

Sightlines

USITT

October 1990

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

NEW PUBLICATIONS

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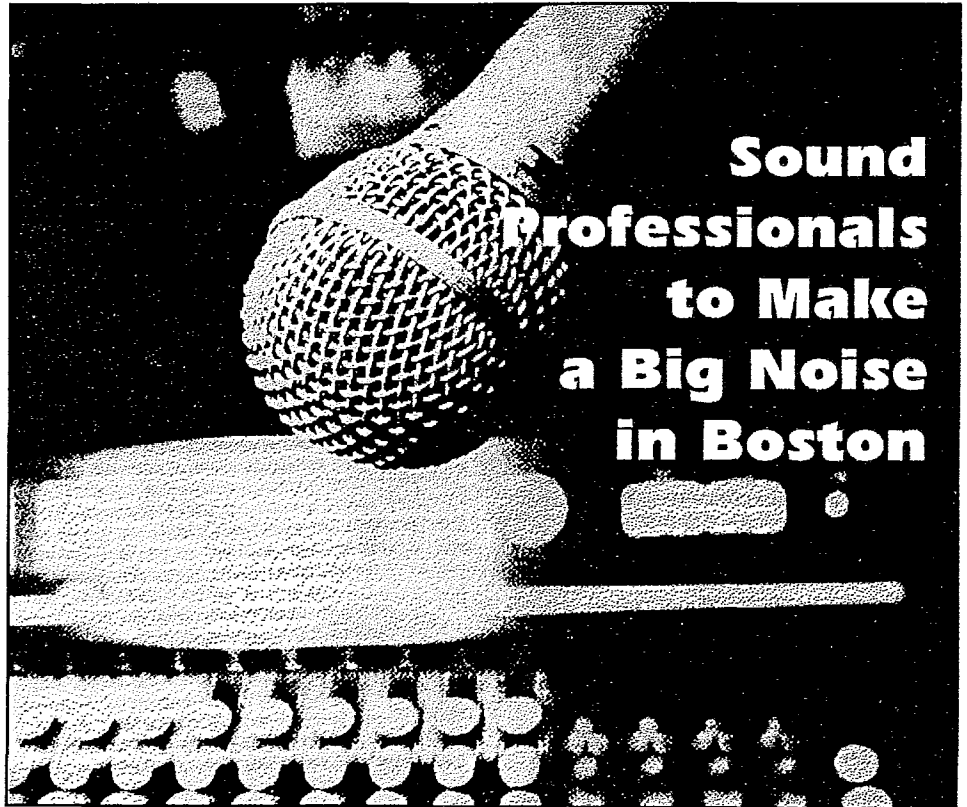
Order your copy now from the National Office. Use the "Publications Order Form" contained in the center of this issue of **Sightlines**.

■



IN THIS ISSUE

News from the National	2
The Presidency Report	3
Centerline: Coloring Light	4
howcase: Algonquin	5
Commission Reports	6
Classified Ads	8



Sound Professionals to Make a Big Noise in Boston

The United States Institute of Theatre Technology will host a series of unique and unprecedented sound demonstrations and sessions as part of its Stage Expo '91 in Boston 20-22 February 1991. Demonstration rooms will allow sound manufacturers and suppliers to exhibit and demonstrate their products to their full capability, while on-site and off-site sessions will explore various sound technologies and applications.

Also, among the over 100 sessions planned for the Boston Conference covering the range of theatre crafts, the USITT Sound Commission has arranged more than half a dozen sound demonstrations, panels and round-table discussions. Included in the program is a pre-conference event, "Delta Stereophony: Locking the Sound Image to Live Action," an off-site session at Yale University exploring the pros and cons of AKG's new computer-controlled stereophonic sound imaging system; and three off-site conference sessions: "Loudspeaker Technology for Theatre," a session

examining loudspeaker technology utilizing the facilities and personnel of Bose Corp.; "Film and TV Sound at Editel-Boston," a demonstration of non-theatrical sound techniques at a Boston film/television production facility; and "Digital Techniques in Audio," to be held in a major Boston performance space.

Other sessions include "Live Performance and Computers: MIDI and Beyond," a survey of extended computer techniques for use in live performance; and "Inexpensive MIDI Applications."

Stage Expo will take place at the Hynes Convention Center in Boston. Exhibit hours will be: February 20, 1-6 pm; February 21, 10 am-6 pm; and February 22, 10 am-5 pm.

For additional information about the 1991 USITT Conference and Stage Expo, contact:

Phil Tocantins
Events Production Group
135 Fifth Avenue
New York, NY 10010
Phone: 212-677-5997; Fax: 212-677-3857. ■

NEW IN SIGHTLINES

With this issue we begin a new series, "The Presidency Report." Instituted by USITT President Don Shulman, the series—which supplants "The President's Report"—will provide a forum for each member of the Executive Committee to communicate with the members of the Institute about the wide-ranging activities and concerns of USITT.

CALENDAR

- 5-7 October 1990 ▪ Institute of Outdoor Drama Conference, Cherokee, NC ▪ Contact: Judy Via, 919-962-1328
- 1-4 November 1990 ▪ International Convention Center Conference, The Woodlands, TX
- 15-17 November 1990 ▪ USITT Winter Meetings, Orlando, FL ▪ Contact: USITT National Office, 212-924-9088
- 17-19 November 1990 ▪ LDI'90, Orlando, FL ▪ Contact: Lighting Dimensions International, 212-353-1951
- 1-13 January 1991 ▪ Costume Society of America Study Tour of France ▪ Contact: Kaye Boyer, PO Box 73, Earleville, MD 21919
- 20-23 February 1991 ▪ USITT Conference & Stage Expo, Boston, MS ▪ Contact: USITT National Office, 212-924-9088 or Events Production Group, 212-677-5997
- 10-30 June 1991 ▪ Prague Quadrennial/PC'91, Czechoslovakia ▪ Contact: Joel E. Rubin, USITT International Liaison, 212-757-5646

SIGHTLINES

VOLUME XXX NUMBER 10

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Editor ▪ Eric Fielding
Editor ▪ Cecelia Fielding

News From The National

David Diamond, USITT General Manager

Cur sincere thanks to USITT "Lifetime" member Eddie Kook for his generous donation of materials from his New York office to the USITT Archives. More than 30 boxes of materials—including periodicals, correspondence, lighting instruments, etc.—were shipped to the Archives last month. Doug Taylor will be reporting to you on the collection as he documents it.

We are looking into new benefits for you. Conversations with our insurance representative are proceeding with regard to short-term disability coverage. This type of insurance may be even more valuable to many of you than the major medical coverage we now offer. Eventually, we hope to develop a complete package of affordable insurance options to serve your needs. National Car Rental has informed us of an industry-wide change regarding loss and damage of rental vehicles. The Collision Damage Waiver Option has been replaced by a Loss Damage Waiver Option. This means that by not electing to pay for National's Loss Damage Waiver Option, the renter is responsible for all loss and damage to the vehicle regardless of fault or cause.

Interested in day care for the kids during the USITT Conference in Boston? If you would find this a valuable service, the 1991 Conference Committee would like to know. Please contact Jan Chambers at 413-586-9764 or 413-585-3212. (Also, please complete and return the survey included in this issue. —Ed.)

Exhibit Booth Wanted. In order to better represent your interests at a variety of conferences and trade shows throughout the year, USITT plans to set up a booth showing off the benefits, publications and conferences. In order to save on costs, we request that if anyone has a booth structure they are no longer using and wish to donate to the Institute, please contact the National Office. We will inaugurate our new booth at Lighting Dimensions International '90 in Or-

lando this November.

ATHE is calling for papers, panels and workshops for its next National Conference to be held 7-10 August 1991 in Seattle. The deadline for proposals is 30 October 1990. Write or call for a proposal packet: ATHE c/o THEatre Service, P.O. Box 15282, Evansville, IN 47716; 812-474-0549.

The 1990-91 edition of the *Regional Theatre Directory* is now available. This valuable book lists employment opportunities at 410 theatres across the country for the coming season. It is available from Theatre Directories, P.O. Box 519, Dorset, VT 05251; 802-867-2223.

The New England Theatre Conference is scheduled for 2-4 November 1990 in Portland, ME. Among the workshops of interest are, "New Materials for Set Design," "Dramatic Poster Design," "Who's The Boss? The Stage Manager" and a make-up workshop. The Eleventh Annual High School Student Design Exhibit will coincide with the Conference. Set, costume and prop designs are invited, and exhibit materials may be drawings, models, actual costumes, props, photographs or slides. Technical Theatre Design Recognition Awards will be presented to winning student designers. For information on the exhibit and the Conference, write or call: NETC Central, 50 Exchange Street, Waltham, MA 02154; 617-893-3120.

The International Association of Auditorium Managers (IAAM) has announced the creation of an Executive Referral Service that will match members with available positions. A workbook will also be available to help individuals market their career talents. The IAAM University Committee is seeking input into possible speakers and topics for the 1991 Annual Conference in Kansas City. This is an excellent opportunity for USITT members to dialogue with the IAAM by suggesting seminars dealing with issues of common interest. ■

In Memoriam: Paul D. Carter

Artec Consultants, Inc.

Paul D. Carter, USITT member, theatre facility consultant and author, died on 9 August 1990 in New York City of injuries sustained in a traffic accident. He was 33 years old.

Carter was the author of the highly successful *Backstage Handbook*, an illustrated almanac of technical information for the theatre industry, and the recently released Broadway Press publication, *Backstage Forms*, a collection of forms utilized in the industry.

As a senior consultant with the New York firm, Artec Consultants, Inc., Carter consulted on

a number of projects including Philadelphia Orchestra Hall and Kravis Center for the Arts in West Palm Beach, FL. He previously held posts at the New York City Opera, the Cleveland Ballet and the Denver Center Theatre Company.

Carter was born in New York and earned degrees in theatre from the Yale School of Drama and Utah State University.

He is survived by his wife Sally Friedman of New York. A memorial service was held in New York City on 12 August 1990.

A strong supporter of USITT, Carter will certainly be missed. ■

The Presidency Report

William J. Byrnes, USITT Vice-President for Development

Where do we grow from here? USITT has enjoyed more than 30 years of growth and development as an organization. The hard work of commissioners, Board members, committee chairs and conference committees has paid off in helping to create a financially sound and dynamic organization. As you can tell from the graph (see page 4), USITT has grown from its early days of a few hundred members to more than 3000 today. But as we all know, with growth comes change. As USITT heads into the 1990s, the question many of us ask is "Where do we grow from here?"

How many members are enough?

Over the last few months I have been working with other members of the Planning Committee, members of the Board and our National Office staff (headed by David Diamond) on formulating a plan to take our total membership up to 4250 by 1995. Can it be done? Sure, if enough resources are made available to recruit and retain the new members. At the same time I have been considering the question, "Should it be done?" What are the reasons to increase our membership base? There are two primary reasons:

- **Staying above water.** One of the reasons we need to increase our membership relates to the reality of increasing costs. The formula is very simple: If the inflation rate experienced by USITT is 3% to 4% per year, the costs of operating our ongoing activities (publications, conferences, staff salaries, etc.) will only tend to keep rising. If we stop growing, or worse yet experience a decline in our total membership, the budget cuts that will follow will no doubt result in reduced benefits to the members. The problem then turns the organi-

zation on itself because with fewer benefits, members may ask themselves, "Why continue to belong?" Before you know it, USITT could be broke and out of business.

- **Having more to offer.** Another reason for trying to increase our membership base is diver-

sity. USITT needs more members from our active professional community, from the IA, and from the regional network of theater, dance and opera companies. USITT needs more minority and women members. USITT needs more members who are willing to set the standards and establish the practices that will make what we all do a little more enjoyable and a lot safer. One of the things that make USITT unique is the grassroots nature of how conference programming and special projects grow. Members like you make these things happen. Getting more of you actively involved in USITT, in my opinion, will help insure we don't become out of touch with the concerns and needs of our profession.

What is the plan?

In the few months, I will be working with the Membership Committee, the staff and the Board to finalize a five-year membership growth plan that will be af-

fordable and possible. You, as a current member will help play a key role in the plan. You can help reach out to the people you work with everyday who do not belong to USITT. Your active promotion of USITT will cost all of us a lot less money than glitzy advertisements and glossy brochures.

I hope we will be able to count on you in our efforts to insure USITT grows into the 1990s. As always your thoughts are welcome. Please let me know what ideas you may have to help make sure USITT is around for its 40th birthday in the year 2000.



"USITT has grown from its early days of a few hundred members to more than 3000 today. Where do we grow from here?"

CONTRIBUTING MEMBERS

- Associated Theatrical Contractors
- Avolites, Inc.
- Chicago Spotlight, Inc.
- Country Road, Inc.
- General Telephonics Corporation
- Gerriets International, Inc.
- Great American Market
- Interstate Consolidation Service
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- Sacramento Theatrical Lighting
- Samuel H. Scripps
- Sapsis Rigging, Inc.
- StageRight Corporation, Inc.
- Staging Concepts
- Strand Electro Controls
- Strand Lighting
- Syracuse Scenery & Stage Lighting Co., Inc.
- Teatronics, Inc.
- Theatrical Dealers Association
- Wenger Corporation
- Wybron, Inc.

NEW C&S MEMBERS

Sightlines welcomes the following new Sustaining Members—Hubbell, Inc. of Bridgeport, CT; Harry Ransom Humanities Research Center of Austin, TX; and Walt Disney Imagineering of Glendale, CA.

APPRECIATION

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

SUSTAINING MEMBERS

Adirondack Scenic
Adirondack Scenic, Inc./JCH
Alberta Stage Lighting, Ltd.
Peter Albrecht Corporation
Amecon, Inc.
American Seating
Artec Consultants, Inc.
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Clear-Com Intercom Systems
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Desco Theatrical Equipment, Inc.
DesignLab Chicago
Desisti Lighting Equipment
Dove Systems
East Coast Theatre Supply
Electronic Theatre Controls, Inc.
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Events Production Group, Inc.
FM Productions
Feller Precision, Inc.
Foy Invenerprises, Inc.
Gagnon Laforest, Inc.
GE Lighting
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Goodspeed Opera House
Grand Stage Lighting
Grosh Scenic Studios
GTE/Sylvania, Inc.
A. Haussmann International USA, Inc.
Hawkeye Scenic Studios, Inc.
H & H Specialties

Page 5 ▼

Centerline: Coloring Light

Michael A. Tortora, Virginia University Theatre

Do we always receive what we expect from gel color?

We sit at our drafting tables with our color swatchbooks at hand. We search, study, debate and sometimes grit our teeth until finally we decide on the color that will work best for a specific system or special. However, how that color is perceived in the swatchbook and on its subjects on stage can be quite surprising due to the affect of various changes in color temperature.

The leading gel manufacturers have conveniently indicated in their swatchbooks that each color is rated at a 3200-degree Kelvin color temperature (for example, a color placed in the gel holder of an ellipsoidal spotlight with a 1000W lamp—3200-degree Kelvin color temperature—at full intensity). This arrangement produces the color that is the gel swatchbook.

In order to produce all of the colors chosen from the swatchbook for a design, the lighting instruments must be at full intensity. Therefore, when the intensity of a stage lamp is lowered by a reasonable percentage, it instantaneously modifies the color wavelengths, the drop of intensity paralleling the drop in color temperature. This, in effect, changes the true color of the color medium. In short, color temperature affects design decisions. Therefore, in order to choose color, there will need to be more consideration as to how the color(s) will be used.

On one occasion, I chose Roscolux 57a (lavender) for area fill light in a 45-degree angle side-

light system. I placed the color in a 3200-degree Kelvin color temperature lighting system. During the brightly lit scenes, the lavender provided me with the crispness that I had anticipated. However, during the cool, low-lit evening scenes, the change in color temperature (due to the lowering of intensity) turned the lavender into an unattractive muddy color.

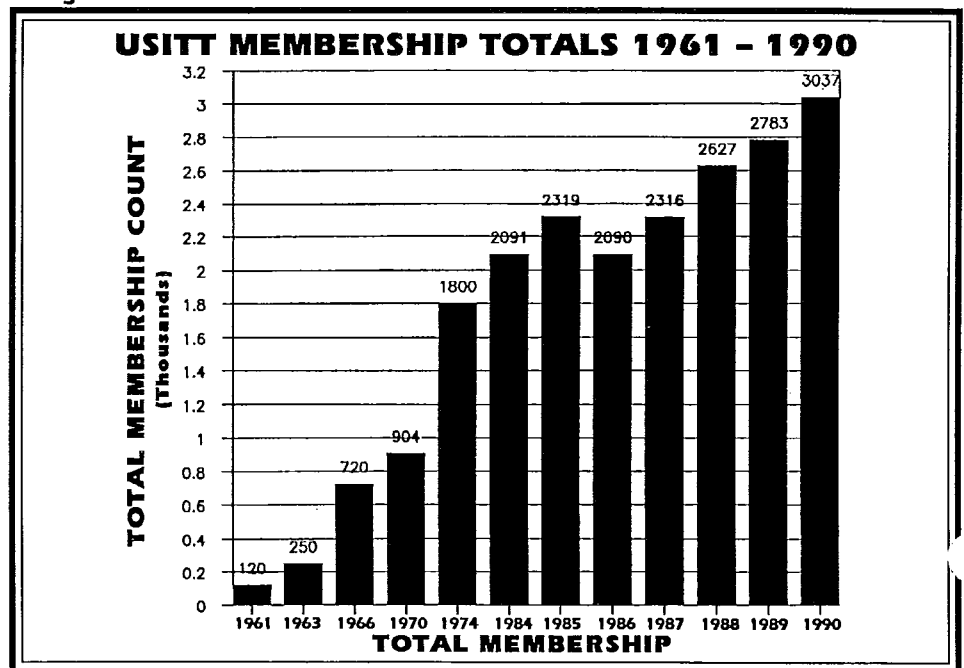
Initially, the Roscolux 57a sidelight system had a dual purpose because the equipment was not available to provide another system for those evening scenes. However, upon seeing these results, I changed the lavender to sky blue without any hesitation in order that the amber, created by the dip of color temperature, would mix with the blue gel color to provide a more natural, clean and crisp light.

While some designers can clearly understand and foresee the effects of eventual color temperature changes on color, others can't comprehend it at all. Whichever the case may be, this is invaluable information that should be utilized. This area within the design process adds another dimension to our profession, another fundamental that will consistently challenge the designer.

The swatchbook gives us the color's maximum and expected capability. But, when applied to various color temperatures, we see a different, yet interesting color of light. This knowledge affords us the capability to utilize gels to their fullest and to express ourselves as designers through an even larger range of hues. ■

The Presidency Report

▲ Page 3



USITT Conference and Stage Expo - Boston '91

CHILDCARE SURVEY

Numerous requests during past conferences have led us to investigate the possibilities for childcare at the Boston conference. In order to help us gauge your interest and needs, please take a moment and complete the following questionnaire:

On-site childcare would better enable me to attend this conference.

Yes No

On-site childcare would enable me to bring my family to this conference.

Yes No

I would (prefer/use/not use) the following childcare options:

Prefer Use Not use

A participatory co-op for which parents would share childcare responsibilities (at a minimal cost to parents).

A childcare facility where care is provided by a professional assisted by student volunteers (at a modest cost to parents).

A childcare facility completely staffed by professional caregivers (at a cost to parents that is comparable to hiring a private sitter).

A listing of students available for babysitting (contracted individually at a set hourly/per-child fee, paid to the student).

Given the following hypothetical schedule, if it were necessary to restrict care to six hours per-day per-child, I would most need childcare during the following days and times (please circle):

Wed:		11-2	2-5	5-8	8-11
Thurs:	8-11	11-2	2-5	5-8	8-11
Fri:	8-11	11-2	2-5	5-8	8-11
Sat:	8-11	11-2	2-5	5-8	8-11

The ages of my children who would participate in conference childcare are:

I would be willing to pre-register for childcare along with my conference pre-registration.

Yes No

I would prefer to register for childcare on-site, with the understanding that placement is first come, first served.

Yes No

I currently do not have children that would utilize conference childcare, but I supports its presence at the Boston conference and future conferences.

Yes No

Other Comments:

Thank you for your help. Your immediate reply is appreciated. To return, fold and affix postage as indicated on back.

Jan Chambers, Chair
Committee for Childcare

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**USITT Childcare Survey
Jan Chambers, Chair
Committee for Childcare
71 Chestnut St.
Florence, MA 01060**

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plus Canadian mailing \$2 plus overseas mailing \$5

• **INTERNSHIP DIRECTORY**

This publication provides listings of internships in design, management, technical production, costume technology, etc.

Member \$8 Non-Member \$12

• **STAGE RIGGING & MACHINERY**

Recommended Guidelines for Stage Rigging & Stage Machinery—Specifications and practices developed by the USITT Engineering and Health & Safety Commissions. A reprint from *TD&T*.

Member \$5 Non-Member \$8

• **PROMOTION & TENURE GUIDELINES**

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

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• **THEATRE TECHNOLOGY EXPO 1989**

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Three Books	add \$3.50 / \$6.00	
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Please allow 4-6 weeks for delivery. Prices Good Through July 1991

USITT Costume Design Textbook Needs Survey

Thank you for taking time to complete this survey. Please duplicate this form and fill out separate copies for separate courses:

Course title and number _____ Name of school _____

Course taught how often _____ Average enrollment _____

Type of student (check all appropriate):
 grad undergrad acting/directing design/tech
 dance/music art general theatre other

Questions 1-22: Circle A, B, C, D, or E, using this key:

- A: Covered in this course as a separate unit
- B: Covered in this course throughout the course
- C: Covered in this course as part of another unit (specify)
- D: Not covered in this course, but in another course (specify)
- E: Not covered in our curriculum

- | | |
|---|--|
| <p>1. Play analysis
A B C _____ D _____ E</p> <p>2. Developing a design concept
A B C _____ D _____ E</p> <p>3. Design coordination/teamwork
A B C _____ D _____ E</p> <p>4. Costume research methods
A B C _____ D _____ E</p> <p>5. Costume history
A B C _____ D _____ E</p> <p>6. Art history/Style history
A B C _____ D _____ E</p> <p>7. Elements of Design
A B C _____ D _____ E</p> <p>8. Line
A B C _____ D _____ E</p> <p>9. Color
A B C _____ D _____ E</p> <p>10. Principles of design
A B C _____ D _____ E</p> <p>11. Rendering techniques
A B C _____ D _____ E</p> | <p>12. Figure drawing
A B C _____ D _____ E</p> <p>13. Work planning and organization
A B C _____ D _____ E</p> <p>14. Choosing fabrics and materials
A B C _____ D _____ E</p> <p>15. Pattern making/pattern selection
A B C _____ D _____ E</p> <p>16. Sewing, draping, cutting skills
A B C _____ D _____ E</p> <p>17. Accessory/costume props construction
A B C _____ D _____ E</p> <p>18. The costume design process
A B C _____ D _____ E</p> <p>19. Wardrobe crew/running a show
A B C _____ D _____ E</p> <p>20. Theatre history
A B C _____ D _____ E</p> <p>21. Designing costumes for dance
A B C _____ D _____ E</p> <p>22. Budgeting
A B C _____ D _____ E</p> |
|---|--|

23. Please check only those types of artwork which you feel are crucial to an effective text (even at an increased price):

- | | |
|--|---|
| <ul style="list-style-type: none"> A. <input type="checkbox"/> Professional illustrations B. <input type="checkbox"/> Four-color costume renderings C. <input type="checkbox"/> B/W Costume renderings D. <input type="checkbox"/> Thumbnail sketches E. <input type="checkbox"/> Diagrams and charts | <ul style="list-style-type: none"> F. <input type="checkbox"/> Color production photos G. <input type="checkbox"/> B/W production photos H. <input type="checkbox"/> Line drawings for figure drawing I. <input type="checkbox"/> Color charts, graphs, wheels J. <input type="checkbox"/> Photos of shop and work areas |
|--|---|

24. Are there topics which you teach which are not included above? _____

25. Do you currently use a text (identify) _____

26. Do you currently use published materials other than a text (identify) _____

27. Do you use self-developed handouts? (identify topics) _____

◆ Send completed forms to:

USITT Costume Education Project
 Harry C. S. Wingfield
 Department of Theatre and Dance
 University of Alabama at Birmingham
 UAB Station
 Birmingham, AL 35294
 205-934-3236

Section Showcase: Chesapeake

Konrad Winters, Section Newsletter Editor

The Chesapeake Section, comprising the Mid-Atlantic states surrounding the Chesapeake Bay, has continued to grow since it was reactivated in December 1987. We now have 220 active members (134 individual, 69 students, 5 contributing and 8 sustaining members) and in our April meeting elected three new officers to our regional board: Robert Marietta as Chair, Art Mitchell as Secretary and Brad Sabelli as Vice-Chair/Liaison.

Under the skillful leadership of our Vice-Chair for Programs Tom Cascella, our annual EXPO conference, including a juried design/technology exhibit, is held in January of each year and additional workshops and master's classes are offered throughout the region.

Past EXPOs have had a talented array of guest speakers, including Ming Cho Lee, Tom Skelton, Carrie Robbins, Lynn Pecktal and Roger Morgan. On 19 January 1991, the Third Annual EXPO for the Chesapeake Section will be held at Towson State University, Towson, MD. It will also include our second Biennial Design/Technology Exhibit, which will be available for tour throughout the region during the following year.

In addition to our conference schedule, other Section activities include an expanded newsletter, "In the Wings," and the Chesapeake Region Resource Directory developed by James Pearson. The first edition, printed in 1989, included 50 pages listing technicians, designers, suppliers,

manufacturers and theatrical distributors. It has proven to be a valuable resource.

Finally, the Chesapeake Section is proud to have been selected to host the 1994 National Conference in Washington, D.C. Tom Cascella was chosen to head our local committee to host the conference, and the whole section is working with Tom to insure that the '94 conference will be a great success. The '94 Conference Committee recently visited the conference site at the Sheraton-Washington and took an extensive tour of the facilities. At present we are looking at possible conference activities, pre-conference workshops and D.C.-area attractions during the conference weekend. ■

• • •

Section: Chesapeake
Region served: Delaware, Maryland, Pennsylvania, Virginia and the District of Columbia
Number of members: 220
Section Chair: Robert Marietta
Other Officers: Brad Sabelli (Vice-Chair for Liaison), Tom Cascella (Vice-Chair for Programs) Art Mitchell (Secretary), James Pearson (Regional Information Officer)
Section Newsletter: "In the Wings"
Newsletter Editor: Konrad Winters
Section Address: James Pearson, Regional Information Officer, 6828 Old Stage Road, North Bethesda, MD 20852
Section Phone: 703-689-6730

Final Call For Flea Market

Gary Miller, Manager of Membership Services

It's nearly time for USITT's participation in the 4th annual Broadway Cares/Equity Fights AIDS Flea Market held in Shubert Alley in mid-October.

Last year with USITT's help, the Flea Market raised \$53,000 for AIDS care organizations nationwide. This year we are looking to raise more than \$55,000 during this one-day event.

Each year, the theatrical community gathers in Shubert Alley in a major effort to assist Broadway Cares and Equity Fights AIDS in raising funds.

This is a very important part of the AIDS fight. The cost of AZT and other life-sustaining medications can run to well over \$8,000 per year per patient, devastating individual savings and pushing health care institutions to their limits.

We are not asking for money (although we are certainly will be happy to accept it). What we are looking for is merchandise that we can sell at the USITT Booth at the Flea Market, items like theatre art, design renderings, sketches, theatre memorabilia, posters, Halloween masks or even small properties which might be of interest to the

general public.

Last year we did a land office business with some Madi Gras masks (remember, the Flea Market is right before Halloween). This might just make a wonderful classroom or workshop project. I would like to challenge each and every costume and properties shop in the country to provide us with at least two Halloween masks that we could sell at the Flea Market.

Renderings and sketches are also great sellers and raise a lot of money. So please. Take a moment and look around that studio, clean out that closet or that portfolio. You will not only be helping to fight AIDS but increasing the public awareness of the collectibility of theatre art at the same time.

Please send your tax deductible donations to the USITT National Office, 10 West 19th Street, Suite 5-A, New York, NY 10011 or call 212-924-9088 if you have any questions.

AIDS is a killer. No one can sit on the sidelines and say it's not my problem. There is something you can do!

Please help us fight AIDS! ■

SUSTAINING MEMBERS

- Hoffend and Sons, Inc.
- Hollywood Lights, Inc.
- Holzmueller Productions
- Hubbell, Inc.
- Hudson Scenic Studios, Inc.
- Independent Theatrical Installation
- Irwin Seating Company
- JCN
- Joel Theatrical Rigging, Ltd.
- Jooun Technics (Korea), Inc.
- Joyce/Dayton Corporation
- Lambda Platform
- Lehigh Electric Products Co.
- Leprecon/CAE, Inc.
- Light Beams, NV
- Lighting & Electronics, Inc.
- Lighting Associates Templates
- Lighting Dimensions Magazine
- Limelight Productions, Inc.
- Lite-Trol Service Co., Inc.
- Little Stage Lighting
- Luxout Products
- Lycian Stage Lighting, Inc.
- The Magnum Companies
- Mainstage Theatrical Supply, Inc.
- Mid-West Scenic & Stage Equipment Co., Ltd.
- A. E. Mitchell & Co., Inc.
- Musson Theatrical, Inc.
- Mutual Hardware
- L.E. Nelson Sales Corp./Thorn EMI
- Norcostco, Inc.
- NSI Corporation
- Olesen Company
- Pantechonicon
- Pook Diemont & Ohl, Inc.
- Product Sales Associates
- Production Arts Lighting
- Quality Stage Drapery
- Harry Ransom Humanities Research Center
- Richmond Sound Design, Ltd.
- Rigging Innovators
- Risk International, Inc.
- Rose Brand Textile Fabrics
- San Diego Stage & Lighting Supply

SUSTAINING MEMBERS

Sanders Lighting Templates
Secoa
Select Ticketing
Shopworks Incorporated
SICO, Inc.
Kenneth Snipes Engineering & Design
Spotlight, S.R.L.
Stage Equipment & Lighting
Stageworks Production Supply, Inc.
Stagecraft Industries, Inc.
Strong International Electric Corp.
Systems Design Associates
Technolight
Texas Scenic Company, Inc.
Theatre Crafts Magazine
Theatre House, Inc.
Theatre Projects Consultants, Inc.
Theatre Sound & Lighting, Inc.
Theatre Techniques, Inc.
Theatre Vision, Inc.
Theatrical Services & Supply, Inc.
James Thomas Engineering
Tiffin Scenic Studios, Inc.
TMB Associates
Tobins Lake Studio
Tomcat USA, Inc.
Union Connector Co., Inc.
Universe Stage Lighting
Unnatural Resources, Inc.
Veam
Vee Corporation
Vincent Lighting Systems
Walt Disney Imagineering
Jim Weber Lighting Service, Inc.
I. Weiss & Sons, Inc.
S. Wolf's Sons

C&S MEMBER NEWS

Adirondack Scenic, Inc. has recently completed work at its new High Point, NC site on painted scrims replicating Depeche Mode's cover for the compact disc, "Violator." The scrims were hung as sound tower covers for the group's recent concert date at Giants Stadium. The company's Jupiter, FL site also recently finished a painted drop for the Deborah Harry tour.

Tech Expo '91

Ben Sammler, Theatre Technology Co-Commissioner

The success of the previous two Theatre Technology Exhibits has prompted the Institute to make this a regular biennial event. The next exhibit, scheduled for the Boston Conference 20-23 February 1991, is a unique opportunity to recognize and display the work of practicing theatre technicians, to effectively share our successes and to help avoid "reinventing the wheel."

All entries should conform to the following parameters:

- Each exhibit should focus on one of three categories: first, a Device, a demonstration of theatrical ingenuity or engineering; second, a Material, a description of how to use a new material to solve a common problem, or a familiar material used in a new application; and third, a Process, a procedure used to solve a technical problem.

- Entry forms must be accompanied by a one-to five-page paper, including drawings, photos, etc. The papers for those exhibits selected for presentation in Boston will be assembled in a catalog and made available to those viewing the exhibit.

- The space set aside for each exhibit includes bulletin board area and table space. Exhibits may include drawings, photos, data sheets, actual devices or models, samples of finished products

and the like.

- The entry fee is \$25, and checks should be made payable to USITT.

- Six prizes of \$300 each will be offered. An awards committee will review the Exhibit in Boston, and prize recipients will be announced then.

- All entry forms, fees and papers must be received by 16 November 1990. They should be mailed to:

Ben Sammler
Yale School of Drama
222 York Street
New Haven, CT 06520

- The exhibit coordinators will be solely responsible for the selection of the entries to be included in the Exhibit. Those invited to submit completed displays for inclusion will be notified no later than 7 December 1990.

- Completed exhibits must then be received by 25 January 1991. They should be sent to:

Alan Hendrickson
Yale School of Drama
222 York Street
New Haven, CT 06520

All deadlines are final. For an application form, see the insert in the September 1990 issue of *Sightlines*. ■

Dr. Doom's Hall of Shame

Randall Davidson, Health & Safety Commissioner

A competitive exhibit of photographs of past and/or potential accidents specifically aimed at technical areas of the entertainment industry (rigging, orchestra lifts, stages, lighting equipment, scenery, etc.) is currently being organized.

All photos should be mounted with a descriptive paragraph on the front and a return address on the back. Size range: 5x7 to 14x20. Color or black and white photos will be accepted. If possible, a slide should be submitted for the Health and Safety Commission records.

1st Prize: \$25 and a Dr. Doom T-Shirt

2nd Prize: Dr. Doom T-Shirt

Deadline: 15 January 1991.

Exhibit may be viewed at the USITT 1991 Boston Conference.

Send entries to:

Robert McCaw
Univ. of Connecticut
Dept. of Dramatic Arts
802 Bolton Rd. U-127
Storrs, CT 06268. ■

Student Costume Award

Zelma Weisfeld, Coordinator

The deadline for the National Costumers Association Award for graduate costumers and designers is 14 December 1990. The date has been moved up considerably because of the early 1991 USITT Conference dates and to avoid past conflicts with ACTF competitions and exhibitions.

The \$1500 award is given annually to an out-

standing student already making progress toward a graduate degree in costuming. To be eligible a student must already be participating in a graduate program in costume design and/or technology with at least one additional year to go.

Please see the back page of the September 1990 *Sightlines* for complete details. ■

Costume Commission

Kevin L. Seligman, Commissioner

Welcome back to the start of another successful and productive year. I hope the summer was as relaxing, refreshing and rewarding as mine was. The New York Symposium provided a jam-packed three days of exciting and stimulating series of talks, panels and demonstrations.

Annie Hould Ward started the three days off with an opening session on creativity delivered with a great deal of feeling and care. Willa Kim and Santo Loquasto shared their ideas on designing for ballet and modern dance. Desmond Heely, John Conklin and Zack Brown shared their experiences in working in opera comparing the design process with that of theatre. William Ivey Long shared with us other design opportunities available for the costume designer away from the world of theatre and then joined Annie Hould Ward, Fred Voelpel and Rod Rodriguez in a panel discussion on training the designer.

Marcy Froelich opened the second day sharing with us her experiences in the planning and tour process for *Phantom of the Opera*. Jeff Kurland then spoke on designing for films followed by a conversation with Andrew Marley on his design career with New York City Opera, the fashion industry and with Penn and Fletcher Studios. Various design assistants presented a

panel on getting started in New York followed by a conversation with a number of shop managers and technicians in the New York City area.

The third day brought choices: Mary Froelich presented a discussion on shopping in New York City while Maggie Raywood presented a workshop on improving on commercial dancewear so it will work for you. Yvette Helin discussed various methods and materials used in building unusual costumes while Andrew Marley demonstrated rendering techniques. Val Kuehn discussed fiberglass techniques and the health and safety problems that must be dealt with when working with the material. Special effects make up and foam latex, millinery techniques and costume painting techniques were all presented at the Isquierdo Studio.

We all then assembled at the Majestic Theatre for an onstage look at and discussion of the costumes for *Phantom of the Opera* followed by a performance of the musical that evening. Throughout the three days there were tours available to the Parsons/Meares Costume Stu-

dio, the FIT Historical Costume Collection, Penn and Fletcher Studio, the 38th Street Garment District as well as a masterclass conducted by Annie Hould Ward. Special thanks to Betty Williams and The Studio for inviting all to an open house on the evening before the start of the Symposium. And, last, but not least, congratulations to Holly Cole for the job she did in putting the Symposium together. We now look forward to 1991 and New Orleans!

The annual USITT Commissioner's Retreat was held in Evanston in August and we were able to formalize the programming for the Boston Conference. In addition to a pre-conference workshop on Tuesday, we will have 16 sessions covering a wide range of topics and interests:

design, technology, lectures and demonstrations. In addition, there will be a repeat of the Costume Design Portfolio Review and the addition of a Portfolio Review for Costume Technicians. And as usual, we'll host the two Commission meetings and an orientation session for new members. Circle 18-23 February on your calendars now.

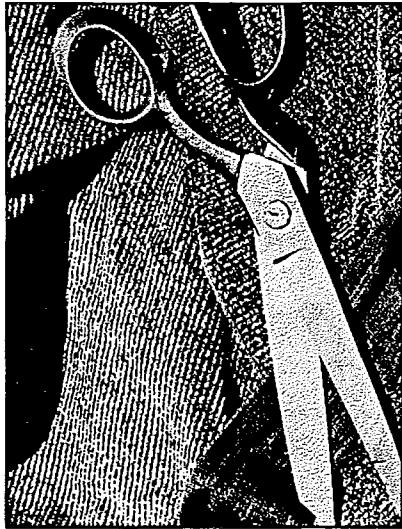
And begin to think about program proposals for Seattle in 1992. Once again, we will need to have all program proposals by Saturday morning, 23 February. Debra Dutkiewicz-Zetterberg is the new Vice-Commissioner for

Programming for Seattle. Martha Mattus has taken on the Program Chair for the entire Conference. If you have questions or ideas, contact Debra now: 1511 Radio Road, Ellensburg, WA 92926; 509-962-6923.

If you have a workshop, masterclass or lecture which might be of interest to the various sections of the Institute, please let me know and I can send you an information sheet on what is needed. This is being coordinated by Normand Bouchard, USITT Vice-President for Relations.

The California State University is presenting a series of classes and workshops on the arts during the summer of 1991. Of particular interest are workshops on computer studio costume design and theatre design: costume and scenery. Also featured are sessions on computer studio for artists and designers and creating in color on the Macintosh and Amiga. If interested, please contact Georgia Gresham, CSU Los Angeles, or Ruth Brown, CSU Northridge.

Cheers! ■



C&S PROFILES

SPOTLIGHT

Spotlight SRL

Via Sismondi 50
Milano, Italy 20133
Phone: 02-76-11-00-81
Fax: 02-74-47-21
Contact: Ing. Andraghetti, Managing Director
In business for 21 years
USITT C&S Member for 1 year
Spotlight SRL provides lighting fixtures for stage, groups and studios, including fresnels, cycs, flood followspots, motorized spots, special effects projectors, strobes and black lights.

EVENTS PRODUCTION GROUP, INC.

Events Production Group

135 Fifth Avenue
New York, NY 10010
Phone: 212-677-5997
Fax: 212-677-3857
Contact: Patricia MacKay, President
In business for 3 years
USITT C&S Member for 1 years
Events Production Group is a multi-management company specializing in trade shows, advertising, promotion, public relations and graphic design for the entertainment industry.

LIGHTING DIMENSIONS

Lighting Dimensions Magazine

135 Fifth Avenue
New York, NY 10010
Phone: 212-677-5997
Fax: 212-677-3857
Contact: Patricia MacKay, Publisher and Editor
In business for 13 years
USITT C&S Member for 5 years
Lighting Dimensions is the publication for the lighting professional working in design, development, marketing and sales, and application in all areas of the lighting industry.

THEATRE CRAFTS

Theatre Crafts Magazine

135 Fifth Avenue
New York, NY 10010
Phone: 212-677-5997
Fax: 212-677-3857
Contact: Patricia MacKay, Publisher and Editor
In business for 23 years
USITT C&S Member for 5 years
Theatre Crafts has the largest paid circulation of any publication in its field, covering all the performing arts: theatre, film, television, dance, opera, concerts, industrials and theme parks.

Technical Report: AD 2000

Michael Bolton, Algonquin Newsletter Contributing Editor

The Algonquin USITT Newsletter staff, always anxious to explore and reveal new directions in theatre technology, recently received a news release from an electronics company located in Markham, Ontario. We decided to investigate. According to the company spokesman, a Mr. Stewart Jeffries, this important new product should be on the budget of every technical director who wants to remain up-to-date. He then showed us a demonstration of the "AD 2000"—the Automated Director.

"It's a major advancement over the old techniques," said Jeffries. It used to be that you had to deal with a cantankerous human. Now you can deal with a cantankerous robot. Although his attitude is the same (to keep actors, the theatre board and the press happy), after the meetings, it privately concedes to all of the requests made by the technical department."

That's not its only strong point. Its timing circuitry compels it to stick rigidly to schedules, even ending technical rehearsals in time for last call. Its mechanical make-up affords it a particular affinity for technical theatre: It understands lighting and audio electronics and knows not to bellow into headsets. Requests to the designers arrive on computer disks, and are both specific and accurate.

In the demonstration that Jeffries ran through for us, the AD 2000 performed remarkably like a real director. It watched a rehearsal attentively, scribbled indecipherable notes in a tattered notebook and then asked a stage manager for coffee. At lunchtime, it made a few calls, and after the meal reached for the receipt with uncanny accuracy and determination. It then suggested to a fawning waitress that she leave a resume with the theatre and try to get herself into "Face to Face"—the realism was a trifle eerie. After lunch, it made nasty jokes about the leading lady with

members of the wardrobe department.

Like a real director, there are two predominant methods of fueling the device: liquid alcohol in any form and combustion of cigarettes. Since technical directors usually have ample supplies of these and since they're used to people "borrowing" from them, they shouldn't notice the difference.

Since, artistically, it does little that is innovative or original, the AD 2000 can be controlled remotely by a junior member of the technical staff. It comes in a variety of user interfaces: We looked at the Standard which is decked out in slicked hair, purple shirt and an ascot. Other models include the Avant-Garde (which arrives with black hair, black clothing and black disposition) and the Dilettante (which doesn't arrive at all). All models come with an optional British accent. Each comes with its own script, a set of colored pencils and a cigarette holder.

Jeffries told us that the AD 2000 will be shipping in quantity shortly before the end of the year, although several models have been tested in the field with generally good results. "The only really serious problem was with a prototype that accidentally got taken to a party by an actor. Later, when the casting lists went up, we discovered that he had given the role of Lady Macbeth to a refrigerator that he had met at the party." Since then, several of the units have acquired membership in Canadian Actors' Equity by posing as American directors "just up for one show."

Several orders have already been put in by a number of technical directors who, understandably, wish to remain anonymous. ■

Reprinted from the "Technical Diversions" section of the September 1990 Algonquin USITT Section Newsletter.

SALESPERSON/ESTIMATOR

International stage and theatre equipment manufacturer/installer has an opening for either a sales person who can do estimating or an estimator who can do sales. Three to five years industry experience is necessary.

Submit: Resume to:

J.R. Clancy, Inc.
7041 Interstate Island Road
Syracuse, NY 13209

CORRECTION

In Richard Durst's article, "IATSE Presentation" in the September **Sightlines** it was incorrectly stated that Jeremiah Harris build all of the automation for the productions of "Les Misérables." In fact, USITT Sustaining member **Feller Precision, Inc. designed, engineered and built the automation for both the Broadway production and the first national tour.**

C&S MEMBER NEWS

• The Lincoln Center North facility recently selected **Production Arts Lighting** as its supplier of performance lighting systems. Working with theatre consultants Jules Fisher Associates, Beverly Emmons and long-time USITT officer **Joel E. Rubin**, Production Arts will supply lighting systems for five separate spaces in the facility.

CURTAIN CALL

The deadline for submitting material for inclusion in the next issue of Sightlines: Friday, 5 October 1990.

Sightlines

U.S. INSTITUTE FOR THEATRE TECHNOLOGY, INC.

10 West 19th Street, Suite 5A, New York, NY 10011

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