

Sightlines

USITT

february 1989

News of the United States Institute for Theatre Technology

USITT PUBLICATIONS

We are pleased to announce the following people have accepted appointments as Associate Editors for USITT Publications:

Joy Emery • Costume Design & Technology

Rick Thomas • Technical Reports

Patrick Finelli • Computers

William Zuccherro • Book Reviews

With the unification of all Institute publications under one roof, we anticipate that these people will not only assist with editorial matters in *Theatre Design & Technology*, but with *Sightlines* and other areas of Institute publication as needed. This will be a great asset to USITT.

We would like to extend our sincere thanks—and that of the Institute—to the following individuals for their years of contribution to USITT publications:

Tom Mikotowicz, William D. File, Robert Reinecke, Ashok Bavnanli, Brooks McNamara, and Fred M. Wolff (who will continue as a Contributing Editor).

—Ed.

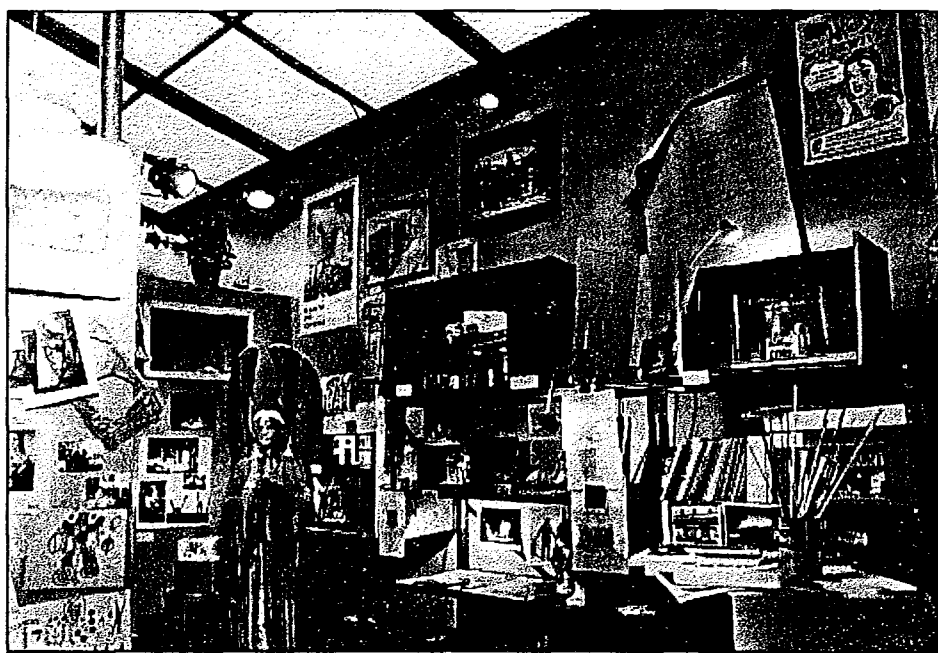
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International Activities Announced

Joel E. Rubin, International Liaison Committee Chair



The "Golden Triga" Award-winning American exhibit from the 1987 Prague Quadrennial

The International Liaison Committee is pleased to announce a variety of foreign conferences and international activities:

Shanghai Conference: The Shanghai Festival of International Scenic Arts will be held in Shanghai, People's Republic of China, 22-28 April 1989.

The Festival includes exhibits by international and domestic stage artists, technical/design discussions, meetings on the design of traditional costume for Chinese opera, ancient theatrical masks and face painting techniques, as well as a stage technique and equipment fair.

Although the invitation for Shanghai has arrived rather late, it is still possible for American designers and technicians to participate in the Festival. American firms are also invited to participate in the equipment fair.

USITT will have an official delegate to the

Shanghai Festival and would like to hear from members interested in attending. Accommodations for one delegate will be provided by the host. Included in the festival is a two-day journey in the Shanghai-Zhejiang-Jiangsu area also provided by our Chinese hosts.

If you are interested in attending the Shanghai International Festival, write to:

Joel E. Rubin
US Center OISTAT
119 West 57th Street, Suite 911
New York, NY 10019.

Australian Conference: The Australian National Center of OISTAT has announced that an exciting program of seminars, performances, theatre tours, a concurrent exhibition of Australian stage design, and a meeting of the Scenographic Commission of OISTAT will take place 7-11 June 1989 in

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EDITOR'S NOTE

Submission of material for *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 for the Mac, please *Slow Save* the document. If you use WordPerfect 5.0, please save the document you send in 4.2 format. If you send files on a 3.5" MS-DOS disk, use a DD (double-density) disk for 720K formatting and a HD (high-density) or quad-density disk for 1.44MB formatting. If you use a DD disk formatted as a HD disk, our disk drive cannot read it.

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

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

If you are sending a typewritten text and not a computer disk, please include a separate "ABC sheet." This sheet—which should contain all the letters, numerals, and characters (both lower and upper case) on your typewriter—will allow us to "teach" our OCR (optical character reader) to read your typewritten text.

Also, please feel free to submit visual materials: photographs, drawings, renderings, schematics, etc. Visual materials should be crisp, high-contrast and up to 8.5" x 14" in size.

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SIGHTLINES

VOLUME XXVIII NUMBER 2

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Editor • Eric Fielding

Editor • Cecelia Fielding

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Costume Design/Technology Award

Zelma H. Weisfeld, Awards Committee Chair

The Costume Commission is pleased to announce that the Institute will select a student to receive the annual scholarship provided by the National Costumers Association. The \$1500 award will be given to an outstanding student currently progressing toward a graduate degree in costuming.

Eligibility: Students must already be participating in a graduate program in costume design and/or technology, with at least one additional year to go. Progress towards an MA or MFA must be demonstrated by portfolio and recommendation. The award will be made on merit; other forms of scholarship or support will not hamper a candidate's eligibility. The candidate must be a student member of USITT, national or regional section.

Award: The \$1500 non-renewable scholarship is to be applied toward tuition. In cases where tuition is paid by the candidate's institution, the award will be made to the student in the form of a tax-free grant.

Recommendations: Three letters of recommendation are required: one from the candidate's graduate advisor, one from the graduate faculty in which the student is enrolled, and one from an outside source [i.e., undergraduate program design faculty, employer in the profession, etc.].

Deadline: All materials must be received

by 3 March 1989.

Application requirements: [1] A letter of application to include a statement of goals, aspirations, and philosophy; one double-spaced page. [2] Resume [C.V.] preferably one page, but no longer than two. [3] Three recommendations enclosed in separate sealed envelopes. [4] Portfolio: Designer's portfolio shall consist of at least 10 original drawings and must include production photos or slides of the finished work as well as a statement of intent and budget. Technician's portfolio shall consist of copies of original designs, photos, or slides of completed work, with descriptions of selected processes and budgets as appropriate.

Send portfolio and other application materials, with return postage enclosed, to:

Whitney Blausen
c/o Theatre Development Fund
1501 Broadway, Suite 2110
New York, NY 10036

Announcement of the recipient will be made at the Calgary Conference. The winner will be informed beforehand in hopes that he/she will be able to attend the conference. For further information, contact:

Zelma H. Weisfeld
1716 Charlton
Ann Arbor, MI 48103
313-665-7946.

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News From The National

David Diamond, USITT General Manager

Your **1989 Conference Registration Packet** should soon be in your hands, if you haven't received it already. Please read the information carefully, fill out the registration form, and mail it back to us as soon as possible. This year, registrations will be processed in both Canada and the United States. If you are mailing from Canada and your check is in Canadian dollars please make sure to mail your registration to the Alberta address. For US members, mail your registration material to the National Office as usual.

This year's Conference sounds like it will be a fascinating one. The trip to Banff on Saturday will be a treat. Don't miss this exciting event. As a member, you of course get a significant discount on registration. If your colleagues are interested in attending, encourage them to take advantage of the one-year membership available with a non-member registration. (Of course they must fill out the appropriate application form.)

Our newest membership benefit: **Applause Theatre Books** has generously offered to give members of USITT a 20%

discount on all books they publish. In addition they will give a 10% discount on a "special offer" of three or four additional books by other publishers. For a copy of the Applause list of titles offered, write directly to Applause Theatre Books, 300 W. 71st Street, New York, NY 10024. Watch this space for the titles to be offered at discount.

Be sure to check out the new **Professional Membership** category which will be described in detail in the March issue of *Sightlines*. This membership class will identify you as a professional in your field, and your name will be highlighted in the annual **Membership Directory** (which will now be published in early September).

The Home Shopping Pharmacy discount pharmaceuticals benefit is still being offered. But the company has undergone a name change: **HSN Pharmaceuticals, Inc.** We are awaiting new brochures with the new name and contact information. In the meantime, you can still call 1-800-289-7979 to set up an account. If you have any questions or problems with this service, please call the National Office.

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The President's Report

Richard Devlin, USITT President

What do you think?

I've been puzzling over some questions of service to our members and to the profession which I'd like to pose here for general discussion. It is time that we explore the question of increasing participation by and service to: [1] minority members of the profession, and [2] our designer members.

Of course, it could be argued that we should work on our relationship with our other constituents as well, and the door is open to all suggestions. But I'd like to open a forum on some questions related to these two topics.

Why are there so few representatives of minority and ethnic groups among our colleagues in the theatre? And of those who are, why are so few of them members of USITT? Our Membership Committee is wrestling with the issues, and I think we all need some help with suggested answers and positive direction.

There are some possible related points which have been considered: A freelance theatre professional who is not allied with any company or institution has a difficult time finding support for travel, office expenses, or research aid which active membership might imply. It may also be true that a talented theatre artist or technician can find a much more lucrative career in other related professions using the same skills; and, given the current focus nationally on affirmative action, there are usually a number of possible job opportunities for young minority designers and technicians, often with the more attractive offers coming from outside live theatre. Most are true for the non-minority person as well.

Then where do we go to find, recommend, hire, recruit the talented Latino, Asian, or Black professionals in design, tech, and management? And how do we convince those who are now minority practicing professionals that USITT is a worthwhile focus for their time, talent, and energy?

On topic number two, we have been working diligently for several years to offer exposure, research and technical support, and communication help to designers. At some point in our involvement with the Institute, most of us who are designers have

asked, "What does this organization do for me?" Without trying to answer that question at length here, let me offer a couple of examples of recent suggestions of problems confronting designers.

I had a call recently from Charley Berliner, United Scenic Artists 829 Western Region Representative. Charley has been a great supporter of Design Expo and the PQ Exhibits.

We batted around the question of what we now do and should do for designers for quite a while, and later he called me back with a great question: "Since designers most often get jobs through their association with directors rather than through showing portfolios, how might we promote first-hand exposure of directors to designers' work?"

Now, that's the kind of question that has been the germination point of many of the Institute's valued projects. Similarly, in a meeting with Jim Symons, new president of the Association for Theatre in Higher Education, I posed the question of how we can encourage and make possible an increased opportunity for talented designers who are teaching in extremely time and energy-consuming programs to get out and work at non-academic theatres with a variety of new colleagues to improve their teaching and invigorate their creative lives. We discussed the possibility of a joint USITT/ATHE project to find support for and to promote the hiring of a talented designer by a resident theatre company for the first-time.

These ideas need some refinement, debate, volunteer leadership, re-molding, regional section or commission support, individual member interest, and *creative funding* to take off.

The easy forum for this discussion is the USITT Callboard (the computer bulletin board sponsored by the Alberta Section, the University of Calgary, and the USITT Endowment Fund). However, many of you don't have a modem or computer to participate in that way, so please write to me or to Bill Byrnes, Membership Committee Chair.

We need your help with new ideas and solutions to make the Institute more effective and responsive to the needs of our members and potential members. □



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NEW C&S MEMBERS

Sightlines welcomes new Contributing Members—General Telephonics and the Theatrical Dealers Association—and new Sustaining Members—H&H Specialties, Holzmüller Corp., Pantechtron, and San Diego Stage & Lighting Supply.

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 Peter George Associates, Inc.
 Goodspeed Opera House
 Grand Stage Lighting
 Grosh Scenic Studios

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International Liaison Committee

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Sydney, Australia.

This conference will deal both with stage design and the design of stages. It is the Australian Center's first international meeting and every effort is being made to attract designers from all over the world.

The USITT would like very much to have one or more official delegates to this conference; experts in stage design or in theatre architecture and planning would find the meetings of special interest. There may still be time to suggest papers or lectures from our membership. At least one official delegate from USITT will have local expenses including hotel paid by the conference.

To express interest in being a USITT delegate to the Sydney, Australia conference, write to: Joel E. Rubin [see address above].

OISTAT Congress in Poland: Despite severe economic and political difficulties, the Polish Center of OISTAT has maintained a rigorous program of activity and it has recently announced that it will definitely host the next major international congress.

The 8th OISTAT Congress is scheduled for Warsaw, Poland from 27 September-1 October 1989 with a theme of "The Preservation of the Arts and Crafts of the Theatre." The intent of the congress is to discuss how to regain and preserve the expertise in the arts and crafts that is rapidly being lost by the world theatre community. In the studio of Warsaw's Teater Wielki there will be an exhibition/demonstration of specialists in various theatrical arts and crafts—costume makers, tailors, shoemakers, scenic artists, prop makers, armorers, milliners, etc.—from all over the world.

USITT would like to have substantial participation at the Congress, which will also include meetings of the OISTAT Executive and all OISTAT Commissions. We would also like to suggest suitable speakers as well as outstanding American theatrical artisans and craftsmen and we must do this as soon as possible. Joel E. Rubin and Eric Fielding will head up the USITT delegation and Eric Fielding will soon be announcing a USITT-sponsored travel package which includes the Warsaw Congress.

For further information about becoming a member of the USITT delegation to the OISTAT Warsaw Congress, write:

Eric Fielding
 966 East 1030 North
 Orem, UT 84057.

If you are interested in speaking or preparing a demonstration as well, send a copy of your letter to Dr. Rubin.

Soviet Design Master Classes: As chair of USITT's International Liaison Committee

and of the United States Center of OISTAT, I have recently extended an invitation to the Soviet Union's OISTAT Center on behalf of USITT to send six leading Soviet designers to the United States in the spring of 1990.

The Soviet designers will be active participants at the USITT Milwaukee Conference, 28-31 March 1990. The Milwaukee Conference's support of the program will make it economically possible to offer master classes by these designers.

The designers, who will be selected by the Soviet Center, will be available to teach master classes during the time period immediately surrounding the Milwaukee Conference. International Liaison hopes to



The "Golden Triga" won by the US at PQ'87

send the Soviet designers throughout the United States and Canada.

As in the past it is expected that both educational institutions and USITT regional sections will be the primary sponsors and hosts of the designers during their stay. Each participating institution will be expected to cover all local costs for the Soviet group during a stay of two or three days and pay a participation fee of about \$1500.

The last set of master classes which featured independent delegations from Czechoslovakia, the Soviet Union, and East Germany took place in conjunction with USITT's Anaheim Conference. These groups were overbooked almost from the start.

To express preliminary interest in booking the Soviet designers write to Joel E. Rubin [see address above].

USITT "Golden Triga" PQ Exhibit: USITT's "Golden Triga" Award-winning exhibit from the 1987 Prague Quadrennial is finally scheduled to return home. Following Prague the exhibit was moved the Amsterdam where an additional 5000 visitors saw it at the Uit Markt (Art Market) at the Am-

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Fund-Raising Opportunities

Donald C. Shulman, USITT Vice President for Development

Date: 4 December 1988

Memo to: USITT Officers & Finance Comm.

Subject: Special Fund-Raising Opportunity

This proposal crossed my desk yesterday, and I thought you would be interested. We are aware of the rising prices of all goods and services, and the need to keep Institute dues as reasonable as possible for our members. So, too, have the costs of planning development programs, letters, and fund-raising activities increased.

USITT still has money in the bank. It occurred to me that if we found some way to invest our money at a high rate of return, we might be able to finance our future entirely on the profits. Luckily, I have a connection



with a small investment group, and, should we choose to do so we could join their next venture. With this in mind, I present the following to you for your serious and careful consideration.

This investment group I am acquainted with is investing in a large cat ranch near Comayagua, Honduras. It would be our purpose to start rather small, with about one million cats. Each cat averages about 12 kittens per year; skins can be sold for

about 20¢ for the white ones and up to 40¢ for the black. This will give us 12 million cat skins the first year to sell at an average price of around 32¢, making our revenue about \$3 million for the first 12 months. This really averages out to \$10,000 per day—excluding Sundays and holidays.

A good cat man can skin approximately 50 per day at a wage of \$3.15 a day. It will only take 663 men to operate the ranch, so the net profit would be over \$8,200 per day.

Now, the cats could be fed on rats exclusively. We would start a rat ranch adjacent to our cat farm. Rats multiply four times as fast as cats. If we start with a million rats, we will have four rats per cat each day. You can see by this that the business is a clean operation—self-supporting and really automatic throughout. The cats will eat the rats, and the rats will eat the cats, and we will get the skins.

We plan to organize a foreign corporation with *uno centavo* par value stock. This is equal to US\$.0008 per share. We plan to sell 90 million shares at par. This is equal to US\$79,200. Eventually, it is our hope to cross the cats with snakes, for they will skin themselves twice a year. This would save us the labor costs for skinning, as well as give us two skins for each cat.

Let me know how you feel about this venture. I wish to invest our reserve funds carefully, and hope you can see why I am excited about an opportunity like this.

[The preceding was presented to the officers and board members by Don Shulman, VP for Development just prior to the adjournment of the December Institute meetings in Calgary. The board, unfortunately, did not take action on the proposal. But Institute members wishing to take advantage of the offer might wish to contact Shulman directly. He extends his thanks—and any blame—to the original author of this fund-raising memo. —Ed.] □

International Liaison Committee

—Continued from page 4

sterdam Opera House. The exhibit contains the work of nearly 100 US designers in four design studio environmental settings. More than 200 additional designers are represented on video tape.

The Soviet and US Centers of OISTAT had proposed an exchange of exhibits which was scheduled for later this year. Reluctantly, this exchange has been only recently abandoned. The exhibit will be brought back to the US and will be a feature of the 1990

Milwaukee Conference.

Meanwhile there is an open period of time between now and Milwaukee during which the exhibit could be made available. Each exhibition venue represents a commitment of approximately \$20,000 to \$25,000 in transportation costs, setup and teardown, and ongoing security and insurance. The local sponsors will have to assume such costs because they are not in USITT's budget.

To express interest in the PQ'87 exhibit write to: Joel Rubin [see address above]. □

SUSTAINING MEMBERS

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Olesen Company
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Richmond Sound Design, Ltd.
Rigging Innovators
Risk International, Inc.
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SUSTAINING MEMBERS

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Systems Design Associates
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C&S PROFILES

Contributing and Sustaining Member Profiles: *Sightlines* continues its series of profiles of the USITT Contributing and Sustaining Members to acknowledge those people who do so much for the continuing growth of the Institute.

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A 1909 Ladies' Coat

The Historical Pattern Series

The following draft by James Temple for a ladies' three-quarter length coat is taken from The Master Tailor and Cutters' Gazette, Volume XVI (1909), pp. 231-4. The monthly journal was edited by Fred A. Stacey and published in London by Richd. Taylor and Company.

Mr. Temple writes in his introduction:

To introduce a system for ladies' coats which shall be both lucid, and readily adaptable to almost every figure is, nowadays, no light task, therefore, I trust that those cutters who may deem the system I have set forth worthy of a trial, will do so with a desire to test its merits in a thoroughly practical manner...

As a recommendation, I will say that it is the system I use daily, and I have found it to answer the calls upon it to a highly satisfactory degree. It must be borne in mind that no system, however excellent, will give good results, unless the garment is made by a skilled workman, who can conscientiously carry out the little details of making up that are required, if the work is to be a complete success.

It is necessary in constructing a system to meet the demands of the present day to bear in mind that the corset has undergone a radical change, to that worn when we were in our apprenticeship. Instead of the short front waist, full stomach, and long back, we have the straight front waist, with a flat or receding stomach, and a shorter back, comparatively. Also, the corset being lower in the bust, produces a fuller bust. We have, as well, more prominent hips. These all tend towards laying pit-falls for the unwary.

The two essential points to be borne in mind are, first, 'That a greater amount has to be taken out of the front dart, or provided for in another manner, which is the same

thing, in effect;' and, second, 'That the spring for the hips has to be placed further back.'

It would give me the greatest pleasure to enter into a detailed discussion of all the points that arise, and the alterations that are required for every class of figure; but space being an important item, I am unable to do so...

All that I am able to do now is to give a draft and full-sized pattern for the normal figure, and a little explanation as to how I have the garment made up. I have also prepared a sketch of the coat in wear (Figure 1). The draft is drawn to measure, therefore, it is necessary to allow seams when cutting from the cloth.

THE MEASURES

The measures I take are as follows: Neck to waist, on to full length; halfwidth of back, on to elbow and wrist; round bust, waist, and hips; centre of collar to bust prominence, on to front waist; across bust; under-arm, inside sleeve, round scye, and shoulder measure. Taken in this order they would read thus: 16, 42, 6, 19, 29, 36, 24, 44, 14, 21, 18, 8 $\frac{1}{2}$, 17, 17 $\frac{1}{2}$, 24. I use two-thirds of shoulder measure



1909 Ladies' Coat—Figure 1

for working scale.

THE SYSTEM (Figure 2)

To draft my pattern I draw line AA.

From A mark down $\frac{1}{4}$ inch. From this mark measure down to waist, C; full length, 42.

B is $\frac{1}{12}$ from A.

D, under-arm measure from C.

E, $\frac{1}{12}$ above C.

Square lines A, B, C, D, E.

A to F, $\frac{1}{8}$; to G, $\frac{2}{3}$.

H, $\frac{1}{8}$ from G. Mark in from E, 1 inch, and draw back-seam, this line striking through B, and continuing to bottom.

I is $\frac{1}{8}$ from back-seam; J, $\frac{1}{4}$ from I on

line C.

At midway between B, D, measure to L, width of back. Square this, and also G, by D.

Raise $F \frac{1}{2}$ inch and draw shoulder-seam.

Mark off 3 inches from F, and draw side-seam from here, through I, to 4 at bottom.

M is $\frac{1}{2}$ scale from D.

Take out $\frac{1}{2}$ inch at 3, and place that amount beyond L.

At I, measure down $\frac{3}{4}$ inch, and at J 1 inch. Place square on these points, with the apex resting at I and J respectively, and square down for spring of side-body. Finish side-body by drawing line from $\frac{1}{2}$ inch at 3, hollowing $\frac{3}{4}$ inch above waist line, and putting on $\frac{5}{8}$ inch of round for hip.

Draw back-scye to M, and under-arm seam from M, through J, adding

$\frac{5}{8}$ inch of round for hip.

Make K, $\frac{1}{12}$ from J, on line E. This and the $\frac{3}{4}$ inch hollowing between back and side-body is for the purpose of getting the higher waist effect.

K I is one inch from J.

On line C, from a point immediately under H, mark down one inch, and square by this station for finding spring of forepart; putting $\frac{5}{8}$ inch on for round of top.

Measure up $\frac{1}{12}$ at H, and draw shoulder-line to L.

Measure back shoulder, F L, and make forepart, at H N, to agree in width.

From H, mark off the 3 inches to correspond with the back, and then deepen the shoulder 1 inch, putting that amount on beyond N.

Measure width of back neck, put that quantity on at H, continue to O, bust prominence, and P, front waist.

As a guide for run of seam, O will be about $\frac{1}{4}$ from the angle of D G. Finish forepart at shoulder and front of scye, as shown, and continue front-seam through P to bottom.

Now measure from centre back, at D, to

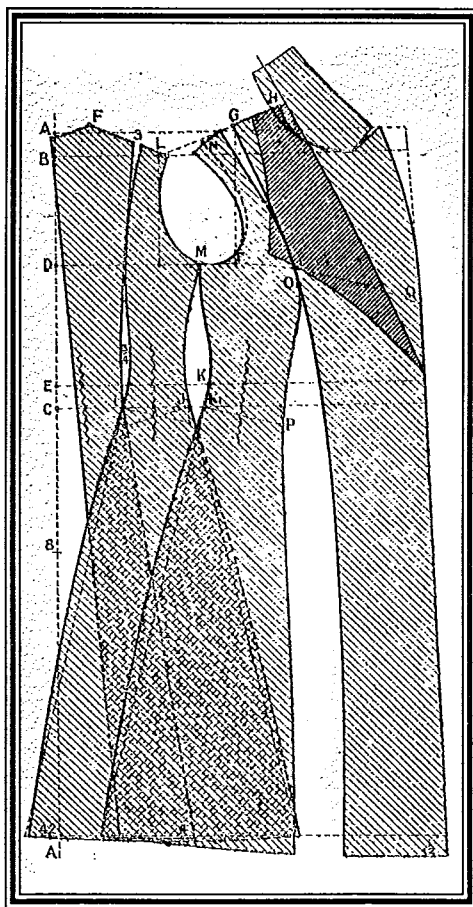
Q, half the bust measure, plus $2\frac{1}{2}$ inches.

At a point 8 inches below C, measure up the hips, allowing $5\frac{1}{2}$ to 6 inches over measure.

Take $3\frac{1}{2}$ inches out of front cut, and finish front as per diagram.

Make the bottom of forepart $\frac{1}{2}$ longer at front, from nothing at under-arm seam.

The back, side-body, and forepart should be shrunk as indicated by wavy lines.



1909 Ladies' Coat—Figure 2

THE SLEEVE (Figure 3)

To produce the sleeve, draw line A, A.

A to B, $\frac{1}{4}$ scale; A to C, $\frac{1}{2}$.

Place back measure on A, and continue to D, for elbow, and to E, full length of sleeve.

Square A, C, B, and E. Also from C through F.

E is inside sleeve measure from B, J line.

Make G, $\frac{1}{3}$ of distance from A to B, C, on A, J line.

H from G, $\frac{1}{6}$ plus $\frac{1}{2}$ inch up.

I, $\frac{1}{12}$ down, and $\frac{1}{12}$ out from A.

Make F, E, 6 inches, and draw topside, as indicated, hollowing fore-arm 2 inches.

For underside, measure in from

E, 2 inches and draw hind-arm with a gradual curve to G.

For the larger topside it is only necessary to continue out from I, to any size required, allowing more top on the sleeve-head to correspond.

In conclusion I do not hesitate to say that, with due care in fitting and making up, this system will produce a smart and stylish garment. It is a method that can be easily adapted; in fact one that adapts itself automatically to large or small figures. I have no fear that any-one who is seeking an easy and reliable system, and who will give this one a fair trial, will be disappointed.

—Kevin Seligman □

C&S PROFILES

KM

FABRICS, INC.

KM Fabrics

PO Box 7379

Greenville, SC 29610

Phone: 803-295-2550

Tollfree: 800-845-1896

FAX: 803-295-3356

Contact: Richard K. Heusel, President
In business for 10 years

USITT C&S Member for 1 year

KM Fabrics is the major manufacturer of woven cotton velours employed in the stage curtain industry. Its velvets and velours grace some of the most prestigious installations in the country. KM Fabrics appreciates the continued support extended by the members of USITT and is pleased to show its appreciation by returning that support. KM Fabrics provides "the ultimate in woven velvets and velours."

□

ROSCO

Rosco Laboratories

36 Bush Avenue

Port Chester, NY 10573

Phone: 914-937-1300

FAX: 914-937-5984

Contact: Stan Schwartz,

Executive Vice President

In business for 78 years

USITT C&S Member for 18 years

Rosco Laboratories is best known for its color filters, particularly Roscolux, the most widely used color filter in the world. There are currently 130 colors and diffusion materials in the Roscolux line. Rosco also offers three types of scenic paint—Off-Broadway, Iddings Deep Colors, and Supersaturated Roscopaint. Rosco also offers some 300 stainless steel patterns for lighting and scenic designers, its Academy Award-winning fog system for special effects, along with a wide-range of other innovative design products.

□

C&S PROFILES

**Brannigan-Lorelli Associates, Inc.**

62 Cooper Square
New York, NY 10003

Phone: 212-420-8787

FAX: 212-353-3507

Contact: Robert A. Lorelli, Vice Pres.

In business for 25 years

USITT C&S Member for 3 years

Brannigan-Lorelli is a complete theatre consulting services firm, offering planning, design, and operation of performing, fine arts, and TV facilities.

**Cinemills Corporation**

3500 W. Magnolia Blvd.
Burbank, CA 91505

Phone: 818-843-4560

FAX: 818-843-7834

Contact: Wally Mills, President

In business for 10 years

USITT C&S Member for 5 years

Cinemills is the manufacturer of the 12KW "Silver Bullet" HMI lighting system, as well as a complete line of lighting and camera filters.

**Hoffend & Sons, Inc.**

34 East Main Street
Honeoye, NY 14471

Phone: 716-229-5998

FAX: 716-229-2746

Contact: Thomas Young, Market Dir.

In business for 75 years

USITT C&S Member for 9 years

Hoffend provides a complete range of theatre equipment including rigging, draperies, orchestra lifts, turntables, and acoustical structures.

**THORN EMI**
STUDIO & THEATRE LAMPS**L. E. Nelson Sales Corp.**

5451 Ukiah Circle
Las Vegas, NV 89118

Phone: 702-367-3658

FAX: 702-367-7876

Contact: L. E. Nelson, President

In business for 12 years

USITT C&S Member for 1 year

L. E. Nelson Sales is the agent for **Thorn/EMI** theatre lamps for the US and South America. Lamps include tungsten-halogen, xenon, and HMI.

Costume Design & Technology

Kevin L. Seligman, Commissioner

Various tidbits from the commissioner's files:

Irene Corey is once again available for lectures and workshops—"Designing from Nature," "The Face is a Canvas," and "Foam and Form." For additional information, contact:

Irene Corey
4147 Herschel Ave.
Dallas, TX 75219.

Holly Poe Durbin, Vice Commissioner/
Costume Shop Managers Network, relates

that the new commission project will provide a forum for costume shop managers to explore common ground, address issues, and approach problem areas. The emphasis will be on sharing solutions and forming a cohesive group to act on issues. At its organization meeting at the St. Louis Symposium in August, the group targeted a few issues of concern: the apparent lack of entry-level costumers; the low pay and respect accorded the costume profession which is seriously diminishing the ranks of costumers; and health and safety issues in the costume shop. Discussions have centered on recruitment, education, and the possible establishment of internship opportunities, as well as symposium and conference panels/workshops to look into these issues. If you are interest in working with the group, please contact:

Holly Poe Durbin
The Repertory Theatre of St. Louis
130 Edgar Road
PO Box 28030
St. Louis, MO 63119.

From the Fall Costume Society of America newsletter comes these exhibits which might be of interest if you are in the area indicated:

- Homer Babbidge Library, University of Connecticut, Storrs, CT: "Women and the War Effort," 1940s clothing, through 22 May 1989.

- National Museum of American History,

Smithsonian Institution, Washington: "Ceremonial Court," the new permanent decorative arts exhibition including the gowns of the living first ladies and 20th century jewelry, opens February 1989.

- The New Jersey Historical Society, Newark: "Thus United Free: New Jersey in the Age of the Constitution," portraits and clothing of the late 18th century, through November 1989.

- The Costume Institute of the Metropolitan Museum of Art, New York: "From Queen to Empress: Victorian Dress 1837-1877," through 16 April 1989.

- Shippensburg University Fashion Archives, Shippensburg, PA: "The Changing Shape of Fashion," 25 garments including hoop skirts, bustle backs, hobble skirts, and mini-skirts, through 15 March 1989.

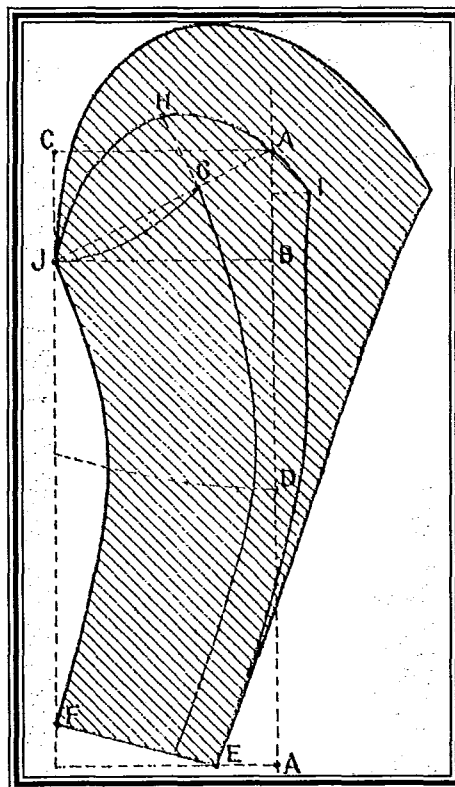
Start thinking of possible ideas for programming in Milwaukee 1990. Judith Tucker-Snyder, Vice Commissioner/Costume Programming for the Milwaukee Conference, will be holding a working session at one of the commission meetings in Calgary.

Diane Berg, Vice Commissioner/

Winston-Salem Symposium, August 1989, will have a preview of the symposium in the March *Sightlines*. Pre-registration information and more complete details will be available at the Calgary Conference.

You should have received your complimentary copy of the *Cutter's Research Journal* by now. Congratulations to Janice Lines for a job well done. The *CRJ* is for you and Janice would welcome any contributions you might want to send to her for publication. If you have not sent in your subscription for the *CRJ*, do it today; the *Cutter's Research Journal* needs your support. If you have not received *CRJ* subscription information, contact the National Office.

I'm looking forward to seeing you all in Calgary!



1909 Ladies' Coat—Figure 3

Theatre & Production Management

William J. Flynn, Commissioner

The 1989 Calgary Conference will mark the fourth year in which the Management Skills Workshop will be offered as a USITT pre-conference event. The Workshop concept evolved in discussions within the Theatre and Production Management Commission following the 1985 New York Conference. The program was developed in response to several perceived trends:

- Many people now holding management positions in professional or academic theatre do not have the necessary training enabling them to hold, much less master, their current jobs;
- Existing technical positions involving personnel supervision are constantly becoming more demanding and stressful;
- Theatre positions are often filled by people promoted because of artistic talent rather than management ability, yet they are often asked to become "instant managers;"
- Many academic training programs tend

"Many managers identified difficulties with employees and co-workers as the most frustrating element in their jobs."

to emphasize artistic development rather than management training.

The original 42 enrollees in the 1986 Oakland session shared one thing in common: they almost universally agreed they didn't have sufficient managerial training to properly function in their current jobs. During an eight-hour session, they learned how differing personalities complement or conflict with each other in the workplace, gained insights into their own managerial styles, shared common problems, and collected tips on how to improve motivation and productivity.

Since that first presentation, more than 250 theatre professionals, educators, and students have gone through a process combining personal introspection, case study analysis, and practical advice. Some remarkably strong trends emerged in analyzing the responses to the evaluation instrument completed by participants:

- Many of them are required to handle multiple responsibilities and hold multiple titles. Technical directors and production managers were predominant, possibly meaning that their titles are more prevalent in the industry.

- There is little standardization of titles or responsibilities throughout the industry. In the Oakland session, the 42 participants held a total of 55 titles!

- Practically all participants felt that improved management skills were essential for maintaining their current jobs, yet few employers provided such training.

- A majority of the respondents identified a range of people they supervised (e.g., 12-35) rather than a fixed number, indicating a shifting work force, or possibly signifying an inability to identify the workforce at any one particular time.

When participants were asked to identify problem areas on the job, "People Problems" headed the list. Many managers privately identified difficulties with employees and co-workers as the most frustrating element in their jobs.

The second most popular category could be called "Absence of Personal Development Opportunities," reflecting a need for strategies that help managers cope (i.e., stress and time management, goal setting, and performance appraisal). A third category could be called "Systems and Procedures," reflecting requests for techniques to improve productivity and efficiency (budget and production planning, decision making, delegation, conflict resolution, stress management, dealing with burnout, and computer usage).

In addition to the annual workshop, my colleague Larry Christiansen and I have also presented at least one general session at the annual conference on a topic covered in the workshop and expanded for a larger audience. We presented "Motivating the Production Team" in Minneapolis and "Conflict Resolution" in Anaheim, both to full houses. Other commission presentations have also evolved from workshop topics: "Coping with Stress," "Computer Networking," and "Improving Communication."

Programs this year will include "Using Personal Computers on the Job," "Managing Fiscal and Human Resources," and "How to Say No on the Job." Additionally, the commission will continue to present sessions focusing on specific management-oriented jobs in the industry. This year we again feature stage managers (for the third year running) and a production manager's roundtable.

As you make plans for the Calgary conference, try to arrive a day early to participate in eight hours that may make your job a little more rewarding.

For further information, please feel free to call me at 216-365-4191 Monday through Friday from 9 am to 5 pm EST. □

C&S PROFILES

SSSL

Syracuse Scenery & Stage Lighting Co., Inc.

1423 North Salina Street

Syracuse, NY 13208

Phone: 315-474-2474

FAX: 315-474-5746

Contact: Christine L. Kaiser, President

In business for 66 years

USITT C&S Member for 8 years

Syracuse Scenery & Stage Lighting is a stage curtain manufacturer, rigging installation contractor, lighting dealer, and a general theatrical supplier.

TOMCAT

Tomcat USA, Inc.

P O Box 550

Midland, TX 79702

Phone: 915-689-7897

FAX: 915-689-7518

Contact: Mitch Clark, President

In business for 4 years

USITT C&S Member for 1 year

Tomcat USA, Inc. is a manufacturer of staging, lighting, and ground support systems, along with a wide range of trussing.



UNIVERSE

STAGE LIGHTING, INC.

Universe Stage Lighting, Inc.

326 West 47th Street

New York, NY 10036

Phone: 212-246-0597

FAX: 212-582-5245

Contact: Scott Thurm, President

In business for 9 years

USITT C&S Member for 8 years

Universe Stage Lighting is the largest Altman distributor and maintains a large and complete stock of perishables (i.e., color filters, patterns, etc.).



I. WEISS

I. Weiss & Sons, Inc.

2-07 Borden Avenue

Long Island City, NY 11101

Phone: 212-246-8444

FAX: 718-482-9410

Contact: David Rosenberg, Vice Pres.

In business for 89 years

USITT C&S Member for 3 years

I. Weiss & Sons, Inc. is a consultant, designer, manufacturer, and installer of stage drapery, fire curtains, motorized track, and rigging systems.

LOOKING FOR SOMEONE?

If you are in a position to hire faculty members at your university or staff at your firm, consider advertising your job opening in *Sightlines* or *TD&T*. For information on rates and deadlines, contact:

Tina Margolis, Advertising Manager
Phone: 212-563-5551
FAX: 212-563-5582

□

UNIV. OF WYOMING**ASSISTANT PROFESSOR/TD & LD**

Assistant Professor of Theatre in the Department of Theatre and Dance. Technical Director/Lighting Designer. This position requires a flexible, well-rounded individual with expertise in technical direction and lighting design and the ability to teach drafting, stage lighting, and stagecraft, as well as one other area of theatre. Scenic design opportunity possible.

Under normal circumstances, responsible for the technical direction and lighting of four to five major productions during the regular academic year. Responsible for managing all production budgets as well as supervising scene shop staff and student running crews. Opportunity for design and technical direction of two productions in the summer season.

Qualifications: MFA in theatre with experience in all aspects of theatre lighting, including practical experience with computerized lighting control systems as well as lighting equipment maintenance, and knowledge of carpentry, rigging, hydraulics, welding, and plastics; ability to teach in another area such as play production, makeup, intro to theatre, or beginning acting or equivalent professional experience. Previous teaching experience at an accredited university.

Teaching load: 6-9 hours.

Salary: Negotiable. Tenure-track position.

Anticipated starting date: August 1989.

Submit: Resume and three letters of reference to:

Gladys M. Crane, Head
University of Wyoming
PO Box 3951
Laramie, WY 82071-3951
307-766-2198.

Application deadline: 31 March 1989.

□

Engineering Commission

Mitch Hefter, Commissioner

who has suggestions should contact:

Mike McPhee
Macphon Industries Ltd.
#2, 2616 16th Street NE
Calgary, Alberta T2E 7J8 Canada
FAX: 403-250-1537

or

Don Monty
Alberta Section USITT
2500 University Drive, NW
Calgary, Alberta T2N 1N4 Canada
FAX: 403-220-4905.

The deadline for the Alberta Section's receipt of suggestions is 1 March 1989. □

Canadian Electrical Code: The Canadian Standards Association [CSA] has asked the Alberta Section of USITT for its assistance in rewriting Section 44 of the 1986 Canadian Electrical Code [CEC] for the 1990 edition. The CSA is similar to a combination of the National Fire Protection Association and Underwriters Laboratories in the United States. Section 44 of the CEC is similar to Section 520 in the National Electrical Code [NEC]—both address theatres.

The Alberta section is looking at the 1987 NEC and the Engineering Commission's work on the expected changes in the NEC as part of its research on this project. Anyone

Profile: John Bracewell

Cecelia Fielding, Editor

John Bracewell's recent appointment as the new Sound Design Commissioner marks his second stint as a USITT Commissioner during his more than 20-year affiliation with the Institute.

Bracewell remembers attending his first USITT conference in Los Angeles in 1968. "We got our first look at memory-assisted lighting control boards there," he recalls. "That conference really got me interested and, with a couple of exceptions, I've made every conference ever since and have become increasingly involved with USITT."

Following that first conference, he immediately became part of the precursor to the Education Commission, eventually serving as its commissioner from 1974-77. He was also the National Liaison Chair from 1978-82.

One of the highlights of his USITT experience was traveling to the 1976 Prague Quadrennial and OISTAT Conference, where, as one of four featured speakers, he lectured on theatre training and education in the US.

Bracewell sums up his primary interest in USITT in one word: information. "The Institute gave me a chance to find out what was current in technology and practice," he said. "And then, secondarily, when I got involved with an educational institution that demanded professional involvement, I found it

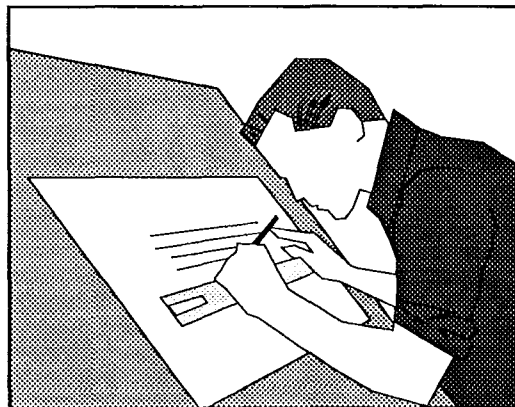
provided a lot of material benefit for a tenure-track educator."

During his 15 years as a sound and lighting designer on the faculty of New York's Ithaca College, Bracewell has had wide experience with electronic and synthesized music. He particularly remembers a "rather unusual production of *The Hairy Ape* where we did some continuous sound effects with synthesized voice and music."

Both the USITT Lighting Design and Sound Design Commissions had their inception eight years ago as joint offshoots of the Architecture and Engineering Commissions, he explained. Three years later, the two were split into separate commissions.

In recent years, the Sound Design Commission has grappled in particular with the idea of a sound designers union, a debate "which, of course, USITT could only provide a forum for," he said.

Future major topics for the commission could include "defining what a sound designer is, what rights he or she has in the theatrical structure," he speculated. "The sound designer is a very new animal, and some of the questions that are possibly going to come up are whether a sound designer needs to be a musician, as well as what the relationship is between sound design and sound reinforcement." □



Calgary Conference Update

Ken Hewitt, Conference Chair

"Making the Magic" is the theme of the 29th annual USITT conference 12-15 April 1989 at the Calgary Convention Centre and the Centre for Performing Arts. By now you should have received your conference registration materials. If you have not, please call the Conference Hotline at 403-220-4905.

The Calgary Conference Committee is offering an incentive to students interested in volunteering some time during the conference. **Free conference registration** is available to any student willing to work 15 hours as a student conference assistant. In addition, **two lucky student volunteers will win their airfare to Calgary in a drawing to be held on 1 March 1989.** If you are interested in volunteering, return the form sent to your school or simply call the Conference Hotline at 403-220-4905 before 15 February 1989.

Non-profit organizations—schools, universities, colleges, accredited non-profit societies, etc.—should consider participating in the "Non-Commercial Exhibits." For further information on reserving a booth space, contact the Conference Hotline at 403-220-4905.

The Calgary conference will feature four days of workshops, programs, sessions,

demonstrations, exhibitions, and tours, and a final day, Saturday, to relax and unwind with a trip to Banff.

Stage Expo '89 is the conference's trade show, and is the largest of its kind in the world, featuring over 40,000 square feet of exhibits by all the major industry suppliers in North America.

Exhibitions form a major component of every USITT conference and Calgary will be no exception, with three major exhibitions:

- The Associated Designers of Canada [ADC] will present an exhibition of Canadian costume and scenic designs in the lobby of the

Martha Cohen Theatre. ADC will be holding their annual meetings coincident with the USITT Conference.

- The USITT's Second Annual Technical Production Exhibit features "solutions" to technical staging problems displayed through models, drawings, and actual working devices.

• USITT's Architecture Commission will mount an exhibition of the latest in theatre architectural designs from the world's major theatre consultants.

Plan now to attend the 1989 USITT Annual Conference & Stage Expo. Send in your conference registration today! □



ANNUAL CONFERENCE & STAGE EXPO

USITT

89

CALGARY, CANADA

April 12 - 15, 1989

INDIANA STATE

ASSISTANT PROFESSOR OF THEATRE
(SCENIC DESIGN EMPHASIS)

Teach scenic design and related courses, design or supervise student designs for all university theatre productions. Management of stage properties and crews. Participate in introduction to theatre course.

Qualifications: MFA with emphasis in scenic design. Candidates must have demonstrated commitment to excellence in teaching and scholarship/creativity. Professional experience desirable. MA with significant professional experience acceptable.

Salary: Competitive.

Position starting date: Fall 1989.

Submit: Letter, resume, and at least three letters of reference to:

Gary Stewart
Department of Theatre
Indiana State University
Terra Haute, IN 47809.

Application deadline: 24 February 1989. Applications received after 24 February may not be assured full consideration.

AA/EOE. □

COLORADO-DENVER

ASSISTANT PROFESSOR/DESIGN & TECH

Opening for full-time, tenure-track assistant professor in design and technical theatre. Teach two courses each semester and design two or three shows.

Qualifications: MA, MFA or PhD and established teaching and design record required.

Salary: \$26,000+ for nine months.

Submit: Application letter, resume, and names of three references to:

Brad Bowles
University of Colorado at Denver
Box 177, 1200 Larimer
Denver, CO 80204
303-556-8529.

Application Deadline: 1 March 1989. □

NEW ADDRESS

United Scenic Artists 829
Western Regional Office
5410 Wilshire Blvd, Suite 407
Los Angeles, CA 90036
213-965-0957 □

Check Points

Stress & Wellness Strategies

Positive stress—or *eustress*—is necessary to the enjoyment of our jobs and our lives. Positive events do produce stress; however, negative stress—or *distress*—can be beneficial as well. To be challenged and to meet that challenge is to grow. The process brings excitement, satisfaction, and maturity. Only when stress becomes overwhelming and prolonged does it become destructive.

Good stress management requires developing the habit of *positive self-talk*. All of us talk to ourselves most of our waking hours. This self-talk has been shown to have an important impact on our performance. Those who build themselves up perform better, while those who criticize and tear themselves down perform less well. The specifics of this are more complex than can be cov-

ered here, but basically, encourage yourself and build yourself up the way a nurturing parent would, and you'll feel better and perform better.

Developing this positive mental attitude is basically developing an optimistic view of life. Our attitudes and expectations literally create a reality. However, if you do not now have a consistently positive outlook, developing one will require work and a consistent diet of positive influences. Building friendships with positive people is one of the best ways to create this positive input.

Many other skills play a role in managing stress positively. Effective time management, communication skills, problem solving skills, and money managing skills can all be important as well. □

Architecture Commission

Peder H. Knudson, Commissioner

Theatre Design '89 Exhibition: The Architecture Commission is extending an invitation to all designers, consultants, and architects to exhibit their work at a poster session during the upcoming Calgary conference.

Theatre Design '89 will feature theatres and performance spaces of recent vintage, continuing the tradition of similar exhibits at New York in 1985 as well as during previous USITT conferences.

If you would like to participate, or help us

spread the word among designers, please let us know. The fee is \$95 (US) per poster. For full specifications and further information, contact:

Robert F. Mahoney
R. Lawrence Kirkegaard & Associates
954 Pearl Street
Boulder, CO 80302

We are anticipating a vigorous showing of projects by Canadian and US designers. This will be an excellent chance to show your colleagues your most recent work. □

C&S INDUSTRY NEWS

News items from USITT Contributing and Sustaining Members:

General Manager Joseph N. Tawil announced that Lee Magadini has joined the staff of **Great American Market** as sales representative and technical consultant for the East Coast.

Russell Johnson, chairman and founder of **Artec Consultants, Inc.**, announced the addition of architect Walfredo Toscanini to its team of acoustics and theatre design specialists.

HM Electronics, Inc. has appointed the following new rep firms:

- Northshore Marketing (Seattle, WA)
- Brian Trankle & Associates (Belmont, CA)
- Powerlines Marketing (Evanston, IL)
- * R.J. Throckmorton Sales (Ballwin, MO)

□

CURTAIN CALL

The March issue of *Sightlines* will feature the guest speakers, foreign visitors and other highlights of 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.

□

Sightlines

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