

Sightlines

USITT december 1989

The American Association of Design and Production Professionals in the Performing Arts

DEADLINE

The deadline to submit names for USITT's AIDS Memorial Quilt is 15 January 1990. See the form in the September 1989 Issue of *Sightlines*.

Do it today...for the love of it.



DESIGN INTERNSHIP

United Scenic Artists Local 829 is now accepting applications for its Lighting Design Internship Program. Application deadline is 1 March 1990 for applicants who wish to be interviewed in April for internships which will begin in either June or September 1990. For internships to begin in January 1991, there is a later application deadline of 1 October 1990.

For further information and an application, send a self-addressed stamped envelope to:

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

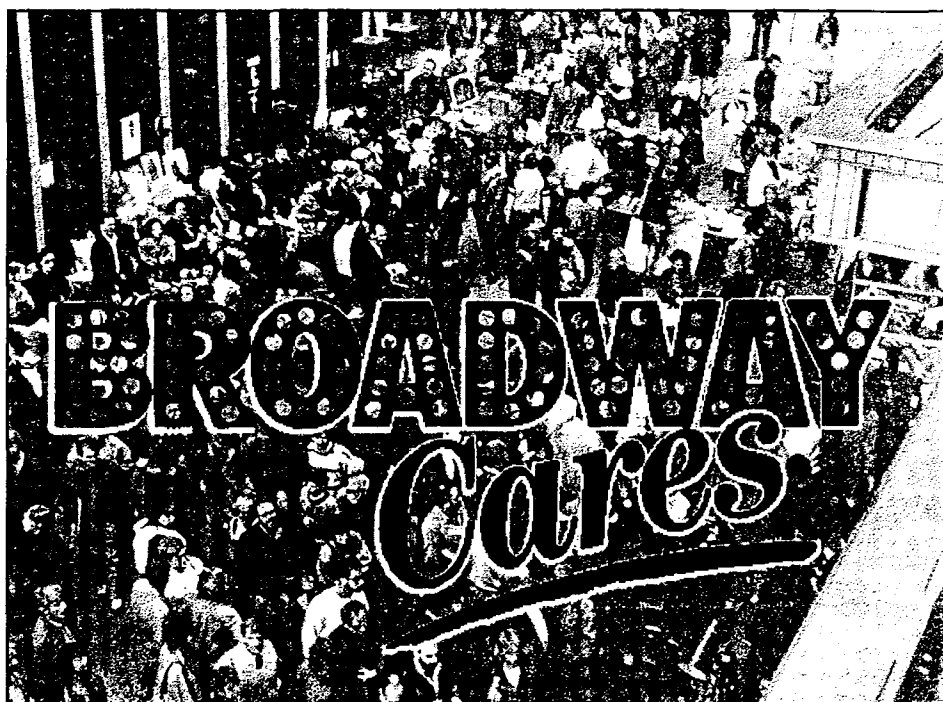


IN THIS ISSUE

News from the National	2
The President's Report	3
AIDS Quilt Design	5
Response: Future of USITT	5
Centerline: Costume Design	6
Profile: Joy Emery	9
International Liaison	10
Check Points	12

USITT Helps Raise \$53,000

Institute Participates in 1989 Broadway Cares Flea Market



One of the more exciting events of the New York theatrical season is the annual **Broadway Cares/Equity Fights AIDS Flea Market**. While most flea markets are usually enjoyable because of the wild diversity of merchandise which is available, this is a flea market like you have never seen before. Every Broadway show was represented as were all of the performance unions and many professional organizations—which this year included USITT.

The *Sweeney Todd* company sold meat pies with such inviting names as critics John Simon, Frank Rich, and Pia Lindstrom; Actor's Equity operated an autograph booth staffed by a rotating roster of stars; United Scenic Artists did a land office business in scenic and costume renderings, and there were also baked goods and theatre

memorabilia everywhere.

The Flea Market was originally scheduled for September 23, but, due to Hurricane Hugo, was postponed until October 7. Even so, the weather was not particularly cooperative but the crowds came out and the sale raised over \$53,000 for AIDS patient care across the entire country.

This was the first time that USITT had been invited to directly participate with Broadway Cares and we were very proud of the way the membership jumped in to help make this event such a huge success for the Institute. Indeed, of the \$53,000 generated by the event as a whole, USITT's share was \$1200—a total which greatly pleased the event planners who were very impressed with the level of the Institute's participation.

—continued on page 4

COMPUTER SURVEY

The January issue of *Sightlines* will feature a short, detachable, mail-in survey intended to determine the size and requirements of the existing market for computer hardware and software among technology, design, and management professionals in USITT and, by association, in the entertainment field. The results of this survey will be made available to major manufacturers of computer equipment and to major developers of software applications for business, education, and entertainment. Watch for it! The larger a sample we provide, the more probable will be an increase in direct support of the hardware and software needs of our industry.

—Patrick Gill



MANAGEMENT WORKSHOP

On Saturday, 13 January 1990 in Seattle, the Pacific Northwest Section will host a Management Skills Workshop presented by Bill Flynn and Larry Christiansen. For more information or to register, contact Martha Mattus at 206-783-6316.



NOTICE

Kevin L. Sellgman, Chair of the Costume Design & Technology Commission, wishes to inform the Institute membership that the correct name of the costume newsletter is *Cutter's Research Journal*, not *The Cutter's Research Journal*, as it has been referred to in various publications for the last ten months.



SIGHTLINES

VOLUME XXIX NUMBER 12

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

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

Copyright © 1989 by USITT, Inc.

Editor • Eric Fielding
Editor • Cecelia Fielding



News From The National

David Diamond, USITT General Manager

Can you believe it's almost Christmas already? If you are still looking for a unique gift, remember that USITT membership is a gift that lasts all year long. We will acknowledge your gift with a handsome holiday card to the new member, plus a special token gift for you. Please contact the National Office by December 15 with your order so we can ship the packets in time for the holidays.

Don't lose out during the rush. Copies of *The Backstage Handbook* go quickly at the beginning of each semester since many instructors buy them for their technical theatre classes. The book is full of useful information. Order now (members pay only \$12 per copy plus shipping and handling) so we can have them to you in time for your first class of the new semester.

Many of you have noticed that the Free Weekend Day coupons from National Car Rental show an expiration date of 15 August 1989. New coupons are being printed and will be available from the National Office. If you are planning a trip over the holidays, call us and we will send one right out to you. Remember to refer to the National Car Rental Recap Number when making reservations to take advantage of our low rates.

For those of you in the New York area, Performing Arts Resources is sponsoring a Dance Lighting Symposium in two parts on Monday, January 8 and Tuesday, January 23. The first day's topic is "Designing Lighting for Small Dance Companies." The panel includes designers Wm. Shipley Schaffner, Carol McDowell, Nicole Werner, Dave Feldman, and Pat Dignan. The second session, "The Meaning of Light: The Choreographer's Intent," will focus on the dialogue between lighting designer and choreographer. The speaker is Jennifer Tipton.

Each session costs \$20 (\$10 for members of Performing Arts Resources) and will be followed by a wine and cheese reception. For further information, contact Donna E. Brady at 212-966-8658.

Cobalt Studios are sponsoring an Apprentice Training Program for scenic artists. The Studios are located in the Catskill Mountains in Upstate New York. In addition to the eight-month Apprentice Program, the organization also offers a summer seminar for

teachers, technical directors, and designers who want to learn more about the craft of scenic painting, as well as weekend seminars. For application forms or more information, call Rachel or Howard at 914-583-7025.

According to a recent survey of the Central Opera Service, there have been stunning increases in opera audiences in 1988-89. Performances increased by 17.5 percent over the previous year and attendance gained 20.9 percent to more than 21.4 million. It is also noted in the survey that, while subscription sales have declined, single-ticket buying has more than made up the difference. Complete survey results are available from Central Opera Service, Metropolitan Opera, Lincoln Center, New York, NY 10023.

A Vacancy Announcement is being distributed from the NEA for the position of Director of Theater Program. The individual selected will be responsible for the development of policy and the administration of the Endowment's Theater Program. For a copy of the announcement (there is no deadline specified), write to Roberta Tatum, National Endowment for the Arts, Personnel Division, Room 208, 1100 Pennsylvania Avenue, NW, Washington, DC 20506.

The Design and Technology Focus Group is barely taking time to rest after its successful events at the ATHE New York Conference in August. Plans are underway for the ATHE Conference in Chicago in 1990. Raynette Halvorsen Smith (a USITT member) has taken over as chair of the Focus Group. If you have suggestions for panels at the Conference, contact Raynette. Among the topic suggestions are "The Designer/Technical Director Relationship," "The State of the Unions," "Gender Bias in the Design and Technical Fields of Theatre," "How to Publish in Design and Technology," and "History of the Swan Theatre."

The 1989-90 edition of TCG's *Theatre Directory* is now available. It includes contact information on over 300 nonprofit professional theatres in the United States and a section listing arts resource organizations. The book costs \$4.95 plus \$1.50 postage and handling and is available from TCG, 355 Lexington Avenue, New York, NY 10017. □



The President's Report

Richard Devin, USITT President

It seems to be inevitable that every time we publish a new *USITT Membership Directory*, it immediately becomes outdated. But this organization seems to move as quickly as its members move, and here we are with changes in Board membership already.

All three of the alternate nominees from last year's ballot are now serving as Directors at Large as a result of resignations of various members of the Board. I'd like to thank our colleagues who have found it necessary to move on to other commitments after several years of dedicated and valued service to USITT.

Fred Weller came to Board membership and active committee work in USITT several years ago when was the founding publisher of *Lighting Dimensions Magazine*. Fred's advice and participation as a member of the Publications Committee and his work as publicist for the Anaheim Conference have been a great help to us in most important areas of expertise. Fred has found it necessary to decrease his participation for personal reasons.

Harvey Sweet has been extremely active in the Commissions for many years, first as a Vice-Commissioner of Technical Production, and then, for at least eight years, as Education Commissioner. The Education Commission achieved many valuable goals on Harvey's watch, including the founding of the Internship Clearing House, the establishment of the USITT Promotion and Tenure Guidelines, and the Artists and Craftsperson's Bureau.

Harvey's leadership moved the Education Commission through several years as one of the most productive and active arms of the Institute. After being elected to the Board this year, he was offered the exciting opportunity (along with several other active USITT members) to work for Landmark Entertainment in Tokyo in the production and design of theme parks in Japan. We look forward to Harvey's return sometime in the future to resume his USITT participation.

A third member of the Board, Don Jones, has resigned for personal reasons as well. Don was the first of our "Outside Directors"—Board members who, by invitation, come to the Board with experience in other

arts service organizations and in business and who can help guide and advise the USITT officers and directors. In his year and a half as an active USITT Director, Don has been an inspiring influence in working with our Long-Range Planning Committee and other various committees in improving the Institute's image and visibility and our interaction with other professional organizations.

Don's many years of service as Chevron's Arts Advocate and his active involvement with the American Symphony Orchestra League, NALAA, and other arts organizations have given our Board new perspectives on our association with many agencies and on their knowledge of our activities.

We wish Fred, Harvey, and Don continued success and personal happiness. They will all be missed on our Board.

A fourth director, Joy Emery, has recently been replaced as she assumes the newly created post as Vice President for Communications. [See her profile on page 9. —Ed.]

The three runners-up in last winter's election who have assumed the remainder of the terms of Harvey, Joy, and Fred, respectively, are: Molly Lind, who was instrumental in planning and coordinating the Anaheim Conference and currently chairs the Membership Committee; Ron Naverson, who recently finished a graduate degree at Southern Illinois University at Carbondale; and Tom Burke, currently assistant technical director at Chicago's Lyric Opera Company. We look forward to working with them in their new positions on the Board. Don Jones's position as Outside Director will be filled at a future date, as this is an appointed rather than an elected post.

We have heard many delighted raves from the membership in response to the recent publication of the 1989-90 *USITT Membership Directory*. Our editors did a superb job with the desktop publishing system and in updating and clarifying the membership data base. The layout and readability of the *Directory* is a wonderful step forward for all of us, and should be a help in improving communication which, after all, is our number one purpose. Thanks to the National Office staff and, particularly, to Eric and Cecelia Fielding for a magnificently successful effort. □



CONTRIBUTING

MEMBERS

Amecon, Inc.
Associated Theatrical Contractors
Avolites, Inc.
General Telephonics Corporation
Gerriets International, Inc.
Great American Market
Interstate Consolidation Service
KM Fabrics, Inc.
Lee Colorfran, Inc.
Lights Sync, Inc.
Malabar, Ltd.
Osram Corporation
Precision Controls, Inc.
Rosco Laboratories, Inc.
Sacramento Theatrical Lighting, Ltd.
Samuel H. Scripps
Sapsis Rigging, Inc.
StageRight Corporation, Inc.
Strand Electro Controls
Strand Lighting
Syracuse Scenery & Stage Lighting Co., Inc.
Teatronics, Inc.
Theatrical Dealers Association
Wenger Corporation

□

NEW C&S MEMBERS

Sightlines welcomes new Sustaining Members A. E. Mitchell & Company, Inc. and Tobins Lake Studio.

Our Contributing & Sustaining Member Profiles series continues on page 7.

□

SEASON'S
GREETINGS

SUSTAINING MEMBERS

Adirondack Scenic
Adirondack Scenic, Inc./JCH
Alberia Stage Lighting, Ltd.
Peter Albrecht Corporation
American Seating
Artec Consultants, Inc.
Artifex Corporation
Artisoft, Inc.
Automatic Devices Company
AVAB America, Inc.
B.N. Productions
Backstage, Inc.
Baer Fabrics
Bash Theatrical Lighting
Brannigan-Lorelli Associates, Inc.
Broadway Press
Cal Western Paints, Inc.
Canvas Specialty Company
Celco, Inc.
Centre Theatre Group
Chicago Scenic Studios, Inc.
Cinemills Corp.
City Lights, Inc.
J.R. Clancy, Inc.
Clear-Com Intercom Systems
Columbine Fabricators
Desco Theatrical Equipment, Inc.
Desisti Lighting Equipment
DesignLab Chicago
Digitrol, Inc.
Dove Systems
East Coast Theatre Supply
Electronic Theatre Controls, Inc.
Entertainment Technology, Inc.
Feller Precision, Inc.
FM Productions
Foy Invenierprises, Inc.
Gagnon Laforest, Inc.
GE Lighting
Grand Stage Lighting
GTE/Sylvania, Inc.
A. Haussmann International USA, Inc.
H & H Specialties
Hoffend and Sons, Inc.

—continued on page 5

USITT Helps Raise \$53,000

—continued from page 1

As project coordinator I cannot thank enough those who made that participation possible. The generous donation of personal treasures and art work were essential to the success of our booth. Donations included a beautiful framed rendering from **Michael Anania** of the New York City Opera production of *Desert Song*, a set of limited edition posters from **Tim Kelly** of the Denver Center, and a very generous check from **Jan Musson** of Musson Theatrical.

We also had a large box from **Chris Kaiser** of Syracuse Scenery and Stage Lighting's infamous "potholders," and **Carolyn Lancet** sent us a lovely sampler embroidered with a Shakespearean sonnet along with two very cute and cuddly dinosaurs and some beautiful opera posters. **Danny Morgan** and **David Friend** of Morgan

Studios provided Mardi Gras masks, and we received some beautiful posters and costume sketches from **Don Shulman** and **Paula Parrish**. There were also some wonderful programs and playbills from **Dick Devin**.

Local donations included costume plot posters from **Eaves Brooks Costumes**, several antique glass scenic projector slides from **Joel Rubin**, and logo umbrellas from **Deet Jonker** of ABC/Capital Cities Television. **Jim McHugh** and **Leslie Rollins** of Broadway Market donated several Broadway show prop overruns, including full sets of letters sent by *The Phantom Of The Opera* and several beautiful four-color hand-screened maps de Paris, used by those rowdy revolutionaries of *Les Misérables*.

Pat MacKay and the **Theatre Crafts/Lighting Dimension** staff gave us a case of their current *Supplier Directories*, and **David Rodger** of Broadway Press provided two dozen copies of *The New York Theatrical Resource Directory*. **Frank Rinaldi** donated a beautifully hand-painted plate, and autographed posters were provided by dancer/choreographer **Senta Driver** of Harry's Dance Foundation and Artistic Director **Tisa Chang** of Pan Asian Repertory Theatre.

I am also very pleased to thank **Emily Gaunt** of The Studio of Scene Painting who generously painted two 40-foot banners for the Flea Market and a beautiful table cover for USITT.

In the sales department, we were very lucky to have **Jared Saltzman**, **Jim McHugh**,

David Diamond, **Aithne Bialó-Padin**, **Joel Segal**, **Valerie Glauser**, and **Deborah Kingston** who braved gale force winds and the chill to staff the USITT booth. Special thanks also goes to **Frank Carlucci** who generously assisted in transporting the merchandise to and from Shubert Alley as well as donating "collector" playbills and show recordings.

One of the most heartening things about working in the performing arts is the way people care about people. Broadway Cares is just such an organization. Founded three years ago after the death of producer/director/choreographer Michael Bennett, Broadway Cares has become a major national fund raiser for AIDS care agencies, last year giving away more than \$250,000 to agencies and organizations nationwide specializing in caring for people suffering from the AIDS virus.

"Founded after the death of Michael Bennett, Broadway Cares has become a major fund raiser for AIDS care agencies."

For the past year, USITT, represented by David Diamond, has been on the Broadway Cares Board of Directors; however, this is the first time that the entire Institute has directly participated in the fund raising itself. Speaking of his work with Broadway Cares, David says, "Our association with Broadway Cares has really shown me what a vital community the theatre is and what together we as an industry can do for the benefit of others. I look forward to a long and productive relationship with this group".

These feelings are shared by almost anyone who has worked with the highly motivated and delightful people at Broadway Cares. Folks like **Ethel Bayer** who was Co-chair of the Flea Market along with **Larry Hansen** and **Steve Falit** of Equity Fights AIDS bring new meaning to the words community service.

Next on the horizon for Broadway Cares is the annual Christmas Basket project, a Valentine's Day event, and the annual Easter Bonnet Competition (milliners take note). It is our hope that the Institute's membership will continue to want to participate in these urgent and worthwhile projects.

If you should want more information on Broadway Cares, contact me at the National Office or you can contact them directly at:

BROADWAY CARES
1600 Broadway
New York, New York 10036.

—Gary Miller □

Design Chosen for AIDS Quilt Project

Gary Miller, Project Coordinator

The USITT Memorial Quilt Committee is pleased to announce that we have chosen a design concept for the Institute's panel to be added to the Names Project's National AIDS

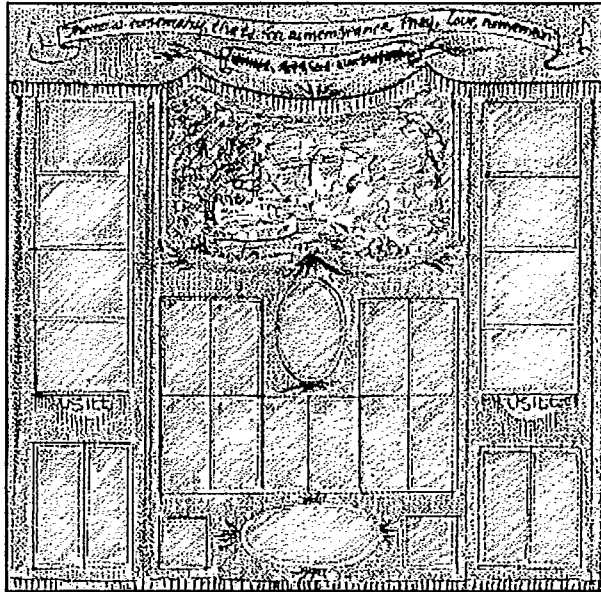
Memorial Quilt. The design, by internationally known designer Irene Corey, focuses on a turn-of-the-century "oleo" drop/curtain and will incorporate various theatrical construction techniques.

Highlighting the design is a central medallion which features a pastoral scenic painting which will be painted by professional scenic artist Ruth Gilmore. Lalonne Lehman will be building the Quilt's "face" and Susan Logothetis will supervise the quilting phase of construction.

The six-foot by six-foot quilt features a quotation from Act 4, Scene 1 of *Hamlet*: "There's rosemary, that's for remembrance. Pray, love, remember."

The deadline to submit names for the USITT AIDS memorial quilt is 15 January 1990. Use the form included in the September *Sightlines* or call 212-563-5551.

Do it today...for the love of it.



Preliminary drawing of quilt by Irene Corey

Response: The Future of USITT

Tony Castrigno, Castrigno & Company, Ltd.

As a New York-based set and lighting designer working mainly in business theatre and industrial shows, a member of USA Local 829, and a graduate of SUNY Purchase, I would like to share a few thoughts on the divergent views offered by the respondents to Steve Terry's letter (May '89). I think by understanding the differences between the worlds of academia and the working industry, we can begin to understand how through USITT they can serve each other.

Students spend years completing their studies, and academics spend months planning curricula and productions. The professional world operates on the principal that time is money—you must not only be able to contribute artistically to a project, you've got to do it pretty damn fast. While USITT and other such organizations have made overtures to the professional world, they still operate on a timetable more closely aligned with the academics. Months and years can be spent on studies, while the working world needs solutions today. Academics have years to establish themselves and can look forward to the security of tenure; professionals are only as good as their last project.

Mr. Terry is looking for answers today,

with an eye to the future. He may be critical of the academic world, but he knows that the process of learning never ends. Dr. Davidson (October '89) does no one any good by looking back and citing histrionics, reading off lists, and using pompous language in the process of trying to prove USITT is non-academic. Let's face it, few professionals are willing to take the time to actively participate, and symposia and seminars are much more the stuff of academia. It only goes to show the good doctor is truly in the institutional stratosphere and out of touch with the "business" of "show business" as practiced on a daily basis.

Mr. Gill (October '89) has a better attitude about the process and knows professional organizations are only what we make of them. I encourage USITT to look to what it can offer the professional in terms of the long-term perspective, and to look to the professionals to understand the immediate needs of the industry. Perhaps USITT can sponsor a program of exchange and have an educator take a sabbatical on the crew of a tour or in a production office, and hire a working professional to run a show with students or serve on an academic board. □

SUSTAINING MEMBERS

Hollywood Lights, Inc.
Holzmüller Productions
Hudson Scenic Studios, Inc.
Irwin Seating Company
JCN
Jachem & Meeh, Inc.
Joel Theatrical Rigging, Ltd.
Joeun Technics (Korea), Inc.
Kimberly Theatrics
Kryolan Corporation
L.S.C. Electronics Pty., Ltd.
Lehigh Electric Products Co.
Leprecon/CAE, Inc.
Light Beams, NV
Lighting & Electronics, Inc.
Lighting Associates Templates
Lighting Dimensions Magazine
Lighting Methods, Inc.
Limelight Productions, Inc.
Lite-Trol Service Co., Inc.
Little Stage Lighting
Lycian Stage Lighting, Inc.
The Magnum Companies
Mainstage Theatrical Supply, Inc.
Mid-West Scenic & Stage Equipment Co., Ltd.
A. E. Mitchell & Company, Inc.
Musson Theatrical, Inc.
Mutual Hardware
L.E. Nelson Sales Corp./Thorn EMI
Norcostco, Inc.
NSI Corporation
Ben Nye Cosmetics
Olesen Company
Pantechonicon
Phoebus Manufacturing
Pook Diemont & Ohl, Inc.
Product Sales Associates
Production Arts Lighting
Quality Stage Drapery
Richmond Sound Design, Ltd.
Rigging Innovators
Risk International, Inc.
Rose Brand Textile Fabrics

—continued on page 6

SUSTAINING MEMBERS

San Diego Stage & Lighting Supply
 Sanders Lighting Templates
 SBH Micronix Corp.
 Secoa
 Select Ticketing
 Shopworks Incorporated
 SICO, Inc.
 Stage Equipment & Lighting
 SLD Lighting
 Stagecraft Industries, Inc.
 Stageworks Production Supply, Inc.
 Strong International Electric Corp.
 Sunn Stage Lighting
 Systems Design Associates
 TEI Electronics
 Tech Direct
 Technolight
 Texas Scenic Company, Inc.
Theatre Crafts Magazine
 Theatre House, Inc.
 Theatre Projects Consultants, Inc.
 Theatre Techniques, Inc.
 Theatre Vision, Inc.
 Theatrical Services & Supply, Inc.
 James Thomas Engineering
 Tiffin Scenic Studios, Inc.
 Tobins Lake Studio
 Tomcat USA, Inc.
 Touch Technologies, Inc.
 Union Connector Co., Inc.
 United Stage Equipment, Inc.
 Unnatural Resources, Inc.
 Veam
 Vincent Lighting Systems
 Jim Weber Lighting Service, Inc.
 I. Weiss & Sons, Inc.
 S. Wolf's Sons

APPRECIATION

Our gratitude and sincere thanks to all the Contributing and Sustaining Members of USITT who do so much to support the continuing growth of the Institute!

Centerline: Automated Costume Designer

A. A. Milton

War, in the form of an animated discussion, broke out in my classroom the other day. The subject under discussion was computers, and the war was fought on two fronts: first, can the computer be successfully used to any artistic purpose, and second, if it can, which software is best? Not surprisingly, those with little computer experience felt the most doubt about its usefulness in artistic applications, while those already using a computer were largely in favor of using it, although Mac fanatics disagreed with IBMers as to software.

It seems American theatre production is ready to add the computer to the artistic toolbox—and it seems likely that this innovation will be carried largely on a wave of university students, many of whom already have computers at home. Some professional lighting designers have already created their own software, and scenic and costume designers cannot afford to be far behind. The time to learn is now.

I was a computer illiterate when I started with an IBM PS/2 computer, *AutoCAD* Version 9, and a textbook¹ about a year ago. At that time, all I expected to have to learn was the cognitive aspects of successfully following directions for use of the computer and the software package; however, having learned all that, I then discovered the conceptual aspects of computer-aided design (CAD). During the cognitive phase, the computer felt like a sort of robot pencil. Later, during the conceptual phase, I discovered that the computer is not at all like any kind of pencil.

Drawing with a pencil involves trained use of hand-eye coordination—a physical, intuitive process. Drawing with a computer involves an electronic method of arranging binary information on a magnetized plastic film—a logical, arbitrary process that also involves the ability and the willingness to direct intuitive thought processes while using a non-intuitive tool. Conceptually, a transition from pencil to computer depends on a

graphic objective that can be arranged (or rearranged) in non-intuitive terms.

The most trouble-free first use of computer-aided design would be with a non-intuitive graphic objective, and, as *AutoCAD* has a reputation as a draftsman's software, the first drawing we entered in the graphic data base was a floor plan of our mainstage theatre. The nature of the computer made itself felt in our determination to make the computer-drafted floor plan much more accurate than the old, hand-drafted drawing.

The computer offers mathematical accuracy, which, once you get used to it, is a definite advantage. But there is another,

even more compelling advantage—the data base. Using a computer inevitably results in a collection of completed drawings and relevant information, all of which comprise the data base. The graphic data base of drawings has a dual existence: drawings created and kept

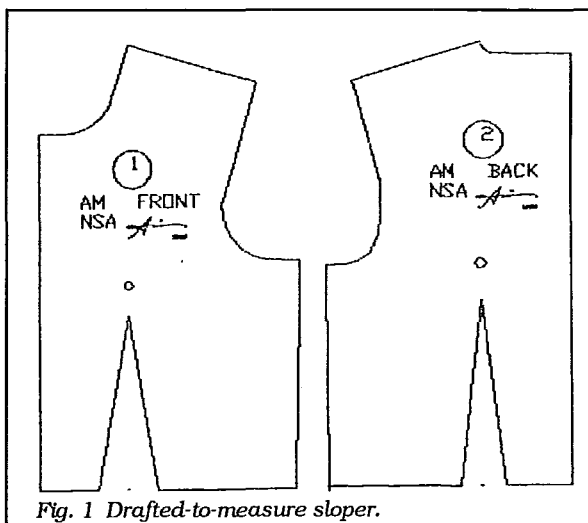


Fig. 1 Drafted-to-measure sloper.

on file as finished design ideas may also be used as stock information to speed the creation of future drawings. Taking further advantage of the computer's ability to manage a graphic data base, a symbol library of stock flats, platforms, set pieces, keystones, and corner blocks can be used by a set designer or technical director in drafting future ground plans, elevations, and working drawings. In addition, information can be extracted from a drawing (such as a light plot) and used in a data base manager (like *dBASE III*) to prepare supporting lists, charts, and inventories.

Creating the data base requires an investment of a large amount of time—a doubtful investment if the advantages of the data base have yet to be proven. Three of the most obvious advantages—accurate storage, management, and sharing of information—can be of value to costume designers in the following ways.

Costume designers faced with the challenge of adapting historical patterns to fit

—continued on page 7

USITT
TECHNICAL PRODUCTION COMMISSION
AND
SCENIC DESIGN COMMISSION

Survey of Perceived Gender Bias
in Technical Theatre

December, 1989

INTRODUCTION

The TECHNICAL PRODUCTION COMMISSION and the SCENIC DESIGN COMMISSION of the UNITED STATES INSTITUTE OF THEATRE TECHNOLOGY are sponsoring this survey to find out your perception of gender bias in the industry. This survey project has several goals: (1) To determine if those in design and technical theatre perceive problems related to sex discrimination and gender bias. (2) If there are problems perceived, to locate where these problems are centered.

The long range goal for undertaking this survey project is to determine methods that the Institute can employ to alleviate problems of gender bias and sex discrimination. Therefore, it is the hope of the sponsoring commissions that this survey not only pinpoint problems where present, but also that the participants also help identify strategies that have proven effective in eliminating sex discrimination and gender bias where it previously existed.

To find the answers to these questions, the survey explores four basic areas with regard to possible gender bias in technical theatre: education and training, practices of regional and commercial theatres, academic theatre, and the possible conflicts between personal life and career caused by gender bias. As you read the questions on the survey, it will become clear that issues raised impact both men and women. The results will be far more revealing if both sexes participate.

The preliminary results of this survey will be presented in a session at the annual conference of the USITT in Milwaukee this April. A more comprehensive analysis will be submitted to TD&T for publication.

Thank you for taking time to fill out the survey form and thus making this important research possible.

DIRECTIONS:

1. Answer the questions by circling the appropriate number, "NA" if not applicable, or short answer. Try to keep your responses focused on perceptions from your personal experience rather than general impressions received from the media or elsewhere.
2. For statistical purposes only, please write your zip code here _____, and your member number here _____. (Member number is located on your mailing label or membership card.)
3. When the survey form is completed, fold it in thirds with the printed address on the outside. Secure it with a piece of tape (not staples).

Mail by January 15, 1990

USITT Survey of Perceived Gender Bias in Technical Theatre

Part 1: Perceived Gender Bias in Education and Training

1. I have a degree(s) in theatre. 1/Y 2/N
2. I am currently pursuing a degree in theatre. 1/Y 2/N

(If the answer to questions 1 and 2 are NO, proceed to question 14.)

3. As a student, my area(s) of specialization are (were): (circle all that apply)

- | | | |
|-------------------------|---------------------|--------------------------|
| (1) Scenic Design | (4) Lighting Design | (7) Costume Construction |
| (2) Technical Direction | (5) Sound Design | (8) Other (specify) |
| (3) Props | (6) Costume Design | _____ |

4. I have (or had) same-sex mentors or role models in my area of specialization during my training. 1/Y 2/N
5. I have (or had) same-sex peers in my area of specialization during my training. 1/Y 2/N

SCALE:

1/AGREE; 2/UNCERTAIN; 3/DISAGREE; NA/NOT APPLICABLE

6. I feel (felt) free to choose my career without the pressures of gender stereotypes. 1 2 3 NA
7. I think (or thought) my theatre classes are (or were) free of gender bias with regard to:
- | | |
|---|----------|
| (a) The amount of attention and help given in class | 1 2 3 NA |
| (b) The way work was received in class | 1 2 3 NA |
| (c) Grades | 1 2 3 NA |
8. The allocation of scholarships and assistantships is (was) free of gender bias. 1 2 3 NA
9. My instructors show(ed) sensitivity to issues of gender bias. 1 2 3 NA
10. My instructors supply (supplied) classrooms and laboratories with equipment that was appropriate in size, weight, etc., to both genders. 1 2 3 NA
11. In my opinion, issues involving sexual harassment of students have been effectively resolved. 1 2 3 NA
12. I (have) found the people listed below to be helpful in promoting my success in my chosen specialization as a student.
- | | |
|---------------------------------|----------|
| (a) Professors or instructors | 1 2 3 NA |
| (b) Peers | 1 2 3 NA |
| (c) Parents or relatives | 1 2 3 NA |
| (d) Friend(s) outside of school | 1 2 3 NA |
| (e) Other? (please list) _____ | 1 2 3 NA |
13. The persons I deemed helpful are (were) mostly the same gender as myself. 1/Y 2/N

Part 2: Perceived Bias in Commercial or Regional Theatre

14. I feel both genders have equal opportunity to employment in commercial or regional theatre. 1 2 3 NA
15. I work in commercial or regional theatre. 1/Y 2/N

(If the answer to question 15 is NO, proceed to question 27.)

16. I have worked in commercial or regional theatre for _____ years.
17. The permanent design and technical staff in the theatre where I work is comprised of _____ males and _____ females.

1/AGREE; 2/UNCERTAIN; 3/DISAGREE

18. I feel I am underemployed considering my training and abilities. 1 2 3 NA
19. I think both genders are treated equally in commercial or regional theatres in the categories listed below:
- (a) Hiring practices 1 2 3 NA
 - (b) Salary 1 2 3 NA
 - (c) Positions offered 1 2 3 NA
 - (d) Advancement 1 2 3 NA
 - (e) Creative opportunities 1 2 3 NA
 - (f) Staff or budget support offered 1 2 3 NA
 - (g) Peer support 1 2 3 NA
 - (h) Cooperation from subordinates 1 2 3 NA
 - (i) Respect from supervisors or superiors 1 2 3 NA
 - (j) Amount of autonomy and control granted by superiors 1 2 3 NA
20. I feel sexual harassment issues are being effectively resolved in commercial and regional theatre. 1 2 3 NA
21. I have a same-sex mentor or role model in my current theatre specialization. 1/Y 2/N
22. I think there are adequate members of my sex with which to network in my area of specialization. 1 2 3 NA
23. I feel I have ready access to the policy makers in the theatre(s) in which I am employed. 1 2 3 NA
24. My theatre provides:
- (a) Adequate maternity leave 1 2 3 NA
 - (b) Adequate leave for child care 1 2 3 NA
 - (c) A policy allowing both sexes leave for child care 1 2 3 NA
 - (d) Adequate and affordable child care 1 2 3 NA
25. My personal experience indicates that problems of gender bias or sex discrimination are improving in commercial or regional theatre. 1 2 3 NA
26. The theatre where I have most recently worked is pursuing aggressive affirmative action policies concerning sex discrimination. 1 2 3 NA

Part 3: Perceived Gender Bias in Academic Theatre

27. I currently hold a position in an academic institution. 1/Y 2/N
- (If the answer to question 27 is NO, proceed to question 43.)
28. I hold the following position: (circle one)
- | | | |
|--|-------------------------|----------------------------|
| (1) Staff | (4) Assistant Professor | (7) Department Chair |
| (2) Staff with teaching responsibilities | (5) Associate Professor | (8) Administrator |
| (3) Instructor/Lecturer | (6) Professor | (9) Other (please specify) |
- _____
29. The type of institution in which I am employed is a: (circle one)
- | | | |
|----------------|-------------------------|----------------------------|
| (1) University | (3) Professional School | (5) Other (please specify) |
| (2) College | (4) 2-year College | _____ |
30. The faculty of my department is comprised of _____ males and _____ females.
31. The staff of my department is comprised of _____ males and _____ females.
32. I have been employed in academia _____ years.
33. My position is tenure track. 1/Y 2/N

1/AGREE; 2/UNCERTAIN; 3/DISAGREE

34. I am tenured. 1/Y 2/N
35. I feel both genders are adequately represented on the faculty and professional staff of:
- (a) My department 1 2 3 NA
 - (b) My institution as a whole 1 2 3 NA
36. I am at the level of career achievement I expected for my training and abilities. 1 2 3 NA
37. I think both genders are treated equally in academia in the categories listed below:
- (a) Hiring practices 1 2 3 NA
 - (b) Salary 1 2 3 NA
 - (c) Positions offered 1 2 3 NA
 - (d) Advancement 1 2 3 NA
 - (e) Creative opportunities 1 2 3 NA
 - (f) Staff or budget support offered 1 2 3 NA
 - (g) Peer support 1 2 3 NA
 - (h) Cooperation from subordinates 1 2 3 NA
 - (i) Respect from supervisors or superiors 1 2 3 NA
 - (j) Amount of autonomy and control granted by superiors 1 2 3 NA
38. Success in commercial or regional theatre is a criteria for academic advancement in my institution. 1 2 3 NA
39. My institution employs aggressive affirmative action programs to alleviate sex discrimination of faculty and staff where they are needed. 1 2 3 NA
40. I think there are sufficient affirmative action programs in the following areas:
- (a) Programs to increase hiring of women in under-represented fields 1 2 3 NA
 - (b) Career development programs for women 1 2 3 NA
 - (c) Programs to increase retention of women 1 2 3 NA
 - (d) Other? (please specify) _____
41. My institution provides:
- (a) Adequate maternity leave 1 2 3 NA
 - (b) Adequate leave for child care 1 2 3 NA
 - (c) A policy allowing both sexes leave for child care 1 2 3 NA
 - (d) Adequate and affordable child care 1 2 3 NA
42. In general, my personal experience indicates that where there are problems of gender bias or sex discrimination in my institution, they are improving. 1 2 3 NA

Part 4: Perceived Effects of Gender Bias on Personal Life

43. On average the number of hours per week I spend on leisure activities is: (circle one)
- | | | |
|--------------|----------------|---------------------|
| (1) 0 hrs. | (3) 6-10 hrs. | (5) 16-20 hrs. |
| (2) 0-5 hrs. | (4) 11-15 hrs. | (6) 21 hrs. or more |
44. Relationship status: I am (circle one)
- | | | |
|--------------|---------------|--------------------------|
| (1) Single? | (3) Divorced? | (5) Living with someone? |
| (2) Married? | (4) Widowed? | |
45. I plan to have children. 1/Y 2/N
46. I have children. 1/Y 2/N
47. Number of children _____.

1/AGREE; 2/UNCERTAIN; 3/DISAGREE

48. I feel my career has played, or will play, a major part in my decision whether or not to have children. 1 2 3 NA
49. The demands of my career have impacted the quality of my parenting. 1 2 3 NA
50. I have had stress-related illness that I attribute to my career. 1 2 3 NA
51. I have had to seek psychological counseling for problems I attribute to my career. 1 2 3 NA
52. I think my mate's career generally takes precedence over my own. 1 2 3 NA
53. I feel the demands of my career have significantly damaged my personal life. 1 2 3 NA
54. The following working conditions have contributed to problems in my personal life: (circle those that apply)
- | | | |
|------------------------|---|---------------------------------------|
| (1) Long working hours | (4) High stress | (6) Other (please explain) |
| (2) Extensive travel | (5) Long periods of separation from my mate | (7) No career impact on personal life |
| (3) Erratic income | | |
55. I feel the demands of my personal life have significantly impeded my career advancement and success. 1 2 3 NA
56. The following personal concerns have contributed to problems in my career advancement:
- | | | |
|--------------------------------------|--|---------------------------------------|
| (1) Heavy domestic responsibilities | (4) Parenting responsibilities | (7) Other (please explain) |
| (2) Financial demands of family | (5) Time demands in support of mate's career | (8) No personal life impact on career |
| (3) Restricted geographical mobility | (6) Sexual preference | |
57. I feel personal conflict between my gender role and my career role in the theatre profession. 1 2 3 NA

Part 5: Personal Information

58. Sex: (circle) 1/MALE 2/FEMALE
59. Age: (write in number) _____
60. Highest level of education completed: (circle those that apply):
- | | | |
|-----------------|------------|-------------------|
| (1) HS Diploma | (3) MA, MS | (5) PhD. |
| (2) BA, BS, BFA | (4) MFA | (6) Post Doctoral |
61. Type of theatre in which you are currently employed: (circle those that apply)
- | | | |
|----------------|-----------------|---------------------------|
| (1) Regional | (3) Educational | (5) Professional Shop |
| (2) Commercial | (4) Community | (6) Other (specify) _____ |
62. Current area(s) of specialization? (circle those that apply)
- | | | |
|-------------------------|---------------------|---------------------------|
| (1) Scenic Design | (4) Lighting Design | (7) Costume Construction |
| (2) Technical Direction | (5) Sound Design | (8) Other (specify) _____ |
| (3) Props | (6) Costume Design | |
63. Current annual salary range: (circle one)
- | | | | |
|---------------------|---------------------|---------------------|----------------------|
| (1) Under \$15,000 | (3) \$20,000-24,999 | (5) \$30,000-39,999 | (7) \$50,000-59,999 |
| (2) \$15,000-19,999 | (4) \$25,000-29,999 | (6) \$40,000-49,999 | (8) \$60,000 or more |

Part 6: Open Answer Section

64. Do you feel there are important gender bias concerns we failed to address in this survey?

65. What methods have you successfully employed to overcome gender bias and sex discrimination?

66. What could USITT do to positively impact gender bias in technical theatre?

THANK YOU FOR YOUR TIME !

USITT Gender Bias Survey Project
Theatre Department
University of California
Riverside, CA 92521-0324

Place
1st
Class
Stamp
Here

USITT Gender Bias Survey Project
PO Box 95
Rockford, IL 61105-0095

[Close with tape—no staples please]

Centerline: Automated Costume Designer

—continued from page 6

20th-century American actor's bodies can benefit from the computer's ability to manage categories and types of graphic information. Flat patterns have an architectural aspect in that they are used much like a ground plan to assist in the creation of the finished garment. AutoCAD's architectural drafting power can be used to draft flat patterns, which may then be printed to use in cutting the fabric.

The patterns in the graphic data base may also be used as a starting point to create new patterns. For example, formulae for drafting slopers to measure adapt readily to a computerized format. I used Douglas Russell's bodice sloper formula to draft the bodice sloper illustrated in Figure 1.² The sloper is "on file" in the graphic data base, making it readily available for future use, such as updating it to reflect changes in the actor's figure, or using it as a starting point in either the creation of a pattern for an original design or in the adaptation of a historic pattern for a costume the actor will wear on stage.

Historic patterns, such as those published by Janet Arnold, transfer from the book to the computer by the traditional grid method used to enlarge the pattern for use, with the "life size" grid on the computer screen. Figure 2 shows a 17th-century women's doublet pattern created in this way.³

The historic pattern can be adapted to fit a particular set of measurements and then modified to current tailoring standards by bringing the sloper and the historic pattern together on the screen and using one as a guide in adapting the other. The method used is similar to the familiar slash-and-pivot method. To adapt the sized pattern to current tailoring standards, I put the center front on the grain line, created princess seams, and moved the bust dart from the side seam to the princess seam. To size the adapted pattern, I put the historic pattern on screen with a drafted-to-measure sloper as a guide. The adapted and sized pattern in

Figure 3 [see p. 11] was created in this manner.

The adapted pattern could as easily be adjusted to a commercial size, and then graded up or down in size by formula. Pattern grading formulae adapt easily to the computer, and could be used on any commercially sized pattern in the graphic data base.⁴

A flat pattern in an electronic data base has several advantages: slopers can be quickly modified to include changes in the measurements; successful adaptations of historic patterns on file can be changed to fit any set of measurements and modified as desired; and paper patterns can be printed

for each use and thrown away or lost at will. And, possibly most important, successful patterns can be quickly and accurately shared with other designers by simply mailing the floppy disk or by using a modem.

We can help each other learn.

The process of adding the computer to the toolbox fosters an adjustment of the thought processes, which for some people seems a waste of time, and for others implies losing the intuitive ability to use a pencil as well as other undesirable and unforeseeable changes. However, the computer's ability to store and transmit information may also offer the opportunity to work as a community, so that designers, formerly working more or less alone, will have the whole design community within reach by keyboard.

Adding the computer to the theatre artist's tool box will probably affect the creative environment and create new aspects of the design/production process. Some of the most likely changes, such as increased information sharing, seem very useful. A national data base of costume pattern drafts, theatre floor plans, and technical drawings can be used as a resource by designers, their students, and assistants. Increased information sharing may also affect graphic standards and practices, perhaps for the good.

—continued on page 4

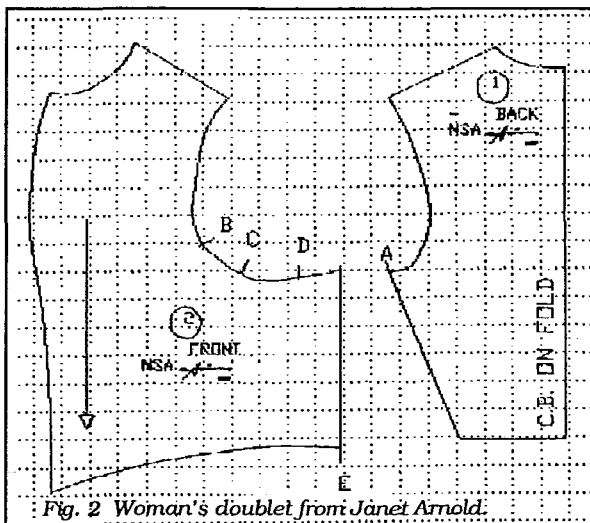


Fig. 2 Woman's doublet from Janet Arnold.

C&S PROFILES



STAGERIGHT

StageRight Corporation

495 Holley Drive

Clare, MI 48617

Phone: 517-386-7393

Tollfree: 800-438-4499

FAX: 517-386-3500

Contact: Brian Johnson, National Sales Manager

In business for 6 years

USITT C&S Member for several years

StageRight Corporation manufactures portable staging, risers, stage extensions, pitfillers, multi-level seating risers, fold-and-roll risers, portable dance floors, and portable theatre proscenium.



SSSL

Syracuse Scenery & Stage Lighting Company, 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

Co., Inc. is one of the East Coast's oldest and most distinguished stage equipment companies, and is a stage and studio curtain manufacturer, rigging and curtain track installation contractor, lighting equipment dealer and rental house, and a general theatrical supplier.



C&S PROFILES

**GE is Light**

GE Lighting

Nela Park

Cleveland, OH 44112

Phone: 216-266-2749

FAX: 216-266-2662

Contact: Brian Behm, Product Mgr.

In business for 111 years

USITT C&S Member for 17 years

GE Lighting is a major manufacturer of light bulbs for general and specified applications, including the entertainment industry.

JCN

JCN

PO Box 9986

Oakland, CA 94613

Phone: 415-638-6907

Contact: Kennedy Wright, Partner

In business for 5 years

USITT C&S Member for 1 year

JCN produces and sells a complete line of software for the theatre, ranging from the APPRENTICE line for the individual user to the MASTER line for the theatre business or company.

JOEL

Joel Theatrical Rigging Contractors, Ltd.
365 Watline Ave.

Mississauga, ON L4Z 1P3 Canada

Phone: 416-890-8802

FAX: 416-890-7511

Contact: Leonard Davis, President

In business for 13 years

USITT C&S Member for 3 years

Joel offers complete design and manufacturing of rigging equipment for theatre and television, including its own line of counterweight rigging.

**Kimberly
Theatrics**

Kimberly Theatrics, Inc.

98 Line Road

Trenton, NJ 08690

Phone: 609-587-7927

FAX: 609-587-7867

Contact: Thomas J. Csolak, President

In business for 9 years

USITT C&S Member for 1 year

Kimberly Theatrics is a full-service lighting and sound supplier specializing in turnkey installations, offering sales, rental, production, and repairs.

Costume Design & Technology

Kevin L. Seligman, Commissioner

The new *Directory* has incorrect phone numbers for me listed on the Commissioners page. My office phone is 815-753-8255; my home phone is 815-758-7572.

The Fabric Thesaurus Committee needs your help! In order to attain the magic number of 200 orders needed for us to begin publication of the second chapter, "Synthetic Fabrics," or the 200 orders needed to republish the second edition of "Natural Fabrics," we are asking that each of you send to Jan Hiatt names and addresses of persons working in related fields (i.e., clothing and textiles, consumer economics, museums and museum studies, weaving, art and design, libraries, etc.) who would be interested in utilizing one or both of the copies.

By compiling this new marketing list, we will be able to send news of this wonderful project out to others in related fields, and thereby attain the necessary number of orders needed to published the Thesaurus.

So, please take five minutes and look in your school's directory for possible names and addresses, and send them to Jan Hiatt, Department of Theatre, SIU-Carbondale, Carbondale, IL 62901-6608.

According to Joel Rubin, International Liaison Committee Chair for USITT, among the delegation to be sent by the Soviets to the Spring Master Class program and USITT Milwaukee Conference will be at least one Soviet costume designer or costumer. Once we know for sure, we will try to involve him or her in some of the programming in Milwaukee. Watch forthcoming issues of *Sightlines* for a full preview of the Milwaukee Conference.

I hope that the holidays are bright and merry, and my best wishes for a Happy New Year! Remember that if you're looking for a last-minute gift idea, think about a gift subscription to *Cutter's Research Journal*.

Have a happy holiday! □

Sound Design Commission

John L. Bracewell, Commissioner

Recently those of us who use the Calgary Callboard have been involved in a discussion of what is desirable in a lighting console. The range of discussion has been rather interesting, and it started me thinking that we could use a similar exchange of views on what we want in consoles for theatre sound.

Yes, I know that this is not unlike the article that I put in this column earlier in the year about computer interfaces for sound. At that time I invited you to share ideas, and from whom have I heard? No one! So let's try it with a different approach: not computer interfaces, but consoles.

What kind of console do you want: as a designer? as an operator? as a teacher? as a student? I hardly think any of us are indifferent. When I'm around sound people, I believe that I hear more conversations about the merits and demerits of consoles than any other kind of discussion. So are you content to take what the manufacturers decide you should have? Or would you like to say what YOU want. (Not that saying it here or anywhere else will cause any manufacturer to respond immediately with a new product, but I would find it difficult to believe that the manufacturers would be totally indifferent.)

For example, one of the comments that showed up in a number of ways on the Callboard exchanges about lighting consoles was a plea for manufacturers to supply schematics and maintenance manuals with equipment. Do any of us have trouble with a lack of information for keeping consoles in

working condition? How good is your manufacturer's support?

What about pure design considerations? What kinds of conveniences would make consoles easier to operate: for reinforcement? for effects? for recording? What kind of EQ is needed in console modules and where? How are features such as sends and inserts used in theatre? Do we have any particular needs for these features that would in any way alter standard function? What kinds of monitor capabilities do we need?

If you're interested in promoting this kind of exchange, write to me. If you're on Callboard or Compuserve, send me E-Mail.

On a different topic, plans for Milwaukee are well underway, and some ideas for Boston in 1991 are beginning to surface. Sound programs in Milwaukee will cover the following areas: seminars on basic system design and on usage of wireless microphones; two performances, one by a group from Purdue University and another by a musician and a dancer from University of South Florida, both performances using MIDI-controlled sound; a sound design presentation and the designers' forum; and finally a talk by a major professional sound designer. And don't forget the Commission meeting, of course.

Again, an invitation to anyone interested in contributing to this column. I don't always have to write what goes into this space. If you have something to submit that fits this format, send it to me. As usual, I reserve the right to screen all submissions. □

Profile: Joy Spanabel Emery

Cecelia Fielding, Editor

Joy Spanabel Emery, recently appointed to fill the newly created position of USITT Vice-President of Communications, recalls being a fledgling Institute member and a new faculty member at the University of Rhode Island when she attended the 1979 Seattle Conference and was literally propelled into Institute leadership.

"The story I like to tell is that the Costume Commissioner looked at me and said, 'Rhode Island? That's near Ohio, isn't it? How would you like to program the Ohio Conference?'" she laughs. That posting was the beginning of a distinguished decade of service in the Institute that included several years as a Vice-Commissioner, eight years as Costume Commissioner, significant Board experience, and her election as a USITT Fellow in 1988.

Her entrance into the Institute coincided with the creation of the Costume Commission, which has seen a tremendous amount of growth. "The thing that has made it so exciting to me is having the opportunity to work with other people," she noted. "The input they have is so phenomenal and the energy is just incredible. The output of ideas—and the follow-through—have been wonderful."

Emery is particularly proud of her association with the dozen or more Vice-Commissioners, whose projects, in addition to the excellent conference and symposia programming, have included:

- Lucy Terry Nowell's work on tenure and promotion guidelines, which had its inception in the Costume Commission.
- The grant project that unearthed a number of grant possibilities in costume design.
- Jan Hiatt and Stewart Goldberg's efforts on the Fabric Thesaurus, which is currently processing its second chapter.
- The health and safety project led by Diane Berg and Betty Blyholder.
- Kevin Seligman's flat pattern research project, which led to the publication of *Cutter's Research Journal*.

The annual Costume Symposia have been another triumph for Institute costumers, she added, and next year, due to the efforts of

Leon Brauner and others, the Lighting and Scenic Design Commissions will join the Costume Commission at its symposium in New York City.

"The other interaction I've really enjoyed is with the Costume Society of America, because it has strengthened our research activities enormously," she said, pointing to the mini-symposia conducted with the CSA in conjunction with Institute conferences.

On a personal level, Emery is currently involved in the creation of a commercial pattern data base (see the September 1989 *Sightlines*, p. 6) that can eventually be tapped

by costumers and historians nationwide.

The data base is headquartered at the University of Rhode Island, where Emery is a professor of theatre. She also spent six years at the Champlain Shakespeare Festival in Vermont (including three years as a designer), has worked as a freelance costume designer in New York and Newport, RI, and is the author of a costume textbook, *Stage Costume Techniques*, published by Prentice-Hall. She received a BA from Kent State and an MA from Ohio State.

As for her newest posting in the Institute,

Vice-President of Communications, she's still in the process of creating the position. "I was first approached about it at the end of the August Board meeting," she explained. "The idea for the post came as a response to a suggestion by the Long-Range Planning Committee and the need to distribute workloads among the Vice-Presidents more fairly."

"I'm taking the title rather literally, and hopefully we can establish better communications across the board, especially with the membership," she said. Emery is temporarily chairing the Publications Committee and has also been supplying support and feedback to the Institute editors.

The Institute, she believes, faces some significant challenges in the future. "I think the Institute is suffering real growing pains," she said. And the solution? "Stretching!"

"The bulk of my experience that has been so strong and so positive has been with the individual contacts. As we grow, we mustn't lose sight of that," she concluded. □



C&S PROFILES



Lighting Associates Templates

PO Box 299
Chester, CT 06412
Phone: 203-526-9477
FAX: 203-837-2329
Contact: Jo-Ann N. Price, VP/Sales Mgr.
In business for 28 years
USITT C&S Member for 10 years
Lighting Associates manufactures a complete line of drafting templates for lighting designers, and scenic design templates for stage and TV designers.



Little Stage Lighting Company

10507 Henry Hines Blvd.
Dallas, TX 75220
Phone: 214-358-3511
FAX: 214-358-3515
Contact: William D. Little, owner
In business for 63 years
USITT C&S Member for 28 years
Little Stage provides sales, rental, manufacturing, and selected service of a wide variety of lighting fixtures, lamps, dimmers, effects, and color media.

mid-west scenic

Mid-West Scenic & Stage Equipment Co., Ltd.

224 W. Bruce Street
Milwaukee, WI 53204
Phone: 414-276-2707
Contact: John Dolphin, President
In business for 23 years
USITT C&S Member for 9 years
Mid-West manufactures counter-weight and motorized rigging systems and specializes in the construction of custom orchestral shells and draperies.



Olesen

1535 Ivar Avenue
Hollywood, CA 90028
Phone: 213-461-4631
Tollfree: 800-331-8897/800-821-1656
FAX: 213-464-0444
Contact: Barry Stubblefield, President
In business for 30 years
USITT C&S Member for several years
Olesen is a large distributor of a complete line of products for the entertainment and associated industries.

C&S MEMBER NEWS

- **Peter Albrecht Corporation** has a new address and some new phone numbers: 6250 Industrial Court, Greendale, WI 53129-2432; 414-421-9091, FAX 414-421-6630.
- **Broadway Press** has announced that copies of the 1990 *New York Theatrical Sourcebook* are now available. If you order one copy, you'll receive a second copy at half price. For more information, call 212-693-0570.
- **Olesen**, a leading theatrical equipment and supplies distributor in Hollywood, was recently acquired by Davis Blaine and Barry Stubblefield, who will take over as chairman and president respectively.
- **Grand Stage Lighting** of Chicago and **Associated Theatrical Contractors** of Kansas City and Springfield, MO announced the opening of a joint venture in the St. Louis area. The new store, ATC/Grand, offers rental and sales on a full line of lighting equipment, as well as a wide range of scenic supplies, paints, curtains, hardware, makeup, and costume items. The store is located at 3604 South Big Bend Blvd., St. Louis, MO 63143; 314-645-5461.
- **Steve Terry**, vice-president of **Production Arts Lighting** in New York, has announced the appointment of Production Arts Lighting as an exclusive distributor for Arris grip equipment in the New York area. The equipment includes grip and lighting stands and accessories by the Arriflex Corporation, and the organization has already made a substantial inventory commitment, according to Terry.

In addition, Production Arts Lighting was also involved in setting up the use of four large-format Pani projectors currently being used in the Rolling Stones' North American Tour. The projectors—6000W turbo-cooled units—use 7x7" slides to project giant images on the massive steel architecture of the touring set.

□

HAPPY
Holidays

International Liaison Committee

Joel E. Rubin, Committee Chair

Soviet Design Delegation. A delegation from the Soviet Centre of OISTAT—consisting of six principals and two translators—will arrive the last week of March for a one-month exchange visit coinciding with the USITT Milwaukee Conference.

According to Tatyana Oskolkova, director of the Soviet Centre, the delegation represents a wide geographic diversity from within the Soviet Centre as well as a substantial diversity of disciplines, including technical director, theatre architect, costume designer, lighting designer, and scenic designer.

The delegation will travel in two groups of four individuals each, delivering three master classes before the Conference and three after, for a total of twelve classes. We're pleased that six of the twelve classes have firm commitments, with six openings remaining. Since all costs for the group once they have arrived are to be paid by USITT, a \$1500 fee is payable to the Institute; the host then has responsibility for all local scheduling as well as housing, meals, and other discretionary costs. An additional translator is recommended as well.

The Milwaukee Conference has made a substantial financial commitment to this endeavor, allowing the master class fees to be kept at a very reasonable level. If you are interested in one of the six remaining openings, please contact Mary Beth Tallon, 4124 North Farwell Avenue, Shorewood, WI 53211; 414-962-8696.

A USITT delegation will be formed to complete our part of the exchange, with a departure date in late 1990. For an announcement for delegation applications, watch future issues of *Sightlines*.

Chinese Theatre Building Delegation—Four architects from the Beijing Institute of Architectural Design visited the US in early September under the auspices of International Liaison and the US Centre of OISTAT. The group—senior architects Wei Dazhong and Wu Tingli, senior acoustician Duan Qi Xiang, and Institute interpreter Chang Hong—is responsible for theatre building projects within the Beijing Institute.

The visit had added meaning at a time when, because of the political situation in China, it is more difficult to maintain contact with the Chinese Centre of OISTAT; the State Department, which had to issue visas for the

trip, reminded us that to continue such contacts is now extremely important.

The visit was postponed several times, including one delay related directly to the student uprisings in Beijing, and we were amazed that the group was not only permitted to travel but managed to arrive on schedule. We found them to be hard-working, informed, energetic, good travelers, eager to learn, very personable, and, as might be expected, politically silent.

A tight schedule limited the group's visit to five cities chosen on the basis of theatre facilities and available USITT hosts. George T. Howard and Karen Howard in Los Angeles, Leonard and Holly Auerbach and Dennis Paoletti in San Francisco, Bert Boettcher and Paul Birkle in Milwaukee, Leo Gallenstein in Washington, DC, and Joel E. Rubin and Gary Miller in New York City were but a

few of the more than 20 Institute members and friends who hosted the Chinese guests in a whirlwind tour of some of the nation's finest facilities.

Delegation leader Wei Dazhong said, on departing, that he hoped the Beijing Institute in joint sponsorship with the Chinese Centre of OISTAT

would be able to arrange for an exchange visit to the People's Republic of China by a group of our theatre specialists. If such an invitation is received, an announcement will appear in a future issue of *Sightlines*.

OISTAT in Australia—Theatre consultant George T. Howard and scenic designer Richard L. Hay attended the meeting of the Scenographic Commission of OISTAT in Sydney, Australia in June. Entitled "The Architecture of the Stage in Performance," the meeting drew delegates from Great Britain, Japan, Hungary, the Soviet Union, and Sweden as well as more than 100 Australian architects and scenic designers and a substantial group of students.

Swedish Delegation Visit—The Swedish Centre of OISTAT has put together plans for a visit to New York and surrounding regions in late May 1990. The delegation, comprised mostly of theatre technicians, already includes more than 70 members and spouses, indicating the popularity—and relative low cost—of traveling to the States.

The US Centre, which hosted a similar group from the Swedish Centre last year, will

—continued on Page 11

"A videotape of scenic and costume design slides from the Golden Triga Award-winning US PQ'87 exhibit is now available."

International Liaison Committee

—continued from page 10

be requesting help in arranging ongoing programs for our Swedish visitors. If your theatre or institute would like to meet and host some of the most friendly and knowledgeable theatre people in the world, please contact Gary Miller at the National Office (212-563-5551) or Joel E. Rubin at International Liaison (212-757-5646).

OISTAT Architectural Competition—The Fourth OISTAT Architectural Competition is being sponsored by the Soviet Centre of OISTAT in collaboration with the USSR Union of Architects and the USSR Theatre Union. The project is for a Chamber Theatre Arts Centre in the Hermitage Gardens district of Moscow. The contest, which has an international jury, is in two stages, with a submission date of 15 May 1990.

Eight winners will be selected in the first stage and will then be entered in the second stage from which a design will be chosen for elaboration and implementation. Architects, senior students, and architectural groups are all invited to enter. A competition program packet—consisting of site drawings, site photographs (unhappily of rather poor quality), and an introductory booklet—is available from the National Office for a \$50

fee.

US PQ '87 Exhibit—Open dates between January and April 1990 allow for additional venues in the tour of the Grand Prize-winning exhibit; if you are interested, please contact Joel Rubin for information on exhibit details and costs.

In conjunction with the exhibit, copies of the videotape of scenic and costume design slides, a major part of the exhibition, are now available. The 35-minute tape is preceded by informational captions and a short segment of the actual PQ '87 award ceremonies in Prague. The tape has been professionally remade and re-edited courtesy of colleagues in the Production Services Department of ABC-TV in New York; special thanks to Institute member J. Deet Jonker.

Cost of the VHS tape is \$29.95, plus \$2 postage and handling, with a suggested contribution of \$10 to help with the funding for the USITT PQ '91 exhibit. The National Office also has signed copies of the Triga Award poster and copies of the US Exhibit Catalog for sale; check with the National Office for details. For the tape, send checks made out directly to USITT to the National Office. □

Centerline: Automated Costume Designer

—continued from page 7

For this designer, the year and a half of spare time spent on this project has not been wasted.

Work discussed in this article was accomplished in conjunction with a FULCRUM III grant from IBM, and as part of a Graduate Research Board grant from the University of Maryland, College Park. Equipment used: IBMP/

2 Model 60, GTCO Digipad Model 364BL, CalComp Plotter Model 1043. Software used: AutoCAD Version 9, dBASE III Plus, and WordPerfect Version 5.

Notes

1 Omura, George. *Mastering AutoCAD*. Alameda, CA: Sybex, CA, 1987.

2 Russell, Douglas A. *Stage Costume Design*. Second Ed. (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1973) 109-113.

3 Arnold, Janet. *Patterns of Fashion* (New York, NY: Drama Books, 1985) 106.

4 Hanford, Jack. *Professional Pattern Grading* (Redondo Beach, CA: Plycon Press, 1980) 7-28, 53-62.

A. A. Milton is a former member of the theatre faculty at the University of Maryland. She is currently researching a text on CAD applications for technical theatre. □

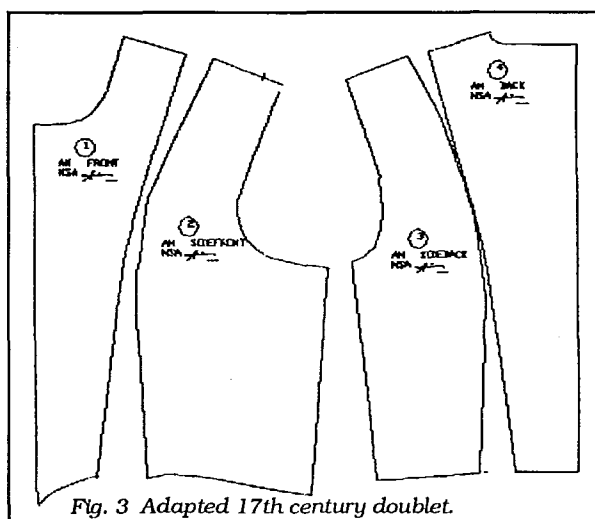


Fig. 3 Adapted 17th century doublet.

MICHIGAN STATE

TECHNICAL FACILITIES MANAGER, Performing Arts Facilities and Programs.

Basic function: Coordinate and supervise technical services/activities in the Wharton Center and University Auditorium in order to facilitate use of the performing arts facilities.

Characteristic duties and responsibilities: Create and implement preventative maintenance programs in order to ensure all stage equipment is functioning and in place for all performances. Confer with university users, professional companies, artists, and community groups in order to assist with technical, procedural, and contractual activities. Prepare technical cost estimates for prospective and confirmed facility users and maintain budget records, union stagehand payroll, and billing information.

Qualifications: Bachelor's degree in technical direction and/or theatrical design, stage management; three years of related and progressively more responsible or expansive work experience in technical theatre; or an equivalent combination of education and experience.

Salary: \$30,574 plus excellent fringe benefits.

Application deadline: 5 January 1990

Submit: Resume and refer to posting #S983 to:

Personnel Administration
Michigan State University
1407 S. Harrison Road
110 Nisvel Bldg.
East Lansing, MI 48824-1229

□

LOOKING FOR SOMEONE?

Consider advertising your job opening in either the newsletter, *Sightlines*, or in the quarterly USITT journal, *Theatre Design & Technology*. For information on rates and deadlines, contact:

Tina Margolis, USITT Advertising Mgr.
Phone: 212-563-5551
FAX: 212-563-5582

□

*Peace
on
Earth*

Check Points

Stress & Wellness Strategies

DIET: a selection of food we put into our bodies. We can actually help combat stress by what we eat, and we can contribute to our general wellness by what we eat. Sadly, however, many of us don't eat in such a positive manner. We rationalize in many ways: "I don't have the time," "I don't have access to good food," "I don't do my own cooking/preparation," "It doesn't matter—I'm doing fine," are just a few of the excuses.

One of the most lucid pieces of advice for stress/wellness planning and management is offered by Peter G. Hanson, MD, who said, "Learn to control what you can and learn to ignore what you can't control." You **can** control your diet regardless of your circumstances.

In the next several issues of *Sightlines*, this column will cover diet in some depth, and there is much to convey. But diet awareness can begin with some basic things. One simple concept to grasp is that what we consume can be a possible reason we have feelings of anxiety (stress). A major contributor to stress is caffeine, since it increases heart rate, blood pressure, and oxygen demands. One cup (six ounces) of coffee contains 108mg of caffeine. One glass of Coke or Pepsi (12 ounces) contains 60mg of caffeine, and one ounce of chocolate contains 20mg of caffeine.

Consumption of more than 250mg of caffeine is considered excessive, and that amount—or more—can and will have an effect on your body: anxiety, irritability, irregular heart beat, inability to concentrate,

insomnia, nervousness, diarrhea, and upset stomach.

White sugar and white flour deplete important B vitamins from your system and can cause those symptoms listed above. Salt causes fluid retention, which will increase nervous tension and high blood pressure levels. Recently, a medium-sized can of beef stew found on a grocer's shelf was discovered to have 4250 units of sodium in it—about four times a healthy daily intake! A check of the nutritional contents of fast-food hamburgers reveals that the larger burgers may have as much as 3600 units of sodium!

This is all pretty negative stuff. It hits us where we live because the food industry has spent much time and money training the population to expect, depend upon, and appreciate high levels of sugar and salt. You must begin your basic awareness about the food you eat by analyzing your intake of caffeine, sugar, flour, and salt.

On a positive note, it is worth briefly indicating those families of food which can contribute to our health. Foods that energize you are proteins: lean beef, chicken without the skin, peanut butter, low-fat cottage cheese, low-fat yogurt, peas, beans, and tofu. Foods that calm you and prepare you for "the long run" are carbohydrates: whole wheat and rye breads, pasta, potatoes, brown rice, apples, pears, and bananas. If you have the late-afternoon doldrums, eat protein. If you face a tough day tomorrow, eat carbohydrates. If you need immediate relief from anxiety, eat a banana.

—Stan Abbott □

CURTAIN CALL

Deadline for next issue of *Sightlines*:

The deadline for inclusion in *Sightlines* is the 5th of the month prior to the desired publication date.

□

CALENDAR

- December 1-3 • Winter USITT Board Meeting, Milwaukee, WI
- December 2-5 • NADI (National Association of Display Industries) Design Market, New York, NY
- February 15-18 • 10th Annual PERFORMANCE Summit Conference, Palm Springs, CA
- April 11-14 • USITT Annual Conference & Stage Expo, Milwaukee, WI
- May 8-10, ShowTech Berlin, Germany



Sightlines

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

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

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