

# Sightlines

USITT december 1988

News of the United States Institute for Theatre Technology

## SIGHTLINES

The Institute wishes to express its appreciation to the **Association of British Theatre Technicians**. The ABTT quarterly journal, *Sightline*, and its editor, Ian Herbert, have graciously supported our sharing similar publication titles.

□

**Submission of material for inclusion in *Sightlines*:** If possible, please submit your material on a computer disk—Macintosh 3.5", IBM 5.25" 360K or IBM 3.5" 720K or 1.2M. (If you use MicroSoft Word, please *Save* the document.) Send your disk or paper copy directly to our office address (see p. 2).

Material for *Sightlines* can also be sent by "electronic mail" to CompuServe, 76526,3177; SourceMail, BDU307; GENie, E.Felding1; or the Calgary Callboard, E.Felding.

□

*Sightlines* is prepared with a Mac II, Microtek scanner and DaynaFile MS-DOS drive using PageMaker, WordPerfect, and Digital Darkroom software. The camera-ready copy is printed on an Apple LaserWriter IINT using Avant-Garde and Bookman typefaces.

□

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## The Institute Enters A New Era

### A New Look for the USITT Newsletter

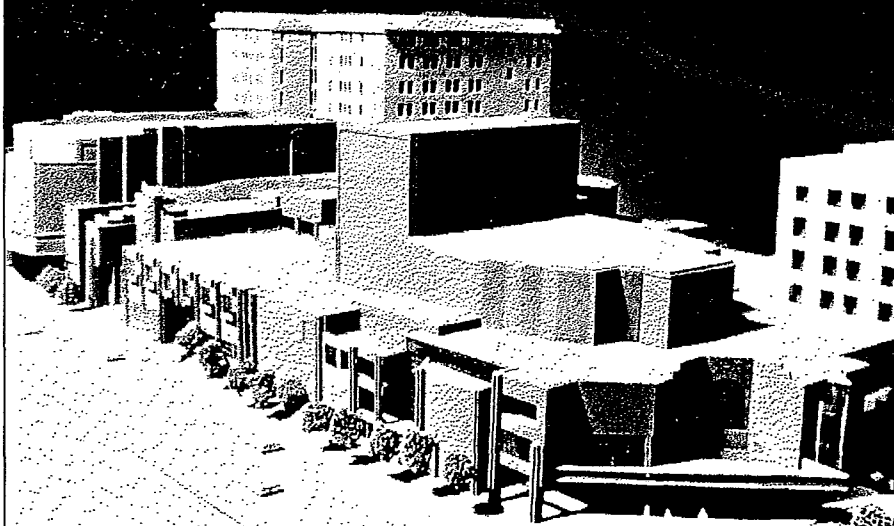
**T**his month's issue of the newsletter—now USITT *Sightlines*—inaugurates a new look for the publication, a change that reflects the new directions of both the Institute and the publishing industry.

USITT *Sightlines* is produced using computer technology called Desktop Publish-

ing. In addition to producing the newsletter, this DTP system will play a growing role in the publication of *Theatre Design & Technology*, the annual membership directory, and other institute publications as well.

We welcome your comments—and your contributions. —Editors. □

### Calgary Centre for the Performing Arts



## USITT Coming to Calgary in '89

### 1989 Annual Conference and Stage Expo

The Calgary Centre for the Performing Arts will be a major venue for the USITT's 29th annual conference 12-15 April 1989.

"The Centre" was completed in 1985 at a cost of nearly \$80 million, and is directly adjacent to the Calgary Convention Centre, where the conference will be held. This has enabled the conference programming committee to schedule a number of conference programs into the theatres at The Centre over the first three days of the conference. For USITT conferences, this is something of a "first": theatre meetings IN a theatre!

The Centre occupies a city block and is comprised of three main theatres:

- The 1800-seat **Jack Singer Concert Hall** is designed as a sound chamber and modeled after the famous Vienna Concert Hall. The 125,000-pound laminated wood canopy suspended over the stage serves as an acoustic sound reflector and is fully vertically adjustable. Concealed banners and heavy velour curtains can soften the hall's acoustics for choral performances and speaking engagements. The hall includes

—continued on Page 9

## CHECK POINTS

A new feature in the newsletter is "Check Points," a regular series of tips and ideas on stress and wellness. "Check Points" is a project of the new Stress and Wellness Committee of the Technical Production Commission and is edited by Stan Abbott of Purdue University. Find it on page 8.

□

## INFORMATION

To facilitate prompt action on vouchers or other communication sent to the Institute's **Treasurer**, please note the following corrected address:

Chris Kaiser  
USITT Treasurer  
1423 North Salina Street  
Syracuse, NY 13208  
FAX: 315-474-5746.

□

The FAX number for the National Office is **212-563-5582**.

□

**Pete Happe**, USITT Vice-President for Projects and Commissions, would like to announce the following appointments:

**John Bracewell**, Sound Commissioner

**Brett Batterson & Robert Schmidt**,  
Scenic Design Co-Commissioners

□

For information on the touring exhibit, "The World of Stanislavsky," call Don Stowell at 404-876-1823.

□

## SIGHTLINES

## VOLUME XXVII NUMBER 12

**USITT SIGHTLINES** is published monthly by the United States Institute for Theatre Technology, Inc. as a service to its membership from editorial offices at 966 East 1030 North, Orem, UT 84057.

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FAX: 801-226-5342

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**Editor • Eric Fielding**  
**Editor • Cecelia Fielding**

□

## News From The National

*David Diamond, USITT General Manager*

It is with pleasure that I acknowledge the contribution of Paul Carter, author of *Backstage Handbook*. It seems that his name has not appeared in the advertising for the book, including an ad that appeared in this newsletter. Our apologies for that omission. His *Handbook* has been a big seller and is already in its second printing. We are filling our back orders as quickly as possible.

If you haven't ordered a copy yet, don't delay. This is the last month we will be offering the book at the *special introductory low price* of \$10 plus \$1.40 postage and handling.

In other publications news, *Theatre Technology & Design: A Course Guide* is being reprinted by the International Thespian Society. This compendium of educational techniques for teachers of kindergarten through high school covers all aspects of design and technical theatre from scenery, lighting and sound to costumes, makeup

and safety. You can order copies using the Publications Order Form (p. 11).

We have a staff change this month. Our bookkeeper for the past year and a half, Roma Shah, will be leaving to pursue her MBA. We expect a smooth transition to our new bookkeeper. Thank you, Roma, for all of your hard work, and good luck in the future.

Please note that Theatre Arts Books is no longer offering discounts to USITT members—they have stopped offering discounts altogether. We will soon be offering discounts at another theatre bookstore.

National Car Rental, on the other hand, has increased the amount of the discount they will offer to members. When you renew your membership, you will get a new discount I.D. card and a special coupon for "One Free Weekend Day" rental. In addition, Purolator Courier has changed its name to Emery/Purolator Worldwide Courier and Cargo. Our discounts are still in place and the services have been expanded. □

## New Board Members

*Cecelia Fielding, Editor*

Two recent non-member appointees to the USITT Board of Directors are already providing the Institute with some much-needed experience in arts organization management.

Don Jones, arts liaison emeritus for Chevron Oil, and John W. Lottes, director of the Oregon School of Arts and Crafts in Portland, were named to the Institute Board in April and August respectively, according to Institute President Richard Devin. [See related article on page 4.]

"The whole idea behind these appointments is to enlist people who are not currently USITT members but who can provide a great deal of experience and expertise as not-for-profit arts organization board members," explained Devin. "We're hoping for lots of advice on fund raising and inter-

facing with government agencies."

Jones will primarily work with the Institute on expanding its view of the world as well as others' views of the Institute, while Lottes will work on management issues, added Devin, who met with both board members recently in New York.

"They're already at work as facilitator-members of the Institute's Long Range Planning Committee," he said.

The idea for the new non-member appointments was generated by Don Shulman, USITT vice president for development, who suggested Jones for the initial post.

Jones will serve a three-year term on the board and Lottes a two-year term, and a search is currently underway for a third non-member appointee to begin a three-year term next summer, said Devin. □

## Stage Expo '89

*Richard James, Exposition Manager*

USITT is now accepting applications from companies interested in exhibiting at Stage Expo '89, the showcase for the products and services of the performing arts industry. The exhibition show, which runs together with the USITT annual conference, is to be held at the Calgary Convention Centre, Calgary, Alberta, Canada, 12-15 April 1989.

Last year's show, held at the Disneyland Hotel, attracted more than 120 exhibitors filling 60,000 square feet of exhibit space

and was seen by 4000 visitors.

This year's show is already 65% sold out, but USITT is actively looking for new companies to present new and useful products and services to their membership.

For further information or an exhibitor's kit, please contact:

RJA Exposition Management  
486 Fullerton Court  
San Jose, CA 95111  
408-225-6736. □

# The President's Report

*Richard Devin, USITT President*

**The Institute Reaches Out:** A great deal of planning is in process this fall which will influence the Institute's growth and development in the next several years. A key issue that we find underlying many of our deliberations is the need to focus more of our energies to the broader objectives of the Performing Arts.

Our members have made remarkable progress for the causes of theatre design, technology, architecture, safety, and education in the 27-year life of the USITT, including efforts to improve working conditions, correct problems with building codes and standards, exhibit the work of North American designers and architects worldwide, provide regional programs on the local level, and bring together international theatre professionals.

Our avowed purpose, "to disseminate information and facilitate communication," will serve our members most effectively if we are actively involved with issues that concern our profession as a whole.

For several years, we have experienced a steady decline of support for the arts which has affected all of our work. Our focus in the future must include coordination with other arts organizations in the pursuit of greater awareness of the value of the arts to our lives and the necessity of public and private support for our arts institutions and arts education.

The recent addition of two new board members with broad experience as leaders in forwarding the cause of the arts has helped to open our eyes to some areas where our work could have important and far-reaching implications.

As our new Short and Long Range Planning Committee begins its work, consideration will unquestionably be given to our ability to "go public" with more of our goals and accomplishments in order to establish greater recognition as a partner to other arts support groups with similar purposes and problems to solve. Such increased visibility should also help us in our funding efforts for the Institute's increasingly ambitious projects.

The Board's recent decision to maintain and expand our office space within New York City is indicative of the concerns that have been voiced of late about the Institute's

interaction with many arts resource services. In our search for a new home, we have been most encouraged in finding and applying for space in two impressive Historic Landmark Building developments for not-for-profit organizations which are subsidized by the City of New York.

The spaces will be assigned to applicants by late December, and Knudson/Benson Associates have graciously offered design services as we proceed toward a move after the first of the year.

Another example of current planning is the movement to hire professional conference management and exhibit tour management. Both of these areas will free our volunteer members to accomplish project development and research, serving the institute's

goals, while providing the continuity and professional expertise these important annual events deserve.

With the impressive efforts of Lucy Nowell and our National Liaison Committee, we are increasing our efforts to reach out to other arts service organizations with active mutual involvement in many projects from national code

revisions to designer/technician work load studies.

Similarly, our International Liaison Committee, guided by Joel Rubin, is actively pursuing many projects and issues that concern theatre professionals worldwide, including international design exhibit and master class exchanges.

The problems faced by artists—reaching their fiscal goals, making a reasonable living, working in a safe and comfortable environment, finding encouragement for non-traditional and innovative ideas, working in creative harmony and close communication with fellow artists from other disciplines—are concerns which the Institute should begin to attack in a more aggressive manner.

Our Planning Committee and the board will be considering many of these issues in the coming year. Your representatives would like very much to know what you are thinking.



*Devin addresses the August Board Meeting*

## CONTRIBUTING

### MEMBERS

Amecon, Inc.  
 Applebox Technical Services, Inc.  
 Associated Theatrical Contractors  
 Avolites, Inc.  
 Gerriets International, Inc.  
 Great American Market  
 Interstate Consolidation Service  
 KM Fabrics, Inc.  
 Lee Colortran, Inc.  
 Lightsync, Inc.  
 Malabar Ltd.  
 Musson Theatrical, Inc.  
 On Cue, Inc.  
 Osram Corporation  
 Precision Controls, Inc.  
 Rosco Laboratories, Inc.  
 SICO, Inc.  
 Sacramento Theatrical Lighting, Ltd.  
 Samuel H. Scripps  
 Sapsis Rigging, Inc.  
 Strand Electro Controls  
 Strand Lighting  
 Syracuse Scenery & Stage Lighting, Inc.  
 Teatronics, Inc.  
 Theatrical Services & Consultants  
 Wenger Corporation

□

## INTERNSHIP

For information on the United Scenic Artists 829 Lighting Design Internship Program, send a self-addressed stamped envelope to:

Lighting Design Internship Committee  
 United Scenic Artist Local 829  
 575 Eighth Ave., 3rd Floor  
 New York, NY 10018.

□

## SUSTAINING MEMBERS

Adirondack Scenic  
 Peter Albrecht Corporation  
 Alcone Company, Inc.  
 American Seating  
 Artec Consultants, Inc.  
 Artifex Corporation  
 Artsoft, Inc.  
 Ascol Dinner Theatre, Ltd.  
 Automatic Devices Company  
 B.N. Productions  
 Backstage, Inc.  
 Baer Fabrics  
 Barbizon Electric Company  
 Bash Theatrical Lighting  
 Brannigan-Lorelli Associates, Inc.  
 Broadway Press  
 Cal Western Paints, Inc.  
 Canvas Specialty Company  
 Celco, Inc.  
 Centre Theatre Group  
 Chicago Scenic Studios, Inc.  
 Cinemills Corp.  
 City Lights, Inc.  
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 Clear-Com Intercom Systems  
 Columbine Fabrications  
 DesignLab Chicago  
 Design Line, Inc.  
 East Coast Theatre Supply  
 Electronic Theatre Controls, Inc.  
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 FM Productions  
 Fox-Rich Textiles, Inc.  
 Foy Invenierprises, Inc.  
 Gagnon Laforest  
 General Electric Lamp Division  
 Peter George Associates, Inc.  
 Goodspeed Opera House  
 Grand Stage Lighting  
 Grosh Scenic Studios  
 GTE/Sylvania, Inc.  
 H & H Specialties, Inc.

## Profile: Don Jones

*Cecelia Fielding, Editor*

The United States Institute for Theatre Technology may be one of the best kept secrets in the current American arts scene, but the first USITT Board of Directors member chosen from outside the Institute's membership hopes to help change all that.

Don Jones, currently the arts consultant to Chevron USA and a long-time arts advocate, has been working with the USITT board since his appointment in April.

"I find it a fabulous accomplishment and a wonderful organization, but frankly, it is relatively unknown in the arts world," he noted. Jones should know, since he has participated on the boards of some 25-30 arts organizations, including six national groups.

A long-time top-level image and identity shaper for Chevron, Jones is particularly hopeful of raising USITT's profile nationally, especially with government agencies involved in funding arts groups.

Jones admitted that, although a greater visibility nationally would have a positive

effect on the Institute's membership, a higher USITT profile could ripple out far beyond the organization itself. "With increased visibility, the resources of USITT could be put with other national arts organizations like Dance

America in fighting the battle for arts funding in America," he explained.

He plans to encourage Institute members to represent USITT in other arts groups by attending their conferences, participating as panelists or lecturers, and where possible, serving on their boards as well.

Prior to his retirement in 1984, Jones was Manager of Corporate Advertising and Community Relations for Chevron, where he coordinated the corporation's national arts support activities.

The USITT Board of Directors should expect to hear from Jones—frequently. "I'll

be prone to comment on almost anything that comes up," he promised. "Many problems faced by arts boards are very similar, and so many solutions are applicable across the board."

The Institute is fortunate to have such an experienced voice. □



## Costume Design Portfolio Review

*Anne Thaxter Watson*

The Costume Design and Technology Commission is planning a work session on Portfolio Reviews at the upcoming Calgary Conference. In an attempt to serve the largest number of members in the most comprehensive manner, the Commission has invited James Burton Harris to be the featured guest during an open session to review and discuss a series of prepared questions.

This session will develop a framework for the first series of formal reviews scheduled at the 1990 Milwaukee conference.

The ultimate goal of the formal reviews, involving professionals within both the

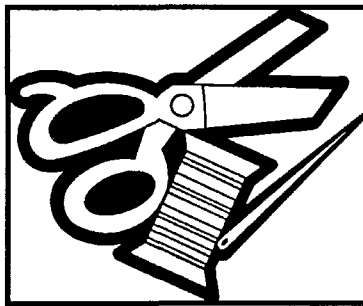
academic and the commercial spheres, is to inform the participants of their standing with others in the profession. The sessions will yield suggestions for professional growth

as well as information on preparation for rank, tenure, and promotion procedures.

As a "temporary" service to USITT members, one room has been designated—for the entire span of the Calgary Conference—for the sole purpose of informal costume design portfolio reviews to be scheduled by individuals

themselves on a sign-up sheet basis.

All are welcome and invited to make use of this room for garnering others' reactions to their work. □



# Costume Commission

Kevin Seligman, Commissioner

There have been a few changes in Commission projects which should be noted on the "Costume Commission Projects Contact Sheet":

**Tenure and Promotion Guidelines Project** has been "tabled" to inactive status. Lucy Nowell is still anxious for feedback.

**Health and Safety Project** has a new chair:

Betty Blyholder  
University Theatre  
University of Arkansas  
Fayetteville, AR 72701  
501-575-3611.

**Commercial Pattern Exchange Project** is the new title for the "Flat Pattern Exchange." Joy Emery has revised the information sheet on the project as well as the guidelines for cataloging the patterns.

**Facilities Checklist Project** also has a new chair:

Martha Marking  
Theatre Program  
Appalachian St. University  
Boone, NC 28608  
(W) 704-262-6377  
(H) 704-264-0576.

Martha is preparing an article for a future newsletter on the result of the survey conducted by Deb Bell, past chair of the project.

**Professional Costume Shop Managers Project** is the newest one which "joined" the commission at the St. Louis Symposium. Its chair is:

Holly Poe Durbin  
Repertory Theatre of St. Louis  
P O Box 28030  
St. Louis, MO 63119  
(W) 314-968-6948  
(H) 314-842-7139.  
Nancy Steele, chair of the **Out of Print**

**Books Project**, would like to hear from anyone who would be interested in working with her on the development of a questionnaire to see what works are most in demand in this area. If interested, contact:

Nancy Steele  
School of Music  
Indiana University  
Bloomington, IN 47401  
812-335-2954.

Kathy Songal is offering reproductions of patterns pre-1930. Each pattern is in full size on heavy white paper and comes complete with original construction directions. She has put out a catalog of styles currently available, "**The Cabinet of Vintage Patterns**," at a cost of \$4. Contact:

Kathy Songal  
3522 Deerbrook Drive  
Windsor, Ontario  
Canada N8R 2E9.  
(Remember, mail is 30¢ to Canada.)

Here are two newsletters devoted to vintage fashions:

**"Molly's/Grandmother's Vintage Gazette"** (P O Box 191, Maynard, MA 01754) is a quarterly newsletter devoted to the business of vintage fashions. Subscription rate is \$6 per year; \$10 for two years.

**"Vintage Clothing Newsletter"** (P O Box 1422, Corvallis, OR 97339) is put out six times a year by editor Terry McCormick. Subscription rate is \$12 a year.

The National Office sent the Commission another catalog called **"Beggar's Lace"** (P O Box 17263, Denver, CO 80217) The catalog has books, materials, equipment, and trimmings dealing with lace.

Watch for the January newsletter for a report on costume programming for the Calgary Conference. □

# Costume Society of Great Britain

Zelma Weisfeld, USITT Liaison

The following information about upcoming Costume Society of Great Britain events may be of interest to USITT members going to England in the next few months:

- CSGB Annual General Meeting: London, March 1989.
- "Hard Times—Clothes for the Deserving Poor": a full-day seminar, Summer 1989.
- Northern Society of Costumes and Textiles: a joint meeting with CSGB, Wakefield, 1 July 1989.
- Visit to Czechoslovakia: CSGB is still awaiting ministerial confirmation for this visit, Summer 1989.

- "Modern Court Dress": London, September 1989.

For further details on CSGB events, send US\$1 and a self-addressed envelope to:  
Miss Dorothy Alderson  
The Costume Galleries  
Castle Howard, York YO6 70A  
Great Britain.

For information on membership in the Costume Society of Great Britain, please write to:

Zelma H. Weisfeld  
1716 Charlton  
Ann Arbor, MI 48103. □

## SUSTAINING

## MEMBERS

Harris Consulting  
Haussmann International  
HM Electronics, Inc.  
Hoffend and Sons, Inc.  
Hudson Scenic Studios, Inc.  
Irwin Seating  
Jachem & Meeh, Inc.  
Joel Theatrical Rigging, Ltd.  
Joyce/Dayton Corporation  
JWT Management Consultants  
Kryolan Corporation  
L.S.C. Electronics Pty., Ltd.  
Lehigh Electric Products Co.  
Leprecon/CAE, Inc.  
Lighting & Electronics, Inc.  
Lighting Associates Templates  
Lighting Dimensions Magazine  
Limelight Productions, Inc.  
Life-Trol Service Co., Inc.  
Little Stage Lighting  
Lycian Stage Lighting, Inc.  
Magnum Production Services  
Mainstage Theatrical Supply, Inc.  
Mid-West Scenic & Stage Equipment Co., Ltd.  
Mutual Hardware  
Ness Imports, Inc.  
L.E. Nelson Sales Corp./Thorn EMI  
Norcostco, Inc.  
NSI Corporation  
Ben Nye Cosmetics  
Olesen Company  
Phoebus Manufacturing  
Prism Theatrical Lighting  
Production Arts Lighting  
Richmond Sound Design, Ltd.  
Rigging Innovators  
Risk International, Inc.  
Rose Brand Textile Fabrics  
Sanders Lighting Templates  
Secoa  
Shopworks Incorporated  
Stage Equipment & Lighting  
Stage Lighting Distributors Corp.

## SUSTAINING MEMBERS

Stage-Rite Corp.  
 Stagecraft Industries  
 Stageworks Production Supply, Inc.  
 Strong International Electric Corp.  
 Systems Design Associates  
 TEI Electronics  
 Texas Scenic Company, Inc.  
 Theatre Crafts Magazine  
 Theatre Projects Consultants, Inc.  
 Theatre Techniques, Inc.  
 Theatre Visions, Inc.  
 Theatrical Services & Supply, Inc.  
 James Thomas Engineering  
 Tiffin Scenic Studios, Inc.  
 Tomcat, Inc.  
 Touch Technologies, Inc.  
 Tuxedo Wholesaler  
 Union Connector Co., Inc.  
 Universe Stage Lighting  
 Unnatural Resources, Inc.  
 Veam  
 Vincent Lighting Systems  
 Jim Weber Lighting Service, Inc.  
 I. Weiss & Sons, Inc.  
 West Star Corporation  
 S. Wolf's Sons

## C&S PROFILES

### Contributing and Sustaining Member Profiles:

In order to better acquaint the membership with the organizations and individuals who sustain and support the USITT, *Sightlines* will be running a series of profiles of the Contributing and Sustaining Members.

Each month for the next year, we will run thumbnail sketches of a few of these companies. In so doing, we hope to acknowledge those people who do so much for the continuing growth of the Institute through their financial and professional generosity.

Our gratitude and sincere thanks to the Contributing and Sustaining Members of the United States Institute for Theatre Technology.

## Two Women's Bodices

### The Historical Pattern Series

The following illustrations and drafts for two women's bodices, 1859, are from "The Fashions and Practical Dress Instructor" features of *Englishwoman's Domestic Magazine: An Illustrated Journal Combining Practical Information, Instruction, & Amusement*, Volume VII, 1859. Published in London by Samuel O. Beeton, it was the first English journal to present pattern drafts of the latest styles for use by the general public. Within a decade, large fold-out sheets of full-scale patterns were regular supplements with each issue of the magazine. My appreciation goes out to Betty Williams, The Studio, New York City, for loaning me her copy for presentation in this series.

Enlargement of the drafts to full size can be done by following the measurements indicated on the pattern pieces. Starting from a single point on the pattern piece, extend lines to key points of the stated measurement. Some slight alteration might have to be done in proportions of the enlarged pattern pieces when adapted to the actor's measurements.



Figure 1

Figure 1—Dress Body (pp. 124-25).

"Our illustration represents a style of dress-body extremely becoming to the figure. It is made in a ny

summer silk, either plain or in some of the neat little rayons or checks now so much in favour in England as in France, from whence they have passed over to us. The body is made tight, but continued down in points instead of the basque.<sup>1</sup> The peculiarity of

the style consists in the arrangement of the body, which is a novelty, partaking of the nature of the berthe,<sup>2</sup> which is now much worn, and of the trimming, composed of folds. This part, being slightly frilled in at the shoulder and brought down to a point in the front, is carried down to a similar point, plain, behind. Four rows of narrow black velvet are laid on the body close to this trimming, while at its lower edge they are placed upon it. In each case, a handsome lace hangs from the lowest row. The sleeve is also the latest fashion. The wide, turned-up gauntlet<sup>3</sup> has an air of distinction. The four rows of velvet and the lace are made to match the other parts of the body, being also carried round the points which fall over the skirt. A row of black ornamental tassels, with a button at the top of each, is placed up the front, one of the same being attached to each of the points of the body. The skirt is

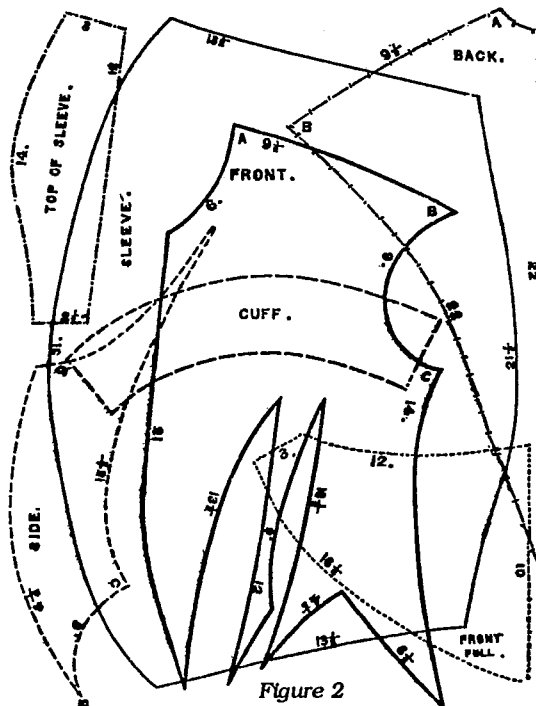


Figure 2

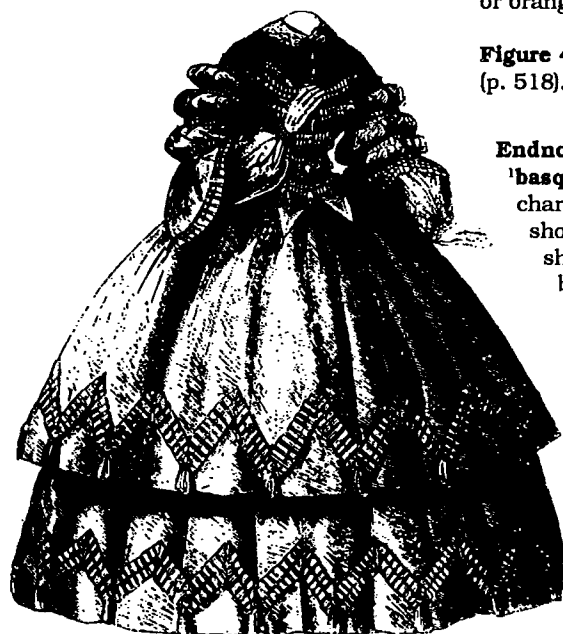


Figure 3

made double, the upper being trimmed to match the body."

Figure 2—Diagram of Dress Body (p. 125).

Figure 3—Promenade Dress (pp. 517, 519).

"Plain silks are now preferred for this purpose in the French capital. These are made with two skirts trimmed with a vandyke quilled ribbon,<sup>4</sup> the turning of each point being finished with a small tassel. The sleeve is full, and closed at the cuff, having puffings<sup>5</sup> at the top, and a frill beneath the last, all with the same quilled ribbon carried round. The body is high, with five points; one behind, two in front, and one under each arm. This body has one peculiarity which ought not be overlooked. In the front it is full at the shoulders, the back being plain. Quillings of the same ribbon are placed in a slanting direction up the front of the body, each point being finished with a tassel. The colour of silk admits of some variety; gray trimmed with black is in excellent taste; but black trimmed with groseille

or orange is much approved."

Figure 4—Diagram of Promenade Dress (p. 518).

#### Endnotes

<sup>1</sup>**basque:** refers to a closely fitted bodice characterized with a seam from the shoulder to the waist; may have a short skirt-like continuation on the bodice.

<sup>2</sup>**berthe:** also "bertha;" capelike collar which falls softly from the neckline over the shoulders.

<sup>3</sup>**gauntlet:** refers to that part of the glove which covers the wrists.

<sup>4</sup>**vandyke quilled:** "vandyke" refers to a deeply indented border or pointed style; "quilled" refers to a strip of ribbon or other material which has been tucked and folded in such a manner as to resemble a row of quills.

<sup>5</sup>**puffings:** rows of shirred fabric made into puffs. □

—Kevin Seligman

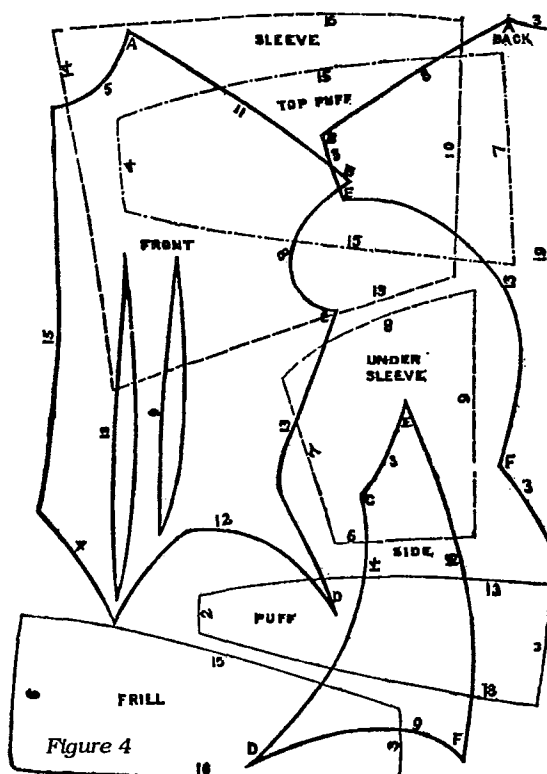


Figure 4

## C&S PROFILES



Avolites, Inc.

9700 Owensmouth, Unit B

Chatsworth, CA 91311

Phone: 818-709-1116

FAX: 818-709-0153

Contact: Clive Standley,  
Vice President

In business for 12 years

USITT C&S Member for 2 years

Avolites manufactures a wide range of top-of-the-line lighting control equipment, including memory consoles (12 channels to 180 channels), high-density touring dimming systems, digital patching, and scrolling color changers. Touring system users include Michael Jackson, U2, and Bruce Springsteen. Avolites has permanent installations in such facilities as the Welsh National Opera, Opera North UK, and the Barbican Centre in London. □



SAPSIS RIGGING, INC.

Sapsis Rigging, Inc.

305 Carson Street

Philadelphia, PA 19128

Phone: 215-849-6660

Tollfree: 800-SAPSIS-1

FAX: 215-849-8010

Contact: Bill Sapsis, President

In business for 9 years

USITT C&S Member for 6 years

Sapsis Rigging is a manufacturer, dealer, and distributor of stage rigging equipment, stage curtains, curtain tracks, orchestra shells, turntables, and lifts. It provides consulting and feasibility studies for rigging systems. In addition, its services include custom winches, scenery, painted backdrops and scrims from a full-service scene shop. The Sapsis Safety Division handles safety questions for the end user on its 800 number and offers seminars, staff training, and safety inspections. □



## C&amp;S PROFILES

**Automatic Devices Company**

2121 South 12th Street

Allentown, PA 18103

Phone: 215-797-6000

FAX: 215-797-4088

Contact: John A. Samuels, President

In business for 70 years

USITT C&amp;S Member for 29 years

**Automatic Devices Co.** is a manufacturer of stage and studio hardware with a focus on the tracks, motors, and hardware for stage curtains.

**Design Line, Inc.**

5518 Commerce Park Blvd.

Tampa, FL 33610

Phone: 813-626-5991

Tollfree: 800-282-3582 (In FL)

Contact: Pat Gelsler, Vice Pres.

In business for 16 years

USITT C&amp;S Member for 1 year

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FAX: 415-863-9059

Contact: Richard M. Barulich, Pres.

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## Sound Commission

*John L. Bracewell, Commissioner*

Two of the many sound design programs at the Calgary conference will deal with the new digital technology and variable acoustic design for concert halls.

Howard Gee of California Polytechnic State University is coordinating a multi-session program on the acoustics of Calgary's Jack Singer Concert Hall, part of the Calgary Centre for the Performing Arts. The acoustical design is by Russell Johnson of Artec Consultants, Inc., and features a scheme for varying the hall's reflective surfaces to accommodate the acoustical needs of a number of kinds of performance.

Because of the scale of the topic, this program will stretch over several conference sessions beginning on Wednesday, April 12, with a tutorial introduction. The tutorial is intended for people who are interested in acoustic design in general and in the principles of variable acoustics in particular, but who have little previous training and experience in such matters; and for those who want an overview of the principles in preparation for the other sessions.

The main sessions on the Jack Singer Concert Hall are on Thursday, April 13, starting with an 8 a.m. tour of the facility. At mid-morning, a panel of specialists will present a discussion of the facility. The panel will include Russell Johnson [Artec]; Kurt Graffy [Paoletti/Lewitz]; Steve Martin, [Pikes Peak Center—a facility which also utilizes a variable acoustical design by Mr. Johnson]; and Lloyd Fitzsimmonds [Singer Hall]. Howard Gee will chair the discussion.

At 6:30 p.m. on Thursday, the final Singer session will feature a working demonstra-

tion of the flexible acoustics of the hall. Participants will hear the hall in each of its standard configurations and will watch the process of changeover from one configuration to another. The session will conclude with an open discussion of the facility and of variable acoustic designs.

Another of our program offerings for Calgary will focus on the area of new technology for theatre sound. "Rock 'n' Roll—New Technology," will demonstrate new digital equipment for musical performance.

Panelists will discuss the characteristics and use of the devices shown, and will also talk about ramifications of affordable performance devices for sound production in all aspects of dramatic production. The chair of this session is Thomas Hird of California State University at Hayward.

The annual Commission meeting will take place at 10 p.m. on Friday, April 14.

Columns in future newsletters will provide more information about other Sound Design Commission programming at Calgary.

Any Commission member who has a topic of general interest to the Commission membership is also invited to write it up to be considered for a future newsletter. Sound tech or design topics should be sent to:

Sound Design Commission

Dr. John L. Bracewell

Department of Theatre Arts

Ithaca College

Ithaca, NY 14850.

Longer articles should be sent directly to the TD&T editors for publication consideration. □

## Check Points

### *Stress & Wellness Strategies*

**Unstress Yourself.** Stress is the response your body has to pressure, strain, and threats. It can certainly be pleasant and very productive or it can just as easily be unpleasant and cause much distress. Look at all the things that can happen to you and you have a shopping list of major sources of stress.

These are some signals: headaches, sleep and digestive problems, tense muscles, lack of motivation, irritability, always in a rush, lack of appetite, inability to relax and enjoy yourself, quick breathing, dependence on drugs.

Here are some **Long-Term Coping Strategies:** Exercise, exercise, exercise (use a good plan!). Get the sleep you need. Learn a relaxation skill (techniques like biofeedback, meditation, or deep breathing). Develop

and/or pursue a hobby or activity. Escape to a favorite place (a do not disturb place). Schedule your relaxation and fun. Use a friend to talk about things that bother you. No tobacco, caffeine, alcohol, sugar, or salt! Take care of yourself first—go easy on you.

Here are some **Short-Term Coping Strategies:** Try deep breathing. Exhale and inhale slowly while repeating ... (inhale) "calm," (exhale) "down." Try and picture yourself in a pleasant situation. Take a break and get some fresh air... walk briskly. How important is this event... can you decide to "flush" it? Write an angry letter that you will later throw away. Work off that head of steam, hit a pillow, lift weights, find a place to yell or cry.

Give it a try—you'll find its worth the effort. □



# ANNUAL CONFERENCE & STAGE EXPO

April 12 - 15, 1989

USITT

89

CALGARY, CANADA

## "Calgary Conference"—from page 1

full control rooms, a projection room, and sound and light control booths, and is equipped for radio and television recording.

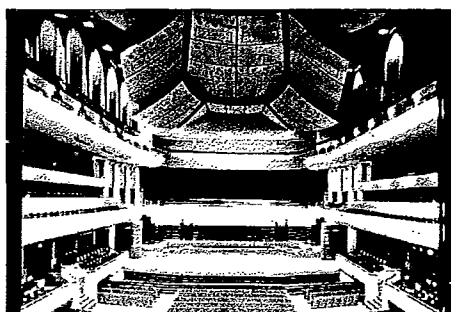
• The 750-seat **Max Bell Theatre** is a conventional end-stage theatre. The theatre's most notable feature is its proscenium arch. The familiar "picture frame" can be expanded from 26 feet to 40 feet, permitting productions of wide-stage proportions with elaborate sets or more intimate productions of a smaller scale. Hinged box seats on either side of the stage can conform to meet the width of the proscenium arch. It is also equipped with an optional thrust stage. The furthest seat is only 60 feet from the stage.

• The **Martha Cohen Theatre** is a 450-seat theatre adapted from one of the oldest forms of theatre, dating to the Georgian tradition. The tiered boxes of seats form a three-quarter circle around the performing area so there is no definite separation between the audience and performers. Seating arrangements allow versatility for extending the stage into the audience, for using more traditional proscenium configurations, or encircling the performers to create an effect similar to theatre-in-the-round.

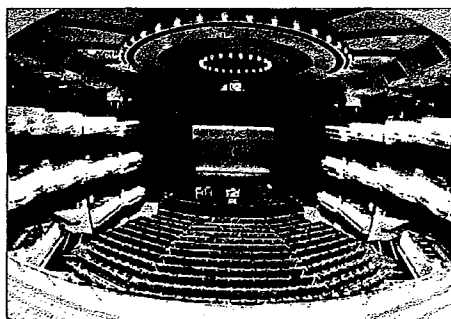
A number of sessions will take advantage of the theatre spaces in The Centre, including a series of panel discussions, tours, and demonstrations that will focus on the acoustics of modern concert halls. Another session will utilize the dimming system in the Max Bell Theatre to facilitate a discussion of testing and reporting methods being to validate dimmer performance criteria. And yet another will use the Martha Cohen Theatre as a basis to examine the successes and failures of modern constructions based on the Georgian Courtyard theatre design.

There will be a live audio mixing seminar

in the Max Bell Theatre. Some sessions will be linked to performances on one of the theatres, and vouchers will be provided for reduced ticket prices to performances by Alberta Theatre Projects (*The Marriage of Bette and Boo*) and Theatre Calgary (*Fire* by Paul Ledoux).



Jack Singer Concert Hall



Max Bell Theatre

"Making the Magic" is the theme of the 29th annual conference of USITT. Some 2000 delegates are expected to attend from Canada, the United States, the Soviet Union, Europe, Australia, New Zealand, and Japan.

For further information, contact:  
Ken Hewitt  
Conference Chair  
Alberta Section—USITT

## C&S PROFILES



### Phoebus Manufacturing

2800 Third Street  
San Francisco, CA 94107  
Phone: 415-550-1177  
FAX: 415-550-2655  
Contact: Samuel Thoron, Gen. Mgr.  
In business for 12 years  
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Phoebus manufactures followspots and other specialty lighting fixtures, including Ultra Arc, Mighty Arc, and Ultra Quartz.



## PRODUCTION ARTS LIGHTING INC.

### Production Arts Lighting, Inc.

636 11th Avenue  
New York, NY 10036  
Phone: 212-489-0312  
FAX: 212-245-3723  
Contact: Steve Terry, Vice Pres.  
In business for 17 years  
USITT C&S Member for 10 years  
Production Arts Lighting is a full-service lighting rental and sales organization and the exclusive US /Canada distributor for Ludwig Panl.



### Tiffin Scenic Studios, Inc.

P. O. Box 39  
Tiffin, OH 44883  
Phone: 419-447-1546  
FAX: 419-447-1944  
Contact: Rodney High, President  
In business for 87 years  
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Tiffin designs, manufactures, and installs manual and motorized rigging equipment as well as draperies and other scenic elements.



## WestStar Corporation

### WestStar Corporation

2665 Shell Beach Road  
Shell Beach, CA 93449  
Phone: 805-773-3000  
Tollfree: 800-821-9524  
Contact: James Joffe, Gen. Partner  
In business for 7 years  
USITT C&S Member for 5 years  
WestStar manufactures ProStar, TechStar, and MicroStar memory lighting control systems for IBM and Apple computers.

## CHEMICAL HAZARDS

Identifying and dealing with chemical hazards encountered in performing arts spaces and art studios will be the topic of an all-day workshop Saturday, 25 February 1989, at West Valley College in Saratoga, CA. The workshop will be led by USITT Health and Safety Commissioner Dr. Randall Davidson.

Dr. Davidson—affectionately known as "Dr. Doom"—will present the latest up-to-date information on chemical hazards in the theatre, with emphasis on asbestos, as well as insights on how to avoid them.

Cost for this all-day workshop will be \$30 (\$15 for students). For registration or further information contact:

Paul Vierra  
West Valley College  
14000 Fruitvale Avenue  
Saratoga, CA 95070  
408-741-2037



## NOR/CAL SECTION

The following have been elected as the new officers for the Northern California Section:

President:	Steve Kaplowitz
Vice President:	Barbara Murray
Treasurer:	Nick Nichols
Secretary:	Jim Culley
Members-at-large:	Greg Little Larry Shumate



## COMPUTER LIAISON

Patrick Gill has been appointed by USITT President Dick Devin as Computer Applications Liaison for the Institute. A principal task for him will be coordinating all computer-oriented sessions at future conferences. He will be available to members to help them in obtaining equipment and support for their projects. He will also be working to establish new lines of communication between commissions and the areas of computer use and development. Patrick is director of operations at Cornell University's new center for the performing arts. He may be reached on BITNET, CompuServe E-Mail (71600.15), by FAX at 607-255-6242 or by telephone at 607-254-2716.



## Education Commission

Harvey Sweet, Commissioner

**Crisis in Theatre Technology and Design Enrollment:** As a result of her work on the "Tenure and Evaluation Guidelines" (supplement to *TD&T*, Fall 1987), Lucy Nowell has been in active contact with the leadership of both NAST and ATHE. An interesting—or more correctly, frightening—fact has surfaced as a result of this contact: Graduate schools throughout the country have assistantships and graduate positions in theatre technology and design going unfilled in significant numbers.

Once this fact was discovered, it took only minimal contact to discover that undergraduate programs in theatre are also seeing a significant decline in participation and enrollment in all areas of technology and design.

There are fewer students interested and willing to work backstage. Why?

While hard evidence has not yet been collected as to the reasons for this decline in interest, here are some thoughts: ...

- Students see their faculty working enormous numbers of hours and do not wish to choose this future for themselves.
- Faculty working exceptional loads are tired, grumpy and not fun to be around.
- Students feel like slaves because they are not given interesting and challenging tasks.

- Students do not feel adequately compensated for their work—the work is too demanding/time consuming for one or two credit hours and no program can pay sufficiently for the actual hours invested.

This list might go on and on, but at the heart of the issue seems to be that the corps of design/tech professionals are burning out—rapidly. They—we—are asked to do too much in too little time. Because our energies and psyches get sapped, we can no longer create positive work environments to

attract students.

What can we do about it?

The usual responses by our theatre colleagues outside of tech and design to our complaints of overwork are: (a) We need all of these productions to serve the actor/director training functions, and (b) You knew what the job demanded when you entered the profession.

Responding first to (b), most of us entered the profession experiencing many fewer productions per academic year than we do now. We worked on smaller stages with less demanding technology. The new technology helps but also creates new pressures, pressures to learn and grow—which is exciting and we want that—but time pressures to use the new technology safely and wisely.

Now responding to (a)—and this is the point of this very personal series of comments—if the concern is providing the actor and/or director with the opportunity to create roles, performances and dramatic moments, to interact with the text and with an audience, then they should be able to do so with two boards and a passion. Let's save the full mountings for mutually supportive training opportunities for actors, directors, designers, and technicians when all members of the production team have the right to experiment, grow, and learn as part of the total experience.

Often a few black cubes, worklights and street clothes will create as effective a performance and training opportunity as would a full mounting. On the other hand, when practical for all members of the production team, a fully staged production should be provided.

I'm sure I have raised the dander of some and perhaps the sympathy of others. What are your thoughts? □

## Technical Production Commission

Rick Stephens & Bob Scales, Commissioners

The Technical Production Commission, in addition to its "MicroCADD Shootout," is planning sessions on how USITT members are using microcomputers as the most recent addition to their tool belt. The Commission is looking for information on how members are using commercial or custom software in non-CADD applications to assist them in their theatre work.

If there is a particular program—IBM and Macintosh—you particularly like, here is your chance to share that information. Prior to the conference, a panel of four members

will select applications which will be shared in the formal sessions.

For specific information on participating in this session, contact (before January 15): M. Barrett Cleveland or Mark Shanda  
The Ohio State University  
1089 Drake Union  
Columbus, OH 43210-1266  
614-292-5821 or 0878.

Plans are also underway to have a room of IBM and Macintosh equipment for informal sharing throughout the Calgary conference, so bring along your favorite applications. □

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## Encore Arts Award Presented

*David Diamond, USITT General Manager*

**Hudson Scenic Studios** was one of seven corporate winners of the Arts & Business Council's Encore Arts Awards presented at the Waldorf Astoria Hotel in New York in October. Encore Awards are given each year to corporations, arts organizations and individuals who make significant contributions to the arts. A Sustaining Member of USITT, Hudson Scenic Studios won its award for donating its services to build a theatre for the Pregones Puerto Rican Traveling Theatre in the Bronx.

"We received a tremendous amount of personal satisfaction," said Gene O'Donovan, manager of Hudson Scenic, about the project. "They asked us for technical assistance and for advice. The first meeting was planned for 20 minutes, but we spent two hours together. At the end of that two hours, I knew I would build a theatre for them."

Hudson Scenic Studios is located in the South Bronx, not far from St. Ann's Church, where the Pregones Company is in residence. Hudson and Pregones, by working together, have played a role in bringing cultural events to the community. St. Ann's Church is becoming a cultural center in what had been a devastated neighborhood.

The conversion of St. Ann's basement into a theatre was done in stages. First, Hudson Scenic Studios put in risers, then drapes,

lights, and a tech booth, all during the first three days. They then added a new proscenium, light pipes, etc. Lights were donated by friends of O'Donovan. "We started with a church hall, and at the end we had a well-equipped Off-Broadway theatre," he said. "Opening night was a tremendous thrill for us."

In a seminar entitled *The Arts: A Force in the New Economy* prior to the Awards Luncheon, panelists discussed the need for further development of relationships between businesses and arts organizations.

"It's good for business," said Charmaine Jefferson, Deputy Commissioner for Cultural Affairs of New York City. "The perception of the arts as a luxury must be changed," she continued, "The arts are a necessity, a way for a culture to express and understand itself."

*The sign of a driving force in the Institute:*



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□

### CURTAIN CALL

Our sincere thanks to **Ron Olson** for his years of service as newsletter editor and for his great assistance during this transition period for USITT publications.

□

The January newsletter will feature information on the Calgary Conference and the Design Expo tour.

□

The **deadline** for material to be included in the January 1989 issue of *Sightlines* is Monday, 5 December 1988.

□

*Sightlines*

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