SIGHTLINES

HAPPY NEW YEAR! May this new year bring you good health, happiness and prosperity. All the best in 1989! —Ed.

П

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 *Slow Save* the document. If you use WordPerfect 5.0, please save the document you send in 4.2 format.

Material for *Sightlines* can also be sent by "electronic mail" to Compu-Serve, 76526,3177; SourceMail, BDU307; GEnie, E.Fielding1; or the Calgary Callboard, EFielding.

Send your disk and/or manuscript directly to our office address (see p. 2). The deadline for inclusion in *Sightlines* is the 5th of the month prior to the desired publication date.

Please feel free to submit visual materials: photographs, drawings, renderings, schematics, etc. Visual materials should be crisp, highcontrast and up to 8.5° x 11" in size.

IN THIS ISSUE News from the National Profile: John W. Lottes 3 3 **Board Meeting Report** 7 Calgary Conference 9 How to Say "No" 10 **OISTAT Publications** 11 **Design Expo Tour Check Points** 12

Board of Directors Meet in Calgary

Winter Board Meeting in Conference City



Members of the USITT Board of Directors consider some of the issues facing the Institute during the meetings in Calgary. See report of Institute winter meetings on page 3.

Institute Planning Committee

Joseph Good, Ad Hoc Committee Chair

Since the creation of the Planning Committee last August, several important actions have occurred which all focus on a major planning report next August at the summer board meeting.

The advisory sub-committee—Don Jones, John Lottes, Don Shulman, Dick Devin, and David Diamond—met with the committee chair in New York City in October to organize and standardize the tasks assigned to the committee. Many hard hours before, during, and after this meeting were devoted by the advisors preparing for the December meeting of the entire committee.

At the December meeting of the Long and Short Term Planning Committee, 38 specific areas of concern were identified. Each of these was discussed and eventually divided into four larger areas of action. These are:

- 1. Visibility and image of the Institute.
- 2. Structure of communication within the Institute.

- 3. Financial issues of the Institute.
- 4. Institute service to the performing arts and to individual members.

The committee divided these four areas among themselves and will provide reports on them at its next formal meeting during the Calgary Conference in April. These in turn will be further refined before being presented to the board in August for approval and action by various Institute committees. Some action items are already underway thanks to Don Jones who immediately expanded our activities and appearances to other arts organizations.

If any member would like further information on committee activities or would like to comment on other issues that are or should be before the committee, please contact the national office or the Planning Committee chair:

Joseph Good 2975 South 300 West Salt Lake City, UT 84115.

EDITOR'S NOTE

Perhaps it goes without saying—but allow us to say it anyway—given the space limitations of the newsletter, it is frequently necessary to edit submissions for length, as well as for style. When this occurs we will do our best to avoid changing the intent or the basic content of your material. Thanks for understanding!
—Ed.

INFORMATION

As announced at the board meeting in Calgary, the current USITI membership is:

Students	504
Individual	1782
Joint	36
Sustaining	112
Contributing	23
Non-Profit	305
Org. Exchange	9
Life	2

for a total membership of 2,773.

The institute continues to grow in numbers, purpose, and influence.

Invite a friend to discover USITT!

If you have material, equipment, or Information about USITT—or of interest to the Institute—contact:

Douglas C. Taylor, USITT Archivist O: 816-276-2774 H: 913-262-0988.

SIGHTLINES

VOLUME XXVIII NUMBER 1

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.

Phone: 801-226-3258 FAX: 801-226-5342

Copyright @ 1989 by USITT, Inc.

Editor • Eric Fielding
Editor • Cecelia Fielding

Engineering Commission

Progress Report on DMX512 Clarification: The DMX Clarification Project has received responses from the US, Canada, England, and Australia. A formal proposal should be ready for publication in the February or March newsletter for your written comments and for a discussion session at USITT89 in April.

Many have already commented that the length of the Mark between Break and the Start Code is unnecessarily and undesirably short. As currently defined in Figure 1, Designation #2, the duration of the "Mark" is defined as being typically 4µS and not less than 3.92µS nor more than 4.08µS. (This was recognized as a conceptual error shortly after the Standard was first published, because DMX512 is an asynchronous protocol.) For several reasons, some current "DMX512" products also do not meet the 4µS value. The question has arisen whether changes can be made to the Mark value to address these problems without becoming incompatible with existing DMX512 products that do meet the 4µS value.

Some console manufacturers would like

Mitch Hefter, Commissioner

the Standard to permit a Mark to have a typical length of 20 μ S (and preferably 40 μ S) with a 1-second upper limit on length. This would also be helpful for the dimmers that have been sold as "DMX512" with hardware that can't recognize a 4 μ S Mark, but which otherwise meet the Standard. Some manufacturers would also like the minimum length of the Mark increased to about 8 μ S.

Please fax or call one the people listed below if:

- You have built a DMX512 product that could not accept a transmission with a Mark greater than 4µS in length;
- You have built a console or other product that produces a Mark of 8µS or less and such changes would result in existing DMX512 products not compatible with products built to meet the revised values.

Steve Terry,

212-489-0312, FAX: 212-245-3723 Michael Callahan,

212-982-3720, FAX: 212-460-9947

Mitch Hefter, 512-385-6800, FAX: 512-385-2203 □

News From The National

David Diamond, USITT General Manager

Happy New Year!!

I would like to introduce to you our new bookkeeper, Darren Lee, who took over the position at the end of November. He will be

working in the National Office every morning. If you need to contact him, please call before 2 pm New York time.

If you have not already seen the USITT Membership Recruitment Poster, you will shortly. We have already distributed a thousand of them. They have tear-off cards attached which can be mailed back to the Office free of charge. If you know of a bulletin board where this poster can be

seen by potential members, please let us know and we will send you one. This year we want to intensify our efforts to bring new members into USITT. There are still too many people in our field who don't know of the many benefits of membership.

Speaking of benefits, we have made arrangements with another book store that will provide discounts to USITT members.

The bookstore, Applause Theatre Books, does a high volume of mail orders and has a particularly good collection of British theatre books, scripts, and periodicals. You will be receiving information in the mail very soon about the discounts offered.

We expect to hear shortly about our application for inexpensive office space in a subsidized building in New York City. As soon as we hear, we are prepared to begin working on the space to prepare it for our move. Con-

tinue to mail everything to our 42nd Street address.

We at the National Office hope that this will be a peaceful, happy, healthy and prosperous New Year for us all. \Box



Profile: John W. Lottes

Cecelia Fielding, Editor

John W. Lottes, the newest non-member appointee to the USITT Board of Directors, believes in taking a global approach to the problems of arts organization management.

Currently the director of the Oregon School of Arts and Crafts in Portland, Lottes previ-

ously spent 13 years as president of the Kansas City Art Institute, taking the Institute from a local/regional position to its current status as one of the top ten art schools in the country.

During his tenure in Kansas City, Lottes began his interest and involvement with other arts institutions and organizations, both on a local and a national basis. "They gave me a perspective on training and education in all the arts," he explained.

Working with such organizations as the National Endowment

for the Arts, the National Association of Schools of Art and Design, and the National Association of Schools of Theatre "helped remove some parochialism, and brought me into contact with some really bright people," he said.

Lottes was one of the founding directors and later the president of the Kansas City Aris Council. "That organization gave us a first-time look at all the arts across the city," he said. During his term there, he was instrumental in acquiring significant acrossthe-board arts funding, giving all the Kansas City arts a vital boost.

Seeking out other organizations and their input is vital to professional and creative growth, Lottes believes. "By simply sticking to your own area, you rely on too narrow an

audience," he noted.
"It's too easy to get trapped in your own juices."

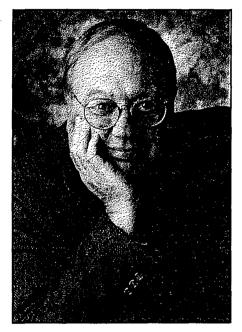
"You also end up thinking that your problems are all your own," he added. In reality, arts organizations share a slate of common problems—funding, management, growth—and can also share solutions.

On board with the Institute since last August, Lottes has already outlined a sizeable agenda for his two-year term. "Hopefully we'll be really working on the organization of the USITT organization and defining what USITT mem-

bership really means," he said. Current members need to be well informed of the benefits the Institute offers.

He also hopes to clarify some relationships within the Institute. "The relationship between regional membership and national membership is fuzzy," he noted. "There also isn't a clear understanding of how the board and the commissions relate."

Lottes will also be working with the other outside board member, Don Jones, in exploring some fund-raising possibilities.



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 Co., Inc.

Teatronics, Inc.

Theatrical Services & Consultants

Wenger Corportation

Board Meeting Report

Eric Fielding, Editor

The USITT Board of Directors held its winter meeting, 2-4 December 1988, at the Calgary Convention Center, site of the 1989 Annual Conference and Stage Expo.

In addition to the regular board meeting, a number of other institute business meetings were held during the three-day session.

The weekend started with a day-long meeting of the new Long Term Planning Committee on Friday. Saturday was filled with a variety of committee meetings, while the Finance Committee held budget hearings for the 1989-90 fiscal year. The session ended

with a six-hour board meeting on Sunday.

Among the items discussed at the board meeting were the status of the Calgary and other future conferences; the implications of the institute's growth in relationship to its current financial status; the approval of a new individual membership category entitled, "Professional"; and the decision to hold the August board and commissioner's retreat in New York City—in conjunction with the ATHE conference.

Altogether it was a busy and productive weekend.

EMPLOYMENT SERVICE

ATHE, the Association for Theatre in Higher Education, now offers **THEatre JOBLIST**, a national employment service billboard for theatre arts, and **THEatre Conference Employment SERVICE**. For information, contact:

THEatre SERVICE PO Box 15282 Evansville, IN 47716 812-474-0549.

SUSTAINING

MEMBERS

Adirondack Scenic **Peter Albrecht Corporation** Alcone Company, Inc. **American Seating** Artec Consultants, Inc. **Artifex Corporation** Artsoft, Inc. Ascot 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 Specially Company Celco, Inc. Centre Theatre Group Chicago Scenic Studios, Inc. Cinemills Corp. City Lights, Inc. J.R. Clancy, Inc. Clear-Com Intercom Systems Columbine Fabrications **Custom Rigging Systems** DesignLab Chicago Design Line, Inc. **East Coast Theatre Supply** Electronic Theatre Controls, Inc. Electronics Diversified, Inc. Entertainment Technology, Inc. Feller Precision, Inc. Fender Musical Instruments **FM Productions** Fox-Rich Textiles, Inc. Foy Inventerprises, Inc. **Gagnon Laforest** General Electric Lamp Division Peter George Associates, Inc. Goodspeed Opera House

Grand Stage Lighting

Grosh Scenic Studios

International Liaison Committee

Joel E. Rubin, Committee Chair

After extensive discussion within the PQ87 Exhibition Steering Committee and subsequently as authorized by the Institute president, we have reluctantly abandoned the proposed interchange of design exhibits with the Soviet Union. We do, however, still plan to exhibit the Golden Trigue Award-winning US exhibit at the Milwaukee conference in 1990.

An invitation has been extended to six Soviet scenographers to participate in lectures and master classes in the spring of 1990 and anticipate receiving a corresponding invitation from the Soviet Union to offer master classes in the USSR.

We are also anticipating the visit of a group of theatre architects from the People's Republic of China during 1989.

Anyone interested in further information or in hosting a master class by some of our foreign visitors, please contact the chair of International Liaison at 212-757-5646. □

The Costumer's Notebook

Bernice A. Graham

[Donna R. Bartz of Arizona State University ran across a product she wanted to share with fellow costumers—Wonder-Under. You may or may not have heard of it and used it, but Donna felt costumers could find all sorts of uses for this iron-on applique process. —B.G.]

The secret for decorating T-shirts and sweatshirts with the "applique" designs that are so popular now is a sheet fabric adhesive called *Wonder-Under Pellon Transfer Web.* The technique could be transferred to leotards and body stockings or any costume that needs applied trim or decoration.

Wonder-Under seems to be a cross between Stitch Witchery and Ply-On Film with the best characteristics of each. Like Ply-On Film, Wonder-Under is first pressed to the back of the design piece or fabric that is to be appliqued. The design is then cut out, the paper backing is peeled off, and the design is positioned on the background fabric. The edges and the placement of pieces can be precisely determined before they are ironed to the background fabric. Press from the center toward the edges to eliminate wrinkles.

With Stitch Witchery the design pieces and the adhesive are cut separately, which takes time. They are bonded together and to the background fabric in one step. It is a problem to keep the edges of the design and the edges of the adhesive even and time is lost while you stop to clean off the iron.

Wonder-Under is not as stiff as Ply-On Film, not as expensive, and not as difficult to locate. (There was a supply problem this past summer due to extreme heat and humidity in the East. Apparently the factories aren't air conditioned and the manufacturing process wouldn't work.) Our fabric stores sell Wonder-Under for about \$1.69 per yard. The directions for its use are wound onto the bolt with the sheet of adhesive just as with iron-on interfacing. There-

fore, if you buy the adhesive, you've bought the directions.

The T-shirt decorators recommend all cotton or at least 50% cotton fiber. This is because paint is used over the applique design edges to help keep them from fraying, further sealing them to the fabric and also enhancing the design. Natural fibers absorb the paint better and create a stronger bond.

This doesn't mean that synthetics won't work—metallic tissue is often used for the design pieces. If you also intend to sew the edges of the appliques, natural fibers are less important. For the extended and often rough life of a costume, a little sewing would be good insurance. However, paint is part of the fun and adds to the decorative effect. Our craft store recommends Delta Shiny Stuff and Delta Glitter Stuff but other fabric paints can be used as long as they are compatible with the way you intend to treat the fabric. The Delta paints can be ironed on the wrong side of the fabric but not on the right side.

These applique designs are washable—assuming you used material that was washable in the first place. The metallic tissue is also washable when used in small pieces in the design. Use a gentle wash cycle and cold temperature. Line drying is safer, but five minutes in the dryer to speed up the process doesn't seem to hurt anything. Of course if you are using all cotton it's better to prewash for shrinkage before you applique. And if you applique lace or onto lace, use a cloth to keep the adhesive off your iron and ironing board.

Prop makers will be interested in Wonder-Under as well. After spending days pinning and zigzagging heraldic emblems onto Shakespearean banners, you'd agree that ironing them on with Wonder-Under would be a breeze.

Costume Commission

Kevin Seligman, Commissioner

Happy New Year! It's hard to realize that the decade is almost over! 1989 means Calgary in April, and a full four days of panels and sessions await all who attend the national conference. In addition to two commission meetings and the annual orientation meeting for new members, 11 events have been planned by the commission as well as an afternoon at the Glenbow Museum.

Leon Brauner will continue the Style Series, focusing this year on "Expressionism." Irene Corey is chairing two sessions: "Designing from Analogs: A Right-Brain Approach to Design for Costume Designers" will examine several designers' work based on analogs as point of departure as described by Betty Edwards in *Drawing With the Right Side of the Brain*. Irene will also present "Quick Sculpture with Foam," a hand-on exploration of flexible foam for the creation of mask and costume extensions.

Anne Thaxter Watson will hold a working session with James Burton Harris for the Portfolio Review Project. In addition, as announced in the December Sightlines, a separate room will be reserved throughout the conference for portfolio viewing.

"Cheap Tricks," chaired by Ron Gloeckler, will focus on utilization of the costume crafts to replace dollars in costume fabric applique, collage, stenciling, and other decorations and embellishments. Marie Chesley and Jeannie Davidson will present the history, design, and construction of ruffs, and Joy Emery will chair a session on special effects makeup.

Gail Cariou of Parks Canada will present a lecture on her work in men's 19th century costume. Leon Brauner will discuss "New Directions in Training Eastern European Designers" based on his first-hand observation and interviews with teachers and students

Carolyn Lancet, Paul Reinhardt, and Virgil Johnson will discuss an approach to the teaching of the history of dress: how to select slides, how much to cover, how to teach students to give social context to the material, etc. Finally, Gini Vogel will present a program on "A Perspective Style as Seen Through the Nevada Woman, 1865-1900."

On Saturday, the conference will move to Banff where we will have opportunity to tour the performing arts center there, visit art galleries, shop, and just spend the afternoon in the scenic splendor of this city. The conference's annual banquet will be held that night in Banff.

The first commission meeting will be involved with general notices and project reports. The second will focus on planning for the 1990 conference in Milwaukee (come with program proposals!), the 1989 symposium in Winston-Salem in August, and various projects.

In total there are approximately 160 scheduled sessions during the three days of the Calgary conference. In addition to a special room for portfolio reviews, rooms are also being reserved for job referrals, stress clinic, computer workshop, etc. There will be plenty to do and see in addition to catching up with old friends and meeting new ones. Plan to attend the conference in April. I look forward to seeing you all there.

You soon will be getting your ballot to vote for the new slate of Officers and Board of Directors. Two members of the Costume Design and Technology Commission—Stuart Goldberg and Sylvia Hillyard—have been nominated for the Board of Directors. I hope you will consider their qualifications and abilities to serve the Institute. Be sure to vote.

National Liaison Committee

Lucy Terry Nowell, Committee Chair

Members of the National Liaison Committee continue to pursue productive interaction with a variety of other organizations.

The fall meeting of the ATHE Task Force failed to produce a meaningful statement on workloads. The workload problem is complex and may require wholesale reorganization of theatre curriculum and new instructional methodologies. Discussion will continue, both at the USITT conference in April and during the ATHE conference in August, where this problem is to be a major theme.

David Alan Stach continues to lead a

forum disussing the establishment of an association of technical and production personnel employed in regional theatre that could then interact on their behalf with LORT.

Ken Vannice continues his excellent work with the National Fire Protection Association. He is currently working on proposed revision of the National Electrical Code.

Mitch Hefter and the USITT Engineering Commission have proposed a project which will involve liaison with Underwriters Laboratories and the Canadian Standards Association.

SUSTAINING

MEMBERS

GTE/Sylvania, Inc.
Harris Consulting

Haussmann International

HM Electronics, Inc.

Hoffend and Sons, Inc.

Hudson Scenic Studios, Inc.

Irwin Seating

JCN

Jachem & Meeh, Inc.

Joel Theatrical Rigging, Ltd.

Joyce/Dayton Corporation

Kimberly Theatrics

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.

Lite-Troi Service Co., Inc.

Little Stage Lighting

Lycian Stage Lighting, Inc.

The Magnum Companies

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

Select Ticketing

SUSTAINING

MEMBERS

Shopworks Incorporated Stage Equipment & Lighting Stage-Rite Corp. Stagecraft Industries

Stageworks Production Supply, Inc.

Strong International Electric Corp.

Systems Design Associates

TEI Electronics

Tech Direct

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.

Times Square Lighting

Tomcat, Inc.

Touch Technologies, Inc.

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:

Sightlines continues its series of profiles of the USIT Contributing and Sustaining Members.

Each month during 1989, we will run thumbnail sketches of a few of these companies as a way to acknowledge those people who do so much for the continuing growth of the institute.

A Guide to Tradeshow Basics

Richard James, Stage Expo Manager

You've arrived at the hotel, checked into your room, stowed your luggage, and registered for the conference. After attaching your badge to your lapel, you read through the program and determine when and where you are to be at commission meetings, workshops, and tours. It is now time for you to make your way to the exhibition hall to get your fix of "the show."

"The show"—the Stage Expo industry exposition—is a proverbial "candy store" to those of us involved with the technical elements of producing live entertainment and artistic events.

What's really behind Stage Expo? Why do more than 100 companies invest thousands of dollars to design and build these intricate booths, ship them and their equipment across the continent, set them up in the wee hours of the morning, and then stand there all day long to greet you and explain why their product is better than someone else's? If your answer is "to sell you something," you're absolutely right—but there is also much more.

An exhibition show such as the USITT Stage Expo is an intricate thing. There are a number of factors that drive whether a company is going to exhibit and whether people like you are going to fill the hall. Some of these factors may not have occured to you, but by knowing them you can make your visit to any show a much more productive endeavor and a better investment of your time and money.

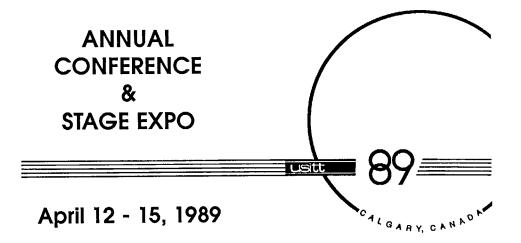
First, let's take a look at what you want from the trade show experience. If you're like most attendees you've come with specific interests and intentions. You may be looking to find an answer to a specific problem, or a vendor that has a particular product at a specific price, or you may be looking for new products, new methods, the latest technology, or trends in the industry.

What does the exhibitor expect from the show? As you've already discovered, the exhibitor wants to sell you something. But is that all it's about? Not quite. Here are some other reasons exhibitors make the investment to participate in a trade show:

- It's the best way for an exhibitor to meet the competition head on. Talk is cheap when the competition's products are in the booth next door.
- It's a great way to reinforce a company's image with its customers, both the old and the new. On the trade show floor we are face to face with the people who make the equipment we use. Once we mentally link a face to a product, it's likely to stay in our memory for some time to come.
- When a company exhibits at a trade show, it is demonstrating its commitment to the industry it serves. It is there to participate, much like you are there to participate.
- A company internally strengthens its own organization when it exhibits at a trade exposition. Top company management usually participates at a trade show with direct customer contact.
- The exposition is an excellent way for a company to introduce new products, new programs, and new lines. The most important people in the industry are there (you're there, aren't you?).

So, the next time you visit an exposition—hopefully it will be next April at the USITT Stage Expo in Calgary—you may realize that the exhibitors are participating to sell you on themselves, their services, and their products. But they are also there to lend strength to your industry, to set new trends on your ever-changing stage, and to simply build better ties with you—the people who are the performing arts industry.

For information on exhibiting at Stage Expo, call RJA Exposition Management at 408-225-6736.



Conference Finale in Banff

1989 USITT Conference & Stage Expo

An entertaining and relaxing conclusion is planned for the 29th annual USITT conference to be held in Calgary, Alberta, Canada, April 12-15, 1989.

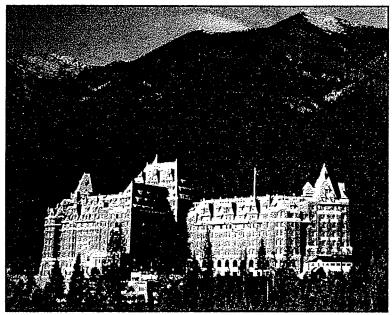
Some 2000 delegates from Canada, the United States, the Soviet Union, Europe, Australia, New Zealand, and Japan will

have the opportunity to spend the final day of the conference Banff in the magnificent Canadian Rocky Mount-Deleains. gates will be able to tour the Banff Centre for the Arts and its newly opened Peter and Jeanne Lougheed Building, take bus tours to Lake Louise, or explore the Banff area.

The Banff Centre is a unique insti-

tution which offers programs in theatre, opera, ballet, technical production, music, painting, and arts and business management. It also provides practical experience for talented potential professionals during

facilities of the Centre's theatre complex. A new element has been added with the completion of the Lougheed Building which offers an exciting expansion into the teleproduction environment. The building houses an audio recording studio, computer media laboratory, a media arts project



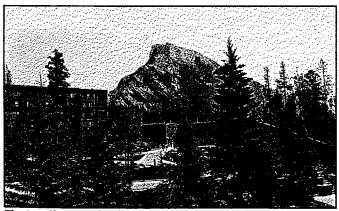
The Banff Springs Hotel

studio for experimental theatre, and extensive photography facilities.

Culminating the day's events will be an International Buffet at the magnificent Banff

Springs Hotel. A favored holiday locale for celebrities, the romantically elegant, baronial-style hotel is currently celebrating its one hundredth birthday. With 850 rooms, 11 restaurants and lounges, and 35 retail shops, it is ideally suited for the conference finale.

Pre-registration materials for the 1989 USITT Conference and Stage Expo will be mailed to all institute members mid-January. Further information on the conference can be obtained



The Banff Centre for the Arts

the famous summer Banff Festival of the Arts where productions feature world-renowned artists and play to sold-out houses each year.

Live productions flourish in the wellequipped theatres, studios, and workshop from:

Ken Hewitt, Conference Chair Alberta Section—USITT 2500 University Drive N.W. Calgary, Alberta, T2N 1N4 403-220-4905.

C&S PROFILES

THE GREAT AMERICAN MARKET

The Great American Market

826 North Cole Avenue Hollywood, CA 90038

Phone: 213-461-0200 FAX: 213-461-4308

Contact: Joseph N. Tawil, Owner

In business for 13 years
USITT C&S Member for 8 years

The Great American Market is a Hollywood-based theatrical lighting company known throughout the world for its work in projections, special effects, and innovative special application products including ColorMax, the first rolling color changer; BlackWrap, matte black flexible aluminum; and ShowPlot, a ploneering CAD system designed specifically for theatrical lighting. Great American projections include The Great American Pattern and The Scene Machine modular scenic projection system.



Strand Lighting

18111 South Santa Fe Avenue Rancho Dominguez, CA 90221

Phone: 213-637-7500 FAX: 213-632-5519

Contact: Greg Zebrowski, Vice President/Marketing

In business for 52 years USITT C&S Member for 10 years

Strand Lighting is the leading manufacturer of entertainment lighting, featuring theatrical, television, and motion picture luminaires, including a complete line of HMI fixtures. Strand also manufactures dimming and control systems for both permanent installations and portable use, with over 2000 installations ranging from small portable control boards to complex memory control systems with alphanumeric capabilities. Strand also makes a complete line of distribution raceways and plugging boxes.

ľ

C&S PROFILES

ALCONE

Alcone Company Inc. 5-49 49th Avenue Long Island City, NY 11101 Phone: 718-361-8373

FAX: 718-729-8296 Contact: Mary or Vincent Mallardi In business for 38 years USIT C&S Member for 8 years

Alcone offers a full line of theatrical makeup and prosthetic materials as well as scenic fabrics, paint, and lighting equipment.

**AMERICANSEATING

American Seating Company
901 Broadway NW
Grand Rapids, MI 49304
Phone: 616-456-0460
FAX: 616-456-0404
Contact: Ed Yates, Prod Mgr
In business for 102 years
USITT C&S Member for 5 years

American Seating manufactures and Installs a very wide variety of upholstered seating designed for use in theatres and auditoriums.

Broadway Press

Broadway Press

120 Duane Street #407 New York, NY 10007 Phone: 212-693-0570 Contact: David Rodger, Publisher In business for 4 years

USITT C&S Member for 2 years

Broadway Press is a publisher of books on theatre, film, and television including the recent publication, *The*

Backstage Handbook.



L.S.C. Electronics Pty. Ltd.

4-6 Junction Road Surrey Hills, Victoria 3127 AUSTRALIA

Phone: 3-836-9111

FAX: 3-830-5187

Contact: Gary Pritchard
In business for 8 years

USITT C&S Member for 1 year

L.S.C. designs and manufactures high quality, innovative lighting control equipment including Focal and Precept boards, LinkLight, and SoftLink.

Sound Commission

John L. Bracewell, Commissioner

This month: information about two more commission programs scheduled for the Calgary conference.

Continuing the practice of bringing in European sound designers to talk about theatre sound in country, Charlie Richmond has prepared a program for Friday, April 14 at 5 pm featuring Vidar Eggen from Det Norske Teatret in Oslo, Norway.

Eggen is sound designer in a theatre which specializes in the preservation of an endangered language, Old Norske, an old form of the Norwegian tongue now spoken by a small minority of people in that country. As an example of the type of performance given by this theatre, they have just completed a run of *Les Miserables*—yes—translated into Old Norskel Eggen's responsibility for this production was to adapt sound operation so that everything fulfilled the requirements of the licensing company based in London but still fit the operating practices of Det Norske Teatret.

Det Norske Teatret presents an interesting challenge for a sound designer in that the stage manager operates the sound system. Automation and a simple operator interface is essential. Det Norske Teatret occupies a new theatre facility with two performance spaces. To provide suitable sound control facilities for these theatres, Eggen specified requirements for specialized software and commissioned the development of a custom touch-screen operating interface.

Eggen was originally a lighting designer before getting involved in the world of theatre sound. He has been at Det Norske Teatret for approximately one and a half years. Previous to that he was sound designer for the Norwegian National Theatre. He is an active member of the Scandinavian section of OISTAT and is scheduled to give presentations on new sound technology for a meeting of OISTAT in May 1989.

No doubt most commission members remember a presentation during the 1987 conference in Minneapolis by John McFadden of Memphis State University on use of MIDI in theatre sound. This year McFadden will present a program entitled "Software for Theatre Sound Design" focusing on computer programs for the Macintosh. Since its introduction, the Mac has been the preferred microcomputer for musicians, partly because of its sound producing capabilities, but more significantly for its advanced graphics capabilities which permit a visual representation of almost any kind of function.

For example, sound editing software permits capturing a sound, displaying its wave shape on the Mac's screen, and using the mouse to rearrange the amplitude and phase

of components within the wave. As the wave is displayed on the screen, the sound is produced by the Mac's sound chip. Altering the wave shape on the screen produces an immediate difference in the sound heard. Sound editing is not the only trick that software can perform to help the sound designer.

In conjunction with instruments that conform to MIDI (the Musical Instrument Digital Interface), computers can act as sound storage and control devices. Software can be used for operations such as sequencing and patching (that is, determining the order of notes to be played by a synthesizer or the sound timbre the synthesizer is to produce).

Programs to be reviewed include PER-FORMER, MASTER-TRACKS, and OP-CODE among sequencers; sound editors including SOUND DESIGNER; Q-SHEET, an automator; TURBO-SYNTH, a software imple-

"Sound editing is not the only trick that computer software can perform to help the sound designer."

mentation of old-style patchable, analog, synthesizers; also a variety of more standard programs such as drawing programs and databases which sound designers may find useful for making plots and keeping records of cues, equipment, etc.

Discussions will include recorded examples of sounds produced using the various programs.

Find out more details about the exciting possibilities when McFadden presents his discussion and display of software and techniques on Friday, April 14, at 9:30 am, in Calgary.

A quick reminder about previous requests to the commission membership: first, we need to begin the definition of projects for future commission activity; second, we need elements for this newsletter column—ideas that can be succinctly presented regarding techniques or procedures in sound. You can send suggestions in either area to the following address:

USITT Sound Design Commission c/o Dr. John L. Bracewell Dept. of Theatre Arts Ithaca College Ithaca, NY 14850.

How to Say "No"

Paul Vierra

Two of the more important aspects of managing are directing and communicating. A successful manager knows how to communicate, convey ideas, motivate, and inspire others to perform. Nothing can seemingly short-circuit this process faster than when a manager is called on to say no.

The basic foundation of the performing arts is that they are collaborative artsmany artists, and, yes, administrators working together to create one cohesive, welldefined product. In order for the product to communicate, the artists and others on the production staff must communicate with each other.

When a person is not an artist yet must deal with other artists and creative individuals, a new dimension to this collaboration exists. Today, with arts funding no longer what it used to be, production managers, business managers, company managers, and the like must choose the most

"Saying no may be an art in itself. Remember, it's not what you say, but how you say it."

effective, efficient ways to present the product. To maintain an equilibrium, a manager has to adjust to many pressures and say no, not just sometimes, but often, and to everyone, when needed.

When we communicate, we do it to exact some sort of change. To say no is just one way of affecting change. Unfortunately, very few of those we wish to communicate with want to have no said to them, and very few managers want to say it.

Why We Have to Say NO

Managers are given many opportunities to use that negative expression. They may have to respond to orders from superiors, or requests from subordinates. But it is in dealing with requests from peers on the production staff-directors, stage managers, and designers-that a manager can have the most difficult time.

The specific reason a manager has to say no usually has to do with the availability of resources (money, people, time, etc.). Saying no due to safety or legal reasons can be the manager's greatest difficulty. The performing arts have a long history of ignoring laws because of a "the-show-must-go-on" mentality or from just plain ignorance.

Today, theatres are being held more accountable to society's regulations, but many still insist: "We've done it that way before, why can't we do it again?"

Why We Don't Say NO

In a collaborative art such as theatre, to say no can be seen as just one more way of stifling the creative process or the product. Many managers may have this attitude themselves and don't want to rock the boat.

Whatever the reason, we must overcome these barriers to communication, such as hearing only what we expect to hear, ignoring what others are communicating, having differing perceptions, or being in a charged emotional environment.

How to Say NO

Saying no to artists may be an art in itself. Just remember, it's not what you say, but how you say it. If it has to be said, it has to be said in a way that will still allow the product to be completed and with much of the original intent—and feelings—intact.

Before saying no, a request or order must be made. A manager mustn't attempt to read minds. Try to understand as fully as possible what the request is. What does the individual want to achieve?

The next step in saying no is deciding on the medium of communication. Will you say it verbally or will you put it in writing? Then think about the timing. Should you say it there and let the other person think it over a bit. Maybe you need to wait for one more person to show up to the meeting, someone else who may have objections as well as you. Maybe you need to approach the person afterwards to "discuss it further."

Whatever the medium or timing, a technique is needed. One technique for saying no is to be humble. Let the other person know what a great idea it is. Turn it to the positive. Then discuss the long-range plans of the group or the costs of the idea. Give the requester the opportunity to withdraw his own idea.

Discussing an idea until it dies on its on accord is another technique. This is accomplished by asking a series of questions which raise more questions and in the end drowns the request.

Getting the requester to say no first is one of the best ways of saying no. This is done by combining the first two techniques. This is one of the best ways to say no when you don't want to reveal the real reason for saying so.

Using the informal organization—that is, speaking to others when the requester isn't around—can help. Convince others on the production staff that the idea is wrong or —continued on page 10

C&S PROFILES



Ness Imports, Inc.

11 South State Street Hackensack, NJ 07601 Phone: 201-646-9522 FAX: 201-646-1922

Contact: Israel Simchi, Vice-President

In business for 12 years

USITT C&S Member for 3 years Ness Imports is an importer, developer, and distributor of state-of-theart lighting and special effects equipment.

NSI Corporation

28170 SW Boberg Road Wilsonville, OR 97070 Phone: 503-682-1941 503-682-5784

Contact: Terry White, VP/Marketing In business for 3 years USITT C&S Member for 1 years NSI Corporation manufactures and

distributes Micro-Plex-microprocessor-based stage lighting control consoles and dimmer packs.



Ben Nye Company

11571 Santa Monica Blvd. Los Angeles, CA 90025 Phone: 213-477-0443 FAX: 213-479-1930

Contact: Dana Nye, President In business for 21 years USITT C&S Member for 3 years Ben Nye manufactures theatrical makeup and makeup kits for stage, film, and video as well as instructional video tapes of makeup techniques.



Times Square Stage Lighting Co., Inc. Route 9W Holt Drive

Stony Point, NY 10980 Phone: 914-947-3034 914-947-3047 FAX: Contact: Robert Riccadelli

In business for 50 years USITT C&S Member for 7 years

Times Square Lighting is a manufacturer of stage and studio lighting fixtures, lamps, color filters, dimmers, and control systems.

january 1989

10 Sigtlines

C&S INDUSTRY NEWS

News items from USIT Contributing and Sustaining members:

- Lighting Dimensions hosted its first lighting trade show and seminar, "Lighting Dimensions International 88" in Dallas, 18-20 November 1988. It was an exciting show, particularly for those Interested in disco, laser, and moving light equipment. LDI89 will be held in Palm Springs 3-5 November 1989
- Beginning in 1989 *Lighting Dimensions* magazine will increase publication from seven to nine issues a year.
- Theatre Crafts and Lighting Dimensions have announced the acquisition of the British magazine, Cue. Beginning in January/February 1989, the magazine will be published under the new title, Cue International, and will cover design, technology, and business aspects of theatre, dance, opera, film, television, clubs, and concerts on an international basis.
- P. W. Blaxtan, Chairman of the Board for *Strand Lighting*, announced the appointment on 10 October 1988 of Tom Sullivan as President of Strand Lighting, Inc.
- FM Productions announced the appointment of Matthew C. Priddy to manage its Construction Division (carpentry, soft goods, scenic, and electric) and the promotions of Richard R. Wights to Account Manager and Christopher L. McGregor to Retail Sales Department Manager.
- Wenger Corporation announced the acquisition of North American Stage Manufacturing Ltd (NORAM) of Georgetown, Ontario, Canada, thereby adding the Versalite staging system to its line of portable staging systems.
- In a recent expansion of service and facilities, MAGNUM Production
 Services has formed three service divisions—MAGNUM Production
 Services, MAGNUM Design, and The MAGNUM Shop—under the umbrella of The MAGNUM Companies.

NOTICE

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

OISTAT Publications Commission

Arnold Aronson, USITT Delegate

The Publications and Information Exchange Commission of the International Organization of Scenographers, Theatre Architects, and Technicians (OISTAT) met 27-30 September 1988 in Tblisi, Georgia, USSR. Representatives came from Czechoslovakia, the Federal Republic of Germany, France, the German Democratic Republic, Great Britain, Hungary, the Netherlands, Poland, Sweden, and the United States. There were also representatives of several Soviet journals.

The commission consists of editors of the official journals of the 20 or so member nations of OISTAT—TD&T fills that role in the US—and its purpose is to facilitate the exchange of information among the member nations and to discuss problems of publication. The chief item of discussion was the republication of Theatre Words, a dictionary of several hundred theatrical terms in eight languages originally published by the Swedish Center of the International Theatre Institute but disseminated in the US by USITT and in many other countries by the OISTAT centers

Although republication of the dictionary was desired by all participants, the logistics of such a task will take more meetings. OISTAT activities are hampered by two financial difficulties. First, OISTAT has no budget of its own. Commission meetings, for instance, are funded by the host center. Second, currency exchange between Western and Socialist countries is virtually impossible at this level, making joint ventures a daunting task. Repeatedly throughout the course of the meetings, the idea of an

international journal surfaced—instigated in large part by Michel Gladyrewsky, the editor of Actualité de la Scénographie (AS), the handsome French journal. But the problems of finance and subscription immediately put the idea to rest. The commission encouraged members to publish articles on the preservation of theatre crafts and skills in conjunction with the upcoming OISTAT congress in Poland devoted to that theme.

It was interesting to see the state of design/technical publishing around the world. TD&T continues to be one of the better OISTAT journals, but AS is currently the most ambitious journal in the area of design and performance. It is also introducing editions in other languages. ProScen, the Swedish journal, has become a very glossy publication with a great deal of color. Bühnentechnishe Rundschau, the West German journal, continues to set the standard for technical excellence. The commission also noted with great regret the demise of the Soviet journal.

The meeting, however, was not all dreary business. Georgian hospitality is legendary, and our host, Georgi Gunya, First Secretary of the Union of Georgian Artists, planned a full itinerary of visits to design studios, museums, and theatres, as well as receptions and lunches washed down with great quantities of superb Georgian wine.

Tblisi will also be the site of the first Triennale of stage design—an invitational exhibit of international stage design organized by Mr. Gunya. It will be held in October

How to Say "No"

Continued from page 9

could be improved. They may be able to put subtle pressure on the requester. However, the danger of this technique is that a manager might be labeled as a back-stabber.

A manager may be able to negotiate a no. This means that something has to be negotiated away by the manager. It could be of value or a red herring, but that is what negotiation is all about.

Part of evaluating a request may be knowing where it really came from. If the lighting designer made the request but the idea really came from the director, the manager may be barking up the wrong tree.

A final technique is to just admit that you don't understand the request and don't believe there is time for you to understand, especially if opening night is that evening.

Whatever technique you use, don't say

yes and then attempt to sabotage the effort. If you have to say a flat-out, no appeal, final no, then say it. If you are in the middle of a meeting and the point looks as though it is going to explode, say it again and move on to the next agenda item. Keep the meeting going. Afterwards, put your objections in writing and then attempt to meet with the individual.

Keep in mind that saying no is a vital part of being a manager. Resources just can't be given away, they have to be controlled. Yet the manager must make sure that the production process goes on smoothly and that the original artistic intent is maintained.

[Note: The USITT Theatre Production and Management Commission will be presenting a seminar on this topic at the 1989 Calgary Conference.]

Design Expo '88 Tour

Deborah Bell & Jeff Quin, Tour Coordinators

The tour for the fifth USITT biennial design exposition, which premiered at the Anaheim Conference, is currently being finalized. Design Expo '88 is an exciting representation of the "state of the art" in American performing arts design, and recognizes an important part of our film heritage as well.



Juried Section: Costumes for Orchards

Design Expo '88 is divided into three sections: The **Juried Section** contains 24 designs selected by a jury of designers, educators, and critics. The **Showcase Section** features ten designs which have previously won awards in the entertainment commu-

nity. This year's **Heritage Section** celebrates the designs and designers for the films of Cecil B. DeMille.

Following its initial showing at the Institute's conference, each exhibition is sent on a two-year tour of selected theatres and galleries. The Design Expo tour has, among other purposes, the intent to extend public awareness of performing arts design, especially the awareness of the artloving public. Performance design is a borderline art form, not yet

regularly seen in museums, but activities like Design Expo '88 will hopefully help to change that.

A handsome 64-page catalog containing 60 illustrations, including 19 in color, is available from the National Office [see the publications order form in the December issue of *Sightlines*.] For further information on viewing or scheduling Design Expo '88,

contact:

Deborah Bell 3804 Parkwood Drive Greensboro, NC 27403 919-299-3409

or

Jeff Quinn 1249 Milan Avenue Coral Gables, FL 33134 305-444-3550.

Design Expo Tour Schedule:

•16 Dec 1988-13 Feb 1989
Towson State University
Towson, MD
•13 Feb-20 Mar 1989
Miami Dade Comm. College
Miami, FL
•20 Mar-12 May 1989
University of South Florida
Tampa, FL
•5 Jun-5 Aug 1989
Lincoln Center
New York, NY
•18 Aug-29 Sep 1989

Sweet Briar College Sweet Briar, VA

•29 Sep-2 Nov 1989 Kennedy Center

Washington, DC



Heritage Section: DeMille's The Ten Commandments

•6 Nov-6 Dec 1989
University of South Carolina
Columbia, SC
•26 Dec 1989-14 Feb 1990
Performing Arts Center
Fort Wayne, IN
•17 Feb-17 Mar 1990
Detroit Institute of Art
Detroit, MI

CLASSIFIED ADS

CLASSIFIED ADS IN SIGHTLINES-

As a service to our members, we are now accepting classified ads in the monthly newsletter, *Sightlines*. These are geared primarily toward job openings, items for sale, or other advertising needs of a timely nature.

So, no matter what your application or sales deadlines may be, we can now accommodate your announcements in either the quarterly journal, *Theatre Design & Technology* or the monthly newsletter, *Sightlines*.

For more information, contact:

Tina Margolis
USITT Advertising Manager
330 West 42nd Street, Suite 1702
New York, NY 10036
Phone: 212-553-5551

FAX: 212-563-5582

TUFTS UNIVERSITY

LECTURER/SCENE & LIGHTING DESIGNER LECTURER/COSTUME & SCENE DESIGNER

Both positions are full time and will offer multiple design opportunities. Responsibilities also include shop supervision, teaching one course each semester, advising students in a design or technical capacity, and some supervision of student labor. Qualifications: MFA required. Some teaching experience preferred. New MFA holders as well as those completing by September 1 are encouraged to apply.

Salary: Entry level. Annual contracts terminating at not more than five years.

Application deadline: February 25.

Position starting date: September 1.

Submit credentials to:

Sherwood Collins, Chair Department of Drama/Dance Tufts University Medford, MA 02155.

Include letter of application, undergraduate and graduate transcripts, three letters of recommendation, and three slides of designs. Application materials will not be returned. EOE.

Check Points

Stress & Wellness Strategies

Relax, relax, relax. When your ability to cope with too much stress weakens, it can be just plain unhealthy. Distress, due to reacting negatively to stress, can cause a variety of emotional and physical reactions such as heart attacks, high blood pressure, indigestion, headaches, insomnia, phobias, ulcers, backaches, irritability, and depression.

There are many ways you can try and relax. You can exercise, avoid problems, take vacations, take up a hobby, or you can drink, smoke, or take any number of drugs. These things may help, but seldom can you relax completely using such methods. Most people do not even know what a relaxed state feels like. It is very easy to learn to relax and we all have the capability to do so.

Not only are our habit patterns hard to break, they are too easily justified. It takes commitment plus desire to practice relaxation techniques. Here is a good sample we have found:

- 1. Make yourself as comfortable as possible. Choose a place that is quiet and where you will not be disturbed.
- 2. Systematically tense the different muscle groups in your body, keep them tensed for 5-10 seconds, and then release the tension and relax the muscles. Do these

exercises slowly and try and make your muscles go limp as possible when you are relaxing them.

- 3. Allow each muscle to relax for a minute or so and then repeat the exercise.
- 4. When you tense and relax the different muscles, notice the difference between tense and relaxed stages.
- 5. Learn to recognize what it feels like to tense and then relax your muscles.
 - 6. Don't be in a hurry to finish!

In order to relax correctly it is essential that you learn to breathe correctly. Concentrate on breathing slowly and evenly. Attempt to relax your body more each time you exhale. Visualize the tension leaving your body each time you exhale.

After your session allow yourself time to sit and savor the relaxed feelings you have created.

When you are through, slowly come back. You may feel dizzy or groggy for a minute but you will soon feel fresh and calm.

Give it a try-it's worth the effort!

[This is the second "Check Points"—a new 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 editied by Stan Abbott of Purdue University.]

CURTAIN CALL

The February newsletter will feature information on the programming for the Calgary Conference.

Remember: The **deadline** for material to be included in *Sightlines* is the 5th of the month prior to the desired publication date.

HAPPY•NEW•YEAR



1 • 9 • 8 • 9

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

330 West 42nd Street, Suite 1702, New York, NY 10036

Non-Profit Org. U.S. POSTAGE PAID TUCSON, ARIZONA PERMIT NO. 2042