

usitt sightlines

January 1992

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

21-23 November 1991 in
conjunction with LDI'91

Winter Business Meetings Held in Reno

USITT held its annual Winter Business Meetings in Reno, NV, 21-23 November 1991, in conjunction with the LDI'91 tradeshow where the Institute was represented by a booth promoting the upcoming 1992 Seattle Conference & Stage Expo.

Business meetings of the Institute held during the three-day event included meetings of the Executive, Finance, Planning and Priorities, Publications, Membership, Conference Policy, Endowment and Gender Bias Committees, and culminated on Saturday with a day-long meet-

ing of the USITT Board of Directors. Details of the actions and activities of that important meeting will be documented by the minutes of the USITT Secretary and should be published in the next issue of *Sightlines*.

Discussions during the Winter Business Meetings focused on the present and future growth of the Institute. At the same time the membership of USITT has grown by nearly 10%—as evidenced by the recently published 1991-92 Directory issue of *TD&T*—the Institute is also faced with considerable change. The Executive Committee of USITT is currently conducting national searches for new national office staff, a new Conference Management/Exhibit Sales Representative and a new Advertising Sales Representative for the Institute periodicals.

These current staffing needs, along with plans and directions for the future growth and development of USITT, were discussed in depth by the Executive Committee in joint session with the Priorities and Planning and the Finance Committees during the course of the Reno meetings. In addition, the effects of the current national economic outlook were examined in terms of the current and future Institute budgets.

Programming and other activities of the upcoming 1992 USITT Conference & Stage Expo in Seattle were reviewed. It promises a valuable week of activities for all members of the Institute. ■

**Members of the board
study the figures at a
recent USITT business
meeting.**

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JANUARY 1992

USITT Elections

Remember to vote!
The deadline to mail your election ballot—contained in the December 1991 issue of *Sightlines*—is **Saturday, 1 February 1992**. ■

Register Early

Save \$40 on the Seattle Conference & Stage Expo! Take advantage of the conference advance registration savings and return your form to the National Office by **Friday, 31 January 1992**. ■

Curtain Call

The deadline for submitting material for inclusion in the next issue of *Sightlines*, the February 1992 issue, is **Monday, 6 January 1992**. ■

Recycled Paper

Beginning with this issue, *Sightlines* is now being printed on a recycled paper stock. ■



Sightlines

VOLUME XXXII NUMBER 1

USITT SIGHTLINES

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Editor ■ Eric Fielding
Editor ■ Cecelia Fielding

Patricia Angotti, THEatre SERVICE Manager

Employment Service Offered at Seattle Conference

THEatre SERVICE will provide THEatre Conference Employment SERVICE (TCES) at the 1992 USITT Annual Conference. TCES is open to all employers and applicants who pay the special employment service registration fee in addition to *registering for the USITT Conference*. A section of the employment service will handle postings for internships, summer theatre and temporary positions.

Operating Schedule:

Wednesday, March 4: 9 am–noon, employer registration; 2–5 pm, applicant registration, scheduling.

Thursday, March 5: 9 am–1 pm, applicant registration, scheduling, interviews; 2–5 pm, applicant registration, scheduling, interviews.

Friday, March 6: 9 am–1 pm, applicant registration, scheduling, interview; 2–3 pm, applicant registration, scheduling, interviews.

Saturday, March 7: interviews continue as arranged.

(Employers may register and post jobs any time the employment service is open.)

TCES is a totally computerized system listing jobs, posting resumes and scheduling interviews.

Employers participating in TCES may interview applicants at prearranged times designed for your convenience. We schedule all interviews and regularly provide condensed vita indexed by applicant skills. Complete credentials files are also available.

A pass allowing entry to the employment service areas is provided to each interviewer. A copy

of your job listing(s), including the required information in the order outlined on the employee registration form, *must* accompany your TCES registration. Interview tables in the Convention Center will be reserved on a first-come/first-served basis. Pre-registration is strongly recommended. See the Employer Registration Form for complete fees schedule and payment information.

Applicants registered for TCES are given an appointment to review job listings and schedule interviews, and are notified of that time by return mail. Your condensed vita, created from information supplied on the registration form, is available to employers and you have the option of providing a set of credentials. On site, when you decide which positions you wish to schedule for interviews, one of our staff will work with you and the computerized information network to arrange your appointments. A copy of your interview schedule is printed for you to take with you when you depart.

Pre-registered applicants are assigned the first appointments for scheduling interviews. If you choose to have a set of credentials made available, they must be received by THEatre SERVICE no later than 21 February 1992. Applicants should bring several copies of their resumes and a manageable portfolio representative of your best work. Refer to the appropriate "Applicant Registration Form" for complete fees schedule and payment information (included in this issue of *Sightlines*).

Applicants with questions or who need additional information are encouraged to call Patricia Angotti at 812-474-0549 to discuss the employment service and current job market.

Pre-registration is strongly encouraged! ■

Editor's Note: See the two-sided Employment Service "Registration Form" included with this issue of *Sightlines*.

Joy Emery, USITT Vice-President—Communications

The Executive Report

The Publications Committee, ably chaired by Elbin Cleveland, has been making great strides forward in addressing the distinct need to speed up the process for getting new publications from the idea stage to publication for the membership. The directive to the Committee in the By-Laws states that "*The Institute may from time to time publish other materials [other than the Journal of Newsletter] either occasionally or serially. Such publications may be for free distribution to members or for sale as determined by the Committee on Publications according to the policies established by the Board of Directors*" (Article IX section 3 of the *By-Laws*).

What we publish: Works considered for publication by USITT must be of significant interest to design and production professionals in the performing arts. Preference is given to works generated through the activities of USITT Commissions, projects and committees, such as position papers, standards guidelines, compilation of information and related design and technical materials.

Works published by USITT should contain material which is not easily available through other channels, and which is not likely to find commercial publication in the near future.

Submission process: Proposals should be submitted to the Chairperson of the Publication Committee and should include the following information:

1. A brief description of the work including an estimate of the number of pages of the finished work, and any special requirements like photographs, color illustrations, etc.
2. A brief justification of the need for this work.
3. A statement of endorsement

Joy Emery, USITT Vice-President-Communications

The Executive Report

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from a person qualified to judge the content. This person should be an expert in the field, a Commissioner, Project Chair or the like.

4. A detailed outline.
5. Two sample chapters or, if available, a draft of the document.
6. A brief vita of the author[s] or editor[s].
7. A completed "Proposal for Publication by USITT Information Form."

The Committee meets three times a year to consider proposals. The meetings are scheduled for the National Conference (March), Summer Board Meeting (August) and the Winter Board Meeting (November/December). Proposals should be submitted at least six weeks prior to the meeting in which the author wishes to have the document considered to allow all members of the Committee ample review time.

The aim of the Committee is to review each proposal prior to the meetings and to make recommendations in discussion at the meetings. Committee recommendations will be sent to the potential author(s) or editor(s) within four weeks following the meetings.

Seattle Publications Meetings: Authors are encouraged to meet directly with the Committee at the National Conference. This year, in Seattle, the Publications Committee has set aside Thursday, March 5, 10-11:20 am as the meeting time for discussion of proposals for publications. To arrange for a scheduled interview with the Committee, interested parties are asked to sign up at the USITT table for a specific time which will allow all proposals to be heard by the Committee. This approach is being tested as a means of making sure all proposal are discussed. However, it is vital that the written proposal

information be submitted at least six weeks prior to the meeting.

For the Seattle Conference, proposals need to be in the National Office postmarked no later than 22 January 1992. Additional deadlines are: for the August meetings, June 26; and for the Winter meetings, Oct. 9. A "Submission Form" is included on the reverse side of the "Publications Order Form" in this issue. Additional forms are available from the National Office. All submissions should be addressed to Elbin Cleveland, Publications Chair, and mailed to the National Office.

TD&T Editorial Staff Meeting and Reception: Another new publications session at the Seattle Conference will be a meeting, followed by a reception, with and for the editors and the associate, department and contributing editors of *TD&T* on Friday, March 6 at 9 pm. The location will be announced in the Conference Program. The objective is to actively involve the associate and contributing editors in the continuation of the high quality of the journal which is the only reviewed venue for our profession as entertainment industry designers and technologists.

The intent is to utilize the expertise of these individuals to strengthen the journal and the Institute by improving our responsiveness to member needs. The meeting and reception is open to interested parties to discuss



ideas for potential articles for *TD&T*. All members are invited and encouraged to submit articles for publication consideration in *TD&T* at any time during the year.

Cutters' Research Journal: Yet another opportunity for individuals interested in costume and textile research is the USITT *Cutters' Research Journal*. *CRJ* is published quarterly and is devoted to clothing, accessories and textiles. Janice Lines and Nanalee Raphael-Schirmer, general editors, have issued a "Call for Papers" on such subjects as: costume history, costume conservation, textile history, period costume accessories, period patterns, costume sewing and construction details and pattern conservations.

For submission guidelines and/or to submit completed papers, contact Whitney Blausen, Managing Editor, Theatre Development Fund, 1501 Broadway, Suite 2110, New York, NY 10036. Submissions are welcome at any time; however, for those of us who function better with deadlines, future due dates are: March 1, June 1, September 1 and December 1. Articles will be reviewed by a newly expanded Editorial Review Board; reviews will be forwarded to the author.

Book Reviews: For those of you who would like to review the latest books in the field, or if you have a book you would like to have reviewed, contact Sylvia Hillyard, Book Review Editor, at the University of Georgia Theatre Department, Athens, GA 30605. Sylvia is assuming the reins from William Zucchero, who served as Book Review Editor for nearly three years. Many thanks, Bill.

Participate in Publication: These opportunities to publish information for the design and technology interests is a fulfillment of our goals as an Institute. They are there for us to share what we have learned, experiences gained, and ideas we have developed. The Institute has a long tradition of quality publications in its periodicals and books and monographs. Your active participation in the process is what enables that quality. ■

Contributing Members

Associated Theatrical Contractors
Avolites, Inc.
Celco, Inc.
Chicago Spotlight, Inc.
Country Road, Inc.
Gerriets International, Inc.
Great American Market
Interstate Consolidation Service
KM Fabrics, Inc.
Kryolan Corporation
Lee Colortran, Inc.
Malabar, Ltd.
Rosco Laboratories, Inc.
Sacramento Theatrical Lighting
Samuel H. Scripps
Sapsis Rigging, Inc.
StageRight Corporation, Inc.
Strand Electro Controls
Strand Lighting
Syracuse Scenery & Stage Lighting Co., Inc.
Theatrical Dealers Association
Washington University
Wenger Corporation
Wybron, Inc. ■

USITT Insurance Plan Changes

There have been some changes in the **Major Medical Plan** available to USITT members. These changes affect the options available for deductible and co-insurance. In addition, the application form has changed.

For more information, or to receive an updated application, please call Paul Gillman, USITT's insurance representative, at 718-622-1560. Detailed information will be available in the February issue of *Sightlines*. ■

Sustaining Members

Peter Albrecht Corporation
 Altman Stage Lighting
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 Artec Consultants
 Automatic Devices Company
 B.N. Productions
 Backstage, Inc.
 Baer Fabrics
 Barbizon Delta Corporation
 Bash Theatrical Lighting
 Brannigan-Lorelli Associates, Inc.
 Cal Western Paints, Inc.
 Canvas Specialty Company
 Carol Cable Company, Inc.
 Centre Theatre Group
 Chicago Scenic Studios, Inc.
 City Lights, Inc.
 J. R. Clancy, Inc.
 Clear-Com Intercom Systems
 Crouse-Hind/Cam-Lok Products
 Custom Rigging Systems
 Dependable Stage & Gymnasium Service
 Desco Theatrical Equipment, Inc.
 Designlab Chicago
 Desisti Lighting Equipment
 Dove Systems
 East Coast Theatre Supply
 Electronic Theatre Controls
 Electronics Diversified
 Entertainment Technology, Inc.
 Events Production Group, Inc.
 FM Productions
 Feller Precision, Inc.
 Foy Invention, Inc.
 Gagnon LaForest, Inc.
 Glantre Engineering Limited
 Goodspeed Opera House
 Grand Stage Lighting
 Grosh Scenic Studios
 GTE/Sylvania, Inc.
 A. Haussmann International USA, Inc.
 Hawkeye Scenic Studios, Inc.
 H & H Specialties

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John Bracewell,
 Sound Co-Commissioner

Sound Design Commission

First, a bit of news: Rick Thomas of Purdue University now joins me as a co-commissioner. Rick will assume some of the responsibilities for program planning and directing commission activities.

Time to let everyone know that there will be sound programming at Seattle. I know it's been awfully quiet in these pages the last few months. We won't have any kind of pre-conference event this year, but we are going to seize the opportunity to visit audio equipment manufacturers in the Seattle area.

On Thursday morning, we'll get tours of Rane and Carver Corporations. This tour will take the entire morning, since we'll have to go by bus to the two sites. Neither company can handle more than a few people at a time, so we'll have to work in shifts. The early buses will take some of us to Rane and some of us to Carver. After the programs and tours, we switch venues. Meanwhile the buses go back for the second shift. The second group will do the two tours while the first group goes back to downtown. Watch for signup sheets, and list your name early to be assured of a spot on these tours.

Other programs for sound interest people include panels on Job Security for the Sound Designer, Sound Training Programs, the relationship between Composer and Sound Designer, and MIDI On The Cheap. There's also a discussion of the acoustic and electroacoustic renovation of Purdue University's large music hall, including an examination of the SIM alignment process used. We'll also get a program illustrating the practical application of the MIDI Show Control protocol that was developed over the last two years.

Naturally, we will have our usual sessions—the Sound Designers' Open Forum and the annual commission meeting.

Planning is already underway for 1993. As I hope most of you are aware, we are now expected to

Diane R. Berg,
 Costume Commissioner

Costume Design & Technology Commission

The Costume Design and Technology Commission pre-conference rendering workshop to be held in Seattle on 3 March 1992 is correctly titled **Costume Rendering Techniques: Watercolor and Modified Markers**. The workshop offers an opportunity for 35 hands-on participants and 15 observers to review and expand their watercolor and gouache rendering techniques as well as to work with modified markers.

Herb Camburn, Barbara Cox, and Betty Poindexter will guide participants in developing figures from the costumed model and then in working with various watercolor and gouache techniques to produce finished renderings. The evening session will focus on working with the new alcohol-based markers (much less toxic) and on converting the older, more toxic markers into flexible rendering tools.

The goal of this final session is to produce rapid, mixed-media renderings through a fusion of

Sound Commission ▼

bring a virtually completed slate of programming to the conference for approval. That means that, at Seattle, there won't be much room for suggestions about Wichita. If you have a programming idea that you'd like to throw into the hopper, please get it to me or to Rick Thomas *now!*

You can reach me at 607-274-3929, on Callboard as JLBacewell, on BITNET as ITHACA, or on Compuserve as 73737,1006. Mail reaches me at the Department of Theatre Arts, Ithaca College, Ithaca, NY 14850. You can find Rick at 317-494-8150, on Callboard as RThomas, and he gets mail at 919 N. Salisbury, West Lafayette, IN 47906. ■

watercolor, gouache, colored pencil and brushed marker. Many of the supplies and materials will be provided at the workshop; however, those registering for the workshop (with their conference registration) will receive a list of supplies they will need to bring with them to the workshop.

If your **New Year's Resolutions** included getting more involved with the Costume Design and Technology Commission, have I got a deal for you! Consider the following:

- (1) Now is the time to write that article for *CRJ* and submit it to Whitney Blausen, c/o Theatre Development Fund, 1501 Broadway, #2110, New York, NY 10036.
- (2) Drop a note to Kathleen Gossman (Dept. of Dramatic Arts, University of Nebraska at Omaha, Omaha, NE 68182-0154) and tell her about the session you would like to chair or to see at the Wichita conference in March 1993.
- (3) Write to me at 2408 Ardmore Manor Rd. Winston-Salem, NC 27103 and volunteer to be a recorder for a session at the conference in Seattle.
- (4) Write or call Gwen Nagle, Theatre Department, Western Michigan University, Kalamazoo, MI 49008 and share your neat idea or the latest technique or product you've discovered that might be of interest to other costumers.
- (5) Send a copy of your job description to M. L. Baker, 1932 Portland, Tallahassee, FL 32306.
- (6) Attend the Costume Design and Technology Commission meetings in Seattle.

Thanks go to Debra Krajek who volunteered to be and is now officially the Costume Design and Technology Commission liaison to the Education Commission. All it takes is one letter or phone call and you, too, can be involved in the Commission. ■

THEatre Conference Employment SERVICE

USITT - 1992

Internships/Summer Theatre/Temporary Positions

EMPLOYER REGISTRATION

APPLICANT REGISTRATION

Organization _____

Interviewer/Contact _____

Address _____

City _____ State _____ Zip _____

Phone: (____) _____

Positions(s) - List the job(s) for which you will be interviewing by position title:

1. _____

2. _____

3. _____

4. _____

Attach Complete position description including:

- 1) Position title 4) Responsibilities 6) Employer
 2) Employment period 5) Qualifications 7) Interviewer
 3) Compensation

Table reservation - Circle the hours you will need a table each day for interviews. (Available 8:00 a.m. - 6:00 p.m.)

Thu., March 5: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.

Fri., March 6: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.

Sat., March 7: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.

(If more than one table is required include request on a separate sheet.)

Interview length - Check the amount of time to be allotted for each appointment: 15 minutes; 30 minutes

We are Organizational Members of USITT*; ATHE.

We are not Organizational Members.

EMPLOYMENT SERVICE REGISTRATION FEES

Pre-registration (postmarked by February 14, 1992)

Organizational \$ 65.00 (one position) \$ _____

Member \$ 45.00 (positions 2-4) \$ _____

Non-Members \$ 90.00 (one position) \$ _____

 \$ 70.00 (positions 2-4) \$ _____

On-site Registration

Organizational \$ 85.00 (one position) \$ _____

Member \$ 65.00 (positions 2-4) \$ _____

Non-Members \$ 110.00 (one position) \$ _____

 \$ 90.00 (positions 2-4) \$ _____

Purchase Order billing \$5.00 \$ _____

MasterCard/Visa add 6% handling-\$3 minimum \$ _____

TOTAL AMOUNT DUE \$ _____

(Special rates for employers with five (5) or more openings will be negotiated on an individual basis. Call THEatre SERVICE.)

Full payment must accompany all pre-registrations. Institutions issuing purchase orders and \$5.00. Return this form with remittance and position description to:

THEatre SERVICE

P.O. Box 15282

Evansville IN 47716-0282

Phone: 812/474-0549 • FAX: 812/476-4168

*USITT Organizational Membership categories are Not-For-Profit, Contributing and Sustaining.

Name _____

Address _____

City _____ State _____ Zip _____

Phone: (____) _____

Estimated arrival date: _____ Time: _____

Highest degree held/expected: _____ When: _____

Where: _____

Availability: _____

Specialities:

1) _____

2) _____

3) _____

Years experience: _____

Present position: _____

I am available: Full Season; Fall Season;
 Spring Season; Summer Season.

I am seeking an: Internship; Summer Theatre position;
 Temporary Position in: Management; Production.

My interests include (check all that apply)

- Public Relations/Promotion Development
 Box Office/House Management Stage Management
 Literary Management Tech Theatre
 Theatre Management Scenery/Props
 Costuming/Wardrobe Lights/Electric

I plan to have a set of credentials forwarded to reach THEatre SERVICE no later than February 21st to make them available to employers at conference.

I am an individual member of USITT; ATHE.

EMPLOYMENT SERVICE REGISTRATION FEES

Pre-registration (postmarked by February 14, 1992)

Members \$ 20.00 \$ _____

On-site Registration

Members \$ 30.00 \$ _____

MasterCard/Visa add 6% handling-\$3 minimum \$ _____

TOTAL AMOUNT DUE \$ _____

Payment - Full payment **must** accompany all pre-registrations. (Check, money order, Visa or MasterCard.)

Return this form with remittance to **THEatre SERVICE**.

MasterCard; Visa. Expiration date: _____

Name on Card _____

Card # _____

Signature _____

THEatre Conference Employment SERVICE

Full-time Professional Positions

EMPLOYER REGISTRATION

APPLICANT REGISTRATION

Organization _____
 Interviewer/Contact _____
 Address _____
 City _____ State _____ Zip _____
 Phone: (____) _____

Name _____
 Address _____
 City _____ State _____ Zip _____
 Phone: (____) _____

Positions(s) - List the job(s) for which you will be interviewing by position title:

1. _____
2. _____
3. _____
4. _____

Attach Complete position description including:

- | | | |
|-----------------|---------------------|----------------|
| 1) Position | 4) Starting date | 7) Employer |
| 2) Rank | 5) Responsibilities | 8) Interviewer |
| 3) Salary range | 6) Qualifications | |

Table reservation - Circle the hours you will need a table each day for interviews. (Available 8:00 a.m. - 6:00 p.m.)

- Thu., March 5: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
 Fri., March 6: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
 Sat., March 7: 8-10am; 10am-noon; noon-2pm; 2-4pm; 4-6pm.
 (If more than one table is required include request on a separate sheet.)

Interview length - Check the amount of time to be allotted for each appointment: 15 minutes; 30 minutes

We are Organizational Members of USITT*; ATHE.
 We are not Organizational Members.

EMPLOYMENT SERVICE REGISTRATION FEES

Pre-registration (postmarked by February 14, 1992)

Organizational	\$ 65.00 (one position)	\$ _____
Member	\$ 45.00 (positions 2-4)	\$ _____
Non-Members	\$ 90.00 (one position)	\$ _____
	\$ 70.00 (positions 2-4)	\$ _____

On-site Registration

Organizational	\$ 85.00 (one position)	\$ _____
Member	\$ 65.00 (positions 2-4)	\$ _____
Non-Members	\$ 110.00 (one position)	\$ _____
	\$ 90.00 (positions 2-4)	\$ _____
	Purchase Order billing \$5.00	\$ _____
	MasterCard/Visa add 6% handling-\$3 minimum	\$ _____

TOTAL AMOUNT DUE \$ _____

(Special rates for employers with five (5) or more openings will be negotiated on an individual basis. Call THEatre SERVICE.)

Full payment must accompany all pre-registrations. Institutions issuing purchase orders add \$5.00. Return this form with remittance and position description to:

THEatre SERVICE
 P.O. Box 15282
 Evansville IN 47716-0282
 Phone: 812/474-0549 • FAX: 812/476-4168

*USITT Organizational Membership categories are Not-For-Profit, Contributing and Sustaining.

Estimated arrival date: _____ Time: _____
 Highest degree held/expected: _____ When: _____
 Where: _____

Availability: _____

Specialties:
 1) _____
 2) _____
 3) _____

Years experience: _____

Present position: _____

Rank order your areas of greatest competency below, marking them 1 thru 3. Areas will be cross-referenced so employers can scan you condensed vita.

- _____ Costume Design/Costuming
- _____ Engineering
- _____ Lighting Design/Technology
- _____ Scenic Design/Technology
- _____ Sound Design/Technology
- _____ Administration/Arts Management
- _____ Production Management/Technical Theatre
- _____ Teaching

I plan to have a set of credentials forwarded to reach THEatre SERVICE no later than February 21st. to make them available to employers at the conference.

Refer me to prospective employers thru June 30th.

I am an Individual member of USITT; ATHE.

EMPLOYMENT SERVICE REGISTRATION FEES

Pre-registration (postmarked by February 14, 1992)

Individual Members	\$ 40.00	\$ _____
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On-site Registration

Individual Members	\$ 55.00	\$ _____
	MasterCard/Visa add 6% handling-\$3 minimum	\$ _____

TOTAL AMOUNT DUE \$ _____

Payment - Full payment must accompany all pre-registrations. (Check, money order, Visa or MasterCard.)

Return this form with remittance to **THEatre SERVICE**.

MasterCard; Visa. Expiration date: _____
 Name on Card _____
 Card # _____
 Signature _____

• DESIGN EXPOSITION CATALOGS

The best and the brightest of the works exhibited at the biennial Design Expositions '82, '84, '86 and '88.

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The catalog for the Golden Triga Award-winning American exhibit in the 1987 Prague Quadrennial.

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• THEATRE DESIGN & TECHNOLOGY

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

Member \$5 per issue Non-Member \$8 per issue

• TD&T INDEX

An index of articles from the USITT journal *Theatre Design & Technology* 1965 - 1988.

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• CUTTERS RESEARCH JOURNAL

A quarterly devoted to clothing, accessories and textiles, this journal features full-size patterns and articles from working designers, scholars and costumers.

Member \$12 (4 issues) Non-Member \$16 (4 issues)
plus Canadian mailing \$2 plus overseas mailing \$5

• 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*.

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DMX512/1990 Digital Data Transmission Standard for Dimmers and Controllers plus AMX192 Analog Multiplex Data Transmission Standard for Dimmers and Controllers. An updated version.

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PUBLICATION TITLE	QTY	COST

	Domestic / International	SUBTOTAL:
Shipping Charge		
One Book	add \$2.75 / \$5.00	SHIPPING &
Two Books	add \$3.50 / \$6.50	HANDLING CHARGE
Three Books	add \$4.25 / \$8.00	(see chart):
Each Additional	add \$.75 / \$1.50	ORDER TOTAL:

Note: Orders from countries other than USA or Canada can only be processed by credit card payment.

• THE TD IN EDUCATIONAL THEATRE

A reprint from *TD&T* of Dr. Willard Bellman's position paper on the status and stresses of technical directors in education.

Member \$5 Non-Member \$8

• POCKET GUIDE TO THEATRE SAFETY

A comprehensive guide to theatre safety practices by Randall Davidson and Paul Vierra published by Risk International.

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• THE BACKSTAGE HANDBOOK by Paul Carter

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

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This publication provides listings of more than 1000 internships in design, management, technical production, costume technology, etc. Newly updated.

Member \$6 Non-Member \$10

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Proposed title of new publication:

Name of author(s) or editor(s):

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Estimate of length when finished: _____ single-spaced pages (8 1/2" x 11").

Does this work require any illustrations or photos? If so, please describe.

Please attach:

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- 2) brief justification for this new publication
- 3) detailed outline of the work
- 4) two (2) sample chapters or a draft of the document (if available)
- 5) statement of endorsement from a person qualified to evaluate the content
- 6) a brief vita sheet on the author(s)

Submit to: Elbin Cleveland, USITT Publication Committee Chair
Department of Theatre and Speech
University of South Carolina
Columbia, SC 29208

Wm. Daniel File,
Workshop Coordinator

Education Pre- Conference Workshop

What is a "creative environment", and how is one established? What are creative teaching techniques, methods, and philosophies in Design Education?

These questions and others will be addressed at "Creative Teaching in Design & Disciplined Based Arts Education" (Tuesday, 3 March 1992, 4-9pm—approximately 5 hours, including "pizza dinner," USITT Member, \$65, Non-member, \$75). An exciting and intensive workshop is planned utilizing the talent and expertise of experienced panelists pulled from the ranks of innovative educational philosophers, exciting theatre professionals and experienced educators.

Presentations, including the pioneering application of Disciplined Based Arts Education (DBAE) in theatre, as well as small group discussions and an "informal" working dinner for all participants are included in this USITT pre-conference workshop. This promises to stimulate the creative process regarding everything from individual teaching techniques to unique curriculum approaches as applied to the area of design in the theatre. Panelists for this pre-conference event are:

- **Irene Corey:** She is a noted and well-respected designer, particularly of makeup, costumes and body puppets. But she is also noted for her innovative approaches to bringing forth, from colleagues and students alike, creative thought and collaboration. Her area of presentation will be in the illustrating of accessing the creative idea.

- **Kim Alan Wheatley:** He is experienced in applying the Disciplined Based Arts Education approach to theatre education, and has developed the Tennessee Arts Curriculum Framework for that purpose. He will be speaking primarily to that application.

- **Faith Clover:** She has been adjunct faculty at Lewis & Clark College since 1983 and directs their

Steve Gilliam, Scene Design
Vice-Commissioner

Scene Painting Pre- Conference Workshop

"What Do I Do Without My Paintbrush?" is the title of the full-day scene painting workshop scheduled as a pre-conference event at the Seattle Convention. This hands-on mini course will focus on texture as a means to create scenic illusions. Whereas standard painted textures, with a few modern twists, will be demonstrated, the main thrust of this workshop will be the exploration and execution of new and affordable 3-D textures and methods.

Participants will learn to manipulate a variety of "mud" compounds applied by trowels, hands, cake bags and brushes. Techniques in using various foams will be explored. The workshop will include methods in manufacturing

Education Workshop ▼

Northwest Institute for Disciplined Based Arts Education (DBAE). Her area of presentation will be: an introduction to what DBAE is; how pre-service and inservice classes are structured; and some teaching and learning strategies that meet the needs of today's students.

- **Elbin Cleveland:** Elbin is a professor of design and technology at the University of South Carolina, where he has taught for 16 years. He will discuss the "history" of DBAE in South Carolina and include the ways in which those in the arts worked to get improved legislation and funding for arts education in his state.

- **Wm. Daniel File:** He has designed, technical directed and taught at the university level for 15 years, most recently at Washington University at St. Louis. His area will be primarily one of introduction and coordination of the panel, as well as some "consciousness raising" in the areas of curriculum and the relationship of the relative importance of "practical experience and academic study." ■

affordable faux stone, sculpting with cloth, making earth textures with carpet, and many other surprises discoveries.

The workshop will be led by master scenic artist and designer, Jason Phillips, art director for Greg Thompson Productions, an international production company based in Seattle. In this capacity, his principle responsibilities are to design and produce lavish musical revues for venues in Tokyo, the Bahamas, Atlantic City and Las Vegas. His career includes numerous Off- and Off-Off Broadway designs as well as credits with the Seattle Rep, Center Stage and Music Theatre of Wichita. As a Master Scenic Artist, he has worked with the Seattle Opera and Seattle Rep, and while living in New York he worked with all the major scenic studios as a staff artist.

Phillips will be assisted by Nadine Charlsen, a freelance scenic artist living in New York and an assistant professor of drama at Kean College of New Jersey. Her scenic artist credits include theatre, film, television and commercial interiors.

The number of participants is limited to ensure a full day of hands-on experience. Those who participate should have a working knowledge of scenic painting techniques at a mid to upper level. Additional space is available for observers at all levels of painting proficiency.

Held off-site, this workshop is being hosted by the Seattle Opera's Scene Shop on March 3 from 9 am to 9 pm. Participants must supply their own trowel, putty knife and a basic set of paint brushes. All other supplies are covered by the registration fee of \$100. Individuals who wish to observe the workshop will pay a \$50 fee.

To register for the Scene Painting Pre-Conference Workshop or for more information regarding the USITT '92 Conference & Stage Expo in Seattle, contact USITT, 10 West 19th Street, Suite 5-A, New York, NY, 10011-4206; 212-924-9088, Fax: 212-9249343. ■

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C&S Member News

- **Sapsis Rigging** recently completed a series of projects on the "Monarch of the Seas," the largest cruise ship afloat today, which coincided with the firm's 10th anniversary.
- **Jerry Carstensen** has joined the Performance Division of the **Wenger Corporation** as Sales and Marketing Manager for the major events market—arenas, stadiums and convention centers.
- **Steve Terry**, Executive VP of **Production Arts Lighting**, recently announced that the firm is in the process of renovating the dimming systems of two nationally-known facilities—Caesars Atlantic City and the Ordway Music Theatre in St. Paul, MN. ■

Mitch Hefter, Engineering Co-Commissioner

Engineering Commission

Report of the USITT Standards Policy Committee: As the number of standards and guidelines being developed by all parts of the USITT continues to grow, procedures which cover the creation and revision of these materials are needed. The Engineering Commission has been working to establish such a policy. The first part of this project has dealt with USITT standards that will also serve outside the Institute.

The Rigging and Stage Machinery Standards project as well as the Graphics Standards projects have modeled their work on ANSI (American National Standards Institute) Procedures for the Development and Coordination of American National Standards. Jay Glerum created a project specific version of the ANSI procedures for the Rigging project. This was then generalized for broad USITT applications and circulated among a committee of USITT members who have been actively involved in the standards process.

The Engineering Commission Standards Committee met in Reno during LDI in late November to finalize the first stage of the project. The final draft of the document, including a cover sheet that summarizes the process, will be circulated to all officers, directors, standing committee chairs, commissioners and vice-commissioners in January for final review and comment. Any other interested parties may obtain a copy by contacting Jerry Gorrell at: 15514 East Bumblebee Lane, Fountain Hills, AZ 85268.

Comments will be due back by 15 February 1992. The policy will be presented to the USITT Board of Directors for adoption at the Board meeting in Seattle.

—**Jerry Gorrell**, Co-commissioner & Project Chair



Report of the ASCII Light Cues Committee: The goal of this project is to develop a Standard ASCII Text File Format for lighting cues and patch information to allow exchange of this data between different lighting consoles by different manufacturers.

Since this would be a "lowest common denominator" format, some information such as some special effects may not be transferable. This Standard would also allow cue data to be extracted from a console to a Personal Computer for editing and subsequent reloading to the console. This proposed standard is analogous to word processing programs—most can address ASCII text files, but cannot read each others' documents due to differences in format and methods of enhancements.

Draft Version 2.1 was completed in October and circulated to the ASCII Light Cues Committee. This 70-page document was reviewed by committee members in Reno during LDI in late November. The result of this meeting will be Draft Version 2.5.

Version 2.5 will be mailed to the voting committee and published on CallBoard on 3 January 1992. A seven-week review and voting period will extend until 21 February 1992, after which the votes will be tallied. If favorable, the results of the vote will be presented to the USITT Board of Directors during the March 1992 USITT Conference (in Seattle) for adoption as a USITT Standard.

—**Brad Rodriguez**, Project Chair & **Ralph Weber**, Project Architect



Report on the Discrete Analog Dimmer Control Standard Survey:

Among the Engineering Commission's pending projects has long been one to arrive at a standard for discrete analog (0-10v) outputs of consoles and multiplex decoders and inputs to dimmers and multiplex encoders. As reported in the May/June issue of this publication, little progress has been made on this project since it was first proposed, and a review of its status at the Engineering Committee meeting at the 1991 Conference in Boston prompted a survey to determine whether the project should be pursued or abandoned. Specifically, the survey sought to determine whether developing such a standard was still regarded as worthwhile, and, if so, whether it appeared that a consensus could be reached on its major provisions.

As reported in the May/June issue, more than 40 designers and manufacturers of lighting control equipment were asked for comment,

including all those consulted during the DMX512 Clarification process. Copies of the survey fax were also sent to those who requested one after reading the *Sightlines* article.

Fourteen responses were received. The majority of those expressing an opinion on the question agreed that such a standard should be completed.

On the question of whether such a standard should provide for pulse-width modulation: While a range of views was expressed, the majority view appeared to be that such a standard should neither include nor encourage pulse-width modulated transmitters, either directly or by creating a "class" of PWM-compatible receivers. Any discussion beyond the ability of a dimmer or other receiver to accept a DC input would be outside the standard (although might become the subject of a supplemental USITT Standardized Reporting Method for testing and reporting the ability of a receiver to accept a PWM input).

On the question of whether pinouts should be standardized, views also differed. It appears that a consensus might be reached around a provision that did not require any specific connector, but would recommend a short list of connectors and pinouts should be standardized, views also differed. It appears that a consensus might be reached around a provision that did not require any specific connector, but would recommend a short list of connectors and pinouts already in common use.

The survey also asked about distinguishing those products that could be counted upon to always produce the standard output from those that could be factory- or field-adjusted to produce signals outside the standard. While the intent was understood, the approach proposed was not.

Comments and suggestions on other specifics of such a standard were also received. Given a determination by the Engineering Commission to proceed, the next step would be the preparation of a draft of the standard reflecting the survey results and its circulation to determine whether a consensus on the specifics of such a standard can be reached.

—**Michael Callahan**, Survey Project Secretary ■

Leon Brauner,
Warsaw, Poland

European Exhibition

Ever thought about having some of your work shown in Europe? Now is the time, this is the place. I have been asked to put together an exhibit of photographs of American Contemporary Theatre in Performance. If you have a good photograph of a recent performance at your theatre that you are willing to give to such a cause as this exhibit, please send it to me at the address below.

The exhibit will be mounted and toured out of Warsaw, Poland, and its probable venue would include Czechoslovakia, Hungary, Germany, Austria and the USSR. Each of these countries has a significant number of USIA Information Centers located in principle cities. These centers and the exhibit spaces in the capitol cities are the targeted exhibit sites.

The photographs need to be at least 8 X 10" and preferably larger. They can be either black and white or color and should be no more than a couple of years old. Please include the following information about the production:

- Theatre/Organization/
Location/Date of production
- Play (or other) title
- Act and Scene
- Director's name
- Designers' names
- Actors' names
- Any other pertinent information

Do not write this on the back of the photograph—It may ruin the photo!

I am trying to assemble a group of 50 to 75 photographs. If you would like to badger your colleagues who might not see this appeal (especially those in regional theatres) I would appreciate it.

Your photos can be sent to Leon I. Brauner, 1900 East Atwater Avenue, Bloomington, IN 47401-3729. They will be forwarded to me on 1 March 1992. If you have questions, they can be directed to me at Leon I. Brauner, Warsaw University, American Studies Center, ul. Browarna 8/10, 00-311 Warsaw, Poland or via CallBoard BRAUNER or via BITNET BRAUNER@PLEARN. ■

Classified Ads

Marketing & Development Manager

The United States Institute for Theatre Technology (USITT), a national non-profit organization of designers and technicians in the performing arts, seeks individual to manage membership, marketing and fundraising activities. Work closely with a volunteer board and small paid staff. Must be self-starter with 3+ years of experience. Salary and benefits commensurate with experience. Application deadline is 7 January 1992. Cover letter, resume and three recommendations to: Search Committee
USITT
10 West 19th Street, Suite 5A
New York, NY 10011
Fax: 212-924-9343.
AA/EOE. ■

Conference Management/Advertising Sales

The United States Institute for Theatre Technology, Inc.—the American Association of Design and Production Professionals in the Performing Arts—is seeking a firm or individual for Conference Management/Exhibit Sales and/or Periodical Advertising Sales. To receive "Request For Proposal" (RFP), contact:
USITT
10 West 19th Street, 5A
New York, NY 10011-4206
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Classified Ads

Costume Designer/Costumer

Assistant/Associate Professor depending on qualifications and experience. MFA required or MA and three+ years of teaching experience. Primary responsibilities are costume design, costume construction, and makeup for four-five main-stage productions per year, with some scenic design opportunities, in theatre program with 35-40 majors. Expected to teach design/technical courses with additional teaching area desired from acting, movement, creative dramatics, intro to speech or specialty of applicant. Curriculum revision will begin upon joining three additional theatre faculty. Duties include advising, faculty committees and introductory courses. Complete applications must include vita, three letters of recommendation, transcripts and letter of application addressing the requirements of position. Send to: Dr. Lawrence J. Hill, Head; Department of Communication and Theatre Arts; Western Carolina University, Cullowhee, NC 28723. Western Carolina University is one of the 16 senior institutions of The University of North Carolina and an affirmative action/equal opportunity employer. Deadline: 31 January 1992. ■

Sightlines Ads

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

Sightlines is accessible and cost effective for classified ads targeting job searches, used equipment sales, costume or scenery rentals as well as all other areas of classified advertising.

For more information on advertising in **Sightlines** and/or **Theatre Design & Technology**, contact:

Patrice Sutton
Events Production Group
135 Fifth Avenue
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212-677-5997
Fax: 212-677-3857 ■

Classified Ads

Scene Designer

The University of Illinois at Urbana-Champaign seeks an Assistant or Associate Professor to head scene design program; beginning date: 21 August 1992. Salary negotiable. Duties include teaching at both graduate and undergraduate level, and designing one production per year in the Krannert Center, which is a multi-theatre facility. The Department has outstanding BFA and MFA professional design, technology and management program, with skilled and committed faculty and staff. MFA degree and/or professional design experience required. USAA membership preferred. Please submit application to James Berton Harris, Head Division of Design, University of Illinois, 4-122A Krannert Center for the Performing Arts, 500 South Goodwin Avenue, Urbana, IL 61801; (217-333-2371), by 28 February 1992 to receive full consideration. The University of Illinois is an affirmative-action, equal opportunity employer; applications from minorities and women are especially welcomed. ■

Assistant Facility Manager

Assistant Manager is responsible for providing assistance in coordination and staging of all facility events; supervision, recruitment and training of student event crew; administration of policy for programs; and facilitation of technical services. Position requires significant experience in arts/entertainment field, conference services, and rental facilities management. Have demonstrated skill in all aspects of technical theatre and stage management, including lighting, sound and staging. Salary range: (Scene Technician) \$1988-2361/month. Submit application and resume to UCD Employment Office, TB 122, Davis, CA 95616 for job # 1-1205, by 17 January 1992. For required application materials, call 916-752-0531 (M-F 10am-2pm). AA/EOE. ■

Stress & Wellness
Strategies**Check
Points**

In his book *Type A Behavior and Your Heart*, Dr. Meyer Friedman has provided a great deal of insight into the most common link among heart attack patients: In a ten-year study, Type A personalities were *three times* as likely to have coronary heart diseases.

In predicting who was going to have a heart attack, Type A behavior was found to be more important than other factors, including family history, serum cholesterol levels and smoking. If you believe yourself to be a person with Type A behavior, you might consider changing to Type B behavior.

Last month's issue discussed Type A behavior. In this column we will convey 12 easy to understand ways to change from Type A to Type B. These tips are proposed by Dr. Peter G. Hanson, M.D., founder of the Hanson Stress Management Organization.

Tip #1: Recognize that you probably won't suffer by being Type B. Do not confuse ambition or drive with being Type A only. Any success you have already achieved is likely in spite of your

Type A behavior. Type B people can still get the job done well. They have just as much ambition, but don't seem to panic while they achieve their goals.

Tip #2: Learn to laugh, not just at others, but at yourself. Most Type A humor is made up of a litany of jokes and anecdotes at the expense of others.

Tip #3: Expand your horizons with an alternate activity, preferably something that does not involve racing against the clock. If you have a library at home, try reading the books in it—rather than just acquiring them by the yard. If you buy a bicycle, do not buy a computerized speedometer and mileage recorder; just enjoy your bike rides.

Tip #4: Get organized. For your heart's sake, learn to let others take over less important tasks—things that can be delegated. Even though you can do something doesn't mean you should do it.

Tip #5: Avoid other Type As when possible. If you can't avoid them—for example, if you are married to one—then shut up. Try to avoid your tendency to compete. Aim at helping rather than outdoing others.

Tip #6: Aim for things worth being, not worth having.

Tip #7: Try exercises that force you to slow down; for example, if you run a yellow light, circle the block, go back and do it properly. Try conversing with a slow thinker and not interrupting or finishing sentences for him or her. If you are getting steamed under the collar in a slow checkout lane, let a couple of people go by—it won't kill you.

Tip #8: Try driving for half an hour behind anyone wearing a hat—without passing or honking.

Tip #9: Try watching an entire PBS talk show on social issues and suburban administration in the '80s without changing channels.

Tip #10: Try attending any volunteer committee meeting and not speaking.

Tip #11: Try watching anyone do anything in the post office without barking at them to speed up.

Tip #12: Try sitting quietly through a PTA meeting on the importance of Freudian psychological analysis for all grade one children.

Dr. Hanson has said that the bonus for changing from Type A behavior to Type B will give you strength instead of weakness in the health, job, financial and personal quadrants of your life. ■

—Stan Abbott

Calendar

▪ 28-31 January 1992 ▪ Box Office Management Conference & Exhibition, Vancouver, BC ▪ Contact: BOMI, 212-949-7350

▪ 16-19 February 1992 ▪ SIEL 92 & 7th Theatrical Services Exhibition, Paris, France ▪ Contact: Marie-Laure Bellon, (33) 1-47-56-50-63

▪ 25 February–2 March 1992 ▪ 1992 World Congress on Arts and Medicine, New York City, NY ▪ Contact: MedArt, 212-998-9397

▪ 4-7 March 1992 ▪ USITT Conference & Stage Expo '92, Seattle, WA ▪ Contact: USITT National Office, 212-924-9088

▪ 21 March 1992 ▪ National Combined Outdoor Drama Auditions, Chapel Hill, NC ▪ Contact: Institute of Outdoor Drama, 919-962-1328

▪ 22-25 March 1992 ▪ International Expo of Disco & Dance Hall Equipment, Rimini, Italy ▪ Contact: Fiera di Rimini 0541-711-711

▪ 23-25 March 1992 ▪ Seminar: Reflector Design—Theory & Practice, Denver, CO ▪ Contact: TLA, 508-745-6870

▪ 20-22 June 1992 ▪ ShowBiz Expo, Los Angeles, CA ▪ Contact: Live Time, 213-668-1811 ■

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