertise on behalf of USITT. It is a privilege to be associated with them.

I also want to thank our employees Valerie diLorenzo, Rick Dolson, and Debora Kingston for their conscientious and thoughtful work over the weekend.

If you are interested in finding out more about what they are doing, please contact the individual Committee Chairs directly. See the lists in your directory. ●

Sarah Nash Gates
USITT President

1994 USITT ELECTION

ELECTION SLATE ANNOUNCED

The following slate was announced by the Nominations Committee:

VP-Relations:

Normand Bouchard

VP-Conferences:

Leon Brauner

VP-Communications:

Joy Emery

Treasurer:

Christine Kaiser

For Directors at Large:

Hiram Perez

Dennis Dorn

Jim Moody

Kathy Perkins

Zelma Weisfeld

LeRoy Stoner

Monty Schneider

Richard Hay

Jack Schmidt

Craig Martin

John Fuller

Debra Krajec

Additional nominations for each elective office may be presented by petition, supported by no fewer than fifty (50) signatures verified as those of members in good standing in the Corporation. Additional nominations shall be accompanied by written approval of the nominee indicating willingness and ability to meet the obligations of the office/ position as defined in the By-Laws, and a brief biographical description. Petitions must reach the Chair of Nominations by November 1.

Nominees for all offices and directorships shall have been Individual or Student members of USITT or the individual designated as the voting representative of an Organizational, Sustaining, or Contributing membership for at least one (1) year as of September 1 of the year of their nomination. All voting members of the Board of Directors shall be members in good standing of the Institute and a Regional Section for the year in which they are elected and for all the time they serve. ●

Richard Devin
Chair of Nominations

THE EXECUTIVE REPORT

USITT, ATHE FORGE LINKS AT PHILADELPHIA CONFERENCE

At the invitation of ATHE President Carole Brandt, I attended the ATHE Conference in Philadelphia August 4-7, and I am very glad I did.

In my capacity as USITT President, I had very productive meetings with the leadership of ATHE (American Theatre in Higher Education), AATE (American Alliance for Theatre and Education), and ACTF (American College Theatre Festival). All of us are looking at ways for our separate organizations to work cooperatively. Interaction and cooperation can only benefit us in these difficult and challenging times. It is encouraging that the leadership of these organizations have similar thoughts on the subject.

USITT and ATHE discussed the formation of more joint task forces. This fall we expect to name one to create a joint paper on retention, tenure, and promotion. This new paper will incorporate revisions to USITT's *Tenure and Promotion Guidelines*. Details will be published in future editions of *Sightlines*.

In my capacity as an educator, I had allowed negative thoughts and feeling formed in the last years of ATA to color my impression of ATHE. I need to admit that I had a mistaken impression. I was pleasantly surprised with the quality and variety of programming I found at the ATHE Conference. In addition, I found many thoughtful people concerned with quality theatre education and academic administration, as well as bridging the gap between the profession and academe.

If you want programming that is specific to the issues and concerns of design and technology, USITT definitely offers more than ATHE. However, the ATHE Conference offers in-depth consideration of a broad spectrum of academic issues which would be of benefit and interest to USITT members who are educators.

If you "wrote off" ATHE based on past experiences with ATA, I urge you to give it a second look. The 1994 Conference will be in Chicago July 27-30. Details will be published in *Sightlines*.

TOWN MEETING UPDATE

If you attended the Town Meeting at the Wichita Conference, you may have been waiting for me to report back on the question: "How much lobbying or advocacy activity can USITT legally engage in?" Arriving at an answer has not been as easy as I had hoped.

USITT Counsel Tom Nathan has suggested to me that our own By-Laws are more of an impediment than any state or federal regulations. The pertinent section is Article II, Section 3. This section reads in part: "No part of the activities of the Corporation shall be for the purpose of carrying out propaganda or otherwise attempt to influence legislation..." I am researching the original intent of this section of the By-Laws as well as state and federal regulations. I will report my findings here and to the Board.

LEADERSHIP MEETS

A second meeting of the Leadership of National Theatre Organizations will be hosted by ATHE President Carole Brandt at Penn State in mid September. I will report on that meeting in the November issue of *Sightlines*. ●

Sarah Nash Gates
USITT President



1994 USITT CONFERENCE & STAGE EXPO

FIGURES, FACTS FOR NASHVILLE CONFERENCE

As plans are being finalized for the 34th USITT Annual Conference & Stage Expo in Nashville, Tennessee, the most often asked questions are: "When?" and "How Much?"

WHEN?

Pre-Conference Events:

11-12 April 1994

Conference Activities:

13-16 April 1994

Stage Expo:

14-16 April 1994

Banquet:

16 April 1994

HOW MUCH?

Advance Registration
(before March 1994):

Member Full Conference*

\$125

Student Member Full Conference*

\$65

Spouse/Guest Full Conference*

\$75

One-Day Registration*

\$80

Stage Expo Only

\$15

Banquet

\$27

* All full conference and one-day registrations include Stage Expo.

Full conference registration rates for non-USITT members are slightly higher and include a one-year Individual or Student membership in USITT. On-site registration is also available.

The Stouffer Nashville Hotel, our headquarters hotel, and several neighboring hotels will provide a wide range of accommodations to suit every budget.

For more information, watch future issues of *Sightlines* and the fall and winter issues of *TD&T*. Advance registration packs will be mailed to all USITT members in early January. ●

Debora Kingston
Manager, Operations & Finance

SUSTAINING MEMBERS

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VEAM

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NEW C&S MEMBERS

SIGHTLINES IS PLEASED TO WELCOME THE FOLLOWING NEW AND/OR RETURNING CONTRIBUTING AND SUSTAINING MEMBERS:
CROUSE-HINDS/CAM-LOC PRODUCTS AND MAINSTAGE THEATRICAL SUPPLY, INC. ●

APPRECIATION

SIGHTLINES WISHES TO THANK THE CONTRIBUTING AND SUSTAINING MEMBERS OF THE INSTITUTE FOR THEIR ONGOING FINANCIAL SUPPORT OF THE PROGRAMS AND ACTIVITIES OF USITT. ●

STAGE MANAGEMENT

MENTORING PROJECT NOTES

Congratulations to Wichita mentor project participant Meredith Greeburg who spent the summer at Mark Medoff's theatre company in Las Cruces, New Mexico, preparing *Lolly Fosters Daredevil Airshow*, a new show with the award-winning actress Phyllis Frelich. *Lolly Foster*... will play Washington DC's Kennedy Center in the fall with Meredith at the helm as an AEA stage manager.

For further information on participating as a student in the 1994 Stage Management Mentoring Program, Stage Management Networking Program, or Roundtables in Nashville, contact Elynmarie Kazle at 310-458-6917 or fax: 310-393-5573. ●

Elynmarie Kazle
TPM Vice-Commissioner

CURTAIN CALL

THE DEADLINE FOR THE NEXT SIGHTLINES, THE NOVEMBER ISSUE, IS TUESDAY, 5 OCTOBER 1993. ●

C&S MEMBERS

SUPPORT THOSE WHO SUPPORT USITT

REGARDING OUR STAGE EXPO EXHIBITORS...AND MORE

In each issue of *Sightlines* and *TD&T*, there is a listing of Contributing and Sustaining Members. We include this list as a reminder to all of our membership as to which companies are giving extra support to our Institute. These companies have invested in the Institute in both time and money, supporting all of our member activities. Without these companies' support, we would not be able to provide you with the levels of service you have come to expect from USITT.

In addition, we have another group of supporters in our advertisers in *TD&T* and exhibitors at our annual Conference and Stage Expo. Once again, these are companies from whom we depend on to help us bring you the latest in technology and services that will enable you to do your jobs better, and enjoy a richer, more rewarding future in performing arts.

So how should we thank those companies who have shown us their support over the years? We should patronize them! When the time comes to purchase new equipment or upgrade an old system, the companies who support USITT should be on the top of your bid list. Let them know that it is because of their support that you are interested in having them fulfill your requirements. Give special consideration when making a purchasing decision to companies who have helped USITT develop and grow.

One way to keep track of our supporters is to hold onto your Conference Program after the event. It lists all of our Contributing and Sustaining Members along with a listing of all the Stage Expo Exhibitors. Your Conference program then becomes a reference guide throughout the year for products and services you will be needing for designing and producing your projects. Also, keep your back issues of *TD&T* on hand to assist you in selecting vendors when making a buying decision. And remember to let them know that you appreciate their

support of our Institute.

As we go forward and develop new ways to help our membership become more successful in their pursuits, we will be relying on our commercial supporters to help us fund new projects. Let's make sure that they are also benefiting from their support.

Now that I've gotten down from my soap box, I would like to thank those of you who have asked their suppliers to contact me regarding exhibit space at the next Stage Expo in Nashville. If you would like to drop me a note or have any suggestions on how to make our next Conference and Stage Expo an even greater success, I can be reached at the USITT National Office, 10 West 19th St., New York, NY 10011; 203-924-2835. ●

Rick Dolson
Sales & Exhibition Manager

ARCHITECTURE

ARCHITECTS ELIGIBLE FOR USITT HONORS

The USITT Annual Architectural Awards Program brings public and professional recognition to architectural projects chosen for their design excellence in resolving the aesthetic, regulatory, technical, and operational challenges presented in the design of large and small projects for old and new theaters.

ELIGIBILITY

Architects practicing in the United States or Canada may enter one or more submissions. Proposals may be for any location, but construction must have been completed after 1 January 1986.

JUDGING

Each entry is judged for the success with which the project has met its individual requirements. Entries are weighed individually with special attention to: Creative Image, Contextual Resonance, Community Contribution, Explorations in New Technologies, and Functional Operations. The size and location of a project in no way limits its eligibility.

JURY

James Stewart Polshek,
 FAIA, Architect
Deborah Dietsch, Editor-in-Chief,
Architecture Magazine
Doug Taylor, Technical Director

SCHEDULE

Submit Entries

5 November 1993

Jury Meeting

12 November 1993

Presentation of entries, Awards Banquet, National Conference, Nashville, Tennessee
 16 April 1994

SUBMISSION REQUIREMENTS

Submit a soft cover binder, 8.5" x 11", with acetate sleeve pages containing site plan, floor plans, sections, color or black and white photographs showing exterior and interior views, and not less than four 35mm color slides. A narrative description of the project, including how this project responds to the stated judging criteria, must be submitted on a single typewritten sheet placed in the first acetate sleeve. The last acetate sleeve should contain the slides (identified by project name) and a blank envelope containing the identity of the architect, client, and consultants listed in the manner desired to appear on a citation or caption. Address all submissions to:

USITT Architecture Commission
 10 West 19th Street, Suite 5A
 New York, NY 10011-4206.

All questions should be directed to Tim Hartung at 212-807-7171.

PUBLICITY

Architect and owners of recognized projects will be notified immediately following the jury meeting. Awards will be presented at the USITT Conference in Nashville on 16 April 1994. The drawings, photographs, and slides of each entry will be used for unrestricted publicity. Each entrant must clear all drawings, photographs, and slides included in submission for future re-use and reproduction by USITT. All materials submitted will be retained by USITT. ●

Tim Hartung
Commissioner

NATIONAL OFFICE

NEWS
FROM THE
NATIONAL

It must be a very busy time for everyone as my "News From the National" folder is bursting at the seams. With so much interesting news to share, where does one begin?

• **Technical Brief**—a newsletter published by the Technical Design and Production Department of the Yale Drama School—is now available to all USITT members at 20% off the regular subscription rate. Edited by Yale's (and USITT's) **Ben Sammler** and Don Harvey, *Technical Brief* is published three times a year and aims to provide a dialog between technical practitioners from the several performing arts who all share similar problems. USITT members can subscribe individually for one year for \$5.40 or institutionally for \$8. Multi-year subscriptions are also available. Subscription forms can be obtained from the National Office.

• **Colortran, Inc.** (Contributing Member) is pleased to announce the UL listing of Cam-lok® adaptor kits for use with ENR Portable Packs. These kits convert the pigtail feeds for input power on the portable packs to Cam-lok® E1016 power input connectors. Both kits have been UL Listed as field-installable dimmer accessories. The NEC requires that the feeder be protected with a circuit breaker for the rating of the pack. Therefore, the circuit breaker protection on the feeder disconnect panel will determine which model of Cam-lok® kit is appropriate for use. For more information, please contact Colortran Customer Service at 818-843-1200.

• The work of Pacific Northwest stage designer and USITT professional member **Carey Wong** is the subject of a retrospective exhibit which continues to travel throughout the US during the 1993-94 performing arts season. Titled *Re-Created Worlds: The Collaborative Vision of Staged Design*, the show features scenic and costume designs by Wong commissioned between 1980 and 1992. *Re-*

Created Worlds was on view at the North Boise College Student Union Gallery in Coeur d'Alene, Idaho during September. It then traveled to the Tacoma Public Library's Handforth Gallery where it can be seen from October 6–November 12. It is tentatively scheduled to appear at Center House in Seattle Center and thereafter begin its journey east.

The exhibit consist of 11 set scale models featuring designs commissioned by organizations such as Seattle Opera, Portland Opera, Anchorage Opera, and Calgary Opera. Also included are designs for Wildwood Park for the Performing Arts in Little Rock, Arkansas where Wong is the resident designer and director of productions. *Re-Created Worlds* explains the collaborative and developmental process involved in stage design and is administered by Visual Arts Resources in Eugene, Oregon, a program of the Lan Arts Council, and was funded by the National Endowment for the Arts, the Oregon Arts Commission, and private foundations. For further information, please contact Visual Arts Resources at 503-485-1230.

• **TLA—Lighting Consultants, Inc.** is sponsoring a *Reflector Design—Theory and Practice Seminar* from 14-16 March 1994 at Stapleton Plaza Hotel in Denver, Colorado for engineers, designers, physicists, draftspersons and technicians. For further information contact: TLA Lighting Consultants, 7 Pond Street, Salem, MA 01970; phone: 508 745 6870, fax: 508 741 4420.

• Space is still available for **The Broadway Lighting Master Class** scheduled for 14-17 October 1993. The seminar will be held for three days at John Jay College in Manhattan. The final day will be a brunch session held at the Park Central Hotel. Jules Fisher will serve as creative consultant. A theatre ticket to a Broadway show lit by Jules Fisher is included in the \$575 seminar fee. Transportation, food, and lodging are not included. Call 212-645-4977.

• **Vari*Lite** recently announced the release of the VL2C spot luminaire. It features a new highly effective optical system coupled with a 600 watt HTI source. Further developments to the

lensing system add enhanced focusing and defocusing on patterns. Technological advancements to the beam size iris motor produce incredibly fluent, subtle changes. For further information, contact Loren Haas at 214-630-1963.

• Leading theatre artists from around the world will be coming to New York next spring to learn about **Musical Theatre in America**. This conference is a project of the International Theatre Institute and ITI/Worldwide. Martha Coigney, executive director of ITI, says that the conference will give visitors a broad view of how musical theatre works in America and introduce them to the practical side including how a work is created. The League of American Theatre and Producers and the Theatre Development Fund will also participate.

• Coincidentally, another musical theatre conference is scheduled for April 1994 in Oxford, UK. **The National Alliance of Musical Theatre and Producers** is organizing a joint conference to encourage international exchange on musical theatre. The conference will occur April 8-11 and is being organized by Chris Grady, director of the New Musicals Alliance in England. The NAMTP is an association of approximately 70 theatres and opera companies. For more information, contact: New Musicals Alliance, 6 Fitzroy Court, London W1P 5SE.

• One of things that keeps appearing on Member Benefits Wish Lists is **free or discounted theatre tickets**. As far as "free" tickets, my only

advice is that if you are planning a trip to New York in the summer months, *Backstage* lists free theatrical/cultural events taking place in New York City. I know the summer is over (sigh!) but this is the best I can offer right now since the phrase "free theater tickets in New York City" is rather oxymoronic.

For those interested in receiving discounted theatre tickets, contact **Theatre Development Fund** (they run the TKTS booth in Times Square and World Trade Center) at 1501 Broadway #2110, New York, NY 10036 and ask them to send you an application to join the discounted ticket program. There is a fee (when I joined in 1990, I paid \$5) and *they will only respond to written requests*. After you are accepted, they send you regular mailings with special ticket offers, and some are really good. I paid \$8 for orchestra seats to *A Chorus Line*—and it wasn't in its last year. Bear in mind you will *not* get seats for any of the biggies. Their selection varies from month to month and covers Broadway and Off Broadway. Various restrictions apply.

If anyone knows of special deals or offers from their city that they'd like to share, let me know.

• **Department of Cultural Affairs** (City of NY) announces that The National Cultural Alliance (NCA), a coalition of 41 national humanities and arts organizations, is initiating a major public awareness campaign. The goal is to encourage Americans to get involved with the arts and humanities. The campaign will be launched on 1 October 1993 and will end in spring 1995. This public service campaign gives the cultural community an opportunity to champion to the media and the public the importance of the arts and humanities in our area.

There will be a national brochure sent to all arts organizations; however, each state will spearhead its own efforts. The Department of Cultural Affairs has already assumed leadership for New York. New York City and state arts organizations can submit notice of events by calling Allison Fluhr, 225 West 57th St., New York, NY 10019; phone: 212-315-4186 or fax: 212-247-4087. New Yorkers will



NATIONAL OFFICE

NEWS FROM THE NATIONAL

▲ PAGE 7

then be able to receive free information on arts and humanities events by calling 212-765-ARTS 24 hours a day. If you would like further information, please contact me.

- The community affairs committee of the **New York State Society of CPAs** is operating an accounting and tax hotline for nonprofit organizations Monday through Friday from 9-5. Contact Tom Blaney at 212-661-7777.

- **The Fund for US Artists at International Festivals and Exhibitions of Arts International**, a division of the Institute for International Education, has grants available to performing artists and arts organizations for participation in festivals, residencies, and research projects. For additional information and applications, contact Arts International/IIIE, 809 United Nations Plaza, New York, NY 10017 or call 212-984-5370.

- **The National Endowment for the Arts** has announced that Community Development Block Grants are available through your state and city government to remove architectural barriers in both public and private buildings. Arts organizations have used these nonmatching funds from the Department of Housing and Urban Development (HUD) to install elevators, ramps, assistive listening systems, etc. The NEA has issued a very interesting and informative report which shows how cultural groups have used CDBG funds to remove barriers. If you would like a copy of the report and/or information on the grants, please contact program specialist Carole Walker at 202-682-5531.

- Did you know??? **The Foundation Center** is the source for finding, applying for, and getting grants. Check your resource guide in the *TD&T Membership Directory* for the center near you.

- Publishing news from **Theatre Communications Group (TCG)**—they've just released the 13th annual *Dramatists Sourcebook*. This is a comprehensive guide to professional theatre opportunities for playwrights, translators, composers, librettists, lyricists, and all who create work for the stage. They've also published *Jelly's Last Jam*, George Wolfe's Tony Award-winning musical, and *Actor's Lives: On and Off the American Stage* by Holly Hill. In her new book, Hill interviews 21 of America's finest and most critically acclaimed actors to uncover what kind of lives they lead in today's complex world. *Actor's Lives* contains narratives from Olympia Dukakis, James Earl Jones, Richard Jones, and many others.

TCG Books are distributed exclusively to the trade by Consortium Book Sales & Distribution, 1045 Westgate Drive St. Paul, MN 55114-1065; toll free orders: 800-283-3572. For further information, contact TCG, 355 Lexington Ave., New York, NY 10017; 212-697-5230.

- **Stage Directions Magazine** proudly announces a brand new line of theater "how to" books, with the release of the first two titles: "Fundraising" and "Makeup and Wigs." By taking the nuts and bolts information provided in every issue of the publication and organizing it by subject, *Stage Directions* has taken its formula for success and made it even better. Each book in the series is a compilation of the best *Stage Directions* articles and tips in a specific area. SD plans the fall release of "Publicity," "Directing," "Special Effects" and more. Suggested price for each book is \$7.95. To place an order or for more information, contact *Stage Directions*, PO Box 1966, West Sacramento, CA 95691-1966; 916-373-0201.

- Congratulations to **Alfred W. DiTolla** on his recent re-election as international president of the International Alliance of Theatrical Stage Employees (IATSE). DiTolla has served in this position since 1986.

- **Address Changes:** **TCI** has moved—its new address is 32 West 18th St., NY, NY 10011, phone: 212-677-5997 and fax: 212-229-2084. **Screen Actors Guild (SAG)**, Los Angeles, moved its offices to 5757 Wilshire Boulevard in LA. Their new phone numbers are 213-549-6400 (main switchboard).

- **Just a reminder**—members frequently provide us with a temporary change of address (if they're on tour or extended vacation). So if you're going away, let us know, **or** if you're having a difficult time trying to get a hold of a fellow USITT'er, give us a call—maybe we'll know where (s)he is! Also, the National Office receives newsletters and journals from so many arts organizations. I keep the current and most recent past issue here; if you misplace your copy and need a reprint of an article or just need some news, give me a call and I'll try to help. ●

Valerie diLorenzo
Manager, Marketing & Public Relations

1994 USITT CONFERENCE
& STAGE EXPO

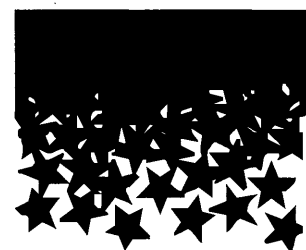
YOUNG DESIGNERS' FORUM SET FOR NASHVILLE

Opportunity For Students

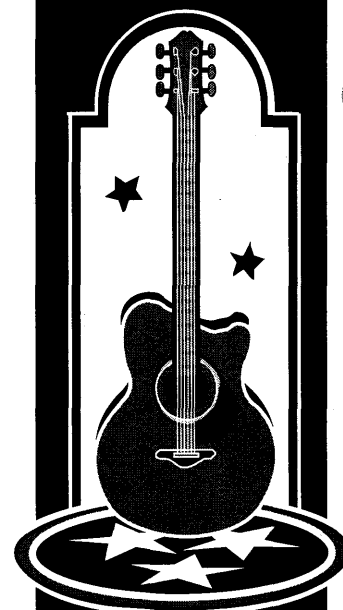
Now is the time to plan to participate in the Third Annual Young Designers' Forum at the Nashville Conference. Design students who will graduate in the spring will have the opportunity to discuss their work with professional directors and designers on Saturday, April 16.

This event is intended to be educational and to provide an introduction to the profession for people beginning their careers.

We expect that some participants from the 1994 YDF will be included in the Student Exhibit for the Prague Quadriennial in June 1995. Therefore, All students who participate in Nashville will be eligible to have their work considered for inclusion in the PQ.



USITT CONFERENCE & STAGE EXPO




NASHVILLE

13-16 APRIL 1994



PRE-CONFERENCE
EVENTS
APRIL 11 & 12



**USITT
CONFERENCE
&
STAGE EXPO**

NASHVILLE

13-16 APRIL 1994

★

**PRE-CONFERENCE
EVENTS
APRIL 11 & 12**

Students who wish to participate should:

1. Provide a letter from a faculty member at your school which nominates you as a participant and certifies that your school is willing to be represented by you.
2. Provide up to 12 of the following: 35 mm slides, blueprints, and/or color photocopies of representative work which may include classwork, and informal or rough sketches. Scenic designers should include an example of drafting, lighting designers should include a plot and associated paper work, and costume designers should include some swatched sketches.

Do not send any original art work, please. Please do not send more than 12 items/slides.

This work will be reviewed by a jury of professional designers who will select the students to participate in the Young Designers' Forum in Nashville.

3. Include a current resume, preferably one page only.
4. Enclose an entry fee of \$15. Checks should be in US funds and payable to USITT. The fees will be used to help defray the expenses connected with the YDF.
5. Mail submissions to:

Bill Forrester
School of Drama DX-20
University of Washington
Seattle, WA 98195

All materials **must be received by 1 December 1993**. Selection of participants will be made by December 14, and they will be notified by mail.

All materials will be returned by US mail.

For further information, contact Bill Forrester at 206-543-1737 or Sarah Nash Gates at 206-543-4128.

The fall is a very busy time for everyone; however, make time for this—past participants have found the Young Designers' Forum to be a very rewarding experience.

They report that it was well worth the time and effort to submit their work and then attend the Conference. ●

Sarah Nash Gates
Program Co-Coordinator

LIGHTING DESIGN

LIGHTING COMMISSION READIES FOR NASHVILLE CONFERENCE

By the time this is printed, many of us will be well into the school year. However, there is a large contingent of USITT membership whose schedules do not, per se, revolve around a school calendar.

Professionals comprise an important part of our membership. Of course, this is not to say that those who are educators are not "professional." What I am trying to say is that many of our membership forgets that the USITT is a vast resource composed of diverse talent and experience.

In this area, I believe the Lighting Commission is making important effort to bring the working professional into its structure and planning. You see, most lighting design professionals received their training in the theatre. This knowledge is the foundation for lighting everything from hotel lobbies to high school plays. We must strive for increasing our base of knowledge by broad sharing of experience.

The Lighting Commission will offer some exciting forums for this sharing in Nashville:

Craig Wolf will present an amazing variety of real-world lighting design problems in a panel discussion with Dennis Size (who designs for television; most recently *Oprah*), Ann Archbold (I still cannot get over that Ann makes a living lighting automobiles) and Tom Ruzika (who has done some exciting work in theme parks worldwide).

Ellen Jones is staging a *real* lighting lab by setting up a stage (if we get a venue) with real talent, and good lighting design, too! Six confirmed designers and other attendees will actually light a scene and discuss the what and whys.

Even more is in store in Nashville, but, we'll spread it out to keep the excitement level high. Stay tuned until the next issue. ●

John Fuller
Vice-Commissioner

INSTITUTE BUSINESS CALENDAR

OCTOBER

- 1 NASHVILLE CONFERENCE COMPLETE PROGRAMMING INFORMATION DUE (BIOS, EQUIPMENT REQUESTS, TRAVEL REQUESTS, ETC.)
- 6 BUDGET REQUESTS FOR 1994/95 DUE TO OFFICERS
- 29 BOARD PACKETS MAILED

NOVEMBER

- 1 DRAFT VERSION OF NASHVILLE CONFERENCE PROGRAM MAILED TO COMMISSIONS FOR CORRECTIONS, DELETIONS, ADDITIONS
- 11-13 WINTER COMMITTEE & BOARD MEETINGS IN ORLANDO
- BOARD OF DIRECTORS MEETING, SATURDAY, NOVEMBER 13.

DECEMBER

- 1 COMMISSIONER DEADLINE FOR ANY CHANGES/ADDITIONS TO PROGRAM COPY FOR NASHVILLE SUBMITTED TO VP-PROGRAMMING AND CONFERENCE PROGRAM CHAIR
- 10 COMMISSION PROGRAMMING RECOMMENDATIONS FOR 1995 LAS VEGAS CONFERENCE DUE TO VP-PROGRAMMING

JANUARY 1994

- 15 COMPILED LIST OF PROSPECTIVE SESSION PROPOSALS FOR LAS VEGAS MAILED TO COMMISSIONERS

FEBRUARY

- 1 PRE/POST CONFERENCE EVENT PROPOSALS FOR VEGAS DUE TO VP-PROGRAMMING
- 14 CALL FOR REPORTS MAILED
- 15 RESOURCE LIST FOR FT. WORTH CONFERENCE DUE TO VP-PROGRAMMING

COSTUME DESIGN & TECHNOLOGY

COSTUME COMMISSION CONTINUES ACTIVE CALENDAR

As you can tell by Mary Copenhagen's review of *Late Nineteenth Century Tailoring: A Master Class*, the 1993 Costume Design and Technology Symposium was a great success (see p. 1). The commission owes Leon Brauner and Graham Cotendena round of applause for a job well done!

Jeff Lieder has agreed to coordinate next summer's symposium, a three-day exploration of Shakespearean costume at the Utah Shakespearean Festival in Cedar City, Utah! Unlike recent symposia, this one is scheduled for mid-July, so mark your calendar now. This one is not to be missed!

Suzu Campbell is still looking for volunteers to serve as on-site assistants to session chairs at the Nashville conference in April. If you are willing to introduce a speaker, handle the light switch, and be a gofer for one session, drop a note to Suzu at 4754 Lakewood Road, Ravenna, Ohio 44266 or call her at 216-325-7926. Thanks to those who have already contacted Suzu.

Kathleen Gossman is looking for program ideas for Las Vegas. She writes, "The 1995 Conference in Las Vegas is closer than you might think. The Costume programming for the conference needs your help now. By November we need a fairly clear picture of the sessions we'll be offering. And that means that we need your ideas and thoughts about session topics and people to invite as well as your willingness to volunteer your time and energy to do a session today or at least this month."

To volunteer, contact Kathleen Gossman at 9707 Jefferson Plaza, #12, Omaha, NE 68127 or call her at 402-339-6890.

Next month Dennis Parker will share the schedule of costume sessions and events for the conference in Nashville. Watch this column. Don't miss the October 15 deadline

if you want to be considered as one of the participants in the Technical Costume Portfolio Review. Contact Pam Knourek at The Guthrie Theatre, 725 Vineland Place, Minneapolis, MN 55403 (fax: 612-347-1188).

If you have a "Neat Trick" you would like to share at the Commission meeting in Nashville, please submit your idea to Gwen Nagle, Theatre Department, Western Michigan University, Kalamazoo, MI 49008 (616-387-3215).

At the moment we have no symposium plans for summer 1995. If you are interested in coordinating a symposium that summer or at any time in the future, please contact me. Many have expressed an interest in a hands-on millinery workshop in 1996. If you know of appropriate facilities for such a master class or wish to recommend a milliner, I'd like to hear from you. Others have requested a workshop on photography for the costume designer.

Any recommendations? I can be reached at 2724 Melinda Drive, Winston-Salem, NC 27103 (919-765-2263). ●

Diane R. Berg
Commissioner

COSTUMER'S NOTEBOOK

'NEAT TRICKS' WELCOME AT NASHVILLE CONFERENCE

Special thanks and congratulations go to Kathy Brookfield and Kathleen Gossman who presented their "Neat Tricks" at the Costume Commission meeting in Wichita. Kathy Brookfield presented uses for a swiftachment gun and fasteners in the costume shop. Kathleen Gossman presented a fast and inexpensive way to duplicate sword belts.

Swiftachment Gun and Fasteners by Kathy Brookfield

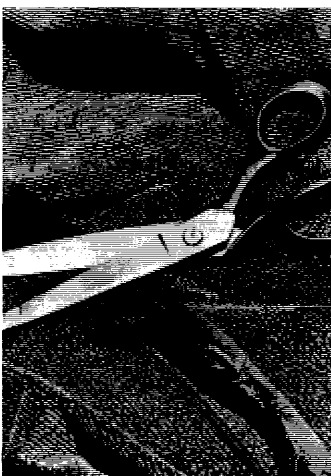
This tool is used by retailers for tagging garments. We have found it quite useful in the costume shop for a number of projects that would normally take hours of hand tacking. A few examples of our use are:

1. The fluted ruff segment of an Elizabethan wheel farthingale skirt for the opera *Cendrillon*. The variety of lengths that the fasteners come in allowed the edge to be graded from front to back. I was concerned that the translucent fasteners would show on the dark fabric but they virtually disappeared on stage.
2. We used the fasteners to keep scarves and shawls attached to overcoats for very fast chorus changes when they became Hungarian Refugees. It helped the crew keep track of small items that would normally have been lost on the floor in the dark backstage.
3. We attached silk scales to a foam pod to make dragon scales that flutter when it moves for a 30 second run around stage prop/costume for the musical *Two Gentlemen of Verona*.

The Swiftachment gun and fasteners are manufactured by Dennison Manufacturing Co., Division, Framingham, MA 01701-0344. I got mine from Banasch's Wholesale in Cincinnati, Ohio. Baer Fabrics now carry this gun. Call 1-800-769-7778.

Let me remind everyone that the Neat Tricks segment of the Costume Commission meeting will happen again next April in Nashville. If you have discovered a "neat technique" or "product" and can explain/demonstrate it in under three minutes, please send me your Neat Trick. Send to: Gwen Nagle, Theatre Dept., Western Michigan University, Kalamazoo, MI 49008. ●

Gwen Nagle
Notebook Editor



CANADIAN INSTITUTE

BRITISH COLUMBIA SITE OF CITT 3RD ANNUAL CONFERENCE

From August 20-22, close to 200 theatre technicians, craftpersons, and designers gathered in Vancouver at the beautiful campus of the University of British Columbia for the Canadian Institute for Theatre Technology's third annual conference.

Actually the proceedings got under way two days earlier with a session titled "Introductory Rigging Skills Workshop," which covered basic safety equipment for theatre, stage, and location rigging and focused on basic rope belay systems for safeguarding workers in exposed situations.

This was followed on Thursday with an advanced version of the previous day's session concentrating on advanced belay, rappelling, and ascending techniques. Also on Thursday, a very lucky group crossed the Georgia Strait to visit the theatres and pubs of beautiful Victoria (that word, "beautiful" may crop up several times in this report—Vancouver and Vancouver Island are truly one of the most, well, beautiful, areas of Canada). Included in the Victoria trip was a tour of the Royal Theatre, one of the last remaining fully rigged, operational hemp houses in North America.

And if all that wasn't enough, on Friday most attendees finally arrived and the Conference truly got under way. Morning sessions included workshops on properties ("Props: Breakdown and Painting"), a Production Manager's Roundtable, a private tour of the UBC's Museum of Anthropology to view its collection of costumes, and set pieces from the Canadian Cantonese Opera, circa 1910-1940, and a thought-provoking and inspiring keynote address by BC native Edgar Dobie, former senior vice-president for the The Live Entertainment Corporation of Canada (producers of *Phantom of the Opera* at the Pantages Theatre in Toronto) and presently vice-president and managing director for The Really Useful Company, Inc. in New York.

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The afternoon offered us workshops and seminars on show control, costumes and computers/wardrobe management, costume portfolio reviews and the CITT Annual General Meeting.

Saturday and Sunday continued the trend of excellent programming with sessions covering dyeing and fabric painting, production accounting, lighting non-theatrical spaces, and a wide array of computer sessions covering CADD, costumes and computers, and CallBoard.

Sessions continued on management (including Bill Flynn's enlightening session entitled "Brother can you Paradigm?"), post conference management skills sessions, new product displays, and a very informative session on the wide uses of compressed air for stage effects and scenery/props handling.

An eye-opening session on understanding unions put together, in one room, representatives from two IATSE locals (film and stage), Actor's Equity, Associated Designers of Canada, and Professional Association of Canadian Theatres. Bob Eberly, who chaired this last session (and who was also the Conference Chair), said it was a real treat to see these four groups interacting, communicating, and actually listening to each other.

CITT conferences have already established themselves not only as a time to learn and discover but a time to socialize, renew friendships, and meet new colleagues. The host CITT BC Section made sure this conference followed that trend with unique and fun opportunities to socialize, such as the Beach Croquet and BBQ, Bard on the Beach, the CITT Club, a great outing at the BC Science World (including an Omnimax movie and salmon BBQ on the waterside patio complete with aggressive dive-bombing sea gulls—a big thanks to the Science Centre for opening their doors to us), and finally golf on Monday at the beautiful (there's that word again) UBC Golf Club.

A spectacular setting, superb programming, flawless organization, great opportunity to socialize: What more can one ask for in a conference?! ●

Normand Bouchard
VP Relations

PUBLICATIONS NOTES

NEW BOOKS
ADDED
TO USITT
PUBLICATIONS
LIST

TWO NEW TITLES!

USITT is pleased to announce the addition of two new titles to our Publications Available List. Theatre in the Wild's *Greening Up Our Houses: A Guidebook to an Ecologically Sensitive Theatre Organization* and USITT's catalog from the 4th Biennial Theatre Technology Exhibit are now available from the National Office.

Greening Up Our Houses: A Guidebook to an Ecologically Sensitive Theatre Organization by Larry K. Fried and Theresa J. May contains 128 pages of useful information and recommendations for successful ecological management of a theatre organization. The handbook is divided into three parts: "Key Concepts For Going Green"; "What Can My Department Do?"; and "Materials, Products, and Alternatives." Appendix A lists commonly used toxic substances and their environmental impact. Other appendices include listings of alternative product suppliers and contact information for companies and organizations that provide technical and regulatory assistance.

A revised edition of the handbook, to be published by Drama Book Publishers, is planned for release in 1994. This edition will also be available to USITT members through the National Office. Plans for the revised edition include an expanded national listing of alternative product suppliers.

See the book review section of the Summer 1993 issue of *TD&T* for a full review of the guidebook.

The 4th Biennial Theatre Technology Exhibit catalog documents the 1993 exhibit that took place at the Wichita Conference last March. This biennial event recognizes developments by practicing theatre technicians in all technical areas. The exhibit catalog contains step-by-step instructions and techniques for all 25 exhibits. Including this year's prize winners: "A Shop-Built Cylinder

Cable"; "A New Way to Corset"; "A Practical Switch"; "A Floating Pivot Point for Revolves"; "The 'Limitless' Limit Switch"; "Masking the Fox"; "The Chair in the Box"; and "A Less Expensive Alternative for Longer Focal-Length Projector Lenses."

The catalog from the 3rd Biennial Theatre Technology Exhibit, featured at the Boston Conference, is also available. Highlights from the 1991 Boston exhibit include: "Electromagnet Scenery Locks"; "A Safe Lamp-Oil Torch"; "A Convertible Steel Platform Technique That Really Works"; and "Silk Turned Stretchy."

The Expo catalogs are \$6 each for USITT members (\$9 for non-members). Copies of *Greening Up Our Houses: A Guidebook to an Ecologically Sensitive Theatre Organization* are \$24 for USITT members (\$30 non-members).

To order either *Greening Up Our Houses* or the *Theatre Technology Exhibit* catalogs, send a check or money order in US funds to USITT, 10 W 19th St., 5A, New York, NY 10011; or call 212-924-9088 to charge your order to your Visa or Mastercard. Please specify which publication(s) you are interested in. Include \$3 for the first and \$.75 for each additional book to cover the shipping and handling. (International shipping is \$5 first and \$1.50 each additional book.)

Note: The 5th Biennial Theatre Technology Exhibit will be held in Las Vegas in 1995. If you have any questions regarding participation in this event, please contact Ben Sammler, project co-coordinator, at Yale School of Drama, 222 York St, New Haven, CT 06520. ●

Debora Kingston
Manager, Finance & Operations

CLASSIFIED AD

DESIGNER/
TEACHER

Assistant professor of theatre. Designer/teacher for a new theatre. Design experience necessary. MFA/PhD preferred. A tenure-track appointment. Develop design courses.

Position available 1 February 1994. Salary \$28,000–\$48,000. Excellent benefits.

Submit Letter/resume/references by 12 November 1993 to: Theatre Search Committee, York College/CUNY, 94-20 Guy Brewer Blvd., Jamaica, NY 11451. An E/O(M/F)/A/A/E. ●

CLASSIFIED AD

ASSISTANT
TECHNICAL
DIRECTOR

Michigan Opera Theatre seeks a highly qualified and experienced technical director to oversee all technical operations of a five-production season.

This position will also provide support in the development of the Detroit Opera House, a theater renovation project currently in process, and the future home of MOT.

Applicants should be highly skilled in all technical areas with significant experience in grand opera production. Ability to supervise large IATSE crews, build and manage budgets, and strong drafting skills essential. Prior involvement in planning a new theater and/or renovation project desired. Seasonal to full-time, depending on applicant's qualifications. Salary commensurate.

Send letter, resume, and references to David W. Osborne, Director of Production, Michigan Opera Theatre, 6519 Second Avenue, Detroit, MI 48202. ●

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FAX: 212-924-9343

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STRESS & WELLNESS
STRATEGIES

CHECK POINTS

Our series of columns relating to alcohol abuse continues. This month, the offering is a medley of stream-of-consciousness thoughts. They have been garnered from many sources and are published with the purpose of allowing you to relate to the discovery of—and the recovery from—alcohol abuse.

Alcoholism is a disease. It is a progressive disease... It never gets better, only worse. It is an in-curable disease... You can never rid yourself of it and, left untreated, is terminal. It is a myth that an alcoholic can control his or her drinking. It is a myth that weekend drinkers are not alcoholics... They are what is known as a "binge" drinker.

Alcohol is cunning, baffling, powerful and **patient!** It will wait! Don't take charge of your life, it says. You were in charge once and look what happened. Denial is strong... very strong... Just try and deny that! Those people and conditions that threaten your serenity, threaten your sobriety. You have got to deal with life on life's

terms... not yours.

Only you can take responsibility for your recovery. Getting sober means having to do a lot of things you don't want to do. You don't have a drink... A drink has **you!** Getting drunk is an event... Sobriety is a never-ending process. The number one enemy of a recovering alcoholic is anger and resentment. As an alcoholic you have given up your privilege to get angry.

Alcoholism is **not** curable. AA is the best known *proven* treatment. Only one out of 36 recovering alcoholics maintain his or her sobriety... If you are recovering, where are you going to be? You will be having a chance if you are using the 12 steps. Never wrestle with a pig. You will both get dirty and the pig likes it.

Pain is the partner of growth, because growth requires change and change is painful. Your worst day sober will be better than your best day drunk. When you harbor resentments toward people, you are allowing them to live in your head rent-free. People who stop drinking and don't change their life are destined to drink again. It's just a fact.

Friendship doubles our joy and divides our grief. The person who is wrapped up in himself is overdressed!

If you were in a pit of fire and managed to get out, why in the world would you choose to go back into it?

There are ample ideas to digest in what you have just read. If it is pertinent material for you particularly, then read it over often. If you wish to become acquainted with Alcoholics Anonymous, get a copy of "The Big Book," which is really titled *Alcoholics Anonymous* (Library of Congress Catalog Card No. 86-072221, ISBN 0-916856-00-3). Read specifically the first 164 pages. The phone book will have listing for AA in your area.

Some of you may have already recognized an involvement with alcohol abuse. Maybe some of you with that recognition are already acquainted with AA. There also may be those of you who are trusting that you will soon "find" a sobriety date.

Many people in the performing arts possess manifest character foibles which can create all kinds of havoc... including alcohol abuse. Many people in the performing arts have needs which get them into a lot of trouble. Alcoholism is *big* trouble. ●

Stan Abbott

Checkpoints Editor

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