

Sightlines

USITT

march 1989

News of the United States Institute for Theatre Technology

SIGHTLINES

Reminder—

Plan now to attend the 1989 USITT Conference and Stage Expo in Calgary. Return your registration material today!

Don't forget to consider participating in one of the four preconference workshops. See details on p. 11.

And remember, for the best airfares, book your travel reservations now.



Correction—

The new *TD&T* associate editor for "Technical Reports" is Richard D. Stephens and not Richard Thomas as indicated in the February *Sightlines*. Our apologies to both Rick and Rick.



Congratulations—

USITT Secretary Jared Saltzman and his wife are the proud parents of newborn daughter Ariel Saltzman, born 28 January 1989; birth weight, 9 lbs. Mother and father are doing quite well and without bias state that, "Ariel is extremely beautiful."



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Theatre Experts to Gather in Calgary

1989 USITT Conference & Stage Expo



The skyline of Calgary—the host city of the 1989 USITT Conference

Renowned experts from all over the world will participate in the 29th Annual Conference and Stage Expo of the United States Institute for Theatre Technology in Calgary, 12-15 April 1989. These experts will join many of the Institute's own members as panelists and speakers in an impressive three-day get-together of theatre designers, directors, costumers, technicians, educators, manufacturers, and consultants.

More than 160 program presentations, meetings and working sessions from 8 am until 11 pm each day will be complemented by five different exhibitions of theatre designs and architectural renderings, a computer "walk-in" room, a job referral service, theatre tours and performances, and the largest trade show of theatrical equipment in North America.

Noted British theatre consultant, lighting designer, and author Richard Pilbrow will be joined by scenic designer William Dudley for a unique joint keynote address. Dudley recently won the Society of West End The-

atres Design award for his production of *The Undiscovered Country*, and collaborated with Pilbrow in a stunning production of *The Shaughraun* that used the National Theatre's Olivier Stage "Theta" revolve for the first time in ten years. These two distinguished guests will address the entire conference in the Jack Singer Concert Hall on Wednesday, 12 April at 2 pm.

Other international artists include Russian designer Michael Frenkel (formerly with Moscow Art Theatre) who will attend the conference as part of a joint USITT-Soviet exchange, and Norwegian sound designer Vidar F. Eggen will speak on designing sound at Det Norske Teatret in Oslo.

Award-winning designer Ming Cho Lee will co-chair a discussion of academic and professional training in theatre. Another session with an academic focus will feature British guest Jean Benedetti, former principal of the Rose Bruford College of Drama, who will chair a session on "The Theatrical

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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 *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.



SIGHTLINES

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Editor • Eric Fielding

Editor • Cecelia Fielding



News From The National

David Diamond, USITT General Manager

Thank you to everyone who has registered for the Conference already! Don't forget you still have about two more weeks before the March 15 deadline. After that, you will have to pay the "on-site fee." We are sending out confirmations to those of you who have registered. If you haven't received one in a couple of weeks, please contact the office.

Upgrade your membership to the new Professional category before June 1 and we will extend your membership to one year from the time of the upgrade. This is a special offer to introduce this new level of membership. Please see complete details elsewhere in this issue.

By now, those of you who are nonprofit members should have received the membership recruitment poster. Please display it prominently in your theatre or theatre department. If you need additional posters, contact the National Office. These attractive posters let everyone know about the activities of USITT and the value of membership.

USITT has recently joined with the theatrical unions, theatres, producers and other service organizations in the "Broadway Cares" project. This group raises money and distributes it to individuals in the perform-

ing arts with AIDS. The most recent event was a raffle of a beautiful quilt depicting logos from dozens of Broadway shows. They raised close to \$20,000 and announced the winner after a performance at the St. James Theater in New York on February 15. I will keep you informed of upcoming events in this column. Please note that this is a national organization which distributes its funds to groups in many cities. It is the theatrical community working together to help with a devastating crisis. If you would like to make a contribution to Broadway Cares, or find out how you can become more involved, contact David Visser at Broadway Cares, 1600 Broadway, Suite 500-C, New York, New York 10019.

During a recent trip to Washington, DC, President Dick Devin, Don Jones, and I attended some meetings of the National Council on the Arts, Arts For America (the National Association of Local Arts Agencies), the National Endowment on the Arts, and others. We are putting together a calendar of events that relate to advocacy issues to be published in this newsletter so you will be informed of meetings and issues that affect the arts in this country. □

Check Points: Stress & Wellness Strategies

Stan Abbott, Check Points Editor

The Late-Night Supper—It Could Be Your Last: It's 7:35 pm. You had a skimpy breakfast, no lunch, five cups of coffee, two cokes, and a beer after work. You are starved. So, prior to technical rehearsal, you jam down a bag of chips and a milkshake. At 11:30 pm (after rehearsal), you go home, broil a steak, bake a potato (with gobs of butter and sour cream), salt everything liberally, and snarf up the pecan pie the neighbor gave you.

Best sleeping pill in the world, right? Wrong. Dead wrong!

The dinner you just downed could be your last! Around 4 am (not exactly prime time for your circulation), your body is dumping fats and sodium into your bloodstream at full throttle when all your body wants to do is idle at its lowest ebb. You can flood your body just like you can flood your car. The risks of "stall" are just as real, but more surprising. The possible arterial occlusion may result in stroke, heart attack, or even sudden death.

So what can you do instead? When under stress and tempted to change your eating habits, don't gorge after sundown. Save your feast for the morning. Eat a substan-

tial breakfast, a good noon dinner, and a light supper. Such a plan results in less blood fat circulating in your arteries during the sleeping hours.

You can also specialize in carbohydrates. When under high levels of stress, you should eat even better than you do when undertaking "normal" daily transactions. The classic American diet—high in sugar, refined flours, saturated fats, and protein—has been linked with heart disease, diabetes, obesity, diverticulosis, and cancer of the colon. What more prodding do you need?

Carbohydrates (in the metabolized form of glucose) are used almost exclusively by your body to power any exercise that exceeds 75 percent of your capacity. That's why world-class athletes eat light for night—foods that burn hot but clean. Complex carbohydrates make a very high performance fuel, and they're economical.

By substituting complex carbohydrates for some of the fatty meats and dairy products, you give yourself a better supply of energy and you give what protein you do eat a much better chance of doing its role of repairing body tissue. □

The President's Report

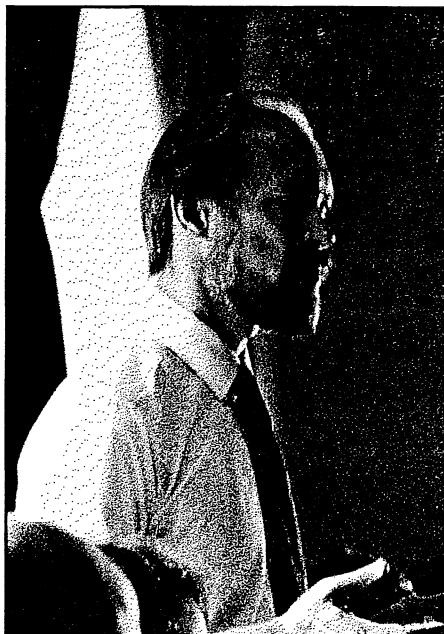
Richard Devin, USITT President

Nikos Psacharopoulos and the Williamstown Theatre Festival have been responsible for helping hundreds of young theatre professionals develop the inspiration and dedication that led them to successful careers. And in the theatre's 29 seasons, additional hundreds of seasoned professionals have chosen to return again and again to refuel the artistic flame that Nikos and the Williamstown Family represent. On January 20, we were saddened to learn that Nikos' life had been suddenly taken by cancer. He was only 60.

My own career began with eight years as lighting designer, production manager, and general manager with him. I find it impossible to think of anyone who has influenced more lives in the theatre than this beloved, respected, frustrating, talented, funny, energetic, and creative producer, director, and teacher. His years of teaching at Yale, Circle in the Square, and at Williamstown have led to the beginnings of countless careers for young directors, actors, playwrights, and designers. His theatre is built on such a solid tradition that it will survive and flourish. We'll miss Nikos.

Some encouraging developments:

In the coming months, you will be hearing more about several developments in the Institute's relations with other arts support organizations which I find most encouraging. I have just returned, along with General



Manager David Diamond and Board Member Don Jones, from a series of meetings in Washington, DC with Arts for America Executive Director Bob Lynch, Association of Performing Arts Presenters (formerly ACUCAA) Director of Operations Evan Kavanagh, and members of the NEA Theatre Program administration. In addition to observing the February meeting of the National Council on the Arts and attending a joint policy meeting of the NCA, Arts for America, and the National Assembly of State Arts Agencies, we were able to carry on some fruitful preliminary planning for cooperation among all of our service organizations. More later...

Thanks to the efforts of United Scenic Artists 829 Business Representative Jim Ryan, Western Regional Representative Charles Berliner, and USITT International Liaison Joel Rubin, USA and USITT are entering a period of partnership in our many areas of mutual concern for designers. As a first magnificent step, Local 829 has offered to host a reception for the opening of the PQ'87 Exhibition when it opens for the 1990 USITT Conference in Milwaukee. This is a most welcome development in our efforts to work together to bring attention to the work of American designers. We are not yet certain where the exhibit venue will be, but look forward to working with USA on this and other projects. □

Education Commission

Harvey Sweet, Commissioner

The Curriculum Committee of the Education Commission has completed its initial draft proposal guidelines for recommended curricula for BA, BFA, MA, and MFA degree programs. The document will be presented at a program in Calgary and a limited number of copies will be available there.

If you would like a copy of the draft proposal to read and consider before the conference, please request a copy from:

Elbin L. Cleveland

Department of Theatre and Speech
University of South Carolina
Columbia, SC 29208

Because the completed document and associated materials are sizeable (approximately 140 pages), time and expense considerations will prevent its broad distribution in this form. To ensure that you receive a copy, request one early.

We also invite comments, questions, or suggestions from any interested parties. □

CONTRIBUTING

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NEW C&S MEMBERS

Sightlines welcomes new Sustaining Members—Alberta Stage Lighting, Digitrol, Joeun Technics, Nolan Scenery Studios, Pook Diemont & OHL, and SBH Micronix. Our Contributing & Sustaining Member Profiles series continues on page 7.

□

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 Peter George Associates, Inc.
 Goodspeed Opera House

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1989 USITT Conference & Stage Expo

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Designs of Stanislavski," and present slides of works never before seen outside Russia.

Senior representatives from the National Association of Schools of Theatre (NAST) and the Association for Theatre in Higher Education (ATHE) will join National Liaison Chair Lucy Nowell in a design/tech forum that examines the "workload crisis" affecting theatres across North America.

Sound enthusiasts will be interested in a session titled "Rock n' Roll," which will demonstrate applications of rock n' roll sound technology to theatrical situations.

Jean Druesedow, associate curator of the Costume Institute at the Metropolitan Museum of Art in New York, will be a panel member on a session that looks at artists' and designers' tendencies away from a romantic and representational world, "Expressionism and Style." Also sponsored by the Costume Design and Technology Commission is a practical make-up lecture/demonstration by William Stewart Jones, who has won several Emmy awards, and just completed costumes for *Beach Blanket Babylon* in Las Vegas. Jones will demonstrate current methods and techniques used in applying "Aquacolour," a water-based makeup. There will also be a stimulating session on the methods and materials for teaching the history of dress, and a costume portfolio viewing room.

From an administrative perspective, the Theatre and Production Management Commission is sponsoring three related sessions. "Managing Fiscal and Human Resources" will include Dr. Larry Christensen, President of Mesa Community College in Arizona, and Christopher Sharpe, former house manager for the Royal Festival Hall and Barbican Centre in London, England. Sharpe will also join Richard Mangan (production manager for Michael Codron Productions in London, and former stage manager for the Old Vic) and others for a Production Manager's Roundtable that asks: "What does a Production Manager Really Do?." Theatre stage managers will also be interested in "The Ideal Stage Manager," that discusses the qualifications and training of the "ideal" stage manager.

Institute commissioner Bob Scales, currently with the Bob Hope Cultural Center in California, will chair a panel discussion on qualifications for the position of technical director.

The Lighting Design Commission is sponsoring seven lighting design "roundtables," that focus on specific aspects of theatrical lighting design. Another session, "The Lighting Designer and the Director" brings to-

gether a number of Canadian and American designers and directors to exchange views on improving communication between these two crucial roles in theatrical production.

The Calgary Centre for Performing Arts will be a focal point for much of the conference programming. The Centre's three theatre's all incorporate elements of Shakespearean "Courtyard Theatres," and the Martha Cohen Theatre will be the venue for a discussion of "Courtyard Theatres: Theory and Practice." The USITT Theatre and Production Management commission has assembled a powerful panel of resource persons for this major session, including British theatre consultant Iain Mackintosh (a corporate director of Theatre Projects, the prime consulting company during construction of the building), Jason Barnes (production manager for the National Theatre of Great Britain), Michael Dobbin, (producing

"Three days of intensive programming to be followed by a relaxing and enjoyable visit to Banff."

director of Calgary's Alberta Theatre Projects, resident company in the Martha Cohen), and University of Alberta scholar Dr. John Orrell, (a principal advisor for the rebuilding of Shakespeare's Globe Theatre on the bankside in London, England).

The Centre's Jack Singer Concert Hall will be the focus of three different sessions examining the hall's flexible acoustics and audio support systems. These sessions will utilize sophisticated computer equipment to provide "real-time" analyses of the space, and resource persons will include officials from Artec Consultants of New York, the acoustical consultants for this concert hall.

Institute Sound Commissioner Dr. John Bracewell will be joined by sound designers Tony Meola from New York (*Les Miserables*) and Stan Miller from Hollywood in a "Live Mixing Seminar" that uses the audio mixing facilities in the Max Bell Theatre.

These are just some of the highlights of conference's three days of intensive programming, to be preceded by two days of specialized workshops [see p. 11] and followed by a relaxing and enjoyable visit to the Rocky Mountain resort of Banff for a tour of the Banff Centre for the Arts and dinner at the world famous Banff Springs Hotel. □

Profile: Sarah Nash Gates

Cecelia Fielding, Editor

Sarah Nash Gates, currently chair of the USITT Finance Committee and a member of the Board of Directors, first became involved in USITT in a way that many members will relate to: she backed into it.

"It was an accident," she laughs. "When I first started teaching at Stephens College in 1974, fresh out of graduate school, I found the school would pay for a trip. I'd never heard of USITT—but then I'd never been to Anaheim (site of that year's conference) either!"

On the recommendation of the school's TD, she went. "That was the conference that the costumers first met and talked about forming a special interest group," she recalls. But then-president Richard Arnold insisted that the group instead organize a full-fledged commission.

"I was impressed that here were all these people so interested in what I was interested in, and then there was the immediate reaction of the president that, yes, this was important," she noted.

"Here also was a place where I could meet all kinds of theatre people I would never otherwise meet: lighting designers, sales reps, all kinds," she added.

After two years at Stephens, she taught briefly at SUNY-Fredonia, and is currently completing her sixth year at the University of Washington, where she is an assistant professor and costume designer. Her freelance design credits include the Oregon Shakespeare Festival, the Seattle Opera,

and the Ringling Brothers, Barnum & Bailey Circus. As her professional career has grown, she points out, so has her involvement with USITT.

She is currently serving her third term on the Institute board, and for the past six years has been chair of the finance committee. "Our biggest challenge on the finance committee is to try to see that everything and everybody gets a fair shake, a fair hearing, a fair amount," she said. "You can't let personal opinions and preferences influence your decisions—you have to look at the broader scope of the Institute."



It's a continuing challenge, but Gates points to several areas of support. "Whenever I get stuck, I always go back to the Institute bylaws and the goals and purposes, and they serve us very well," she said. She also pointed to the finance committee members, particularly current and past Institute treasurers Chris Kaiser and Jan Musson, as major factors in the committee's successes.

The financial problems ahead for the Institute, she believes, are actually healthy indications. "The Institute is really growing, and the number of activities and projects that members want to pursue is expanding, along with the quality of the projects," she explained. "We just can't do everything we want to, and there will be some tough decisions ahead. But I'm certain the Institute is up to the challenge!" □

Technical Production Commission

Rick Stephens & Bob Scales, Co-Commissioners

A Calgary Conference session, "**The Workload Crisis: Design/Tech Open Forum**," will present Institute members will a unique opportunity to not just express their views and opinions, but express them in a forum where it may do some good. National Liaison Chair Lucy Nowell has brought together an outstanding group of panelists to examine this crucial issue.

Panelists for the three-hour session, scheduled to begin at 12:30 pm on Friday, April 14, include: Dr. John Whitmore, chair of ATHE's Taskforce on Workload Distribu-

tion; Dr. Beverley Byers, PIVITTS, immediate past president of ATHE, and a taskforce member; and Dr. Richard Nichols, Vice-Chair of the American College Theatre Festival.

Also appearing on the panel as Institute representatives and spokespersons are Dennis J. Dorn, Carl H. Lefko, M.F. Baker, Rick Stephens, and Joy Emery.

The extended length of the workshop will allow ample time to both disseminate information of work in progress and examine the effectiveness of such work through dialogue with the Institute membership. □

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Grand Stage Lighting
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Lighting Dimensions Magazine
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NSI Corporation
Ben Nye Cosmetics
Olesen Company
Pantechicon
Phoebus Manufacturing
Pook Diemont & OHL, Inc.
Prism Theatrical Lighting

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SUSTAINING MEMBERS

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 San Diego Stage & Lighting Supply
 SBH Micronix Corp.
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 • Our thanks to all the Contributing
 and Sustaining Members of USITT!



Lighting Systems Acquisition

Patrick Gill, USITT Computer Liaison

Some observations on purchasing and installing performance lighting systems:

At the 1988 USITT Conference in Anaheim, I initiated a session on buying performance lighting equipment. I had just finished the specification and purchase of a large lighting package for the Center for the Performing Arts (CCPA) at Cornell University and was beginning to oversee the installation.

Although this was not the first new theatre construction project in my experience, it was certainly one that gave me a great deal of insight into the workings of the stage lighting business. I wanted to share that knowledge with other prospective buyers in hopes of helping them avoid some of the problems I encountered.

The response both during and after the conference was overwhelming. A session that was expected to draw 50 people drew more than 200, all with questions and complaints and a very real need to know about the subject. I subsequently felt that some additional effort was required.

We will be presenting a second session on this subject at the Calgary Conference, but I thought it might also help to detail some of what I have learned, both as preparation for the conference session and to provide some answers for those people who have called or wanted to call me during the past year with their own questions, complaints, and needs.

It's safe to say that most architects do not appreciate the unique nature of the theatre facility. After all, so few theatres are built in relation to other types of structures, and the degree of specialization and breadth of knowledge needed to design even adequate theatres is formidable.

When a theatre building is still in the planning stage, one way to ensure that the performance systems integrate into the structure and achieve their maximum capabilities is to hire a good theatre design consultant. This consultant should work with both the architect and the theatre staff to make sure that the design of the building will support the demands placed on it by the operations of that particular company.

During the early stages of construction, the placement of most electrical devices and wiring is still somewhat flexible. Ease of operation and maintenance can then be major determining factors in the placement of the receptacle stations, dimmer racks,

consoles, and in the layout and type of circuiting in the performance space. Equally important is specifying and purchasing equipment that will fit and operate efficiently in the space. Again, a good consultant can help provide the information needed.

Performance lighting technology has become increasingly complex and diverse in design and application. It is difficult for a theatre lighting designer or technician to be aware of all the latest development or available products. Part of a consultant's job is to be cognizant of this information.

The consultant also acts as a guarantor of the installation and provides a client with follow-up on problems with the equipment and installation specified. The client's representative (usually the staff person in charge of the performance lighting) may be familiar with the type of equipment the client wants and the way it is to work. If the client is willing to assume the responsibility for find-

ing solutions to the myriad of problems that can and will occur with a new system, then a consultant may not be necessary.

The next decision is the choice of a distributor. All major lighting manufacturers sell equipment

through distributors. A distributor can perform some very useful tasks, such as arranging for demonstrations of equipment. This can make the choices much clearer and should be readily employed.

The strength of the distributor's relationship with the manufacturer, which is directly related to the amount of that manufacturer's equipment the distributor has sold, is critical in obtaining quality service. Also, in the absence of a consultant, the distributor may be the only avenue available to the customer should problems occur after the installation is complete.

Any systems that require installation need to be designed by the manufacturer's engineers. The client should insist the engineers submit a complete, full-scale set of installation drawing, equipment specifications, and a complete bill of materials for approval. The drawings should be returned to the manufacturer through the distributor with changes for resubmissions or with a signature of approval. The drawing stage is critical to the relative success or failure of the project.

After deciding on a distributor, the client should choose an installer if the distributor

"One way to ensure that performance systems integrate into the structure is to hire a good theatre design consultant."

USITT PROFESSIONAL MEMBERSHIP APPLICATION

Dear USITT National Office:

Please UPGRADE my membership!

I want a NEW **PROFESSIONAL** membership!

I understand that as a **PROFESSIONAL** member of USITT, I will receive the following:

- **Boldface** listing in the annual Membership Directory.
- A one-line listing of my professional status in the Membership Directory.
- My name in a new section of the Membership Directory with listings by professional category.
- A specially-designed USITT Logo Pin.
- Notation of my Professional status on conference badges.
- Membership extension—If I upgrade to Professional Membership *before* 1 June 1989, my membership will be extended to one year from the date of the upgrade.

Please see the completed information form below and upgrade my membership to the new **PROFESSIONAL** category today.

Thanks!

REMEMBER:

- If you upgrade by June 1st, your renewal date will be extended to one year from the date of your upgrade.
- The Membership Directory for 1989-90 will be published in September 1989.

- If you upgrade by June 1st, you will be certain of being listed in the 1989-90 Directory.

ATTENTION NEW or RENEWAL MEMBERS:

- If you are not a member currently OR you are renewing this month, pay just \$100 for your Professional Membership.

usitt

UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY, INC.
330 West 42nd Street, Suite 1702, New York, NY 10036
212-563-5551 FAX: 212-563-5582

NAME _____ USITT MEMBER ID # _____

ADDRESS _____

CITY, STATE, ZIP _____

WORK PHONE _____

HOME PHONE _____

PROFESSIONAL STATUS _____

[e.g., Lighting Designer, Production Coordinator, Theatre Consultant, etc.]

My current membership status is:

☐ INDIVIDUAL ☐ STUDENT ☐ NON-MEMBER

Enclosed are my Professional Membership dues or my dues upgrade supplement:

☐ \$50 INDIVIDUAL ☐ \$75 STUDENT

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This recently updated publication provides listings of internships in the areas of: Administration, Design, Management, Technical Production, Costume Technology, and Manufacturing and Sales; bound in one volume.

Member	\$7	Non-Member	\$8
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• THEATRE DESIGN & TECHNOLOGY

Back issues of USITT's quarterly journal are available dating back to 1982. An invaluable resource!

Member	\$7 per issue	Non-Member	\$8 per issue
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• THE BACKSTAGE HANDBOOK by Paul Carter

An illustrated almanac of technical information. A special offer from Broadway Press.

Member	\$12	Non-Member	\$12.95
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• TD&T INDEX

An index of articles from *Theatre Design & Technology* 1965 - 1984.

Member	\$6	Non-Member	\$10
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• FLAT PATTERN SOURCES

Bibliography of Flat Pattern Sources—A comprehensive collection of flat pattern source material.

Member	\$2	Non-Member	\$3
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• THE CUTTERS RESEARCH JOURNAL

A comprehensive quarterly journal (formerly *The Flat Pattern Newsletter*) focusing on the latest developments in costume technology and methods. Articles published will come from working costumers and designers.

Member	\$10 (4 issues)	Non-Member	\$15 (4 issues)
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• THEATRE ARTISTS & CRAFTSPERSONS

Theatre Artists & Craftsperson Bureau Directory—A directory listing individuals and organizations who are prepared to give workshops, lectures, or artist-in-residence services in the design and technical theatre areas.

Member	\$6	Non-Member	\$7
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• STAGE RIGGING & MACHINERY

Recommended Guidelines for Stage Rigging & Stage Machinery—Specifications and practices as developed by the USITT Engineering and Health & Safety Commissions.

Member	\$7	Non-Member	\$8
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• DIMMER TRANSMISSION STANDARDS

USITT AMX 192 Analog & DMX 512 Digital Transmission Standards for Dimmers and Controllers describes the electrical characteristics, data timing, connector type, and cable type for both transmission systems.

Member	\$7	Non-Member	\$8
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• DESIGN & TECHNOLOGY GRAPHICS

USITT Recommendations for Standard Graphic Language in Scenic Design & Technology.

Member	\$2	Non-Member	\$4
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• LIGHTING EQUIPMENT SYMBOLS

USITT Recommended Symbols Standards for Lighting Equipment.

Member	\$2	Non-Member	\$4
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• PROMOTION & TENURE GUIDELINES

Promotion and Tenure Evaluation of the Theatrical Design & Technology Faculty: Issues and Recommended Guidelines.

Member	\$6	Non-Member	\$7
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• SOFTWARE FOR TECHNICAL THEATRE

A Directory of Software for Technical Theatre is a survey of the available software products for technical theatre applications, including CADD.

Member	\$8	Non-Member	\$10
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• CANADIAN SUPPLIERS DATA BASE

Suppliers Data Base—A Directory of Canadian Resources for Technical Theatre.

Member	\$15	Non-Member	\$20
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• TECHNOLOGY & DESIGN: A COURSE GUIDE

Theatre Technology & Design: A Course Guide is designed as an instructional tool for teachers of all age, grade, and achievement levels. Chapters include: scenic design, lighting, constuming, makeup, and safety.

Member	\$11.50	Non-Member	\$14
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• PLAYHOUSE IN AMSTERDAM

A beautifully illustrated catalog of an international architectural competition featured at the 1988 USITT Conference.

Member	\$12	Non-Member	\$14
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Lighting Systems Acquisition

is not able or is not selected to provide that service. The client might install the system personally or, depending on the size of the job, hire a local electrical contractor. Finding a qualified contractor is difficult; call local theatres for recommendations.

Reviewing the drawings with the contractor will also tell a lot about the contractor's ability to carry out the requirements of the installation. If the building is under construction, the general contractor will usually provide installation through a subcontractor, but questions should still be asked to determine if the "sub" can do the job. Manufacturers will not honor warranties if the installation is not done according to their specifications.

After the installation is planned and approved, the customer then authorizes the distributor to release shipment of the specified equipment. Delivery of equipment can take some time, depending on the number and size of jobs the manufacturer has committed to and the competence of the production manager and the manufacturer's field representative.

Adequate delivery time should be planned for in the overall schedule,

and all goods and services provided by the manufacturer for the "commissioning" or "turning on" of the system should be determined as well. The manufacturer should provide this agreement in writing to the customer prior to the event, and should also provide a field service rep to check out the entire system.

Training sessions with the equipment should be available, as well as spare parts for all user-serviceable equipment and several copies of the operations manuals.

If the systems are large, a service agreement is also a good idea, either with the manufacturer or the distributor. Most manufacturers will warranty their products for one year; after that, it is up to the client. A service agreement might include an annual cleaning, minor repair and diagnosis of the entire system, one overnight emergency response, and a guarantee of obtaining software updates. A smaller system agreement might provide for "loaners" if the regular equipment is away being serviced.

Some careful planning can make delivery much less painful. For example, have the manufacturer define the packing codes on the cartons to identify which of the 500

dimmers that just arrived are 2.4 Kw and which are 6 Kw. Dimmer modules, lens tubes, instrument bodies, lamp assemblies, lamps, and other numerous small components should be loaded into the space where they will be used. Keep a meticulous list of all damaged or missing pieces, and submit a copy immediately to the distributor.

Once the installation is complete, the system must be checked out for proper wiring and operation. Each distribution circuit should be tested for polarity, ground faults, and open leads. Each circuit, including all drop boxes and/or fan-outs, should be load-tested and cross checked for numbering and identification. All distribution boxes should be accurately labeled, securely mounted, and should the correct strain relief for cables.

All wiring in boxes and of plugs, outlets, and receptacles should be inspected for neatness and safety. Panel faces and box

covers should be adequately attached, with no surface distortion. Dimmer racks should have all wire dressed and be completely assembled and labeled correctly. There should be no dust, dirt, or grease in any of the modules. Each circuit breaker should

be worked individually for proper operation, and all modules should be checked for mechanical and structural integrity.

All fan and hardware mountings in racks should be checked for proper installation. All switches should be operated several times. All fixed control panels and all pendants and remotes should be tested from all of their possible plugging locations; this can take a lot of time, but it is the only way to be sure everything works.

The field rep should disassemble the consoles, clean them, and demonstrate how this is done as well as the proper method of replacing cards and spare parts. With the field rep present, the copies of the manuals should be checked for completeness and accuracy. The software versions in the consoles should be the latest versions and match those cited in the manuals.

Although these considerations in the purchase of a performance lighting system are important, there are many more, not the least of which is a realistic assessment of needs. The process of shopping for, testing, and specifying equipment will continue to develop as long as theatre and technology remain integrated. □

C&S PROFILES

LEE Colortran

Lee Colortran, Inc.

1015 Chestnut Street

Burbank, CA 91506

Phone: 818-843-1200

FAX: 818-954-8520

Contact: Rebecca Johnson,
Executive Assistant

In business for 28 years

USITT C&S Member for 14 years

Lee Colortran manufactures and distributes a broad product line of lighting equipment and products, including fixtures, accessories, dimmers and controllers, and a variety of other electrical supplies for the film, television, theatre, and environmental lighting markets. Lee Colortran is also the distributor of the Lee Filters line of color and diffusion media.

□



Sacramento Theatrical Lighting

212 13th Street

Sacramento, CA 95814

Phone: 916-447-3258

FAX 916-447-5012

Contact: Tina Miranda or Steve Odehnal, Theatrical Dept. Managers
In business for 41 years

USITT C&S Member for 2 years

Sacramento Theatrical Lighting is one of the leading full-service theatrical supply companies in Northern California, meeting the lighting needs of the television, film, video, and architectural industries. Its major products include stage and studio lighting, special effects, stages, grandstands, draperies/soft goods, grip equipment, dimming and control/power distribution. It also offers a full-line of expendables (lamps, paint, color media, patterns, hardware, etc.).

□

C&S PROFILES

ADIRONDACK

Adirondack Scenic, Inc.

20 Elm Street

Glens Falls, NY 12801

Phone: 518-798-8321

FAX: 518-798-1886

Contact: Richard Emerson, Pres.

In business for 12 years

USITT C&S Member for 2 years

Adirondack Scenic, Inc. provides metal, carpentry, softgoods, paint, and electric shops augmented with design services.



ARTIFEX

Artifex Corporation

3303 Harbor Blvd., Suite G-8

Costa Mesa, CA 92626

Phone: 714-549-0440

FAX: 714-549-0851

Contact: Joel D. Gruber, Pres.

In business for 2 years

USITT C&S Member for 2 years

Artifex Corporation produces N-Cap Diffuser, ThermoGuard, Micro-Scene, and Crystal Color, the world's first all-electronic color changer.

SYLVANIA^{GTE}

GTE Sylvania

100 Endicott Street

Danvers, MA 01923

Phone: 508-750-2503

FAX: 508-750-2972

Contact: Robert F. Shay, Market Mgr.

In business for 37 years

USITT C&S Member for 8 years

GTE Sylvania produces a full line of lamps for general lighting as well as audiovisual, studio, theatre, television, and video applications.



LEHIGH

Lehigh Electric Products Company

6265 Hamilton Blvd.

Allentown, PA 18106

Phone: 215-395-3386

FAX: 215-395-7735

Contact: Lloyd H. Jones, President

In business for 27 years

USITT C&S Member for 6 years

Lehigh produces theatrical and architectural lighting control and dimming systems, as well as stage lighting fixtures and distribution equipment.

Engineering Commission

Mitch Hefter, Commissioner

Proposed Clarifications and Revisions to the DMX512 Digital Data Transmission Standard: As a result of responses received by the DMX512 Clarification Project, the following are presented as Proposed Clarifications and Revisions to the DMX512 Digital Data Transmission Standard.

There are four such proposals.

The first two concern the length of the Mark after the RESET/BREAK and before the START code.

The current 4 μ S "Typical" length for this Mark After Break is unnecessarily and undesirably short. And, as has been pointed out in many responses, it should never have been fixed because DMX512 is an asynchronous protocol.

There seems to be no reason not to remove the present "Typical" and extend the "Maximum" value for this Mark After Break. We have received no report from any of 25 manufacturers and designers polled of any DMX512 product that could not accept a longer Mark After Break.

Proposal #1

Delete the "Typical" length of the Mark between Break and Start Code (Figure 1 - Timing Diagram, Designation 2), currently specified as 4 μ S.

Increase the "Maximum" length, currently specified as 4.08 μ S, to 1 sec.

Responses to the project also suggest that there may be an installed base of "DMX512" dimmers that cannot detect a 4 μ S Mark After Break. If this is the case, then it is fortunate that few current consoles (at least of those produced in the United States) can apparently produce a 4 μ S Mark After Break.

There is, however, a limited but growing base of consoles and other transmitters that can produce a 4 μ S Mark After Break. Because of these 4 μ S consoles, we cannot increase the minimum Mark length that a true "DMX512" dimmer must recognize. We should, however, consider increasing the minimum Mark After Break length for only new consoles and other transmitters, so that we do not unnecessarily aggravate field problems with any existing dimmers with this defect.

Proposal #2

Add the following the new Section 5.0.1.1:

5.0.1.1 MINIMUM LENGTH OF MARK AFTER BREAK

The length of that Mark defined in Section 7.1 (Timing Diagram), Designation #2 that separates the BREAK from the NULL or other START code ("Mark After Break") shall be:

Minimum Mark After Break Produced by New Controllers—All controllers or other transmitting devices built after January 1, 1990 must produce a Mark After Break having a minimum length of 8 μ S.

Minimum Mark After Break Accepted by Dimmers—All dimmers and other receivers must recognize a Mark After Break having a minimum length of 3.92 μ S.

Some have also found the text of the existing Standard to be less than clear on the subject of allowed line behavior between data packets and after transmission of less than 512 levels.

The third proposal is a package of editorial changes that seeks to clarify the text on these aspects of the Standard:

Proposal #3

Delete the last sentence of Section 5.0.1 ("Multiple RESETS with no level information between shall also be allowed.")

Replace with:

All dimmers and other receiving devices shall

interpret BREAK as a terminator for any pending transmission and as the possible start of the MARK AFTER BREAK and START code sequence beginning the next transmission.

Revise the second sentence of Section 5.0.5 as follows:

DMX512 data packets with levels for less than 512 dimmers may be transmitted, provided that the conditions of Section 5.0.6 are observed.

Add new Section 5.0.6:

5.0.6 DEFINED LINE STATES

No specific line state ("marking" or "space") is required after any DMX512 data packet. Every data packet transmitted on the data link must be preceded by a RESET/BREAK, MARK AFTER BREAK, and START code sequence as specified above. Multiple BREAKS are permitted between any two data packets. The line may be idle (in a "marking" condition) between any two characters of a data packet; between the last

—continued on Page 9



Costume Design & Technology

Diane R. Berg, Vice Commissioner

Mark your calendars for the **Costume Symposium, 13-15 August 1989, in Winston-Salem, NC** on the campus of the North Carolina School of the Arts.

This year's symposium will focus primarily on various aspects of late eighteenth century costume, and will include sessions on "Deportment" with Alicia Annas, "Corsetry" with Paul Reinhardt and Marie Chesley, "Menswear" with Robert Trump, and "Wigs" with Martha Ruskai.

Our second day will be spent at Old Salem, which is a restored town founded by Moravian settlers in 1766. Costumed guides will show us a number of late eighteenth century domestic and craft skills as we tour the cobbler shop, the weaving room, the tailor's workroom, the dye shop, and the Vierling Home (on laundry day).

In addition, we will have an opportunity to tour the Museum of Early Southern Decorative Arts (MESDA), which is located within the historic district of Old Salem. MESDA's collection, which is comprised of 19 period rooms and five galleries, includes furniture, paintings, textiles, ceramics, and silver of the early South.

MESDA has scheduled especially for the Costume Symposium, the opening of a costume exhibit, "Clothing from the Old Salem Collection: 1790-1840." Also, a classroom at MESDA has been reserved to provide a unique opportunity for examining items from the collection that are too fragile

to exhibit.

Carol Hall, associate director of education at Old Salem, will discuss Moravian costumes of Old Salem. She will then join Colleen Callahan, curator of costumes and textiles at the Valentine Museum, and Sally Queen, costume department manager at Colonial Williamsburg, for a session which will focus on costume design for living history.

In addition to the costume exhibit at MESDA, we are slated to visit the costume collection at the Reynolda House Museum of American Art, which will be followed by a reception on the Lake Porch.

On our final day, we will step out of the eighteenth century to take advantage of the scheduling of the 1989 National Black Theatre Festival, which will be held in Winston-Salem, 14-20 August 1989. They will join us for one session, "Make-up, Lighting, and the Black Actor," and we will attend the festival's opening production, presented by the North Carolina Black Repertory Company.

Watch for your 1989 Costume Commission Symposium registration brochure to arrive in the mail in April. If you have not received your brochure by May 1, please contact:

Diane R. Berg
2406 Ardmore Manor Road
Winston-Salem, NC 27103
919-722-7816.

Engineering Commission

—Continued from page 8

character of a data packet and the next BREAK; or between any two BREAKS.

Similarly, clarification of the text has been sought on the matter of the high update rates that can result from transmitting data packets with levels for low numbers of dimmers. The existing Standard permits an exceptional range in the number of short data packets that can be transmitted in a second.

Proposal #4

Add New Section 7.0.1:

7.0.1 UPDATE RATES

Transmission of data packets for low numbers of dimmers may result in very high update rates (e.g., 582 updates per second for the continuous transmission of levels for 36 dimmers.) The performance of a dimmer or other receiver must not be degraded by the presence at its input of more than 44 DMX512 level updates per second.

Responses to the DMX512 Clarification Project have pointed out a number of prob-

lems with implementation of the DMX512 standard, as well as suggesting minor optional enhancements that might offer some potential benefits if widely adopted.

The issues summarized above seem, at this point, to be the ones appropriate to address in the published Standard itself.

Please direct comments and questions about these proposals to:

Steve Terry
Fax: 212-245-3723
Phone: 212-489-0312
Michael Callahan
Fax: 212-460-9947
Phone: 212-982-3720
Mitch Hefter
Fax: 512-385-2203
Phone: 512-385-6800

Because the time available at the DMX512 Session in Calgary will be limited, we will determine which proposals and what other subjects should be placed on the agenda for discussion based on comments received prior to March 31.

C&S PROFILES

Mutual Hardware

Mutual Hardware Corp.

5-45 49th Ave.

Long Island, NY 11101

Phone: 718-361-2480

FAX: 718-729-8296

Contact: John Gibbons, Sales Mgr.

In business for 54 years

USITT C&S Member for 18 years

Mutual Hardware offers "everything in theatrical hardware," including many exclusive items of scenic hardware for scenery and rigging.



Sanders Lighting Templates

5830 W. Patterson Ave.

Chicago, IL 60634-2680

Phone: 312-736-9551

Contact: Richard J. Sanders, Sr., Pres.

In business for 9 years

USITT C&S Member for 8 years

Sanders Lighting Templates provides stage lighting templates, as well as a full line of furniture, audiovisual, sound system, human figure, meeting planner, and custom templates.

Shopworks

Shopworks, Inc.

110 Monarch Dr.

Liverpool, NY 13088

Phone: 315-451-9360

FAX: 315-457-0628

Contact: Bob Davidson, President

In business for 5 years

USITT C&S Member for 4 years

Shopworks, Inc. provides custom design and fabrication of theatrical scenery, displays, and exhibits.



Stagecraft Industries, Inc.

PO Box 4442

Portland, OR 97208

Phone: 503-226-7351

FAX: 503-226-6843

Contact: Mark Walter, Sec. to Corp.

In business for 29 years

USITT C&S Member for 6 years

Stagecraft Industries is a theatrical equipment/rigging manufacturer and installer/contractor, and is a rep for Strand and Strand Electro Controls.

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 either the monthly newsletter, *Sightlines*, or the quarterly journal, *Theatre Design & Technology*. For information on rates and deadlines, contact:

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

**FAIRFIELD UNIVERSITY****TECHNICAL DIRECTOR—
CENTER FOR THE ARTS**

Supervisory work involving the tech requirements of the new Regina A. Quick Center for the Arts, housing a 750-seat proscenium, a black box, and a 2000-square-foot art gallery (under construction). Recruitment, training, and supervision of student crews. Interfacing the tech requirements of touring companies within the capabilities of the center. Supervise load-ins, performances, and strikes for 50+ events per year. Maintain stages and related equipment; design lighting and sound as required; specify and expedite purchase of equipment; oversee physical improvements to theatres.

Qualifications: MFA in technical theatre, two years plus of practical experience in technical direction of performing and visual arts center or auditorium. Experience in lighting, sound, carpentry, and rigging. Must work evenings and weekends, teach one basic technical theatre course each semester, and keep accurate records. Creativity, adaptability, a desire to work with students, and a sense of proportion are important. **Salary:** Commensurate with experience and qualifications.

Starting Date: 1 July 1989.

Submit: Letter of application, resume, official college transcripts, and three letter of recommendation to:

Thomas V. Zingarelli, Director
Regina A. Quick Center for the Arts
Fairfield University
Fairfield, CT 06430

Application Deadline: 15 March 1989.
EOE.

**CATHOLIC UNIVERSITY****ASSISTANT PROFESSOR OF THEATRE**

Teach skill course primarily, but not exclusively, at the undergraduate level in acting, voice/speech interpretation, and directing. Undergrad communications course a possibility.

Qualifications: MFA or equivalent; preference given to applicants with college/university teaching and professional theatre experience.

Contract date: Fall 1989.

Application deadline: 17 April 1989.

Write to:

William H. Graham, Chair
Drama Department
The Catholic University of America
Room 107, Harke Theatre
Washington, DC 20064.

**SIMPSON COLLEGE****TECHNICAL DIRECTOR/DESIGNER**

Instructor/assistant professor to serve as technical director and manager of physical facilities, design six productions (four for theatre department; two operas for music department), teach courses in stagecraft, design, lighting, costume, and management. Excellent facilities in a performing arts center with computer light board, flexible proscenium-thrust stage, and studio theatre. Possibility of serving also (May to mid-July) as TD of the Des Moines Metro Opera in same facility. EOE/AEE.

Qualifications: MFA, teaching experience, and summer stock experience expected.

Submit: resume and names of three professional references to:

Dr. Jack L. Jenkins, Chair
Theatre Arts/Communications
Simpson College
701 N. C Street
Indianola, IA 50125.

**USITT****CONFERENCE MANAGEMENT/
MEETING PLANNER**

USITT is seeking proposals from firms or individuals specializing in professional conference and trade exhibits management. For RFP, contact:

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

**NJ AMPHITHEATRE****PRODUCTION MANAGER**

The Garden State Art Center seeks a production manager; seasonal position with good potential for full-time plus benefits.

Qualifications: Experience required in concert production management.

Salary: Negotiable.

Application deadline: 24 March 1989.

Send: Resumes only to:

Coordinator
PO Box 116
Holmdel, NJ 07733.

**SYRACUSE UNIVERSITY****ASSISTANT PROFESSOR—
SCENIC/COSTUME DESIGNER**

Qualifications: Demonstrated excellence in scenic and costume design; some teaching and professional design experience; administrative and organizational capabilities; enthusiasm, energy, and dedication essential.

Salary: Competitive.

Send Resume to:

Search Committee
Drama Department
Syracuse University
Syracuse, NY 13244-2970.

Application deadline: 1 April 1989.

**KRANNERT CENTER****ASSISTANT COSTUME SHOP
MANAGER--DRAPER/CUTTER**

Create costumes for approximately 20 productions a year in theatre, dance, and opera. Supervise stitchers and students. A 12-month academic/professional appointment.

Qualifications: MA in theatre required, experience in draping, pattern making, cutting, and costume construction based on sound knowledge of costume history.

Salary: Negotiable.

Starting Date: 24 July 1989.

Submit: Resume, salary history, and references to:

Janice Lines
Krannert Center
500 S. Goodwin
Urbana, IL 61801
(217) 333-9717.

EOE.



Preconference Workshops

Ken Hewitt, Conference Chair

April's 1989 USITT Annual Conference and Stage Expo in Calgary will be preceded by four special preconference workshops, each providing specialized in-depth coverage of their respective topics.

Each workshop was planned and organized



Dr. Larry J. Christiansen

ized by one of the institute commissions, and is run with its own budget and fee schedule. Questions about the individual workshops should be directed to the individual contacts listed below. The general conference registration form includes provisions for individual preconference workshop registrations.

• Truss and Rigging Safety:

This two-day "hands-on" workshop presented by Rocky Paulson of Stage Rigging, Inc. covers the use of the truss in concert and theatrical applications.

Dates: Monday and Tuesday, 10-11 April 1989.

Location: Reeve Theatre, University of Calgary

Cost: \$100US for members, \$120US for nonmembers.

Contact: David Loftin, 417-836-5439.

• Management Skills:

Now in its fourth successful year, this one-day workshop is designed for persons holding management or supervisory positions in theatre who have never had the training necessary to succeed—or survive—in those positions. The morning session will focus on the Personal Profile System, an analytical instrument that enables participants to identify their and their colleagues'

behavioral styles. The afternoon session will cover aspects of "being a boss," including time management, performance appraisal, and employee motivation. Presenters are Dr. Larry Christiansen and USITT Theatre and Production Management Commissioner William J. Flynn.

Date: Tuesday, 11 April 1989.

Location: Calgary Convention Center.

Cost: \$60US for members, \$75US for nonmembers.

Contact: William J. Flynn, 216-365-4191.

• Building the Scenic Model—Materials and Methods:

This one-day "hands-on" workshop in model building for practicing and student scene designers and modelers is presented by Michael J. Griffith.

Date: Tuesday, 11 April 1989.

Location: Calgary Convention Center.

Cost: \$55US for members, \$115US for nonmembers, \$10US off for students.

Contact: Elbin Cleveland, 803-256-4111.



Commissioner William J. Flynn

• Health Style and Stress Control:

This follow-up to the Anaheim Conference's stress management workshop presents new material and common techniques on eating habits, exercise and fitness, smoking, alcohol, and health maintenance. The presenter is Dr. Michael Pejsach.

Date: Tuesday, 11 April 1989.

Location: Calgary Convention Center.

Cost: \$50US for members, \$60US for nonmembers.

Contact: Stan Abbott, 317-463-1195. □

WEBSTER UNIVERSITY

TECHNICAL PRODUCTION SUPERVISOR

Teach one class in technical area; supervise all technical areas of six student productions in conjunction with other design/tech staff; opportunity to work with Repertory Theatre of St. Louis and Opera Theatre of St. Louis.

Qualifications: MFA in technical theatre with two to three years teaching experience. Sound design/tech experience desirable.

Salary: \$19,000.

Contract: Begin August 1989. This is a nine-month appointment, renewable yearly with review.

Application deadline: 15 April 1989.

Submit resume and list of references to:

Max DeVolder, Chair
Technical Supervisor Search
Committee

Conservatory of Theatre Arts
Webster University
470 East Lockwood
St. Louis, MO 63119.

AA/EOE.



WEBSTER UNIVERSITY

COSTUME SHOP SUPERVISOR

Teach classes in costume construction; supervise all costume production areas of six student productions in conjunction with other design/tech staff; opportunity to work with Repertory Theatre of St. Louis and Opera Theatre of St. Louis.

Qualifications: MFA in costume area; emphasis/experience in costume construction or costume shop management preferred.

Salary: \$19,000.

Contract: Begin August 1989. This is a nine-month appointment, renewable yearly with review.

Application deadline: 30 April 1989.

Submit resume and list of references to:

Dorothy L. Marshall, Head
Design and Technical Program
Conservatory of Theatre Arts
Webster University
470 East Lockwood
St. Louis, MO 63119.

AA/EOE.



Scene Design Commission

Bob Schmidt & Brett Batterson, Co-Commissioners

Attention Student Designers: The Scene Design Commission will once again be having a series of three portfolio review sessions at the National Conference. If you are going to Calgary [and all serious design students should attend at least one national conference], bring your portfolio and receive expert evaluations from several academic and commercial professionals.

This is an excellent opportunity for the promising undergraduate to receive insight into portfolio preparation for graduate school and for graduate students to prepare to find those all-important first jobs.

Because time for these reviews is limited,

the planners of the sessions are requesting any interested students to contact:

Tom Bliese
Mankato State University
Department of Theatre Arts-MSU Box 5
P. O. Box 8400
Mankato, MN 56002-8400
W: 507-389-2118
O: 507-387-4633

Previous portfolio review sessions have included such distinguished names as Ming Cho Lee, Beeb Salzer, Willard Bellman, Marjorie Bradley Kellogg, Bob Blackman, John Ezell, Ralph Funicello, William Bloodgood, and Howard Bay. □

ANNUAL CONFERENCE & STAGE EXPO

usitt

89

CALGARY, CANADA

12 - 15 April 1989

C&S INDUSTRY NEWS

News items from USITT Contributing and Sustaining Members:

- **Sanders Lighting Templates** has announced a new line of templates for use in meeting planning.

- **The Theatrical Dealers Association**, has announced the results of its recent elections. Congratulations to Barbara Brennan, vice-president; Eric Magnuson, secretary; and Alan Jones and Paul Vincent, board of directors. TDA will be holding its annual membership meeting and board of directors meeting in conjunction with the USITT Calgary Conference.

- **Fox-Rich Textiles** has announced it will be the exclusive US and Canada sales agent for P&G Draperies of Manchester, England.

- **Pantechicon** is designing and constructing an 88-foot hard wall cyc for Tandem Computer's new state-of-the-art television studio in Cupertino, CA. When completed, the coved cyc will be one of the largest in the Bay area.

- Two USITT sustaining members, **Bash Theatrical Lighting** and **Production Arts Lighting**, have announced their merger to form Production Arts/Bash. The new organization will be directed by Don Stern, chairman; John McGraw, president; and Steve Terry and Bob Cannon, executive vice-presidents. □

Sightlines

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