

usitt sightlines

July/August 1991

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

Prague Quadrennial
of Theatre Design &
Architecture 1991

USA Mozart Exhibit Wins Gold Medal

"Mozart in America," the entry from the United States to the 1991 Prague Quadrennial, was honored on June 10 with the "Gold Medal for the Special Theme" at the PQ'91 Awards Ceremony held in the Wallenstein Palace of Czechoslovakia's beautiful capital city. The American exhibition, produced by Joel E. Rubin and designed and coordinated by Eric Fielding, focused on the special theme of the

PQ'91: staging the works of Wolfgang Amadeus Mozart, in celebration of the 200th anniversary of the great composer's death.

The USA/PQ'91 exhibition was a special project of USITT. Major support for the United States exhibit was provided by Arts America Bureau of the United States Information Agency, the National Endowment for the Arts, the Sameul H. Scripps Trust, the University of Texas at Austin (whose students and faculty built the exhibit environment under the leadership of Steve Parks, technical director), and USITT. Numerous other providers supplied in-kind assistance and materials in the preparation of the exhibit.

In addition to its "Mozart in America" exhibition, the US was also represented in the Schools of Theatre Design section of PQ'91 with an exhibit coordinated by Carolyn Lancet and Ronald Naversen.

The catalog for the "Mozart in America"

exhibition will be published as a special supplement to the Summer 1991 issue of *TD&T*. Complete reports on the various international exhibitions seen at PQ'91 will be featured in the Fall 1991 *TD&T*.

The exhibition will be on display at the Library/Museum of the Performing Arts at Lincoln Center in New York City from mid-December through mid-February. Afterwards it will travel to Seattle where it will be shown as featured attraction of the 1992 USITT Conference and Stage Expo. ■

"Mozart in America" designer and coordinator, Eric Fielding (left), joins with Samuel H. Scripps (center), principal exhibit benefactor, and Josephine Marquez (right), exhibit lighting designer, in accepting the Gold Medal for the American exhibition to the PQ'91.



PHOTO: VIKTOR KRONBAUER

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Calendar

- 7-11 August 1991 ▪ ATHE National Conference, Seattle, WA
▪ Contact: Association for Theatre in Higher Education, 812-474-0549
- 9-11 August 1991 ▪ USITT Summer Meetings, Seattle, WA ▪ Contact: USITT National Office, 212-924-9088
- 9-14 August 1991 ▪ IAAM 1991 Conference & Trade Show, Kansas City, MO ▪ Contact: IAAM, 214-255-8020
- 8-11 September 1991 ▪ Light & Sound Show, London, England ▪ Contact: PLASA, 081-994-9880
- 31 October – 2 November 1991 ▪ Southwest Theatre Association Convention, South Padre Island, TX ▪ Contact: Tom Grabowski, 512-381-3588
- 18-24 November 1991 ▪ USITT Winter Meetings, Reno, NV ▪ Contact: USITT National Office, 212-924-9088
- 22-24 November 1991 ▪ Lighting Dimensions '91, Reno, NV ▪ Contact: LDI'91, 212-353-1951 ■

Sightlines

VOLUME XXXI NUMBER 7/8

USITT SIGHTLINES

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Editor ▪ Eric Fielding
Editor ▪ Cecelia Fielding

David Diamond,
USITT General Manager

News from the National

New Benefits! We are pleased to announce that USITT members may now take advantage of exclusive new benefits. In addition to the Major Medical Plan which is already in place and helping many members, we have added a Hospital Indemnity Plan. This plan pays you directly when you are hospitalized; depending upon your annual premium, you can get up to \$240 per week to spend any way you choose.

Information about both of these benefits will be mailed to every USITT member. Read about the program and then just fill out the enclosed form and mail it back to the address shown. If you have additional questions not covered in the brochures, please call Paul Gilman at 212-418-9320 and tell him you are a USITT member.

For those of you who use Emery Worldwide couriers for overnight delivery, I have an announcement to make. Emery is removing itself from the small package business and discontinuing its discounts to all of its association members. Its rates will be shooting up, if they haven't already. But don't worry, we have put together another benefit with Airborne Express, which is even better. Airborne guarantees overnight delivery and the cost is less than Emery, less than Federal Express, even less than UPS Red Label. Also, Airborne will make a donation to USITT every time you use its service. You get the lowest rates and help USITT at the same time! Look for enrollment forms in your mail soon.

Technical Solutions. Do you need to find the best solutions to technical problems? You should be reading *Technical Briefs*, published three times a year by the Yale School of Drama/Yale Repertory Theatre. Each issue offers succinct articles complete with mechanical drawings. Share your own innovations by writing articles for the publication. For subscription information, contact Bronislaw Samm-

ler, Editor, *Technical Briefs*, Yale School of Drama, 222 York Street, New Haven, CT 06520.

Internships at USA. United Scenic Artists Local 829 is now accepting applications for its Lighting Design Internship Program. The program is used to evaluate the qualifications of prospective members for USA Local 829. It is geared toward lighting designers who have completed their formal education and have some professional experience.

Interns function as assistants to working union lighting designers and they must complete 40 weeks of work in no more than two years in order to be recommended for membership in the designers' union.

For more information, send a self-addressed, stamped envelope to: Lighting Design Internship Committee, USA Local 829, 575 Eighth Avenue, 3rd Floor, New

"Were you upset about the way the designers were treated on the Tony Awards telecast this year? Say so!"

York, NY 10018. The deadline is October 1 for internships beginning in January 1992.

Festivals and Trade Shows. "A Celebration of Reunion and Spirit" is the theme of the 1991 National Black Theatre Festival to be held in Winston-Salem, NC, August 5-10. Experience more than 40 performances by 17 of the best black theatres in America plus workshops and seminars. For more information, call 919-723-7907.

The 1991 Educational Theatre Association will hold its 1991 convention in St. Louis, MO, July 30-August 3. Many of the 3000 members of the International Thespian Society and the Theatre Education Association, both components of ETA, will attend. Wednesday, July 31, is Tech Day featuring hands-on workshops on

several technical theatre topics ranging from lighting and scene painting to design and construction.

If you are involved teaching students in kindergarten through 12th grade, you may be interested in the variety of workshops, discussions, networking sessions, exhibits and entertainment events offered. Contact Kent Seidel, ETA Convention/Conferences Director, ETA, 3368 Central Parkway, Cincinnati, OH 45225-2392

Costume Database. The Chronicle of Higher Education reports, "Joy Emery, a professor of theatre at the University of Rhode Island, is working on a pilot database that she hopes will include all records available on [costume] patterns published in the United States between the late 1850s, when the industry began, and 1950. Eventually, she plans to add more recent information."

Sets, Sets and More Sets. *Dansource News*, "The Only National Newspaper Serving the Heart of the Dance Community," has begun a "Tech Tips" column, which relates theatre technology to the dance world. Dansource also acts as a clearing house for the sale and rental of sets and costumes. For further information, contact Dansource, PO Box 15038, Dallas, TX 75201; 214-520-7419.

Available sets and costumes from operas around the country will now be listed with the new Opera America Information Service. The Service also maintains comprehensive files on productions and performances of operas in the literature, translations and fiscal and administrative details about opera companies in the United States. For more information, contact: Opera America, 777 14th Street NW, Suite 520, Washington, DC 20005; 202-347-9262.

Theatrical, ballet and opera sets and props can now be imported duty-free until the end of 1992, under a provision of the Customs and Trade Act of 1990. The provision is retroactive to 31 January 1990. The provision will be reviewed in 1993, but since it has virtually no impact on trade, it may

David Diamond,
USITT General Manager

News from the National

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be renewed. What it means is that the process of bringing in productions from abroad will be greatly simplified.

American Set Design 2 by Ronn Smith, with forward by Ming Cho Lee, is now available from TCG. Featured in the book are profiles of such designers as John Arnone, Robert Israel, Hiedi Landesman, Adrienne Lobel, Tony Straiges and George Tsypin. The cost is \$18.95 paper; \$29.95 cloth, plus postage and handling. Order from TCG, 355 Lexington Ave., New York, NY 10017, Attn: Order Dept.; 212-697-5230.

Quotas for Performers. Due to the Immigration Act of 1990, scheduled to go into effect 1 October 1991, performers from abroad may have a more difficult time entering the country. The effect of the new law will be to limit to 25,000 the number of "P" visas (those for members of groups, athletes and culturally unique performers) issued in a fiscal year. Each member of an ensemble will be counted individually toward the quota. To further complicate the issue, employers will not be allowed to apply for visas until 90 days before a scheduled event. The Act further stipulates that all members of a group petitioning for a "P" visa have at least a one-year affiliation with their group.

The Act also states that a petition (for an individual or a group) must be accompanied by evidence that the work which the alien is coming to the United States to continue "requires extraordinary ability of achievement." Such evidence is defined as receipt of internationally recognized awards, such as the Nobel Prize; exposure through publications or other media; or proof of substantial successes through box-office receipts or recording sales. Finally, the new regulations will require mandatory consultation with labor organiza-

tions in most cases.

Taken as they now exist, these regulations will make it impossible for many agencies to bring over groups from abroad. First of all, one would not be able to plan with certainty more than 90 days in advance of an event and even then, if the quota has been reached, no one may be allowed over. Requiring individuals in a group to be affiliated with a company for at least a year is often not practical with performing companies and disregards new talent. The "documentation of excellence" requirement is also unrealistic for young companies especially, but for many others as well.

Many arts service organizations are currently working together to explore options in dealing with this legislation. If you would like more information, contact David Diamond at the National Office.

Americans With Disabilities Act. The U.S. Department of Justice has established a telephone hotline to answer questions about the impact of the new Americans with Disabilities Act which requires all indoor and outdoor theatres to become fully accessible by 26 January 1992. Even though the ADA has been signed into law, the specific regulations will not be finalized until 26 July 1991. In the meantime, the hotline number is 202-514-0301.

A recent survey conducted by Box Office Management International of 331 performance facilities revealed that 88% have wheelchair seating, while only

39% have listening devices; 34% have wheelchair escorts and 29% have greeting and assistance programs. Very few (7% or fewer) have audio descriptions, interpreter services, information on tape cassette, large-print programs or braille season brochures. When asked whether they had at least one box office window low enough for wheelchair access, 67% said no. Just under half (46%) said that the work space was accessible for employees who need wheelchair access.

Workers Comp Insurance. According to "Insurance Update" from the Theatrical Dealers Association, a worker's compensation crisis is looming. Evidently, the National Council which governs the Worker's Compensation system has changed some classifications which could have a disastrous effect on rates. If you provide production services, your rates could increase as much as 300%.

For example, in Oregon, stagehands had been classified as: 9154 Theatre Not Otherwise Classified—"Includes managers, stagehands, box office employees, ushers or motion picture operators." Recently, the classification was changed to 3724 Millwright Work—"Applies to the erection or repair of machines or equipment." This change in classification resulted in premiums 299% higher than they had been previously. This is just one example of many. If you have questions about Workers Comp or you would like to help combat this problem, please address your concerns to Neil Huff, Sosby & Williams, Inc., PO Box 26928, Greenville, SC 29616. Huff is the insurance consultant for the Theatrical Dealers Association.

Summer in England. The Architectural Association of England's School of Architecture is offering a course in Theatre Scenic Design for the first time. "Students will be asked to conceive of theatre as a total event embodying notions of both architecture as space and literature as narrative giving structure to the play." An intensive series of workshops, seminars and design studios will involve specialists in



Contributing Members

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New C&S Members

Sightlines welcomes the following new or returning Contributing and Sustaining Members of USITT—
Associated Theatrical Contractors, Altman Stage Lighting, Custom Rigging Systems, Electronic Theatre Controls, J. Max Robertson Company, and System Design Associates ■

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Hawkeye Scenic Studios, Inc.
H & H Specialties
Hill A&E, Inc.

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David Diamond,
USITT General Manager

News From the National

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theatre including lighting designers and dramaturgs. The course will begin on September 2 and last until the 27. Contact Bridget Bellenberg at Architectural Association School of Architecture, 34-36 Bedford Square, London, WC1B 3ES, England; 071-636-0974.

The Tony Flap. Were you upset about the way the designers were treated on the Tony Award telecast this year? They were not allowed to go up on stage to accept their awards; they had to wave from their seats and they did not get an opportunity to make acceptance speeches. And they were the only artists treated that way. USITT and USA have written letters to the League of American Theatres and Producers and The American Theatre Wing, who produce the Tony Awards show, objecting to their handling of the situation. To date, we have heard no response.

If you would like to add your voice—the more letters they receive, the better chance of a change for next year—here are the addresses: Harvey Sabinson, League of American Theatres and Producers, 226 W. 47th Street, New York, NY 10036; and Isabelle Stevenson, American Theatre Wing, 250 W. 57th Street, New York, NY 10019.

Broadway Cares Flea Market. It's time again to look through those closets, trunks and portfolios for those items we can sell at the Broadway Cares Flea Market to raise money to help people living with AIDS. This year's flea market will be held in Shubert Alley, New York on September 21 (rain date September 28). Please send items to the National Office. Memorabilia of a theatrical nature sells best, but anything you care to donate will be greatly appreciated. ■

Paula Harris,
Events Production Group

1992 USITT Stage Expo

Booth Space Going Fast for 1992 USITT Conference and Stage Expo, 4-7 March 1992 in Seattle, Washington.

More than 50% of the available floor space is already sold for the 32nd annual USITT Conference and Stage Expo, 4-7 March 1992. The Conference will be held at the Washington State Convention and Trade Center and the Sheraton Hotel and Towers, located in downtown Seattle.

As of mid-June, 53 companies have already reserved 112 booths for Stage Expo '92. Patrice Sutton, account manager for the USITT show, explains, "Coming just four months after the extremely successful 1991 Conference in Boston, this level of early participation reinforces the excitement and confidence we all felt when Seattle was selected to host the 1992 Conference."

The USITT Conference and Stage Expo is actually two mega-events: The conference is four days of meetings, workshops and seminars covering a wide range of topics related to all aspects of the performing arts. The concurrent Stage Expo displays products and services for the technical theatre industry, featuring the most up-to-date technology and support services in the performing arts.

Host city Seattle—the cultural capital of the Pacific Northwest—is a city of traditions and a city with vision. Seattle has it all: performing arts institutions, superb restaurants, a full range of sporting and recreational activities and breathtaking scenery.

The USITT Conference and Stage Expo '92 in Seattle! Don't miss it! It's all being put together by a dynamic group bringing you an event that is interesting, informative and provocative.

For more information about the 1992 USITT Conference and Stage Expo, contact Events Production Group, 135 Fifth Avenue, New York, NY 10010; phone: 212-677-5997, or fax: 212-677-3857. ■

Bruce Brockman, Design Expo Coordinator

'92 Design Exposition

Entry forms for Design Expo '92 are now available (*see the center section of this issue of Sightlines*). Design Expo is a national juried exhibit featuring the works of professional, educational, and student theatre designers in the areas of scenery, costume and lighting design. It is an ongoing biennial project of USITT. Design Expo '92 will premiere at the USITT National Conference in Seattle March 4-7 and will be featured and cataloged in the 1992 spring issue of *TD&T* (*Unlike the previous USITT design expositions, there are no plans for a tour of Design Expo '92 following its showing in Seattle—Ed.*).

USITT members, non-members and students are eligible and encouraged to submit designs for both realized productions and project work. Entries will be selected by an adjudication team made up of recognized theatre professionals.

Student entries are adjudicated separately from members and non-members. Student design work selected for inclusion will be exhibited and catalogued along with the member/non-member exhibitors. Students are not required to be members of USITT to submit work for adjudication.

All realized works entered must have been produced since 1987. The entry fees are \$10 for students and \$30 for members and non-members per *each* production entered. Design work must be submitted on 35mm slides (do not submit original art work) and must be received no later than Friday, 18 October 1991.

Complete entry details are on the entry form, and are available from the USITT National Office, USAA Regional Offices, or by contacting Bruce Brockman, Dept of Theatre Arts, University of Idaho, Moscow ID, 83843; 208-885-6465; BitNet Address (THADEPT@IDUI1). ■

TECHNICAL SOURCE GUIDE

PIPE CLAMPS

- Pipe has long been used as a support device to create acting levels raised off from the stage floor. Designers, including Ming Cho Lee, have used pipe as a design element because of its visual, thin, line-like quality. The multiple-use characteristics of pipe have also been an unquestionable asset to many stages across the country, enabling pipe to function as a grid system, to create additional storage areas, to develop additional lighting positions, and much more.
- To accommodate this range of purposes, many hardware connecting devices have been developed. Although all of these hardware devices work well in the applications for which they are designed, there are many instances where they are used in unsafe situations in theatre. Most of the lightweight hardware, such as "Kee Klamps," insta-structure, and Rosco pipe clamps are designed for static-load situations, typically to support lighting equipment, curtains, railings, or shelving units. Even the "Rota Lock," which boasts an 8,000-pound load capacity per unit, is exclusively intended for a static-load situation. In engineering terms, human weight constitutes a transverse load, not a static load. The appropriate hardware required to hold the transverse load configuration is a scaffolding clamp.
- Scaffolding clamps, or "Chesebroughs," are designed to connect pipe when pipe is being used in place of standard scaffolding units. Designs of scaffolding clamps may differ slightly from one manufacturer to another, but the concept is the same. They usually come in either a rigid right-angle or swivel configuration. The major body of the clamp is usually hot dipped galvanized cast metal with 1/2" bolts attached as couplers. Bolts can be either in a T-bolt or eye-bolt design. Some are designed as a dual purpose unit which enables them to accept 1-5/8" to 2" pipe. If not dual purpose, then only one pipe diameter is allowed. This pipe diameter size is usually stamped on the clamp somewhere to indicate the diameter of pipe that this clamp will accommodate.
- A fairly new design of pipe coupler on the market has been designed by the Van Thiel Scaffolding Company. Its new design possesses all the qualities of the typical scaffolding clamp, with one exception—a wrench is not required to lock it into place. The Van Thiel couplers use a wedge device incorporated into the design which allows for quick locking and unlocking of clamps with a hammer or similar tool. Wedges can be driven in from either direction, which gives a greater advantage in hard-to-reach situations. Because the wedge is incorporated into the design, it cannot be separated from the clamp itself and cannot be lost. Rigid right-angle clamps should be used on all 90-degree connections. Swivel clamps should be used in angle bracing application. It is important to remember that the assembled structure must be free from any extraneous lateral movement unless angle bracing is used in opposing directions.
- The cost of scaffolding clamps can fluctuate from \$20 to \$25. The Van Thiel coupler is comparable in price. It is possible to purchase used couplers at a reduced price from suppliers; however, it is best to check the quality of the clamps before purchasing. Things to look for in a used clamp are marks on the metal castings caused by hammering, for this can cause unseen cracks which reduces the strength of the clamp; heavy build-up of paint or concrete, clogging the bolt and pin areas; and stripped nuts, stripped threads or a buildup of rust on threads, making the nuts difficult to turn.
- To purchase the standard scaffolding clamp, simply contact a local scaffolding supplier. To find the closest distributor of the Van Thiel couplers, contact the Van Thiel Scaffolding Company at 911 Westfall, Pasadena, TX 77506; 713-472-7114. •

TECHNICAL SOURCE GUIDE PREMIERES

- With this issue of *Sightlines* we inaugurate the first installment of the "Technical Source Guide." The "Technical Source Guide" is a project of the Technical Production Commission of USITT. This pull-out sheet is designed to be removed from *Sightlines* and kept in a separate resource file.
- The need for sharing and disseminating information on new techniques, non-traditional materials, unique uses for established products and related manufacturers, grew out of discussions within the USITT Technical Production Commission. It is our hope that this periodic supplement to the Institute newsletter will provide a vehicle for you to share information that you have acquired with the rest of the technical theatre community.
- If you have come across any new products or techniques that have proven successful for you, complete the form included with "Technical Source Guide" #2 (also included in this issue) and mail it to me.

—Roy Hoglund, Editor

TECHNICAL SOURCE GUIDE

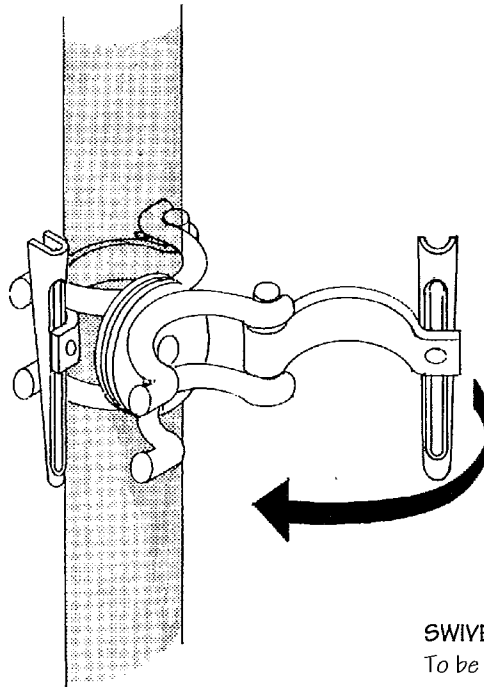
- A Project of the USITT Technical Production Commission
- ### #1 – Pipe Clamps

Roy Hoglund, Editor
Technical Source Guide
514 West Parkway Boulevard
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TECHNICAL SOURCE GUIDE

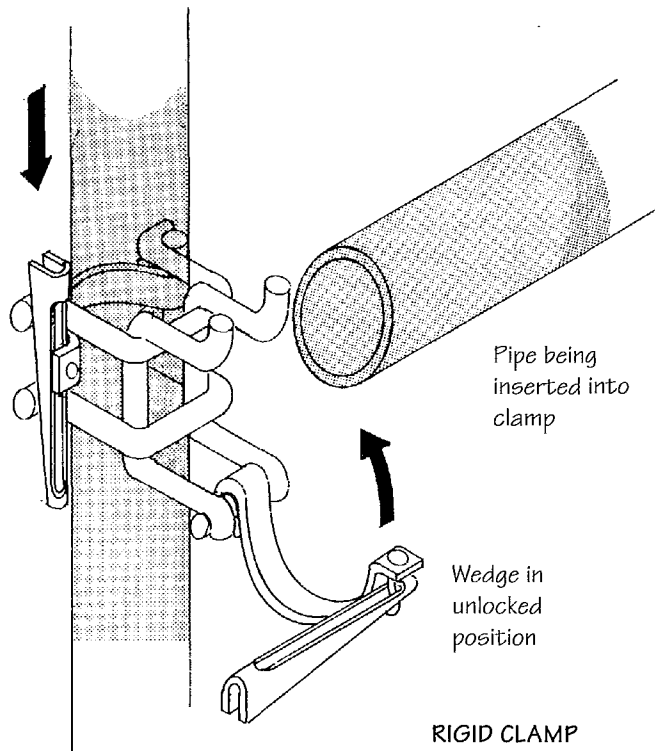
PIPE CLAMPS

Wedge
lock in
place



SWIVEL CLAMP
To be used with opposing
pipe angle bracing. Swivels
can turn 360°.

Wedge
lock in
place



Wedge in
unlocked
position

RIGID CLAMP

TECHNICAL SOURCE GUIDE

• A Project of the USITT Technical
Production Commission

#1 – Pipe Clamps

Share your technical solutions.
Send in your ideas to the
“Technical Source Guide”!

TECHNICAL SOURCE GUIDE

MIRREX PANELS

• The use of mylar as a mirrored surface for the stage has been a common practice for many years. For every problem which developed in working with the material, a different solution was found. Adhering mylar to surfaces ranged from taping to a frame to using adhesives on a solid surface. Shrinking the material once mounted also ran the gamut from using banks of high wattage PAR cans acting like an oven, to chasing wrinkles with a heat gun. Although many groups professed to have successfully solved the problem, others vowed not to work with the material again. Mirrex, a company based in New Jersey, has successfully solved the problem. Mirrex panels are light, strong, sound-absorbing, and easy to install. Standard sizes range from 2' x 2' to 4' x 8', and panels can be custom-built to sizes as long as 20' and as wide as 4'6", in any shape desired.

• The weight of the panels is minimal—approximately 6 ounces per square foot. For instance, a 4' x 8' panel would weigh only 12 pounds. The panel's light yet durable characteristics are due to its aluminum extrusion frame and its aluminum foil-faced isocyanurate or FRK 705 fiberglass core. The combination of these two elements creates a durable frame onto which the Mirrex film is stretched. The Mirrex film is mounted 1/8" above the core, allowing the material to flex under minor impact.

• The Mirrex film is polyester with an aluminized back side, with surface colors of silver, gold, bronze, black, pear white, and brushed silver. For larger projects, custom colors are considered. Two-way mirrors are also available, which alters the frame design somewhat, but still allows it to maintain its rigid characteristics.

• In the silver finish, a very durable "scratch-resistant" film is available. Although the Mirrex film is very hard, its surface can be dented with a hard blow. That dent, however, can usually be removed with a hot air blower. A projection-grade film of very high quality is available for a 30% cost increase.

• Several attachment devices are available for mounting the Mirrex panels. Toothed hangers, similar to those used on pictures, wood, metal, or plastic moldings, adhesive tape and even Velcro can be used to hold the panels in a vertical configuration. Suspension systems are also available for overhead application.

• Most mountings can be easily accomplished using self-taping screws into the aluminum frame. Although this product has been extensively used in architecture, it has only recently been used in theatre—New York Shakespeare Company's production of *A Chorus Line* and San Francisco Ballet Company's production of *Harvest Moon*, for example.

• The cost for Mirrex panels is not cheap—approximately \$24 per square foot, but for stock orders, turnaround time is minimal. Additional time should be allowed for non-stock requests. In deciding whether or not Mirrex is the right solution for your particular situation, consider the cost of raw materials to construct an equivalent mirrored panel, which is approximately \$9 per square foot:

- \$ 7.20 aluminum channel
- .60 adhesive, Fast Bond 30 Neutral or Rosco Bond
- .65 Rosco Mylar shrink mirror
- .55 FRK 705 fiberglass

\$ 9.00 total per square foot for equivalent mirrored panel

• This cost does not reflect the amount of equipment required to weld the corner joints, or the hours of "fun" required to shrink the material. This raw material cost of approximately one-third of the Mirrex cost is in keeping with standard manufacturing expectations. And, the polyester film used in the Mirrex panels is of a higher quality and tougher exterior than the standard mylar. All in all, Mirrex appears to be an excellent, lightweight panel whose costs are not out of line if production budgets allow. •

SHARE YOUR SOLUTIONS WITH THE "TECHNICAL SOURCE GUIDE"

your name

company/institution

address

city/state/zip

telephone

Name of product/technique:

Date the product/technique was used:

Name, address and telephone number of product manufacturer:

(continue on reverse)

TECHNICAL SOURCE GUIDE

• A Project of the USITT Technical Production Commission

#2 - Mirrex Panels

Roy Høglund, Editor
Technical Source Guide
514 West Parkway Boulevard
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Diane R. Berg,
Costume Commissioner

Costume Design & Technology

The projects of the Commission provide opportunities to make a difference in our field. If you are looking for a chance to get involved, please send a copy of your job description to M. L. Baker, 1932 Portland, Tallahassee, FL 32306; or Kathie Brookfield, 3622 Meadow Avenue, Cincinnati, OH 45211. M. L. and Kathie, chairs of the Costume Studio Personnel Job Description Project, are working together to codify job descriptions, guidelines and standards for costume studio personnel and are actively seeking job descriptions from anyone who has them.

In addition, Nancy Steele (Out of Print Books Project) is mounting a campaign to persuade McGraw-Hill to reissue *Esquire's Encyclopedia of 20th Century Men's Fashion* by O. E. Schoeffler and William Gale. In order to assure the publishers that there is a market for this book, Nancy is asking that everyone write to McGraw-Hill, 1221 Avenue of the Americas, New York, New York 10020, outlining (1) what it is about the book that makes it useful and unique and (2) an understanding that the cost of reissue could be high and that there is a willingness to pay what could be a hefty price.

When you send your letter to McGraw-Hill, also send a copy to Nancy at School of Music, Music Arts Center #318, Indiana University, Bloomington, IN 47401; fax: 812-855-4936. She will, once she has received a significant number of requests, contact McGraw-Hill and call its attention to our needs.

Nanalee Raphael-Schirmer (*Cutters' Research Journal*) reports that *CRJ* intends to print a double issue, Spring/Summer, that should be out by the end of the summer. *CRJ* affords the opportunity to be published in a juried journal. If you have an article to submit, please send it to

Janice I. Lines, General Editor, *CRJ*, 500 S. Goodwin, Urbana, IL 61801. If you are just thinking about the possibility of writing an article, Janice would be happy to send you a copy of the guidelines for submission.

Gwen Nagle has agreed to organize the Neat Tricks segment of the Commission meeting in Seattle this March. If you have discovered a neat technique or product and can explain/demonstrate it in under three minutes, please send your Neat Trick proposal to Gwen at 46461 Delta Drive, Decatur, MI, 49045, through August or to 5418 Anita, Dallas, TX 74206, after August.

Keep in mind, costume technicians, that Maribeth Hite will be chairing the Costume Technician Portfolio Review at the Seattle conference. Mark March 4-7 on your calendar and watch this column for more information coming soon.

As a point of interest, R. L. Shep is giving up the used and out-of-print book business in order to concentrate solely on publishing costume, tailoring and costume-related books. Fred Struthers will take over the book business and will be happy to send current lists to USITT members upon request. Send a long ASAE to Fred Struthers, PO Box 312, Mendocino, CA 95460. R. L. Shep is currently bringing out two books relating to Belle Epoque—W. D. F. Vincent's *Tailoring of the Belle Epoque: Vincent's System of Cutting All Kinds of Tailor-Made Garments (1903)* and J. C. Hopkins' *Edwardian Ladies' Tailoring: The Twentieth Century System of Ladies Garment Cutting (1910)*. Both are available from R. L. Shep, Box 668, Mendocino, CA 95460.

Next month's column will include a report of the New Orleans Costume Design and Technology Commission Symposium held August 1-3. Accolades go to Peggy Rosefeldt, symposium coordinator, for a job well done! ■

Rich Dunham,
Compendium Coordinator

Lighting Compendium Revision

Due to the wide response for the limited number of copies of the *Lighting Compendium: Practical Projects for Teaching Lighting Design*, the decision has been made to offer a second printing through a revised first edition. In order to improve the second printing we would appreciate hearing any comments (both positive and negative) from anyone who has purchased a copy of the publication. Your responses should be received by Rich Dunham at the address given below by September 15.

Contributing authors who would like to see any editing changes or revisions in their projects should also respond to Rich by September 15. Since a number of members are requesting the publication, this is going to be a quick revision so that we can get the projects back into circulation as soon as possible! Individuals interested in *Lighting Compendium* project should contact:

Rich Dunham
Department of Theatre Arts
SUNY-Stony Brook
Stony Brook, NY 11794. ■



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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! ■

Richard Peterson & William J. Flynn, Commissioner

Theatre Production & Management Commission

One of the most challenging jobs in contemporary theatre is the role of the manager in a touring production. Which manager? Well, there are many who contribute to the complicated process that sees a production arrive via truck and bus in the morning, entertain thousands of people in the evening, and move on in the dead of night to the next venue. The manager could be the company manager who guides the show across country, the production manager who receives countless shows into the hall each year, the

"...Information about touring productions is the basis of a new project developed by the Theatre Production & Management Commission..."

stage manager who must call the show and guide the backstage process in a different building each night, or the theatre manager who must deal with agents, unions, staff and the general public.

All managers need stamina, skill and savvy if they are to succeed in their jobs in a demanding and gruelling profession. They also need very good information, particularly when working on the road or dealing with presenting multiple productions in a single week.

Information about touring productions—getting it, sharing it and using it effectively—is the basis of a new project developed by the Theatre Production and Manage-

ment Commission.

Michael Heaffey, production Manager at UCLA, has undertaken an exciting project that will link facility managers, production managers and stage managers in sharing information about touring productions, contract and rider specifications, and artist management. Beginning at the Boston conference with a sign up sheet, Michael has amassed a group of people who agreed to get involved with the pilot project. Vice Commissioner Richard Peterson is providing oversight and support to Michael's efforts.

Heaffey says: "We need a means of promoting communication and information among production managers, stage managers, company managers and other key personnel, both in the touring production companies and the road houses. The objective is the collection and dissemination of information such as data about facilities, local casual labor lists, where to eat, emergency welding services or laundries on the road—the hundreds of pieces of information that touring companies need. And the roadhouse people need a network to find out—before the load-in—if there's a particular problem with a touring show."

If you are interested in being a part of the Network, please contact:

Michael Heaffey
 UCLA/CASO
 12 Royce Hall
 405 Hilgard Avenue
 Los Angeles, CA 90024-1534
 Phone: 213-825-8980
 Fax: 213-206-5688;
 or
 Richard Peterson
 Mulroy Civic Center
 Cultural Resources Council
 411 Montgomery Street
 Syracuse, NY 13202
 Phone: 315-435-2155
 Fax: 315-435-2160
 Callboard—RPeterson.

A special meeting of participants in the Network is scheduled for the next USITT Conference—another reason to be sure to make your plans now to be in beautiful Seattle next March. ■

Jay O. Glerum,
 Committee Chair

Rigging & Stage Machinery Standards

The Rigging and Stage Machinery Standards Committee held its annual meeting at the Boston Conference. Drafts of procedures for writing the standards and scope of the standards were distributed. Both of these documents are undergoing revision. However, they are complete enough to allow the work of writing the standards to begin.

The main item on the agenda was to recruit chairs for the various subcommittees so that the work of writing the standards could begin. The chairs are listed below. If you would like to work on any of the subcommittees listed, please contact that chair directly.

Harry Barton
 Champlain Scenic
 5 Raymond Road
 Colchester, VT 05446
(Hemp)

Mark T. Black
 InterAmerica Stage, Inc.
 P.O. Box 291996
 Port Orange, FL 32129
(Power Flying)

James A. Cherniss
 ITI
 3021 Manatee Avenue
 Ruskin, FL 33570
(Vertical Movement)

Peter Foy
 3275 E. Patrick Lane
 Las Vegas, NV 89120
(People Flying)

Charles E. Grimsley
 Univ. of the Virgin Islands
 Reichhold Center for the Arts
 St. Thomas, USVI 00802
(Terminations)

Bill Meyer
 Cal. State University
 Dept. of Theatre & Dance

Jay O. Glerum,
Committee Chair

Rigging & Stage Machinery Standards

▲ Page 6

Fullerton, CA 92634
(Attachments)

Donald H. Swinney
341 Lenox Avenue
Uniondale, NY 11558
(Definitions)

Robert Bauer
Theatrix, Inc.
1630 West Evans Unit C
Englewood, CO 80110
(Drapery)

John R. Burgess
Department of Theatre
Memphis State University
Memphis, TN 38152
(Counterweight)

William Conner, ASTC
Jerit/Boys Inc.
1116 Lake Street
Oak Park, IL 60301
(Fire Curtains)

Jerry Gorrell
Phoenix Civic Plaza
225 East Adams
Phoenix, AZ 85004
(Structural)

David Loftin
S.W. Missouri State Univ.
901 S. National Avenue
Springfield, MO 65804
(Tents)

Olaf Soot
Olaf Soot Associates, P.C.
9 Tomahawk Lane
Greenwich CT 06830
(Single Fail-Safe Design)

There are subcommittees that still do not have chairs. If you are interested in working as a chair on the project, please contact Jay O. Glerum, 18434 47th Place NE, Seattle, WA 98155. Draft standards should be completed and available for discussion at next years conference. ■

Charlie Richmond,
Associate Editor for Sound

MIDI Show Control Protocol

Developed with the cooperation of the USITT, a new MIDI standard designed specifically as a communication protocol within the context of live theatrical performance has been released by the MIDI Manufacturers Association (MMA). This standard—MIDI Show Control (MSC)—is expected to very quickly become the means by which show personnel will communicate with the multitude of electronic control systems now found at theatres, concert stages and theme parks. Numerous projects are already planned which will use MSC to control various electronic systems.

Quoting from the Introduction to MSC 1.0:

"The purpose of MIDI Show Control is to allow MIDI systems to communicate with and to control dedicated intelligent control equipment in theatrical, live performance, multi-media, audio-visual and similar environments.

"Applications may range from a simple interface through which a single lighting controller can be instructed to GO, STOP or RESUME, to complex communications with large, timed and synchronized systems utilizing many controllers of all types of performance technology."

A large degree of expansion capability has been incorporated, with only a small number of the possible Commands, Command Formats (382 each) and Controls (15,584 total) currently defined. An almost infinite variety of Cue Numbers as well as Transition (or Fade) times can be accommodated.

The general Command Format categories within which a number of subcategories have been specified are: Lighting, Sound, Machinery, Video, Projection, Process Control and Pyro. In addition, within each specific category 112 specific devices may be individually addressed plus 15 Groups may be variously configured.

The general Command categories currently defined are: GO,

Dennis Dorn,
Commissioner

Technical Production Commission

The Technical Production Commission's "Women in Theatre" project has just updated its directory, subtitled *A Source Book for Networking*. The directory includes names, addresses and credentials of approximately 150 USITT women members who currently support the project goal of helping women help one another.

The source book will provide a networking system for obtaining information, job contacts or just someone with whom to talk. To add your name to the directory or to obtain a copy, call Happy Robey at 802-785-2838, or write:

Happy Robey
Women in Theatre—A Source Book for Networking
RFD Box 164

Thetford Center, VT 05075

There is no charge for either the directory or for postage. ■

MIDI Show Control Protocol Released ▼

STOP, RESUME, TIMED_GO, LOAD, SET, FIRE, ALL_OFF, RESTORE, RESET and GO_OFF. In addition, 15 Commands specific to the complex needs of Sound control systems are part of the Sound command subset.

Work is continuing on MSC in the development of a full set of advanced Two-Phase-Commit protocols to be used where safety and communication integrity is of utmost importance. This will ensure that MIDI Show Control will continue to be the standard of choice in electronic communication for live performance now and in the future.

For more information and copies of the new standard, contact: MIDI Manufacturers Asso.
5316 West 57th Street
Los Angeles, CA 90056 USA
213-649-6434
Fax: 213-215-3380
PAN: MMA.pan.com. ■

Classified Ads

Teacher/Designer

Small undergraduate liberal arts college with flourishing theatre major. Tenure track beginning August 1992. Rank and salary DOQ. Teach set and costume design plus one other interest area. Principal design responsibility for active season. Nine-twelve productions a year in two theatres. Generous sabbatical and professional development support.

Submit: Vita, transcripts and three letters of reference to:

Harper Joy
Theatre
Whitman College
Walla Walla, WA 99362.

Deadline: September 30.
AA/EOE. ■

Electronics Field Technician

Electronics field technician position available at major theatrical rigging firm. Includes theatrical rigging motor controls, computer technology and extensive foreign and domestic travel. A working knowledge of electrical and electronic troubleshooting and theatre rigging practice is required. Work will include AC & DC motors and their controls including computers, PLC's, inverters and regenerative DC drives. Must be a self-motivator-requiring little supervision, and have excellent interpersonal skills.

Submit: Resume to:

Hoffend & Sons, Inc.
34 East Main St.,
Honeoye, NY 14471
Attention: M. Zane Stemple. ■

Sightlines Ads

Sightlines Classified Ads are \$1 a word with a \$50 minimum per ad.

For more information on advertising in **Sightlines** and/or **TD&T**, contact:

Patrice Sutton
Events Production Group
135 Fifth Avenue
New York, NY 10010
212-677-5997
Fax: 212-677-3857 ■

Stress & Wellness
Strategies**Check
Points**

The "D" in the R.E.A.D.Y. strategy plan of stress reduction stands for DIET. This month we will deal with how our diet can be a large reason for our distress during stressful events.

It is easy to obtain information and recipes which will benefit our bodies. It is easy to find out what you should and shouldn't eat. Today's marketplace is flooded with enough information and healthful food. So, what's the problem? Maybe we in the performing arts are not aware of or do not allow ourselves the knowledge or discipline to do what we need to do when it is time to eat at our *regular* mealtime (regular cannot be emphasized enough!). What we need to do can be summed up in two words: Enjoy, enjoy!

Eating should be an enjoyable sensory experience, and not just for the sense of taste, either. It is possible to pleasure every sense during a meal—if you try. The more you focus on this objective, the more likely you are to eat better food and less of it! Pleasure your nose with good aromas. Pleasure your eyes with attractive plate presentation. The more you pleasure all your senses while eating, the more satisfied you will feel when you get up and walk away from the table. Here are some hints:

First of all, do not start eating until you have done something to

put your worries aside. Nervousness and irritation interfere with digestion. Before you eat spend just two or three minutes with one of your tried and true relaxation techniques. Or, if you have the opportunity, take a 10- or 15-minute walk.

Secondly, take a complete break for *every* meal. You can really treat yourself well. Devote whatever time you can to a complete and utter focus on "the meal." There should be no other distractions. Don't hunch over your "to do" lists, reports, memos or letters while eating. Don't answer the phone. If you are with a companion, don't watch TV while you are eating. Give eating *all* your attention.

Thirdly, sit down when you eat—no eating on the run. More importantly, do not eat in the workplace. Not only will Dr. Doom object to your eating in a potentially toxic environment but you cannot possibly get away from the stresses the place represents. Eat at a place designed for dining—preferably your own dining area. This will allow you to eat slowly. Take your time to savor your food. In addition to increasing your enjoyment, and thus decreasing your stress levels, this approach allows digestion to be more complete because digestion begins in the mouth, where carbohydrates start breaking down.

Restaurant owners have succeeded in making eating fun because they know how to enhance the whole eating experience. Good restaurateurs do this in many ways. Decor, flowers, music, stemware, linen and candles are all

chosen with great care. They gratify the senses even before the food is on the table. Then, when the food does arrive, they delight you again because the plates are presented with lovely garnishes and special touches. Take a lesson from the experts. Learn how to make every meal attractive and make a little seem like a lot. Serve "restaurant style" in your own home. Here are some ideas:

Decorate your table as if you were entertaining every meal. Choose foods with an eye to color. Select a menu that can have foods of different textures. Serve the food in attractive dishes. Many people are tempted to eat out of cooking pots and pans. Don't do it! Leave the pots, pans and serving platters in the kitchen where you can arrange individual presentation plates to take to the table as if you were in a restaurant. Restaurants give you just one serving and you are usually satisfied. So, don't make enough for seconds. If you make more than you need, make enough for another meal by thinking of extras as leftovers.

Don't forget to serve meals in a leisurely way. This extends the dining hour and gives you a chance to concentrate on the food. But, there is a practical reason for leisure. It takes about twenty minutes for the "full" signal to reach the brain. If you only take ten to eat (gorge), the stomach doesn't have time to tell the brain it's full. You'll eat unnecessary food, taking in more than your body needs.

—Stan Abbott

Publications Notes

The 1991 edition of the **Internship Directory** is complete and available for immediate shipment. The '91 edition lists more than 1000 internships throughout the country in design, management, technical production, costume technology, etc. The member price is \$8 (\$12 for non-members).

The catalog from the **3rd Biennial USITT Theatre Technology Exhibit**, as seen at the 1991 Boston Conference, is now available from the National Office. The cost is \$6 a copy for members and \$9 for non-members. (For more information on the exhibit, see the April 1991 issue of **Sightlines**). While supplies last, a set of all three Tech Expo catalogs is available for the member price of \$12 (\$20 for non-members).

To order USITT Publications, send a check or money order payable to USITT, 10 West 19th St., 5A, New York, NY 10011. To charge your order, call 212-924-9088 or fax: 212-924-9343 with your Visa/Mastercard number and expiration date.

Practical Projects for Teaching Lighting Design is sold out. Watch **Sightlines** for an announcement of a revised edition before the end of the year. (See p. 5 of this issue for additional details.)

—Debora Kingston

Curtain Call

The deadline for submitting material for inclusion in the next issue of **Sightlines**, the September issue, is **Monday, 5 August 1991**. ■

sightlines

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